The benefits of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools.

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The candidate confirms that the work submitted is her own work and that appropriate credit has been given where reference has been made to the work of others.

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Abstract

This study explored the perceived benefits of engaging in an arts-rich education, and the pedagogical strategies utilised in creating such benefits in successful Stagecoach schools (part-time performing arts schools that specialise in dance, drama and singing). The premise of this study is based upon a causal perspective (Pawson, 2006): the hypothesis being that if the benefits the school principals are seeking to provide to the students are matched to those expected by the students and parents, and these are delivered by the school using pedagogical strategies that are effective, then the success of the school, as measured by student numbers, should improve.

This study endorses the value of 'the arts' in education and it seeks to better understand how the benefits of an arts education can be enhanced within the provision of extra curricular arts education in the private sector. Existing research supports the value of a fuller education in the arts through extra curricular activities.

Quantitative methods were used to determine the relative success of twelve Stagecoach schools, in the Yorkshire area, by gathering statistical information regarding the retention rates and overall student numbers of each school. Once the success of each Stagecoach school was determined, three Stagecoach schools were selected to continue with the study (the three schools with the highest student numbers and retention rates). An identical multi-site case study design was applied to each of the three Stagecoach schools, using semi-structured observation and interviews to gain insights into the teaching and learning provision in each school. The qualitative data was then analysed using inductive and deductive thematic analysis.

The results of this research project recognised numerous benefits from engaging in an arts-rich educational experience. It further identified multiple pedagogical strategies for the provision of such benefits (e.g. by creating a variety of experiences, by covering one topic in depth, and by providing feedback), through a rich educational experience, for students who attend part-time theatre schools. The insights into best practice should be useful to practitioners who work within the performing arts, and arts education advocates in general.

Table of Contents

List of Figures

List of Tables

1 Chapter One: Introduction

"The arts have an enormous part to play in the total experience of education that students receive. Students develop greatly in terms of risk taking, confidence, and ownership of learning through involvement in the arts. The arts really are involving; they promote a sense of community through a shared spirit and encourage student motivation to learn. Through establishing connections with students, the arts offer something unique and intrinsic to the quality of education (Bamford, 2006:2)".

Both the public and private sectors serve arts education; within the private sector there are part-time theatre schools of which a key provider is Stagecoach Theatre Arts PLC ("Stagecoach"). Arts education is widely believed to provide life skills and benefits in addition to the primary skills taught, a view that is supported by research and which is explored in Chapter Three. From an economic and employment perspective, creative industries in Britain employ 1.7 million people, contributing £77 billion to the UK economy in 2013 (The Department for Education, 2015) and such skills are in demand within these industries and the wider employment market. The benefits of an arts education are therefore valuable both from intrinsic and extrinsic perspectives.

In order to attract students to fee paying theatre schools there should be quality provision of the subject matter, both in respect of developing the primary skills (singing, dance and drama) and those secondary skills that the fee payers might expect. Providing these benefits in an engaging, consistent, and creative manner results in a rich educational experience for the recipient.

Stagecoach is a leading national and international provider of part-time performing arts education, using a franchise approach. As a principal of a Stagecoach school I have recognised that the long-term viability of a school depends on it maintaining long-term profitability. The key variable in this is student numbers, and maintaining these at a high level is critical. Student numbers are a function of student retention and there is large variability in the ability of Stagecoach schools to fully populate their classes. An understanding of the strategies and mechanisms that impact the ability to retain students would provide guidance to Stagecoach principals and increase long-term viability of their schools.

The underlying premise of this research is that if the benefits the school principals are seeking to provide to the students are matched to those expected by the students and parents, and these are delivered by the schools using pedagogical strategies that are effective, then the success of the school, as measured by student numbers, should improve. Specifically, the research aims to address five questions:

1. What are the benefits of an arts-rich educational experience?

2. Which benefits are provided by successful Stagecoach schools?

3. To what extent are the benefits pursued by the principals of successful Stagecoach schools consistent with those identified in the literature review?

4. Which pedagogical strategies are used by principals and teachers at successful Stagecoach schools in providing a rich educational experience?

5. To what extent are the approaches used consistent across the successful schools, and with findings from prior research?

A model of the key components that combine to provide the benefits of a rich educational experience in an arts education environment is presented in Figure 1. The process logic illustrated in the figure is as follows. The pedagogical strategies utilised by a school directly impact the richness of the educational experience (Bamford, 2006). This in turn determines the effectiveness of delivery of those benefits that are the objectives of the school (e.g. Heath et al. 1999; Macdonald, 1991; Greene, 1995). These school-conceived benefits need to match those sought by the parents and students. Implementing strategies that are designed to deliver benefits that are not desired is likely to falsify the premise that links benefit delivery to student retention. The relationship between benefit delivery and student retention, as a result of a rich arts environment and effective pedagogy, and school profitability is a premise of this study. To the extent that the premise is valid, investment in actions that develop the teaching and learning experience (through effective teacher development programmes – which are relatively inexpensive to implement) would increase the sustainability of a school. The proposal that students and parents who believe they are receiving from the school the expected benefits of attendance, in an effective and efficient manner, would, barring external factors, remain, is not, in my view, without merit. High retention will, all things being equal, lead to high student numbers and capacity utilisation. Finally, given the high fixed element in the cost structure in part-time theatre schools, a high utilisation of capacity will provide the profit necessary for long-term sustainability.

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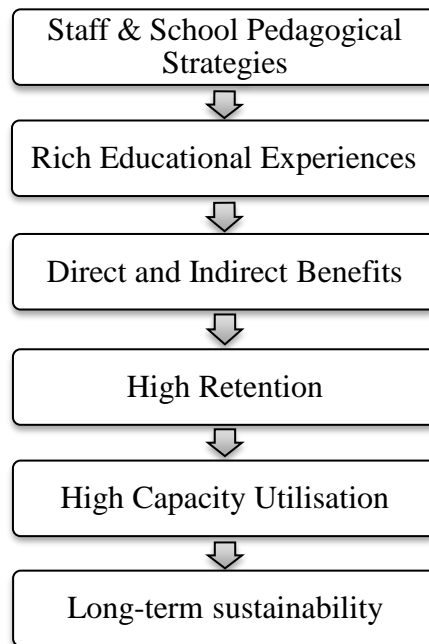
Figure 1:   Relationship between pedagogical strategies and long-term sustainability

The objectives of this study are therefore:

- to examine the relationship between the benefits pursued by the principals of successful part-time performing arts school and those suggested, by prior research, as being contributory to a rich educational experience;

- to investigate the pedagogical strategies utilised by successful part-time performing arts schools.

In the context of this research success is therefore defined as a high level of student numbers. As a principal of a part-time performing arts school, understanding how a rich educational experience is created through effective teaching and learning will provide the means to improve the long-term sustainability at my school and others within the Stagecoach network.

1.1   Background

Several scholars and organisations (e.g. Harland et al. 2005; The Department for Culture, Media and Sport, 2003; Bamford, 2006) discuss the benefits for students who engage in arts-rich educational programmes. However, there is limited research into how such benefits are created through the quality of teaching and learning. As a principal of a part-time performing arts school franchise, a Stagecoach school, I am eager to understand how a rich educational experience is created through appropriate and effective pedagogical strategies to improve the educational experience provided at my school. In addition to this, I aim to provide examples of successful pedagogical strategies to other practitioners within the Stagecoach organisation, and to offer advice, training and guidance to improve success within the organisation. On a wider scale, the findings of this research project could potentially be valuable to other private theatre schools, other out-of-school arts provision, the Department of Education, and arts advocates (e.g. Arts Council England, the Department for Culture, Media and Sport (DCMS), the Australian Council for the Arts and the International Federation of Arts Councils and Culture Agencies) who may wish to understand how a rich educational experience is provided in this context.

Being part of a large organisation of individual part-time performing arts schools, it became apparent, through meetings with other Stagecoach principals, that franchised schools have varying levels of success. This is the case despite being based on the same many identical input variables (student fees, staff pay, class size limits, class timing, marketing budget). School success (as previously defined) can vary quite significantly between schools. One performing arts school can be full, enjoying high student

numbers, whilst its geographical neighbour can experience low numbers and poor retention rates.

There are over seven hundred Stagecoach schools around the world. However, this study aims to focus on one geographical area to gain an in-depth insight into school success. Chapter Two will discuss the overall operation of a Stagecoach school, in terms of the internal and external environment and present the rationale for this research project.

In order to gain other perspectives, in relation to this topic, Chapter Three will review previous research regarding the benefits of engaging in arts-rich educational programmes and how an educational experience is successful in creating such benefits. The dynamics of creating a rich educational experience will be analysed using the three theoretical frameworks: The Queensland School Reform Longitudinal Study (QSRLS) framework of productive pedagogies (Lingard et al. 2001); The Centre on Organization and Restructuring Schools (CORS) framework of authentic intellectual work (Newmann & Associates, 1996); and the theory of multiple intelligences (Gardner, 1999). The QSRLS and the CORS frameworks are both tools for exploring and evaluating classroom practices. They are rooted in a hypothesis that good teachers are central to positive outcomes for students, and they are useful tools for teachers to critically reflect on, and enhance their practice towards positive academic and social outcomes for students (Mills et al. 2009).

In Chapter Four the approach to investigating the themes arising from existing research will be described in detail. It will outline the methodology and research design of a

study designed to identify the pedagogical strategies delivered by the staff to provide a rich educational experience.

The findings in respect to the three successful schools are presented and analysed in Chapter Five.

Chapter Six interprets and discusses the main findings by reviewing the qualitative data results. The key findings will then be compared with prior research. Chapter Six will also discuss the significance of the results and its wider implications. This chapter concludes by reflecting upon the approach of this study, its limitations, and suggestions for future research.

2   Chapter Two: The background of Stagecoach schools and rationale for this research

2.1   Overview

It would have been possible to research the history of the Stagecoach oganisation through the Stagecoach Head Office website and the broader Internet. However, I am a principal of a Stagecoach school and work in conjunction with Stagecoach Head Office. This means that I have spoken directly with the founders of the company, Stephanie Manuel and David Sprigg. Their enthusiasm for, and knowledge of, the company has been witnessed first-hand and has better enabled me to understand how the company had grown to become a global success. How to operate a Stagecoach school, and how it is made economically sustainable, was again learned from first-hand experience. Without having to interview other principals, or speak to Stagecoach Head Office, I already understood the essential details of how the company, and a school, is operated. For example: how many students a school needs to enrol in order to break even; how many students a school is allowed to enrol; how many students are allowed in each class; how many staff members are employed in each school; the regulations insisted upon by Stagecoach Head Office; and the role of the principal. In spite of the common appraches, defined policies, and regulations, each school operates with a varying amount of success in terms of student numbers and student retention. External factors do influence the success (local competition and the state of the economy). However, it is the underlying premise of this research that the delivery of benefits through effective pedagogical strategies play the major part in the success of the individual schools.

2.2   **The history of Stagecoach theatre school**

A Stagecoach theatre school (https://www.stagecoach.co.uk) is a private part-time performing arts franchise that offers classes in dance, drama and singing. Stephanie Manuel and David Sprigg initially developed stagecoach in April 1988. Together, they launched three part-time schools in Pyrford, Surrey. The Stagecoach website (https://www.stagecoach.co.uk/about-us) states that each school was an instant success (in terms of student retention and recruitment rates) with high demand for tuition in the performing arts. This led to the opening of additional Stagecoach schools in Windsor and West London. In 1990, an associate who wished to open a school in Cambridgeshire approached Stephanie and David. This school opened in April 1990 and became the pioneer 'partnership school' from which the franchise was to evolve. Over the next year, more schools were added to the partnership with schools further afield in Ashford and Chester. By September 1994, it had become clear to the founders of Stagecoach that there was an enormous market for Stagecoach training throughout the world. This resulted in the idea and development of Stagecoach as a franchisor. The first franchised schools opened in Beckenham, Guildford and Kensington. The following year saw the addition of thirty-seven schools and the network spread to the West Country, Scotland and Ireland. Stagecoach is now a global success with schools operating in the UK, Greece, Germany, Spain, USA, Canada, Ireland, Gibraltar and Malta.

2.3   **The operation of Stagecoach theatre schools**

Each school is permitted to enrol up to fifty-one students (recently changed to fifty-four) divided into three age categories: Stage 1 (5-8yrs), Stage 2 (9-10yrs) and Stage 3 (11-15yrs). Stagecoach Head Office set the restricted class size when the company was founded in order to ensure a low teacher to student ratio. Each school consists of a

principal, and three staff members who are specialists in each discipline offered by the school (Dance, Drama and Singing). Each school runs for three hours, once a week, for thirty-six weeks a year. In order to own a Stagecoach franchise, a principal is required to purchase a geographical area from Stagecoach Head Office. For example, Bradford, Keighley, York, and Harrogate are such areas, and each school is identified by its location. The principal can only market and recruit students from their area and should always respect any neighbouring school. Once the principal has purchased a geographical area, they can choose a specific day and time in which the school will operate. A school can open for a morning or afternoon during the weekend (10 am until 1 p.m. or 2.30 p.m. until 5.30 p.m.) or on the evening of a weekday (4.30 p.m. until 7.30 p.m.). The principal should consider which time they think will be the optimum slot for recruiting and retaining students within that area. Influential factors may include: other activities that are being pursued in the area during that time slot; the opening hours of the neighbouring schools; and what slot is optimum for the teachers and the principal. For this study, it was assumed that materially correct decisions in respect to these factors were made by the participating school principals. Once a slot is chosen, the school must run on that day and time each week. The principal is the only person who can manage a school. For instance, a principal cannot purchase several geographical areas and employ somebody else to manage them. They are required to attend at all times, with the exception of unavoidable circumstances (family weddings, illness) where employees of Stagecoach Head Office will run the school for the principal in their absence. There are several regulations insisted upon by Stagecoach Head Office that a principal must comply with to provide consistency across the network. Some of the restrictions include student fees, staff pay, timing of the classes, student uniform, advertising budget, London Academy of Music and Dramatic Art (LAMDA) examinations, and student reports. Consequently, if a

student re-locates and joins a different Stagecoach school they should expect to receive a similar experience across the network.

Although there are regulations set by Stagecoach Head Office, the principal controls the day-to-day operation of an individual Stagecoach school, as it is their independent franchise. This includes hiring staff and staff training, professional development and teaching quality, enrolling students and marketing of the school, and the quality of the curriculum offered. A school's overall long-term sustainability depends on a fine balance between operating as a profitable, commercial organisation and providing an educational experience that is sufficiently appealing to attract and maintain students. The principal must be able to make business-minded decisions, which aim to keep overheads under control without adversely affecting the educational experience.

Despite the consistency imposed by Stagecoach Head Office policy, each Stagecoach school experiences a varied amount of success. For example, being a principal of a Stagecoach school has made me aware that several schools in the Yorkshire area are struggling to recruit and maintain enough students to break-even, but other schools in the Yorkshire area are full and therefore producing a healthy profit. This underlines that the consistent framework provided by the policies of Stagecoach Head Office are not a sufficient determinant of success. Rather, in my view, success is achieved by the leadership of the principal, in promoting educational strategies that lead to high student numbers, while finely balancing the profitability and the quality of education in a dynamic changing environment.

2.4 Positioning as a researcher and practitioner within the thesis

This section provides an overview of those elements of my education and experience that have contributed to an in-depth understanding of Stagecoach schools. This understanding has helped me to frame the research with the aim of determining how pedagogical approaches are chosen, implemented, developed, or improved upon, in Stagecoach schools. The second part of this section describes how my practical insights specifically assisted me with the design of this research project.

I have worked within performing arts for ten years. After studying music at Leeds University, I started to perform in local piano bars whilst working as a singing teacher for several Stagecoach schools, as a peripatetic music teacher in a secondary school, and within several other local private theatre schools around West Yorkshire. After one year of teaching, I returned to Leeds University to gain a Postgraduate Certificate in Education (PGCE) in Further Education, whilst continuing to teach. Both the experience of working as an artist and studying education helped me to improve upon my teaching practice.

After completing the PGCE, I went on to complete a Master of Arts (MA) in Education whilst continuing to teach. During my MA I recognised weaknesses in pedagogy, both in myself and among other practitioners, and wanted to improve upon my current practice as a teacher within a group of other performing arts teachers. The focus of my MA research was specifically on practices that lead to successful musical productions at private performing arts schools.

After teaching for four years, I was approached by Stagecoach and offered the opportunity to take over a school and become the principal. Having worked there for four years I had an established relationship with the students, the staff, and understood its general operation. Following training at Stagecoach head office I became principal. In this role I have found the educational experiences of my PGCE and MA, together with the experience of working within several Stagecoach schools of great value. For example, I had observed several Stagecoach principals, and I had completed leadership modules through the PGCE and the MA.

I have been the principal of a Stagecoach school for six years, and during this time I have worked to build a good relationship with the team of teachers, the parents and the students. In this role, and given my educational background and teaching experience, I began to consider how the various factors influencing the success of the school (quality of pedagogy, richness of the learning environment, retention of students and long-term profitability) could be identified and improved. To this end I conceived this project as the necessary work to meet the requirements of a Doctorate of Education (EdD). During the research process, the insights into best practice have aided me with the successful running of my Stagecoach school which has now been running at full capacity for the past two years and it is currently in the world-wide top thirty Stagecoach school in terms of student retention.

Conducting research that explores the strategies that staff employ to implement, develop or improve upon the experience within their schools is particularly important to me as a practitioner. For my own professional development, I wish to understand how other practitioners seek to provide a rich educational experience in their schools. Working as

a principal within Stagecoach benefits this research in several ways: I fully understand the operation of the school along with the policies and restrictions placed upon the principals and the staff; I have the necessary contacts to approach each Stagecoach school and gain access; and I have an established relationship with all of the principals in the targeted area, which means that I am trusted to enter the classes in order to observe the teaching and learning.

As a principal, I understand that the role is complex and extensive. The principal is involved in every aspect of the school, which includes: financial management; marketing and promotional activity; hiring and management of staff; locating suitable premises; recruiting and retaining new students; curriculum choices; and communicating with parents, head office, pupils and the staff. From a sustainable financial perspective, the school is fundamentally a small business that requires the participation of a minimum number of students to break-even. The principal is therefore required to be business-minded in their approach to the school whilst not compromising the objective of providing the benefits of a rich educational experience.

As a school principal I have values that are reflected in the following: the school should provide a safe, secure and loving environment in which children and young people can discover and investigate their creativity through dance, drama and singing; it should provide students with the necessary skills to build upon their confidence, in order to speak out and sing out both in the classroom and in wider society- now and in the future; and it should enable the teaching staff to realise the opportunity to benefit young people - through sharing their knowledge and expertise, and by cultivating good attitudes and self-discipline by their own example. Although other principals may not

have the same values, every principal must want to provide a rich educational experience.

Although there are several advantages of having practitioner experience for this research project, there are some drawbacks associated with being an insider researcher (Unluer, 2012). For example, having familiarity can lead to a loss of objectivity. Having knowledge of which pedagogical strategies have worked for my school in the past could, potentially, affect objectivity when collecting and analysing the qualitative data. This can lead to making wrong assumptions, or researcher bias (Hewitt-Taylor, 2002). DeLyser (2001) states that insider researchers may also have the issue of 'role-duality', which is where researchers struggle to balance their insider role and their researcher role. It is important to be aware of, and overcome these possible disadvantages to produce credible insider research (Unluer, 2012). The drawbacks of being an insider researcher were mitigated by a number of factors. Objectivity was facilitated through an identical research design, which was applied to each school. This allowed for comparisons to be made across cases. The data, collected through interviews and observations, was analysed using 'thematic analysis' to identify, analyse, and record patterns. There was no role conflict as the researcher was not an "insider" of the schools being studied and any actions suggested by the research would only, potentially, be implemented in their own school. The pedagogical objectives of the research were fully explained and teachers informed of the confidentiality of the observations. This mitigated against any personal fears of "spying" by an insider. A professional distance was maintained during interviews and observations to aid objectiveness in the research (Brannick et al. 2007).

The next section provides a conceptual account of what constitutes a successful Stagecoach school as measured by student numbers. It will also explain the focus of this research project, which is to explore pedagogical strategies to provide a rich educational experience that delivers benefits, in Stagecoach schools.

2.5   What constitutes a successful Stagecoach school?

For a school to be successful, it needs to operate effectively. School effectiveness can be summarised as the causal relationship between the process of inputs that result in the desired outputs (e.g. Harris, 1999; Levine & Lezotte, 1990; Wrigley, 2012). From a business perspective, the desired output in a Stagecoach school are high student numbers, ideally from good retention. Figure 2 presents a heuristic device: a useful way of thinking about what might constitute a successful, economically sustainable Stagecoach school, as measured by student numbers. This has a number of key input and output components: the pedagogical strategies, the network of support, and external factors. The factors are presented as a series of circles to illustrate that all factors have an impact upon the success of the school in this dynamic changing environment. The diagram illustrates this by expanding from internal factors (the pedagogical strategies - the teaching, the school environment) to external factors (the network of support, location, competition). The factors that impact upon success have been identified from the research review and through my practitioner experience as a principal of a Stagecoach school. This heuristic device is drawn from a causal perspective (Pawson, 2006). For example, this research project is based upon the hypothesis that all of the input factors are linked to achieving a successful, economically sustainable school. For example, the class size can affect the teacher quality, which in turn can impact upon student enjoyment, learning and development. Those factors that are not within the

control of a school principal, or are constrained by the Stagecoach regulations, are considered consistent across the schools included in the study. Examples of factors that are not within the control of the school principal include: how affluent the area is, the competition in the area, and the state of the economy. Stagecoach regulations that are considered consistent include: teacher pay, the cost of the classes, the class timings (three hours of dance, singing and drama), and the franchisor fee.

External factors: state of the economy; competition

Network support: Stagecoach Head office; neighbouring principals

Pedagogical Strategies: School environment; teaching strategies; the curriculum; the resources; pupil enjoyment; pupil attainment

A successful, economically sustainable Stagecoach school, as measured by student recruitment and retention.

Figure 2:   The dynamic changing environment of a Stagecoach school: the factors that may influence school success, as measured by student numbers.

This project does not examine the impact of external factors. The staff within each Stagecoach school have no control over issues such as the state of the economy or the policies set by Stagecoach Head office. It is considered for the purposes of this study that these do not have materially different impacts on school success among the studied schools. This project will focus upon internal factors that contribute to the successful operation of a Stagecoach school. These internal factors, illustrated in Figure 2, will be explored to illuminate the main topic of this research project - to identify pedagogical strategies that produce a rich educational experience for students in Stagecoach schools.

For the school to be economically sustainable, the principal of a Stagecoach school must finely balance school costs and income (see Figure 3), while providing a quality teaching and learning experience to the school's student. A school's efficiency can be described as the desired level of outputs against the lowest possible cost (Scheerens, 2000). As there is always some level of student attrition through external factors, strategies that facilitate recruitment need to be considered within business planning. A comprehensive business plan for a Stagecoach Theatre school therefore includes: generation of income, control of costs, marketing strategies, and generation of brand recognition. For example, the school venue, the curriculum choices, and other resources of the school, impact on both the quality of the teaching and learning experience, and the total cost budget. The principal has to make business-minded decisions regarding school costs versus the quality of the teaching and learning experience, which ultimately affects the success of a Stagecoach school.

	Costs
	Head Office Fees
	Curriculum/ resources/ costumes
Income	Marketing
Student numbers	Venue
Uniform / photo sales	Staff
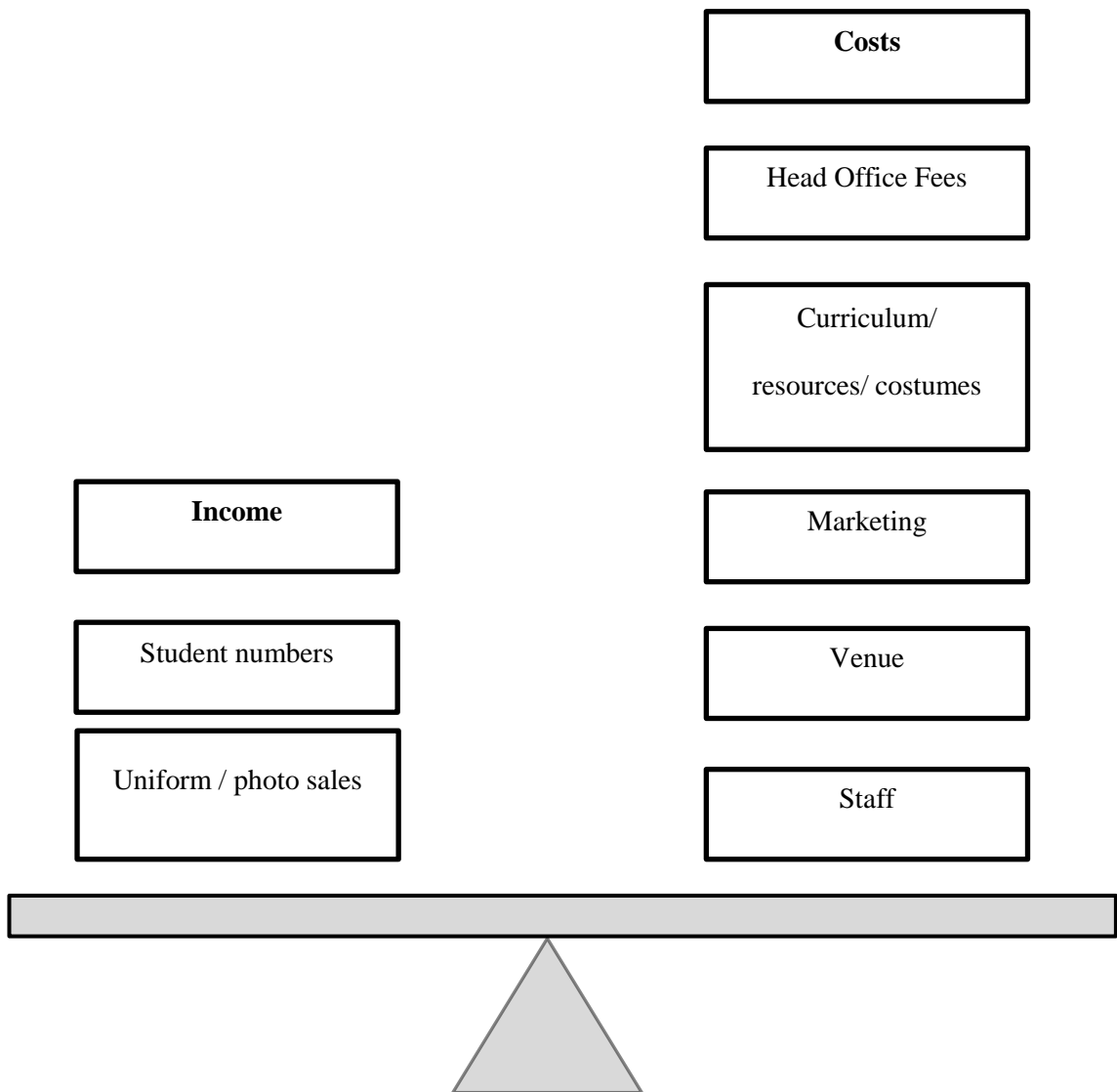
Figure 3: Factors influencing overall school sustainability

Among the decisions a principal needs to make, a principal is required to select a suitable venue to operate within. In general, the venues with better facilities are more expensive to rent. A principal may decide to operate within a cheaper venue, with inferior facilities, to reduce the cost. However, this could impact upon the quality of the students' experience. Each term, the principal is encouraged by Stagecoach Head Office to market their Stagecoach school in order to attract new students. If a reduced level, or no, marketing is carried out then this would reduce costs, although, in turn, this may affect student numbers, resulting in less income. The choice of curriculum impacts the

level of cost. Producing a popular show is expensive: for example, Joseph Weinberger Ltd (https://www.josef-weinberger.com) charges £420 to lease a Disney production. Thus, a principal may decide not to produce a show in order to lower costs, but this can affect the quality of the students' experience.

The principal has to constantly balance the financial aspects of operating the school in striving to provide the richest arts environment and highest quality of pedagogy within the financial constraints imposed by Stagecoach operating model. This research project does not examine the cost choices that a principal must address as the constraints of time and thesis length prevent the examination of both income and costs in sufficient depth. Therefore, this project explores the factors impacting income, particularly pedagogical strategies that lead to success in terms of student numbers.

Figure 4 illustrates the internal factors affecting the student experience. The project explores the pedagogical strategies implemented by staff of successful Stagecoach schools. The factors are again presented as a circle of layers to demonstrate that all these internal factors have an impact upon the success of the school in this dynamic changing environment. This research project is based upon the assumption that while all of the factors are linked to achieving a successful, economically sustainable school, pedagogical strategies that achieve the required student benefits are the key controllable variable. For example, if the school were not providing enjoyable classes, where students progress further through their arts education, then it would find it difficult to retain students. Therefore, high retention rates are an indicator that the school is providing the anticipated benefits through a rich educational experience. High retention rates are useful in promoting the school (for example by word-of-mouth

recommendations) and high retention rates strongly contribute to high student numbers (see Figure 13 – Contribution to student numbers from retention).

The quality of the teaching and learning is therefore the focus of this research project as it impacts upon the success of Stagecoach schools. Because of the constraints of time and space, this research project could be phase 1 of an action research project (See Figure 5). The Open University, (2005) describes action research as research into practice undertaken by those involved in that practice, with the aim to change and improve it.

The school: class sizes; location; leadership skills

The teaching: teaching quality; teaching strategies; the curriculum; the resources

The pupils: pupil enjoyment, pupil attainment

A successful, economically sustainable stagecoach school, as measured by student recruitment and retention.
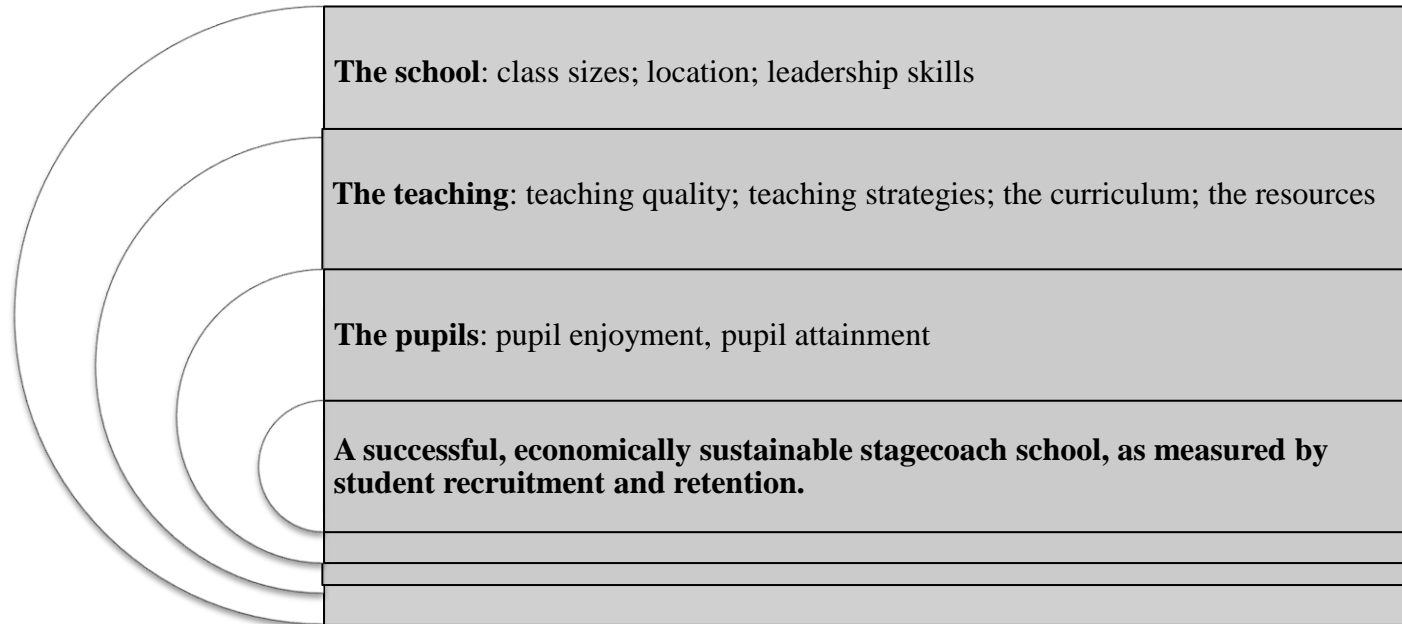
Figure 4:   The dynamic changing environment of a Stagecoach school: the internal factors

Future research (Phase 2 and 3 of the action research) would be to implement the observed examples of pedagogical strategies into Stagecoach schools in order to investigate if this improves the success of the schools. Chapter Three (The literature review) will provide an expansion of two key topics: the benefits of engaging in arts-rich educational programmes and how an educational experience is successful in creating such benefits.

Phase 1

To identify the benefits and pedagogical strategies of successful Stagecoach schools.

Phase 2

To identify what pedalogical strategies are in current use in less successful schools and implement those strategies of successful schools that are absent.

Phase 3

Assess the impact of the such strategy implemtations.
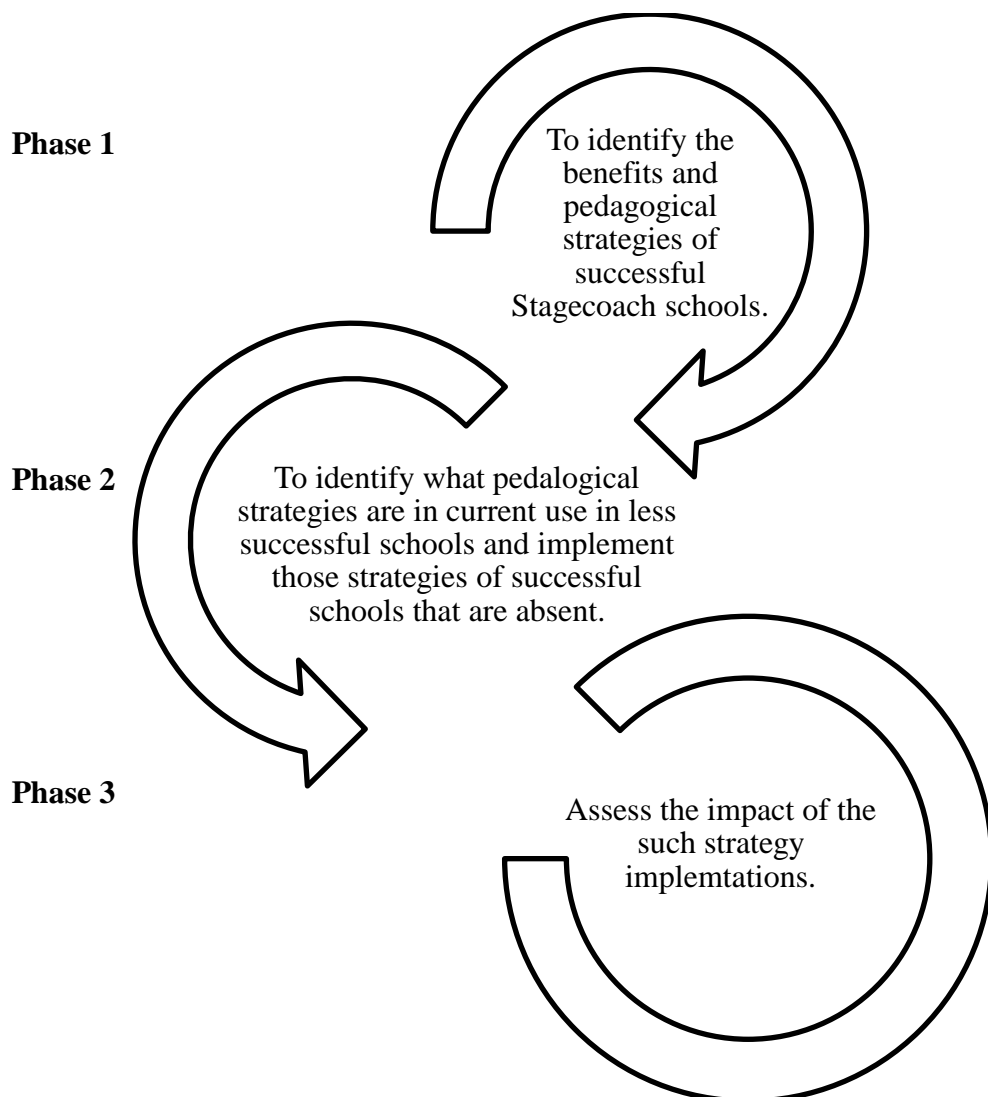
Figure 5: Proposed action research plan for research on the quality of pedagogical strategies in Stagecoach schools

3   **Chapter Three: The literature review**

This section will draw upon relevant literature in order to explore:

   a. the benefits of engaging in arts-rich educational programmes; and

   b. what factors facilitate the creation of arts-rich benefits.

As this project aims to explore arts-rich educational programmes, it is important to begin this review by clarifying the concept 'arts education' as, according to Fleming (2010), the meaning of this concept is commonly taken for granted within the literature. Furthermore, the opening section of this review will discuss the current debates regarding the arts in education, in terms of its accessibility and quality.
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3.1   How is 'arts education' defined?

Bamford (2006) describes arts education in two distinct ways: 1) the actual activities (e.g. Drama, Dance, Music); and 2) what is learnt through these activities (e.g. the use of arts as a pedagogical tool in other subjects, such as numeracy and literacy). Winner et al. (2013) also summarise arts education in the same way (the actual activities, and arts used as a pedagogical tool) but they suggest that the description of arts education can be placed into three categories:

   a. classes in music, visual arts, theatre and dance (the actual activity);

   b. arts-integrated classes where the arts are taught as support for academic subjects (arts used as a pedagogical tool); and

   c. arts study undertaken outside of school in private individualised music lessons and out-of-school classes in theatre, visual arts and dance (the actual activity).

Perso et al. (2011) describe arts education by combining the actual activities, with how we learn through these activities. For example, they note that the arts provide a range of media for students to express themselves in creative ways. Here Perso et al. (2011) agree that arts education involves music, drama etc., but propose that arts education is also a vehicle for learning in a creative or innovative way through such media. Winner et al. (2013) agree with the combination of both descriptions (activities and learning through such activities) and note that for all children, the arts allow for a different way of developing critical and creative thinking. For example, Winner et al: (2013: 4-5) state that arts education practices…

> "…develop skills that enhance performance in non-arts academic subjects such as mathematics, science, reading and writing, and strengthen students' academic motivation, self-confidence, and ability to communicate and cooperate effectively."

Moreover, Bresler (2001) notes that arts education provides opportunities to enhance learning and improve pedagogy and practice. On the basis of the above, and for the purpose of this thesis, arts education is a range of activities (e.g. music, drama, dance, visual arts) that act as a vehicle for learning, and a way in which students can explore and experiment with new ideas (Winner et al. 2013; Perso et al. 2011).

3.2   What are the current debates in arts education?

There are several debates around the topic of arts education. For example: 1) if the arts should be used to enhance the learning of other subjects or if they should be taught for their own appreciation, as stand-alone subjects (Schwartz, 2015; Connell, 2014); and 2)

if education in the arts should be taught and made available to everyone, or just for a gifted few (INTO, 2009).

In the U.K. there are conflicts between ambition and actuality in that:

a. the Government recognise the importance of arts education and therefore continue to work towards improving its quality in terms of organisation and content (e.g. The Department for Education, 2015; and The Department for Education, 2014) and

b. that there is not enough arts education placed in the national curriculum, the quality of the arts taught in education is not to a high enough standard (Bamford, 2006), and thus its significance is not being acknowledged and the benefits of it are not being produced.

The Government recognises the importance of the arts and its continued improvement, and, in this context, this research project is relevant as it seeks to understand the benefits of engaging in arts educational programmes and how such benefits are effectively created through pedagogical strategies that can potentially be used more widely.

3.3   The quality of arts education in England

The Department for Education (2014) states that in England 'the arts' (Art and Design, and Music) are compulsory foundation subjects for Key Stage 1, 2 and 3 (Ages 5-14). However, the time allocated to each is flexible and not mandated. Although it is not compulsory to study the arts for Key Stage 4, schools in England are required to offer one subject in that area (e.g. art and design, music, dance, drama and media arts). In most European schools, some aspects of 'the arts' are established in the curriculum as a

compulsory subject with compulsory allocations of hours of study (Eurydice (2009): Arts and Cultural Education at School in Europe). It should be noted that in almost all European countries schools are encouraged to offer extra curriculum activities in the arts. In some countries cooperation between schools and cultural institutions and arts institutions is encouraged to improve arts education in general. This divergence between England and the rest of Europe, for example, in terms of mandated resource allocation, might indicate a lack of a full understanding of the benefits of arts education in England and supports the need for more research in this area in order to better understand, and promote, the benefits of engaging in arts education.

To make the public aware of the English Government's plans to improve the quality and accessibility of the arts in education, the Department for Education (2013:8) stated in the Cultural Education policy paper "…curriculum and qualification reforms will secure high quality teaching and qualifications in arts subjects." The paper provides a summary of cultural programmes and opportunities in England. For example, it states that there is significant mainstream support for cultural education, and the Department for Culture, Media and Sport (DCMS) invest significant amounts in the cultural sectors to support the curriculum, which include: museums, galleries, arts organisation and libraries. Examples of the cultural programmes include: Music education hubs; The Music and Dance scheme; Museums and Schools Programme; and BFI (British Film Institute) Film Academy. In the Department for Education (2014): New Arts GCSEs to be introduced in 2016 policy paper, Michael Gove, the then Secretary of State for Education, announced that a number of arts-based subjects are to be reformed. The reformed GCSE subjects include: art and design, music, drama and dance. In the paper, he stated:

"I am passionate about great art, drama, dance, music and design. I am determined to ensure every child enjoys access to the best in our culture. I also want all schools to be able to nurture creative talent in every child. That is why I am delighted that new high quality qualifications in creative and cultural subjects will be made available to all students. They will now have the chance to take these new qualifications from September, 2016."

With regards to out-of-school accessibility for the arts in education, in the Arts Council England's Cultural Education Challenge (The Department for Education, 2015) policy paper, it was noted that:

"From 2012 to 2016, the DfE will have spent over £460 million in arts and education programmes, designed to improve access to the arts for children of all backgrounds. This includes funding to ensure that every child has the chance to learn a musical instrument during their school career, through a network of music education hubs across the country."

Although the UK government announced plans for curriculum and qualification reforms, and provide funding to ensure accessibility, some argue that, in practice, the quality of the education provided in the arts is not to a high enough standard. For example, Bamford (2006) state that whilst Visual Arts and Music are most likely to be taught within the national curriculum, subjects such as dance and drama are rarely taught as independent subjects. Instead, out-of-school programmes are used in order to compensate. In 2014, The Department of Education produced statistical information listing the number of students that studied GCSEs in the arts at the end of Key Stage 4,

from 2007 to 2014 (See Appendix 1 - Table 27). The table illustrates that the number of students taking arts examinations decreased substantially between 2007/08 and 2013/14. The figures suggest that fewer students are participating in GCSEs in the arts over time.

Moreover, the statistics (See Appendix 1: Table 27) contradict the statement in the Arts Council England's Cultural Education Challenge policy paper (The Department for Education, 2015):

"since the EBacc[1] measure was introduced in 2010, total entries for arts GCSEs have actually increased over that period despite a small decline in year group population, and the percentage of pupils entered for at least one arts GCSE has also increased".

Although she states that the total entries for arts GCSEs have increased (despite the statistics illustrated in Appendix 1), she notes that the current arts GCSE participation figures do not give an accurate account of children's involvement in arts education, as she suggests that in any good school the arts will be provided for outside of the curriculum time, so that many children may decide not to take part in the subjects formally, but continue to pursue them in their own leisure time.

There are arguments concerning both the quality of arts education and the quantity of compulsory arts subjects in the curriculum - despite the endorsement of many writers regarding the value of a fuller education in the arts (e.g. Bamford, 2006; McCarthy et al. 2004).

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[1] (The EBacc covers a core set of 5 subject blocks - English, mathematics, science, humanities and languages)

For those who see value in a fuller education in the arts, and are concerned regarding the time allocated in mainstream school, extra-curricular arts education from the private sector (Stagecoach schools) provides a solution. These schools focus only on arts education (For example Stagecoach only offer education in dance, drama and singing) and there are no time constraints as the Stagecoach learning is provided outside of mainstream school time.

Research that promotes the value of a fuller education in the arts, in settings other than mainstream school, includes the report entitled 'Understanding the value of arts & culture: the AHRC Cultural Value Project' by Crossik et al. (2016). Crossik et al. (2016:13) state that cultural value is the "value associated with people's engaging with and participating in art and culture." Activities include: theatre and dance; music; photography; storytelling; and visual arts. The three-year project, supported by the Arts and Humanities Research Council (AHRC), aimed to understand why arts and culture matter and the difference they make to both individuals and society. The report identified the various components of cultural value in the arts, across a variety of contexts, and in a number of settings outside of mainstream school (amateur activities, in the home, purpose built cultural buildings etc.). The report offers findings on the benefits of the arts and culture to individuals (improved cognitive abilities, confidence, motivation, problem solving and communication skills), and society (positive effects on the economy). This suggests that arts education outside of mainstream education is important to individuals and society.

For those who are concerned with the quality of arts education in mainstream schools (Bamford, 2006) extra-curricular arts education from the private sector (Stagecoach

schools) again provides a solution. The staff are specialist practitioners in their field: dance, drama, and singing, and provide distinctive pedagogies (Thomson et al. 2012) or 'artists' pedagogy' (Harland et al. 2005).

It is therefore important to better understand how the benefits of arts education can be enhanced within the provision of extra-curriculum activities, and this justifies the purpose of this research project: to understand the benefits of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools (Stagecoach schools).

3.4   What are the benefits of engaging in arts-rich educational programmes?

Several scholars (e.g. Heath et al., 1999; Macdonald, 1991; Greene, 1995) discuss the benefits for students who engage in arts-rich educational programmes. For example, Heath et al. (1999) state that students develop transferable skills in addition to their arts training which include: acquiring higher levels of self-esteem; students being given opportunities to use their imagination in a realistic context; and students developing a group awareness of how their collective abilities and talents can add to the larger community. Macdonald (1991) agrees that there are benefits to be attained by engaging in arts-rich educational programmes, stating that it allows students to communicate, share ideas, socialise with peers, and increase self-confidence. For example, Greene (1995: 18) states:

"…the arts, in particular, can release our imaginations to open up new perspectives, identify alternatives. The vistas that might open, the

connections that might be made, are experimental phenomena; our encounters with the world become newly informed."

There have been several research projects undertaken that support the importance of arts education and highlight the benefits of engaging in arts-rich educational programmes. A selection of these studies are summarised below:

1) In America, McCarthy et al. (2004) conducted research (Gifts of the muse: Reframing the debate about the benefits of the Arts) in order to understand and explore the full range of benefits to be had from participating in arts education. They explored a number of advantages, which included: intrinsic benefits, instrumental benefits, cognitive benefits, attitudinal and behavioural benefits, health benefits, social benefits and economic benefits. The aim of the study was to improve the current understanding of the arts' full range of effects in order to inform public debate and policy.

The study reviewed published sources, which included:

a. reviewing the evidence for the instrumental benefits of the arts;

b. reviewing conceptual theories from multiple disciplines in order to provide insights in to how such effects are generated;

c. reviewing the literature on the intrinsic effects of the arts, which included works of philosophy, aesthetics and arts criticism; and

d. reviewing the literature on participation in the arts to identify factors which give individuals access to the arts and the benefits that the arts provide.

They then synthesised the findings and proposed a new way of thinking about the benefits of the arts. The report provides a framework that recognises three ways by which the arts can offer benefits to individuals. For example, that:

a. the arts provide a variety of personal benefits such as pleasure, or as a means to relieve stress or anxiety;

b. the arts provide individuals with both intrinsic and instrumental benefits that, in turn, can have a positive effect on society; and

c. the arts can provide a range of benefits to the public as a whole: for example, it can increase economic growth and social capital.

The report concludes by providing strategies to expand arts and its effects into society. They state that the arts community needs to develop language to describe the various ways that the arts create benefits at both a private and public level, and by creating circumstances for rewarding art experiences.

2) The Arts Council of England and Regional Arts Boards launched the Arts-Education Interface: A Mutual Learning Triangle (AEI) (Harland et al, 2005). The aim of this initiative was to explore the relationship between the arts and education through a programme of arts-based interventions. The study researched fifteen interventions by collecting data through a range of techniques, which included one-to-one interviews, questionnaires and interviews. From this research, a number of effects or benefits for pupils and young people were identified which included: enjoyment, pride, art form knowledge, skills and techniques, personal development, self-confidence, social development and team work.

3)   A report (National Advisory Committee on Creative and Cultural Education, 1999) was commissioned by a panel led by Sir Ken Robinson (currently Professor Emeritus at the University of Warwick), and was followed by a further report on creativity (Department for Culture, Media and Sport (DCMS), 2003). These led to the development of Creative Partnerships (CP): a programme designed to give young people the opportunity to develop their creativity by building partnerships between schools and creative organisations (e.g. museums, galleries and theatres). The main objectives of this programme were: to provide enhanced and enriched opportunities for young people, in order to develop skills, knowledge and a critical appreciation for the arts; to provide opportunities for teachers to enhance their creative teaching skills; and to increase family and community involvement with the arts. In the Creative Partnerships: Initiative and Impact report (The Department for Culture Media and Sport, 2003), Inspectors conducted a survey of thirty-eight schools in six areas of England, over two years, to evaluate the effectiveness of Creative Partnerships initiatives. The key findings of the study include: the development of personal and social skills by most of the pupils who were involved in the Creative Partnerships programme; an increased motivation for the pupils, who were given the opportunity to work directly in creative industries; and improved literacy and numeracy levels as a direct result of the creative partnership programmes which they associated with pupil's enjoyment in learning.

4)   The Warwick Commission on the Future of Cultural Value (2015) released a report: Enriching Britain: Culture, Creativity and Growth which explored the increasing impact that cultural and creative industries have on the British economy. The report was a one-year investigation undertaken by a diverse group

of cultural leaders, supported by academics from the University of Warwick. It reports the findings of a series of public and private meetings with artists, creative and cultural professionals, and economic and business leaders. The report argues that creative industries are an integral part of the UK's economy. It states that 1.7 million people work in the creative industries, and together they contribute £77 billion in value added, which is 5% of the UK's economy. The authors suggest that, being so important to the British economy, the creative industries need to become a priority for the nation.

5) The Australian Council for the Arts and the International Federation of Arts Councils and Culture Agencies (IFACCA) conducted global research entitled The Wow Factor (Bamford, 2006), which explored the impact of arts-rich programmes on the education of children and young people by comparing data and case studies from over sixty countries. The report analyses the differences between 'education in the arts' and 'education through the arts'. This project identified several tangible educational, cultural and social benefits of arts education; and this research project has been a reference for national policies in arts education as Bamford (2006) develops internationally comparable standards for quality arts education. With reference to that research, Bamford (2006) reports that arts education is essential for the physical and psychological development of children, and it is a means by which children can communicate their needs and emotions.

Despite the benefits of arts education evidenced in the above research, Craft et al. (2014) state that in England, the National Curriculum in primary schools is moving

away from arts education by focusing the curriculum on narrower core areas, which include Mathematics, English, Science and Physical Education. This is contrary to the ambition of the Excellence and Enjoyment Strategy (DfES, 2003a), which was aimed at providing primary schools with a wide range of experiences, which included the arts. The intention of this was to set a vision for the future of primary education. The overall vision was to obtain high standards through a rich and varied curriculum. The project listed several strategies which included: for schools to set their own targets; to encourage schools to network together; to form partnerships with parents, in order to help children to do as well as they can; to strengthen leadership; and to help schools to provide opportunities for children to have a wide range of learning experiences.

However, although the Excellence and Enjoyment Strategy (DfES, 2003a) suggested that primary schools should provide a wide range of learning experiences, drama is not acknowledged as a stand-alone subject in the English National Curriculum (2013) for primary schools. Since the establishment of the English National Curriculum in 1989-90, drama has not been given status as a separate subject. Drama is typically only addressed within the English curriculum. Although some schools continued to teach drama separately further erosion of drama has taken place because of the impact of the Standard Attainment Tests (SATs) at Key Stage 2 (Years 3-6 at primary school) and the English Baccalaureate (EBacc). The pressure of testing has meant that primary schools have withdrawn subjects that are not included in the tests. For example, The Department of Education (2012:6) report: Revised: The effects of the English Baccalaureate states that "the most commonly withdrawn subjects are drama and the performing arts, which had been dropped in nearly a quarter of schools where a subject had been withdrawn (23%)."

Although there is a wide body of consistent research, which highlight the benefits of engaging in arts-rich educational programmes, it should be noted that there have been a wide range of criticisms directed towards research in this area. For example, McCarthy et al. (2004) highlight a number of criticisms. These include: weak methodological and analytical techniques; ignoring that the benefits claimed can be produced in other ways; and that research in this area does not specify how the claimed benefits are produced.

To summarise this section, there are several points that are worth emphasising here. Firstly, several scholars and organisations (e.g. Bamford, 2006; Harland et al., 2005; The Department for Culture Media and Sport, 2003; The Warwick Commission on the Future of Cultural Value, 2015) report that there are a wide range of benefits from engaging in arts-rich educational programmes which include: developing transferable skills; communicating and sharing ideas; improved numeracy and literacy levels; and developing personal and social skills. Secondly, current research (research conducted in the 21st century) in this area has been conducted on an international level (e.g. Bamford, 2006), which indicates the global relevance of this topic. Thirdly, extensive research has been conducted which focussed specifically on primary education and it was reported (e.g. Sinclair et al., 2009) that a rich and varied curriculum was essential in order for pupils to obtain high standards in education. Finally, it was noted that research in this area is not exempt from criticism, particularly of which is that the research does not specify how the claimed benefits of engaging in arts education are produced.

3.5   What factors facilitate the creation of arts-rich benefits?

An objective of this project is to explore what is required to make an arts-rich educational experience successful in creating educational benefits for students. Bamford (2006:68) reports that arts-rich education is only effective with high quality programmes, and states that "quality arts education tends to be characterised by a strong partnership between the schools and outside arts and community organisations. (In other words it is teachers, artists and communities, which together share the responsibility for the delivery of the programmes)."

The aim of this section is to understand how an arts-rich educational experience is successfully provided by giving a range of examples from a selection of research reports. Creativity, Culture and Education (CCE): The International Foundation for Creative Learning, proactively seeks out partners around the world with whom they can implement programmes with in order to improve the quality and impact of general education. CCE have generated an extensive body of research and their best-known research programme is Creative Partnerships (CP).

CP was originally launched in 2002 by the UK Government and it was designed to "unlock the creativity and raise the aspirations and achievements of children and young people in schools in England" (CCE, 2012:03). Thomson et al. (n.d: 3) state that it was the "most ambitious, biggest and longest running arts education intervention in the world." CP programmes were delivered in over 5,000 schools, to over 1 million pupils, and with over 90,000 teachers (Thomson et al. n.d). The programme (CP) consistently commissioned reports, which demonstrate that arts interventions improve academic

attainment (Cooper et al. 2011), and 'social outputs' (the ability to communicate, reflect, collaborate and problem solve) (Sefton-Green, 2007).

The research work in this area is extensive. The CCE online archive of research reports contains over 146 documents, many of which are commissioned by CP. They include:

    a.   summary documents (e.g. Creativity, Culture and Education, 2012 'School case studies: 2006-2011'; Creativity, Culture and Education, 2012 'Research digest: 2006-2012');

    b.   literature reviews (e.g. McLellan et al. 2012; Fleming, 2010);

    c.   research reports (e.g. Thomson et al. 2012; Galton, 2006);

    d.   and several other documents, which have been added to the CP and CCE archive that address a range of issues which include: pedagogy and teaching; and work in the cultural and creative industries (e.g. Arts & Business, 2011; Hall, 2010; Ogden et al. 2010).

It is not possible to report on the outcomes of over 146 documents due to the space restrictions of an EdD thesis. Therefore, this section of the review focuses on item c above - research reports - (e.g. Thomson et al. 2012; Galton, 2006). The research reports commissioned by CP (e.g. Thomson et al. 2012; Galton, 2006; Downing et al. 2007) explore CP in relation to a number of subject areas:

    i.   parental engagement and community resilience; learning and creative learning;

    ii.   student attainment, behaviour and attendance;

    iii.   teachers, creative practitioners and pedagogy;

iv.   the creative economy; and school ethos, wellbeing and processes of school change.

The five examples offered in this review focus on: iii) teachers, creative practitioners and pedagogy, as research in this area was deemed the most appropriate from which to offer examples of how arts-rich educational experiences were delivered successfully.

Example 1

The Pedagogy of Creative Practitioners in Schools Project (Galton, 2006) explored the pedagogy used by successful external creative partners to transform pupils' attitudes towards learning, and the extent to which pedagogy, used by successful external partners, can be used by others (artists and teachers). The study identified and collected information from ten creative practitioners with a successful track record of working in schools. The study aimed to explore the pedagogy used in bringing about transformations in pupils' attitudes; to determine in what ways such transformations impact upon pupils' creativity and how it can be transferred across curriculum areas (e.g. mathematics and science); and to examine the extent to which pedagogy used by successful external practitioners can be transferred to others (artists and teachers). This research offers useful tips for professional development and collaborative ventures between teachers and creative practitioners. For example, Galton (2006) notes that through this working partnership, the pedagogic focus shifted from learning outcomes to learning processes, which improved upon thinking skills, emotional literacy, communication skills, and problem solving.

Example 2

The Study of Creative Partnerships Local Sharing of Practice and Learning (Downing et al. 2007) explored the sharing of practice generated through Creative Partnerships within and between schools locally. The research involved a desk-based study of the Creative Partnerships monitoring reports of outputs, a study in two Creative Partnership locations, and interviews with four Creative Partnerships locations, which involved a range of school and Creative Partnership personnel.

The report provides a model, which describes the inputs, outputs and methods by which the sharing of professional learning from creative activities can be achieved. Interviews with schools identified a wide range of approaches to shared learning between teachers and schools. Many of the approaches could relate to any aspect of learning undertaken by teachers. The report concluded the importance of Creative Partnerships in order to share professional learning and practice.

Example 3

The Signature Pedagogies Project (Thomson et al. 2012) analysed CP practices. The report was commissioned by CCE and it focused on the work of creative practitioners in six primary and six secondary schools. It identified the distinctive pedagogies that the artists help to develop. For this project, the definition of pedagogy broadly encompasses relationships, conversations, and learning environments as a whole, in the classroom setting, the school, and the community. Thomson et al. (2012) created an analytical framework through which the 'signature' elements of pedagogy were clarified. It highlighted the differences between arts-related pedagogies and the 'default pedagogy'

established in schools. Thomson et al. (2012) describe a repertoire of 19 pedagogic

practices that were considered distinctive to a creative practitioners' teaching. They are:

Pedagogic Practice
Provocation
Use of artefacts
Moving out of the classroom
Making an occasion
Use of 'the texts of our lives'
The self as a teaching resource
Costume
Use of the body
Different classroom discourse patterns
Permission to play
The creation of a rich narrative environment
The use of professional norms
Building commitment to the community
Flexibility in pacing
The use of routine
Managing behaviour differently
The valorisation of collective endeavour
Alignment with disciplinary expectations
The use of open-ended challenge

Table 1: Nineteen pedagogic practices that were considered distinctive to a
creative practitioners' teaching (Thomson et al. 2012).

This research argues that no individual pedagogic practice is distinctive, rather a

combination of practices combined make an arts-rich educational experience successful.

The report concludes that schools can learn from the pedagogies created by creative practitioners.

Although the research on CP is extensive, there are additional studies that are not on the CCE online archive that also aimed to understand what factors facilitate the creation of arts-rich benefits:

Example 4

The Arts–Education Interface: A Mutual Learning Triangle*?* (Harland et al. 2005) study explored which factors are deemed more important or emphasised more in order to create a successful arts-rich educational experience. Like the previous reports, this research was also conducted in England and it was built upon the experience of artists working in schools. It was launched in 2001, by the then Arts Council of England and Regional Arts Boards. The project revealed that 'artists' pedagogy' was the most frequently mentioned factor. Other high-ranking factors included: manageability, content, relevance, artist-pupil relationship, and pupil factors. The lowest ranking factors included: whole-school factors; artist-teacher relationship; the role of planning; and artist factors. The table below provides an explanation of each AEI factor:

AEI: Factors of effectiveness for pupils	Explanation of each factor
1) Individual pupil factors	Factors relating directly to individual pupils.
2) Behaviour	The pupils' behaviour and their response to the artist.
3) Whole-school factors	The support from senior managers.

AEI: Factors of effectiveness for pupils	Explanation of each factor
4) Artist factors	Factors relating to the artist: personal characteristics, professional background and experience.
5) Pupils' sense of privilege	Pupils' awareness that they have been chosen to work with an artist.
6) Enjoyability	This factor embraces all elements of 'fun'.
7) Venue	The location, facilities etc.
8) Time	The amount of time dedicated to the intervention.
9) Relevance to pupils	Does the intervention coincide with the pupils' current interests?
10) Manageability	The difficulty of the task for the pupils.
11) Content	The experience of learning about different art form elements including: terminology, technical experience, hands-on experience, and the historical and cultural context of the art form.
12) Artists' pedagogy	The quality of explanation and the nature of feedback; the use of resources; the opportunity for creativity; the extent to which pupils are given ownership opportunities; and the artists' flexibility to pupils' needs.
13) Continuity and progression	Continuity and progression within the intervention itself and the school curriculum.
14) The role of the final product	How the audience perceives the final presentation.
15) Group size	Overall working group size: whole class, small groups and pairs.
16) Group composition	This considers if the pupils are working with friends, or with people who are unfamiliar to them.
17) Pupil-teacher relationship	The level of trust between the pupil and the teacher.

AEI: Factors of effectiveness for pupils	Explanation of each factor
18) Artist-pupil relationship	The level of trust between the artist and the pupil.
19) Artist-teacher relationship	The quality of communication.
20) The role of planning	The preparation for the intervention.

Table 2:   AEI factors of effectiveness for pupils (Harland et al. 2005)

Example 5

In the Wow Factor research (Bamford, 2006), conducted by the Australian Council for the Arts and the International Federation of Arts Councils and Culture Agencies (IFACCA), Chapter 5 (Arts Education in Practice) reports on the delivery of arts education. This chapter explores the difficulties of providing quality in the teaching and learning of arts education due to: poor venues; lack of teacher training; lack of quality and qualified teachers; and lack of time dedicated to arts education. The report details how several countries combat these problems by instigating strategies that are specifically aimed at improving the qualifications of arts educators. The report notes that, by instigating strategies, there has been a vast global improvement on the quality of provision in arts education. Although the report describes the programmes implemented by different countries to improve the quality of provision (for example, in Columbia the Ministry of Culture developed a programme: 'Plan Nacional de Musica para la Convivencia', to train music teachers in different musical practices.), the report does not describe how the quality of provision in each country was specifically improved. Rather, it outlines a broad description of the programme implemented and the purpose of it.

All the studies reviewed offer guidance regarding the factors relevant to creating a successful arts-rich educational experience. For example: the importance of continual professional development (The Department for Culture, Media and Sport, 2003); the importance of the student voice (McLellan et al. 2012); the distinctive pedagogies that creative practitioners develop (Thomson et al. 2012); the factors that are deemed more important which include: artist's pedagogy, manageability, content, relevance, artist-pupil relationship, and pupil factors (Harland et al. 2005); and by providing strategies that are specifically aimed at improving the qualifications of arts educators (Bamford, 2006).

These examples demonstrate how research in this area acknowledges the need for quality provision and provide examples of the strategies that are being developed in order to improve the quality of provision, but they do not provide detailed programmes. McCarthy et al. (2004) state that the quality of the programme of study is a subject that is largely ignored by studies that explore the benefits of education in the arts. In order to create a high quality educational programme, Chapuis (2003) suggests identifying instances of effective teaching and learning in a specific content domain. Those instances can then be applied as strategies by other educationalists who wish to make their own educational experience successful or of high quality in the same content domain. One strategy, proposed by Claxton et al. (2004), is the importance of developing the confidence and skill of students when facing problems of all kinds. Whilst they note that it is of value to offer students engaging topics, they emphasise the significance of accompanying these topics by teaching the correct attitudes and values towards learning. Claxton et al. (2004) name this process the 'learning curriculum', which they describe as being ready, willing and able to engage effectively with learning.

However, they note that it is particularly difficult to clarify this concept in order to aid teacher practice and inform pedagogy. Chapuis (2003:5) states that:

"…teachers need to rely on quality educational research for different pedagogical models and strategies; at the same time they have to practise the art and science of teaching themselves, refining it as they go according to their own needs and resources and particularly those of their students."

3.6   Frameworks of Pedagogical Practice

This section reviews the literature in respect to the benefits, and definition, of pedagogy. It examines the definition of the term 'pedagogy', concluding that pedagogy is not just an act of teaching and identifies several forms of pedagogy, including: 'performance pedagogy' – particularly relevant to identifying effective pedagogical strategies for Stagecoach schools. It reviews three of the available pedagogical frameworks and concludes by examining how the concept of pedagogy enables teachers to adopt different teaching practices or approaches. In the research results (Section Theme 6: Pedagogical strategies 6.1.6) the findings, where relevant, make reference to the frameworks and frameworks elements.

Several scholars (e.g. Loughran, 2010; Thomson et al. 2012) suggest that pedagogical practice is context specific. Thomson et al. (2012) suggest in 'The Signature Pedagogies project' that there are differences in pedagogical strategies established in schools, compared with the pedagogical strategies established by creative practitioners in arts-related educational practices. In fact, they suggest that nineteen pedagogic practices were considered distinctive to creative practitioners (See Example 3 page 54 for more

details about 'The Signature Pedagogies project'). For example, they include: moving out of the classroom; use of body; and permission to play. Thomson et al. (2012) suggest that schools can learn a lot from the pedagogies of creative practitioners (artists who come into schools to teach arts education). On this basis, the project develops a wide range of different practices and approaches that a teacher can use in order to create an arts-rich educational experience.

Chapuis (2003) states that pedagogical theories can be used to add to the repertoire of flexible strategies that a teacher can utilise to create a rich educational experience. There are multiple papers that provide frameworks for pedagogical practice. For example, in Australia, Yelland et al. (2008) state that the most influential are 'new basics' and 'productive pedagogies' (e.g. Luke & Freebody, 2000; Lingard et al. 2001). Many scholars stress the importance of pedagogy in quality teaching and learning provision and there are many alternative frameworks used in their descriptions (e.g. Thomson et al. 2012; Newmann & Associates, 1996).

Before reviewing three specific pedagogical frameworks, the definition of pedagogy needs to be addressed. The definition of pedagogy is complex, has developed over time, and is still subject to debate. The debate on pedagogy in the U.K. is a relatively recent one. In Why No Pedagogy in England? Simon (1981) it is suggested that in contrast with other European countries, no science of education existed at that time in England, and this was reflected in a confusion regarding the aims of pedagogy. According to Westbrook et al. (2013) and Mortimore (1999) pedagogy is a contested term that has often been criticised for being a challenge to define. Yet, Mortimore (1999: 3) provides a general definition of pedagogy as "any conscious activity by one person designed to

enhance learning in another." He notes that the concept of pedagogy has become more complex over time and describes its development in four phases:

1) a focus on different types of teachers in order to identify examples of 'good' and 'bad' approaches;

2) a focus on the contexts of teaching in order to understand the complex interactions between pupils and teachers in order to explore how teachers plan and manage several learning tasks and complex activities;

3) a focus on teaching and learning in order to build a community where learning is embedded in the activities within environments; and

4) an incorporation of the above three phases where it explores the relations between the teacher, the classroom or other context, content, and learning. He notes that pedagogy is context specific and therefore depends on the age and stage of the learner.

Murphy (2008:35) agrees with the four phases described by Mortimore (1999) offering a definition of pedagogy by stating that it describes the "interactions between teachers, students and the learning environment and the learning tasks." Alexander (2001) offers a useful distinction between the terms 'pedagogy' and 'teaching' by stating that teaching is an act, whereas pedagogy is both an act and discourse. He suggests that pedagogy includes a teacher's beliefs, attitudes, knowledge and understanding about the curriculum, and the teaching and learning process. Various papers (e.g. Alexander, 2001; Murphy, 2008; Mortimore, 1999) describe pedagogy as not simply the act of teaching, but rather the term reflects the creation of all-encompassing social and cultural values within the learning process. This suggests that the concept of pedagogy recognises that a teacher's practice is informed by a variety of theories and values.

Loughran (2010) proposes that the theories and values may not necessarily be consistent with one another but they can be applied to the variety of situations that occur in the classroom. For example, Loughran (2010:13) states:

"Understanding teaching as problematic means that teaching is dilemma based and, because by definition dilemmas are situations that need to be managed (not necessarily solved), it means that we [teachers] are continually making judgements about what we consider to be appropriate actions in a given situation at a given time. It means that our personal professional judgement is paramount in responding to our students' needs and concerns."

Even armed with a clear definition, the complexity of the debate regarding pedagogy is increased by recognising that there are different forms of pedagogy. Thiessen et al. (2013) note that there are several different forms of pedagogy. Critical pedagogy, feminist pedagogy, culturally relevant pedagogy, anti-oppressive pedagogy, and pupil pedagogy are the most frequently cited forms of pedagogy in the literature. Thiessen et al. (2013) state that some forms of pedagogy are connected to particular processes: relationship-based pedagogy, reflective pedagogy; whilst other forms of pedagogy are causes or concerns pedagogy of confidence, pedagogy of creativity. Of all these pedagogical frameworks, those that relate to the pedagogies of creative practitioners are considered most relevant to this thesis as they are closest in context and practice to Stagecoach schools and staff .

Perry et al. (2011) explores the concept of performance in pedagogy research, which is a term used to explore the role of the body as a learning tool. Conquergood (2002) recognises this concept as the 'knowing how' and the 'knowing who', rather than

'knowing about' and 'knowing that'. The concept explains learning through experience, which is particularly relevant to teaching and learning in the arts. For example, learning to physically play an instrument, using your body to tell a story in dance, and physically showing emotion in drama. Drama-based instruction is an effective tool for learning as it involves the student physically, socially, emotionally and intellectually. Drama techniques (interactive games, improvisation, role playing) engage students and help to advance student learning (Rooney, 2004). Gardner (1999) provides examples of an approach to arts education (Gardner's, 1999 framework for 'multiple intelligences' is explored later in this review) as most of the intelligences in his framework are utilised through drama based learning activities. The use of role-play as a learning activity has been examined in many educational contexts, and researchers found that it improved overall learner understanding and engagement (Heyward, 2010). Drama is therefore a teaching tool that allows students to learn through participation and demonstration in a non-threatening environment. It allows students to unlock creativity, develop confidence and ideas whilst promoting the importance of self-discipline, acceptance of others and teamwork. This suggests that by teaching drama or arts based subjects (Stagecoach schools teach dance, drama and singing) the arts-rich educational benefits for students will occur naturally through the content of the lessons. For example, creating drama pieces promotes creativity, and requires students to work as a team and communicate effectively.

Although an arts rich experience can naturally occur in all arts based instruction and performance pedagogy, this research is focused on examining which pedagogical strategies are used in successful Stagecoach schools in order to create an arts rich experience. Chapuis (2003) states that pedagogical theories can be used to add to the

repertoire of flexible strategies that a teacher can utilise to create a rich educational experience. There are multiple papers that provide frameworks for pedagogical practice. For example, in Australia, Yelland et al. (2008) state that the most influential are 'new basics' and 'productive pedagogies' (e.g. Luke & Freebody, 2000; Lingard et al. 2001). Many scholars stress the importance of pedagogy in quality teaching and learning provision as previously shown in the discussion of the Creative Partnership reports (e.g. The Pedagogy of Creative Practitioners in Schools Project, Galton, 2006).

Three frameworks are addressed in this review in order to gain insights into the key elements that contribute to a rich educational experience; or, as Bamford (2006: xii) describes it, "a high quality programme". They provide useful tools for exploring and evaluating classroom practices that a teacher can utilise to create a rich educational experience. The review is necessarily selective, given the wide research literature on this topic. The selected frameworks are considered illustrative and representative of the themes addressed in the literature. The frameworks are:

- The Queensland School Reform Longitudinal Study (QSRLS) framework of productive pedagogies (Lingard et al. 2001);

- The Centre on Organization and Restructuring Schools (CORS) framework of authentic intellectual work (Newmann & Associates, 1996);

- The Multiple Intelligences Theory (Gardner, 1999).

The Queensland School Reform Longitudinal Study (QSRLS) framework of productive pedagogies (Lingard et al. 2001) offers a tool that teachers can use to reflect critically upon their classroom practice. It was chosen as an example of pedagogical frameworks as it has been written about extensively (e.g. Hayes et al. 2006; Lingard et al. 2003) and

used in several research projects (e.g. Allen, 2003; Marsh, 2007; Munns, 2007). This indicates an acceptance for the framework amongst the research community (Mills et al. 2009). Gore et al. (2001) report that this framework challenges conventional understandings about what is important and what should be emphasised in teacher educational programmes. They state that it offers a re-thinking of what should be offered and valued in a programme of study. Despite the frameworks wide spread acceptance, there have been a number of critiques. For example: Sellar and Cormack (2006) suggest that the framework is too focused on the outcome or the production of pedagogy; Mills et al. (2009) note the research's lack of the student voice, its inadequate focus on teachers' pedagogical content knowledge, and its methodological issues (the depth of content knowledge of observers undertaking observation). The QSRLS framework was selected as it specifically refers to the importance of training for teachers. This is also reflected in the wider literature on teacher training and professional development in the arts. Matter et al. (2013) provides an overview of the research in this area. It suggests that the research in respect to the link between teacher learning and student achievement is divided into two waves. The first, focused primarily on "generic" teaching skills, such as allocating class time. The second wave focuses on more recent studies, which took a less superficial view of learning, focusing on students' reasoning and problem solving potentials rather than only on basic skills. The paper concluded that "extended opportunities to better understand student learning, curriculum materials and instruction, and subject-matter content can boost the performance of both teachers and students." Much, if not all, of the literature is based around state educations systems and not the part-time, private arts education. Nevertheless, it can be argued that a greater representation of professionally teacher-trained staff would enhance the delivery of the benefits sought from these organisations.

The Centre on Organization and Restructuring Schools (CORS) framework of authentic intellectual work (Newmann & Associates, 1996) was also developed as a tool for the professional development of teachers (Newmann et al. 2007). The concept of productive pedagogies (the first theory offered as an example in this review) was derived from Newmann's construct of authentic pedagogy (Lingard et al. 2003). Gore et al. (2001) state that the CORS framework for authentic intellectual work promotes overall increases in student learning outcomes. This framework was selected as it is an evaluative tool which assesses the quality of classroom instruction; it is a research-validated, field tested framework that can be applied across disciplines; it provides detailed examples of lessons and student work; and it is a professional learning component that emphasis teacher collaboration (Newmann et al., 2015).

Gardner's (1999) Multiple Intelligences theory implies that educators should recognise and teach to a broader range of talent and skills. Chapuis (2003) states that by activating a wide range of intelligences, teaching in this manner can facilitate a deeper understanding of the subject material. According to Smith (2008) this framework had a significant impact on thinking and practice in education. Yet, Waterhouse (2006) states that there is lack of empirical evidence to support the concept of multiple intelligences and therefore its application to classroom practice will not enhance student learning beyond the initial excitement of something new. Although Gardner's MI theory has been subjected to many criticisms, this framework was selected as it includes a wide range of techniques and strategies that teachers are encouraged to employ within an educational practice.

3.6.1 The Queensland School Reform Longitudinal Study (QSRLS) framework of productive pedagogies (Lingard et al. 2001)

The concept of productive pedagogies was developed through a large research project - (QSRLS). This study undertook 975 classroom observations in twenty-four schools over three years, for year groups 6, 8 and 11 in the curriculum areas of Science, Mathematics, English and Social science. The study identified twenty classroom practices that support enhanced student outcomes.

The QSRLS is a tool for exploring and evaluating classroom practices. It is based on the hypothesis that good teachers are central to positive outcomes for students. The QSRLS provides a framework for teachers to critically reflect on, and enhance their practice towards positive academic and social outcomes for students (Mills et al. 2009). Findings from the study suggest that in order to improve classroom practices, there is a need to value teachers (Lingard et al. 2003). Hayes et al. (2006) report that individual teachers have more impact on student outcomes than do whole-school effects, and particular classroom practices are linked with high quality student performance. This claim is supported by Lingard et al. (2003) who state that the pedagogical practices of teachers should be a central focus for educational policy, school administrators, education systems, and local communities who are interested in schools as learning organisations.

Although the QSRLS study was not conducted within the performing arts or in the private educational sector, it offers insights into effective teaching practices that can be applied in different contexts. For example, the framework of productive pedagogies consists of twenty elements (Table 3 page 71), which Lingard et al. (2001) suggest are observable in any classroom. The twenty elements are divided into four categories:

1)   Intellectual quality

2)   Connectedness

3)   Supported classroom environment

4)   Working with and valuing others.

For a lesson to encompass the four categories of productive pedagogies, Hayes et al. (2006) state that it needs to be intellectually challenging; connected with the world beyond the classroom; conducted within a socially supportive environment, and; done so whilst working with, and valuing difference. Although this is an ideal view of productive pedagogies taking place in a lesson, Lingard et al. (2003) state that the framework does not suggest that all twenty elements should be present in every lesson. Rather, the framework relies on the teachers to determine the appropriateness of particular elements within that specific lesson. Lingard et al. (2003) claim that the benefits of the QSRLS framework are that it provides a platform for teachers to discuss their productive pedagogies and reflect upon their practice.

Does the QSRLS framework define good pedagogy specifically in private part-time theatre schools? If so, it would be useful, as it would allow creative practitioners or teachers in Stagecoach schools to critically reflect upon their own practice to create positive academic and social outcomes for students. Different researchers have differently nuanced definitions of pedagogy. Some pragmatically focus on the relationship between teaching and learning without an emphasis on the context (e.g. Hayes et al., 2006 and Lingard et al, 2001). Others widen the definition to more directly include the sociological environment (including the social and cultural context) within

which teaching and learning take place (e.g. Young, 1998; Alexander, 2001). In this project (The benefits of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools) the four categories offered by the QSRLS framework will be examined, in order to understand which pedagogical strategies are used in Stagecoach schools, and which pedagogical strategies are specifically directed towards the pragmatic (teachers and pupils) and which are focused towards the sociological (whole school factors).

Categories	Elements					
Intellectual quality	Problematic knowledge – are students critiquing text, ideas and knowledge?	Higher-order thinking – are high order thinking and critical analysis occurring?	Depth of knowledge – does the lesson cover operational fields in any depth?	Depth of student's understanding – Does the work produced by students and the responses made by students provide evidence of depth of understanding of concepts or ideas?	Substantive conversation – does classroom talk lead to sustained dialogue between teachers and students?	Meta-language – are aspects of language, grammar and technical vocabulary used and highlighted?
Connectedness	Connectedness to the world beyond the classroom – does the lesson have any resemblance to or connection to real life contexts?	Knowledge integration – does the lesson range across diverse fields?	Background knowledge – is there any attempt to connect with students' background knowledge?	Problem-based curriculum – is there a focus on solving real world problems?		
Supportive classroom environment	Students' direction – do the students have any say in the direction or outcomes of the lesson?	Explicit quality performance criteria – are the criteria for judging student performance made explicit?	Social support – is the classroom a socially supported and encouraging environment?	Academic engagement – are students engaged and on task?	Student self-regulation – is the direction of student behaviour implicit and self-regulatory?	
Working with and valuing differences	Cultural knowledge's – are diverse cultural knowledge brought into play?	Active citizenship – are attempts made to foster active citizenship?	Narrative – is the style of teaching particularly narrative?	Group identities in learning communities – does the teacher build a sense of community and identity?	Representation – are deliberate attempts made to increase the participation of students of different backgrounds?	

Table 3:   QSRLS framework of productive pedagogies (Lingard et al. 2001)

3.6.2 **The CORS framework of authentic intellectual work (Newmann & Associates, 1996);**

Newmann & Associates (1996) conducted comparable research to the QSRLS framework of productive pedagogies, which was developed at the Centre on Organization and Restructuring of Schools (CORS). However, instead of calling classroom practices 'productive pedagogies', they are referred to as 'authentic intellectual work'. According to Newmann et al. (2007), the purpose of this research was to act as a tool for the professional development of teachers. This research highlighted three broad categories that promote 'authentic intellectual work':

1) construction of knowledge which is using or manipulating knowledge in analysis, synthesis, interpretation and evaluation;

2) discipline enquiry which involves gaining an in-depth understanding of limited topics, rather than a limited understanding of many topics; and

3) value beyond school which is demonstrating a social significance outside the classroom.

Newmann & Associates (1996) state that both teachers and students can achieve effective teaching and learning if they are given the right opportunity and support. They reported that the students who experience higher levels of authentic instruction and assessment demonstrated higher achievement than the students who had experienced lower levels of authentic instruction and assessment. Also, according to Newmann et al. (2007), the results were consistent throughout year groups and differences in race, gender, or socio-economic status did not affect the results. However, they note that this

research does not take into account curriculum content or how individual lessons connect to a larger unit of study.

Like the question posed for the QSRLS framework, does the CORS framework define good pedagogy specifically in private part-time theatre schools? If so, synthesising the results from this project (The benefits of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools) with the CORS framework would also be useful in order to understand which pedagogical strategies are used in Stagecoach schools, and which pedagogical strategies are specifically directed towards the pragmatic (teachers and pupils) and which are focused towards the sociological (whole school factors).

3.6.3 Multiple intelligences (Gardner, 1999)

Gardner's (1983) framework for 'multiple intelligences' (MI theory) has, according to Smith (2008), had an impact on thinking and practice in education. Warburton (2003) states that it is one of the most influential theories of intelligence. The framework is particularly useful to consider because of its link to arts education. A number of scholars (e.g. Warburton, 2003; Guss, 2005; Newbold, 1999) applied this framework as a research tool for projects that link directly to arts education.

Gardner's theory proposes that there are many ways to demonstrate intellectual ability, redefining what it means to be intelligent. For example, rather than determining how intelligent someone is through numerical ranking, he sought to understand how someone is intelligent in order to encourage a more descriptive answer where

intelligence is demonstrated through a range of mediums: reading, writing, drawing, dancing, singing etc.

The theory proposes seven sets of abilities, talents or mental skills, which he suggests all individuals possess to some extent. They include: Musical intelligence; Bodily-Kinaesthetic intelligence; Logical-Mathematical intelligence; Linguistic intelligence; Spatial intelligence; Interpersonal; and intrapersonal intelligence. Later in 1999 he added an eighth intelligence: Naturalistic Intelligence - that focused on nurturing and relating information to one's natural surroundings.

Although this theory has had an impact on thinking and practice in education it is controversial. Smith (2008) notes that Gardner's Theory of Multiple Intelligences has not been readily accepted within academic psychology. Yet, Strong (2011) states that it has gained a positive response from many educators and applied by teachers and policy makers to the problems of schooling with regard to curriculum structure in North America. He also states that the framework has helped a number of educators to reflect on their practice, in order to provide effective learning to a wide variety of students, and it supports inclusion.

Gottfredson (2004) notes that the literature on intelligence testing lacks evidence for the concept of the eight intelligences and Visser et al. (2006) argue that what Gardner (1999) calls 'intelligences' are actually abilities. Yet, Armstrong (2009) defends the theory, stating that the psychometric community agree that the intelligences in Gardner's model exist and are supported by testing. However, Armstrong (2009) also notes that there are disagreements in the literature with regard to the notion of 'intelligence'.

Collins (1998) states that there is no concrete evidence to support that the MI theory can be effectively applied in schools. However, other research claims there have been many examples of successful implementation of the MI theory in educational programmes. For example: Practical Intelligences for School (Williams et al. 1996); and Arts Propel (Zessoules & Gardner, 1991).

Although Gardner's MI theory has been subjected to criticism, it represents a wide range of techniques, programs, attitudes, and strategies that teachers are encouraged to develop within an educational practice (Armstrong, 2009). It will, therefore, be examined more fully.

MI theory suggests that by using a variety of pedagogical approaches, it will engage different types of learners, thus offering a more inclusive education (Kagan & Kagan, 1998). Gardner (1999) notes that students differ in their intellectual strengths and weaknesses, so it is important for teachers to make use of a number of pedagogical approaches in order to optimise the teaching and learning environment. Gardner (1999) states that it is important to teach fewer topics but in more depth. The framework lists three strategic techniques with which to approach 'multiple intelligences' or a range of students with different minds. The three pedagogical approaches include:

1) 'Entry points' which are approaches used to engage the students, for example, through aesthetic appreciation, through narrative or even through numerical means;

2) 'Telling analogies' which are modes of understanding, or a range of examples to convey the important points regarding the chosen topic in the lesson; and

3) '   'Approaching the core' which is described as presenting a wide range of representations or perspectives of a particular topic.

Together with the QSRLS and CORS frameworks, it is useful to consider the three pedagogical approaches stated above in defining good pedagogy in the private part-time theatre schools (Stagecoach schools) in order to understand which pedagogical strategies are specifically used in Stagecoach schools, and which pedagogical strategies are directed towards the pragmatic (teachers and pupils) and which are focused towards the sociological (whole school factors). It will also allow creative practitioners or teachers in Stagecoach schools to critically reflect upon their own practice and to create positive academic and social outcomes for students.

3.6.4   Comparison of Frameworks of Pedagogical Practice

The three theories discussed here, provided by Lingard et al. (2001), Newmann & Associates (1996), and Gardner (1999), have some similarities. For example, both research by Gardner (1999) and Newmann & Associates (1996), report that it is more effective to teach fewer topics but in greater depth. They do not, however, suggest that all the pedagogical strategies listed in each framework should be present in every lesson, but rather that a teacher should select the appropriate pedagogical approaches that are relevant to the particular group of students. Furthermore, several elements described in the QSRLS and CORS frameworks are related. For example: the 'Intellectual quality' (described in the QSRLS) framework is comparable to 'construction of knowledge' (described in the CORS framework). Elements of 'Intellectual quality' are also comparable to 'Disciplined inquiry'; and the remaining three elements of the QSRLS framework (Connectedness, Supportive Classroom

environment and Working with and valuing differences) are comparable or have similarities to the 'Value beyond school' element of the CORS framework. This is illustrated in Table 4.

QSRLS framework	CORS framework
Intellectual quality focuses on producing a deep understanding of important, substantive concepts, skills and ideas (Lingard et al. 2001)	**Construction of knowledge** involves organising, interpreting, evaluating or synthesising prior knowledge to solve new ideas (Newmann & Associates, 1996). **Disciplined inquiry** focuses on transmitting disciplined relevant knowledge to solve problems in content areas (Newmann & Associates, 1996).
Connectedness is the application of school knowledge in real-life contexts (Lingard et al. 2001). In **Supportive classroom environment** the focus is primarily on teacher-student relationships in order to provide a safe and engaging learning environment (Lingard et al. 2001). **Working with and valuing differences** focuses on the recognition of student diversity in the classroom and the importance that all groups and individuals are included (Lingard et al. 2001).	**Value beyond school** relates to using knowledge by applying it to real-life contexts. For example: communicating in a foreign language, writing a letter, reading a news report (Newmann & Associates, 1996).

Table 4: **The similarities between the QSRLS (Lingard et al. 2001) and CORS (Newmann & Associates, 1996) framework.**

To summarise the above, it is clear from this review that there are several frameworks that offer examples of pedagogical theories and significant steps have been taken in identifying and articulating effective pedagogic strategies. Yet, Murphy (1996) states

that there is still scope to gain more insights into what alternative strategies exist if pedagogy in education is to become more effective for more students. They note that it is important to understand what is relevant and meaningful for all groups who share an identity, and that any developments in pedagogic practice must rely on teacher involvement.

3.7   Summary of the Literature Review

This review has drawn upon a selective range of relevant literature. This topic has a very extensive body of academic research and representative papers, based on their perceived relevance to the research questions, were selected for review. These were selected by conducting an online search based on relevant search terms. Papers identified as being, from their titles and abstracts, relevant were read and their references examined for further relevant sources.

The review highlights the wide range of benefits of engaging in arts-rich educational projects by identifying relevant work (e.g. Bamford, 2006; Heath et al., 1999; McCarthy et al., 2004), assessing the quality of studies, summarising the evidence and the findings. Yet it is still unclear, without doing context-specific research, as to what contributes to a rich educational experience in part-time performing arts schools. Specifically, the review draws upon the results of research projects that focus on mainstream schooling. (e.g. Harland et al, 2005; The Department for Culture, Media and Sport, 2003; Bamford, 2006). Yet, as described by Winner et al. (2013), arts education is also undertaken outside of school in private individualised music lessons and out-of-school classes in theatre, visual arts and dance. Mortimore (1999) notes that learning takes place in several contexts, not just in mainstream school. Therefore,

further research is needed in this area to understand the benefits of engaging in arts-rich part-time performing arts schools.

Secondly, this review has drawn upon relevant literature to explore how an educational experience is successful in creating such benefits. It acknowledges the value of pedagogical frameworks and recognises that the process of education can provide students with empowering educational experiences. Previous theoretical ideas: the QSRLS framework of productive pedagogies (Lingard et al. 2001); the CORS framework of authentic intellectual work (Newmann & Associates, 1996); and the theory of multiple intelligences (Gardner, 1999), present this research project with the kinds of classroom practices that work productively for students. Strong (2011) states that research in this area has been met with an extremely positive response by teachers and policymakers, who have applied these ideas to improve educational practice.

Despite the wide range of theoretical frameworks, it is still unclear which strategies best contribute to a rich educational experience in the specific educational context of part-time performing arts schools. Further research is, therefore, required in this area to:

a. add to the current literature in order to aid professional development in this specific educational context; and

b. provide advice and guidance for staff regarding strategies they can employ to improve the educational experience within their schools.

3.8   The purpose of the study

The purpose of this research is to add to the current literature, which describes the nature and benefits of a rich educational experience through effective pedagogical

strategies. It will provide an insight of what contributes to a rich educational experience in the context of successful part-time performing arts schools. Secondly, it will examine, record and interpret the strategies employed in successful Stagecoach schools to deliver the benefits of a rich educational experience in this context. This will also potentially provide advice and guidance for a wider audience who may be endeavouring to improve the educational experience within part-time performing arts schools. By exploring three successful cases, the differences and similarities of approach to achieving success between each school can be considered.

3.9 The research questions

The underlying premise of this research is that if the benefits the school principals are seeking to provide to the students are matched to those expected by the students and parents, and these are delivered by the schools using pedagogical strategies that are effective, then the success of the school, as measured by student numbers, should improve. In examining this premise the following specific research questions are posed:

1. What are the benefits of an arts-rich educational experience?

2. Which benefits are provided by successful Stagecoach schools?

3. To what extent are the benefits pursued by the principals of successful Stagecoach schools consistent with those identified in the literature review?

4. Which pedagogical strategies are used by principals and teachers at successful Stagecoach schools in providing a rich educational experience?

5. To what extent are the approaches used consistent across the successful schools, and with findings from prior research?

4   Chapter Four: Research design and methodology

4.1   Introduction

Part-time performing arts schools enjoy varying levels of success around the world despite operating within the same underlying principles (student fees, staff pay, class size limits, class timing, marketing budget). School numbers can vary quite significantly - one performing arts school can be full, enjoying good retention rates and able to replace attrition through recruitment, whilst its neighbour can experience low numbers and poor retention rates.

There are both internal and external factors that lead to the long-term sustainability of a school. Internally, efficiency (Sheerens, 2000) concerns balancing the desired outputs, the delivery of the expected benefits through quality of the teaching and learning experience, and the control of inputs costs. There are also external factors that affect the success of part-time performing arts schools', such as socio-economic factors, which include the state of the economy and local competition.

Internal factors were examined using quantitative and qualitative methods within a multisite case study approach. A multisite case study approach was appropriate as each school operates identically within the regulation framework provided by the franchisor. An identical research design was applied to each school to allow for comparisons to be made across cases. This approach overcomes the possible disadvantages of being both a practitioner (the principal of a Stagecoach school) and researcher, as comparisons can be made through an identical research design.

A quantitative methodology was used to establish the success of each school based upon historical student numbers and retention. A qualitative approach, utilising semi-structured interviews and class observations, was adopted for the identified "successful" schools to examine the research questions. A semi-structured interview approach was utilised as it was deemed, based on the work of Galletta et al. (2013) and Chase (2008), as the most appropriate method to provide a deep understanding of each school. Conducting observations allows for primary data to be collected directly from the classrooms in the identified "successful" schools.

This project does not consider the impact of the external factors as these cannot be controlled or influenced by the staff and some factors, for example the general state of the local economy is considered to be consistent across the studied schools. The study focuses on the pedagogical strategies that result in effective delivery of benefits in successful Stagecoach schools.

The research design and the research methods chosen were influenced by the practical constraints of access to schools and available time. The number of schools selected for detailed study was limited by the schools available within a practical driving distance. This, in turn, limited the number of classes observed and did not allow an assessment of the environmental and cultural aspects of pedagogy across the schools as the schools were culturally and environmentally similar. Constraints imposed by the school principals - who would not sanction interviews with parents and students – were also a limiting factor on the research design.

4.2   Research design

This study utilised a multisite case study approach to explore the pedagogical strategies employed by staff (principals and teachers) to provide a rich educational experience (effective teaching and learning) in three part-time performing arts schools. The range of methods and approaches chosen (both quantitative and qualitative – interviews and observations) were considered to provide methods that would allow in-depth explorations of the distinctive pedagogies that the creative practitioners develop within the context of the Stagecoach schools. Details of each method and approach are detailed below.

Following the review of relevant literature, the research consisted of two stages:

Stage 1: Quantitative data - student numbers were collected for twelve Stagecoach schools in West Yorkshire over three years (nine terms) together with the current retention rates. The three most successful, as determined by the highest of these rates, were selected for Stage 2 investigation.

Stage 2:   Qualitative data from the selected schools:

Phase 1: Semi-structured interviews with the three Stagecoach principals.

Phase 2: Observations of three classes per school (nine class observations overall).

4.2.1   Stage 1 – Quantitative Data

Quantitative methods were used to determine the success of twelve Stagecoach schools by gathering statistical information, regarding student numbers, from each school over a three-year period. The aim was to select the sample of three schools for further study based on this measure of success.

A three-year period was chosen:

    a. to smooth out performance and eliminate minor fluctuations in school success. The retention performance of each of the twelve schools was also collected but this data is only available as a single, current period, snap shot. Each school's student numbers, together with their standard deviation across the nine terms, were used as the primary determining measure of success. Retention rates were a secondary determining measure for the case where more than three schools were tightly clustered in the "successful" group. Once the success of each Stagecoach school was determined, the three most successful Stagecoach schools, under the criteria, were selected to continue with the study.

    b. as several school effectiveness critiques (e.g. Elliot, 1996; Wrigley, 2010) state that it is inappropriate to judge an educational institution at one moment in time.

This data was gathered from each principal via email. This data was chosen to demonstrate how each school has performed against the chosen criteria of success. It will show for each school:

    a. the student numbers for each term (nine terms);

    b. the mean average of the student numbers calculated over the three years;

    c. if the school has gradually improved, deteriorated, or remained consistent over time regarding student numbers and retention; and

    d. If the school has experienced any sudden changes in student numbers.

The data collected from all twelve schools was compared to determine which three schools are the most successful. The staff of the selected schools were asked to continue with Phase 1 and 2 of Stage 2 of the research. An examination of the school statistics of the three Stagecoach schools was the basis for the design of the semi-structured interviews with the principals and the principals were asked to interpret and explain the quantitative results.

4.2.2   **Stage 2 – Qualitative Data**

Two qualitative approaches to case study research were combined. Semi-structured interviews and classroom observation were utilised in each of the three Stagecoach schools, to examine and gain insights into the pedagogical strategies used within each school. Phase 1 of the qualitative research consists of the semi-structured interviews and Phase 2 of the classroom observations.

Following Yin, 2003, the applying of an identical research design to each school allowed for comparisons to be drawn across cases. Table 5 summarises the research design for Stage 2.

Research questions	Data Collection Method	Research Tool	Size	Composition
What are the benefits of an arts-rich educational experience?	Library research	Literature review	Not applicable	Not applicable

Research questions	Data Collection Method	Research Tool	Size	Composition
Which benefits are provided by successful Stagecoach schools?	Qualitative	Semi-structured interview	3	Principals
To what extent are the benefits pursued by the principals of successful Stagecoach schools consistent with those identified in the literature review?	Qualitative	Semi-structured interview	3	Principals
Which pedagogical strategies are used by principals and teachers at successful Stagecoach schools in providing a rich educational experience?	Qualitative	Semi-structured interview Observations	3 9	Principals Teachers
To what extent are the approaches used consistent across the successful schools, and with findings from prior research?	Data collected as above	Thematic analysis	Not applicable	Not applicable

Table 5:   Tabular summary of the research design.

4.2.3   **Stage 2 - Phase 1: The semi-structured interview**

Qualitative data was gathered by interviewing the principals of the three schools, using a semi-structured method. This data was gathered by visiting each school and speaking to the principal on a one-to-one basis for forty-five minutes. The semi-structured interviews with the principals provided insights into the benefits of engaging in an arts-rich educational experience (research question 2) and how a rich educational experience

is provided in practice in part-time performing arts schools (research question 4). Similar interviews with both students and parents would have provided more comprehensive insight into the perceived benefits. Unfortunately, the school principals would not facilitate this research.

The value of conducting interviews lies in their ability to supply richer descriptions and accounts of how people experience a research topic - allowing information regarding the 'human' side of a specific issue to be considered (Briggs & Coleman, 2007). Structuring the interview into segments made it easier to evaluate the different responses to specific topics, whilst leaving space for the participants to offer new ideas. The questions posed within each interview varied within the semi-structured interview format, tailored to suit the results provided by the quantitative data (see Appendix 2 for the interview structure).

A semi-structured approach was utilised for a number of reasons. First, it was deemed the most appropriate method to provide a deep understanding of each school. This agrees with Galletta et al. (2013) and Chase (2008) who state that semi-structured interviews offer great potential to study the complexity of the research topic. This benefits the research project as educational institutions are by nature complex. The principals were encouraged to provide examples wherever possible in order to understand the challenges they have faced in an attempt to improve the success of their schools. For example, a principal may wish to share the strategies used to provide a rich educational experience. The principal may wish to focus specifically on teacher training or might concentrate on ways in which to improve the curriculum offered at the school. With a questionnaire approach, it can be too easy for participants to give one-worded or

one-sentenced answers (Cohen et al. 2007). In an interview, the principals can be asked to expand upon their response and explore more details where necessary.

Second, the semi-structured interview benefits from the exchange made between the participant and the researcher (Galletta et al. 2013). The principals and staff can be asked for further clarification of their responses and be encouraged to reflect upon the success of their school. For example, if their school has consistently improved over time, the principal will be asked to explain why this has occurred.

Third, it offers the potential to discover qualities or ideas, which had not been considered prior to the investigation. For example, the staff of the schools may confirm or add additional benefits or strategies to those identified in the literature review.

Fourth, the interviews were undertaken on a one-to-one basis, where sensitive topics can be discussed more freely than in a focus group with other staff members or principals. In focus groups, participants may be influenced, or provide answers to please others (Cohen et al. 2007).

The structure of the interview

The structure of the interviews is based on the suggestions made by Galletta et al. (2013). The interviews began with a short statement of the purpose of the research, an expression of gratitude for the interviewee agreeing to participate, and the signing of a consent form. The participants had already received a letter explaining the research project, so this section of each interview was brief. The participants were reminded that they could terminate the interview at any time, and that it would be recorded for

research purposes. Although the interviews were tailored to suit the results provided by the quantitative data (e.g. each principal was asked to comment on the success of their school). Each interview was divided into five sections:

1) an overview of the school;

2) questions regarding the quantitative data or the observation;

3) questions regarding research question 2;

4) questions regarding research question 4; and

5) a concluding segment.

The overview was intended to make each principal feel comfortable. Here, general information about each school, the teachers and the principal was gathered (e.g. how long the school has been open, and for how long they have been the principal or a teacher). Within this section, it was important to note any details that could potentially require further clarification in later sections. The next three sections were designed to be more specific to research questions 2 and 4.

The results of the quantitative research was presented to each principal for their school and each principal was asked to comment and interpret the data from their perspective.

To explore research question 2 the principals were asked to explain the benefits of a rich educational experience. Additionally, a summary of the ideas highlighted by the literature review - which suggest that there are a wide range of benefits from engaging in arts-rich educational programmes – was presented and discussed with the principals.

To explore research question 4 information from the previous question was utilised to explore which strategies were promoted by each principal to achieve the benefits of engaging in a rich educational experience. The ideas and frameworks explored in the literature review, regarding strategies that are believed to be effective, were discussed with each principal.

The concluding section provided the opportunity to return to any of the points made in the opener still needed exploration, and to ask each principal and teacher if there was anything further to add. At this point, the participants were thanked for taking part in the interview.

Analysing the qualitative data gathered from the interviews

Several researchers (e.g. Willig, 2014; Burnard et al. 2008) discuss the difficulties of interpreting and analysing qualitative data. In fact, they suggest that it is the most challenging part of qualitative research. It is therefore important to identify the approach that this study will employ in order to effectively analyse the qualitative data gathered from the interviews.

Thematic analysis

This study will make use of 'thematic analysis' that, according to Braun & Clarke (2006:2), is a "widely used qualitative analytical method within psychology". This method is used to identify, analyse, and report patterns (themes) within raw data. Fereday et al. (2006) add to this description, stating that it is a form of pattern recognition where the emerging themes become the categories for analysis. Braun & Clarke (2006:5) state that it provides a flexible approach which can potentially provide a "rich and detailed, yet complex account of data". These studies suggest that there are

advantages of utilising thematic analysis: 1) it is flexible; 2) it is a relatively simple and quick method to learn how to employ; 3) it is accessible to researchers with little or no experience; 4) it can usefully summarise the key features of a large body of data; 5) it can highlight similarities and differences across the data set; and 6) it can generate unanticipated insights.

Inductive and deductive thematic analysis

Since thematic analysis introduces the concept of themes, the concept of a theme needs to be explained further for the purpose of analysing the qualitative data gathered from the interviews for this study. There are two types of thematic analysis methods - deductive and inductive - and both methods will be utilised.

An inductive approach uses the data itself to drive the structure of analysis (Burnard et al. 2008). However, the main purpose of the inductive approach is to allow research findings to emerge from the common or significant themes that exist, within the raw data, in order to understand the similarities amongst the information gathered from the participants. According to Thomas (2006), the general inductive analysis approach can be used for the following purposes: 1) to condense extensive data into a brief summary or format; 2) to establish clear links between the research objectives and the summary findings; and 3) to develop a model or theory about the underlying structure of experiences that are evident in the raw data.

A deductive approach is driven from a theoretical idea that the researcher brings to the research; and this allows the researcher to replicate, extend and refute existing studies

(Boyatzis, 1998). For example the three frameworks in the literature review have been combined to provide a basis for the analysis.

This study aims to combine both methods, inductive and deductive, in order to approach the research from categories derived from the data and prior research, whilst leaving space for the principals to offer new ideas. In order to interpret the data, the following procedures were implemented (Adapted from Thomas, 2006):

1)   Preparation of the raw data files (the interview transcripts);

2)   Close reading of the text in order to gain an understanding of the themes that have occurred in the text;

3)   Creation of categories - the categories or themes were identified[2]. The categories were created from the actual phrases or meanings that were present in the text. The key to this process of inductive analysis is to identify a small number of important themes (no more than eight).

4)   Overlapping coding and un-coded text. For example, one segment of text may be coded into more than one category, or some of the transcript may not be assigned to any category because some of the text may not be relevant to the evaluation objectives.

5)   Continuing revision and refinement of the category system. Within each category, it is important to consider sub-topics, including contradictory points of view and new insights, and to also select appropriate quotations which convey the core theme or the principle of a category.

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[2] This is also known as the coding process in inductive analysis.

4.3   Stage 1 - Phase 2: The observations

Qualitative data will be gathered from the three selected schools by observing the three teachers (drama, singing and dance teachers) from each Stagecoach school (nine observations: three drama lessons, three dance lessons and three singing lessons), using a semi-structured observation approach (see Section The structure of the observations). Data was gathered whilst visiting each school individually, and observing each sixty-minute class per school (three hours of class observations per school). The purpose of observing the teachers is to gain a deeper understanding of the pedagogical strategies in each school or class.

Cohen et al. (2007) state that the value of conducting observations is that primary data can be gathered from naturally occurring social situations. It will enable the examination of what is exactly taking place, rather than the reliance upon second-hand information. This research method, therefore, has the potential to offer data that is more valid or authentic. According to Wiersma (1991: 218), observation within educational research is able to provide "…scientific descriptions of educational systems, processes, and phenomena within their specific contexts". O'Leary (2014: 745) notes that over the last two decades class observations have "…progressively emerged as an important tool for measuring and improving teacher performance in schools and colleges".

4.3.1   The structure of the observations

Cohen et al. (2007) state that the method or nature of observations available to researchers vary significantly. They may be highly structured observations, where the researcher will know in advance what they are looking for and are able to generate systematic numerical data in order to make comparisons between settings or behaviours.

Alternatively, they may be semi-structured observations, where the researcher will have an agenda of issues of a far less predetermined kind, or unstructured observations, where the researcher is unclear as to what they are looking for and will observe the situation before deciding upon its significance.

This research project will utilise semi-structured observations in order to be able to compare observations, to some extent, by having a structural plan (See Appendix 3). Furthermore, a semi-structured approach will avoid missing anything of significance by focussing on pre-determined behaviours or events, which, according to Cohen et al. (2007), is typical of a structured observation. To gain an overall picture of each observation, a structural plan was designed based upon Cohen et al. (2007), who suggest that observation enables the researcher to gather four distinct sections of information:

1)   The physical setting (the environment and organisation);

2)   The human setting (the organisation of people - the characteristics and makeup of the groups or individuals being observed- for instance, gender and class);

3)   The interactional setting (the interactions that are taking place: formal, informal, planned, unplanned, verbal, non-verbal etc.);

4)   The programme setting (the resources, pedagogic styles, curricula and organisation).

The structural plan is therefore divided into four sections (See Appendix 3) to describe the physical setting, the human setting, the interactional setting and the programme

setting. Within the fourth setting (the programme setting), a further structural plan was designed to explore, in more depth, the pedagogical strategies (See Appendix 4).

The structural plan incorporates ideas provided by three theoretical frameworks identified and evaluated in the literature review. These theoretical frameworks offer suggestions in order to explore or identify teacher quality, which according to Hayes et al. (2006) creates a rich educational experience. To help identify the pedagogical strategies in use, the structural plan incorporates the twenty elements of productive pedagogies identified in the QSRLS framework (Lingard et al. 2001); the three broad categories identified by the CORS framework that promotes effective teaching and learning (Newmann & Associates, 1996); and a section of the structural plan specifically focused on Gardner's Multiple Intelligences theory (Gardner, 1999). For example, does the teacher use a wide range of examples, aids, techniques and technologies to accommodate for learners with a wide range of learning abilities? The nine observations were compared utilising the four categories suggested by Cohen et al. (2007) and the framework-based observation sheet.

4.3.2 Qualitative analysis of observational data

The qualitative data collected through the nine observations will be analysed using the same approach that was utilised to analyse the data gathered from the semi-structured interviews. 'Thematic analysis' is used to identify patterns amongst the nine observation sets using a deductive approach. The observational data was analysed relative to the three theoretical frameworks from the literature review. The research findings, where appropriate, will be compared to the three frameworks described in the literature review and/or an element within each theoretical framework. For example, to analyse the

observational data, the following categories were formed which incorporate the three theoretical frameworks:

1) Intellectual quality/construction of knowledge: knowledge of subject matter;

2) Intellectual quality/disciplined inquiry: class organisation;

3) Connectedness/value beyond school;

4) Supportive classroom environment/value beyond school: rapport;

5) Supportive classroom environment/value beyond school: assistance to students;

6) Working with and valuing differences/value beyond school;

7) Multiple intelligences: teaching methods.

The literature review notes similarities between the QSRLS framework and the CORS framework. The first six categories combine both theoretical frameworks and will be considered for each of the nine observations. The seventh category addresses Gardner's Theory of Multiple Intelligences. The categories are addressed as follows:

1) **Intellectual quality/construction of knowledge: knowledge of subject matter.**

This is the first category in both the QSRLS and CORS frameworks. In this section the following questions will be considered for each observation:

e. does the lesson demonstrate breadth of mastery?

f. are students critiquing text, ideas and knowledge?

g.   is critical analysis occurring?

h.   does the lesson cover any topic in particular depth?

i.   does classroom talk lead to sustained dialogue between teachers and students?

j.   are any aspects of language, grammar and technical vocabulary being used and highlighted?

2)   **Intellectual quality/disciplined inquiry: class organisation**.

This is the second category in the CORS framework and it also relates to elements identified in the 'Intellectual Quality' category of the QSRLS framework. In this section the following questions will be considered:

a.   are the objectives of the lesson clear?

b.   does the teacher emphasise and summarise the main points of the class?

c.   does the teacher use time wisely?

d.   does the teacher maintain discipline and control?

3)   **Connectedness/value beyond school.**

This is the second category in the QSRLS framework and the third category in the CORS framework. In this section the following questions will be considered for each of the 9 observations:

a. does the lesson have any resemblance to or connection to real-life contexts?

b. does the lesson range across diverse fields?

c. is there any attempt to connect with students' background knowledge?

d. is there a focus on solving real-world problems?

4) **Supportive classroom environment/value beyond school: rapport.**

This is the third category in the QSRLS framework for productive pedagogies and the third category for the CORS framework for intellectual work. In this section the following questions will be considered:

a. are the students engaged?

b. is the teacher fair, respectful and impartial?

c. does the teacher provide feedback?

d. does the teacher interact with the students and shows enthusiasm?

5) **Supportive classroom environment/value beyond school: Assistance to students.**

This is the third category in the QSRLS framework and the third category for the CORS framework for intellectual work. In this section the following questions will be considered:

a.   do the students have any say in the direction or outcome of the lesson?

b.   are the criteria for judging student performance made explicit?

c.   is the direction of student behaviour implicit and self-regulatory?

6)   **Working with and valuing differences/value beyond school.**

This is the fourth category in the QSRLS framework and the third category for the CORS framework. In this section the following questions will be considered:

a.   Is diverse cultural knowledge brought into play?

b.   are attempts made to foster active citizenship?

c.   is the style of teaching particularly narrative?

d.   does the teacher build a sense of community?

e.   are attempts made to increase the participation of students from different backgrounds?

7)   **Multiple intelligences: teaching methods.**

This category relates directly to Gardner's (1999) framework for 'multiple intelligences' (MI theory). The literature review notes that this framework suggests that, by using a variety of pedagogical approaches, it will engage

different types of learners, thus offering a more inclusive education (Kagan & Kagan, 1998). In this section the following questions will be considered:

    a.   does the teacher use relevant teaching methods, aids, materials and technology to suit a variety of learners?

    b.   does the lesson include variety, balance, imagination and group involvement?

    c.   does the lesson involve examples that are simple, clear, precise and appropriate?

The nine observations were compared, and conclusions drawn, by identifying patterns amongst the observations. Wragg (1999: 17) states "…good classroom observation can lie at the heart of both understanding professional practice and improving its quality". The identified patterns may suggest the pedagogical strategies that the staff of successful Stagecoach schools employ to provide a rich educational experience for their students.

4.4   Sampling

The sample for this study is convenient as the cases (Stagecoach schools) were targeted from one geographical area, West Yorkshire. Here relationships are established with the principals, making it easier to gather confidential data. This sample was the most cost-effective way of collecting data within limited funds and a restricted time frame.

In West Yorkshire there are twelve Stagecoach schools and for the purpose of this study, two prior criteria were chosen (Emmel, 2013) regarding the basis on which three cases were selected: the schools with the highest student numbers and retention rates. Cases selected and studied on this basis should provide insights regarding pedagogical strategies that create successful schools - under the premise that effectively providing the benefits of a rich educational experience results in a school's success as defined. The approach is based upon Patton (1990:169) who states that the logic of purposeful sampling lies in the selection of information-rich cases, from which the researcher can learn a great deal about matters of central importance to the purpose of the research. From the three Stagecoach schools, each principal was asked to give consent to take part in the study, allowing access to their database, admittance to each venue, and observation of the classes in their schools. Each principal was contacted separately, by telephone, in order to explain the nature of the investigation.

4.5   Ethical considerations

This project was granted ethical approval by the University of Leeds research ethics committee on 03/10/2014 (see Appendix 5 for the approval form). Following ethical approval, the design of the research was altered slightly. In the original research design the teachers were to be interviewed, but due to time constraints and the size restrictions of the project, it was felt that observations of the teachers provided a sufficient amount of data collection to fulfil the objectives of the study.

As a principal of a Stagecoach school I am fully Disclosure and Barring Service (DBS) checked, I have extensive experience in working with children and young people, I am fully appraised of health and safety matters, and aware of child protection issues. The

above information was provided to the parents/guardians to reassure them of my professional integrity.

The interviews with the principals and the teacher observations were undertaken at each Stagecoach school. Informed consent was obtained from the principal and teachers in advance and at each stage of the research, advising them of their rights to withdraw from participation at any time (examples of the informed consent forms are in Appendix 5). A copy of the consent forms was taken to each school, which ensured agreement before data collection started. The right of the participants to refuse, or withdraw from participation - at any time, with no consequences - was restated at the start of each interview or observation. Once the three 'successful' Stagecoach schools were chosen, informed consent was sought separately from the pupils and their parents/guardians (examples of the letters and informed consent forms are in Appendix 5). The letters explained the nature of the study and the purpose of observing the classes. Each school principal handed out the information letters and consent forms at their schools. The letter asked the parents/guardians to return both consent forms the following week.

The British Education Research Association (BERA [3]) guidelines for educational research were followed and two main ethical issues were addressed:

1)   Confidentiality - all participants were informed that their data would be kept and presented on a completely anonymous basis. The data was transferred to the Leeds University computer servers and any data kept on other electronic devices (personal computer, audio-recorder) was deleted. On the ethical approval form,

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[3] British Education Research Association
http://www.bera.ac.uk/wp-content/uploads/2014/02/BERA-Ethical-Guidelines-2011.pdf,

it was originally intended to remove the name of the private theatre school from the write-up (Stagecoach). However, it was later considered that the maintenance of its anonymity was not possible as the company's history, unique position in the market and the business model made it readily identifiable.

2.   Pressure to participate - the potential participants were informed that their participation was entirely voluntary and that in no way would it affect their professional practice. They were also informed that they could withdraw from the study at any time, up to the point of ending data analysis.

4.6   Summary of research applicability and limitations

Limitations of this study particularly relate to time constraints which limited the number of schools selected for detailed study, and the number of classes observed in each selected school. Permission constraints from the school principals meant that parents/guardians in each school, whose children were in the long-term attendance categories, could not be interviewed to ascertain their views as to the benefits obtained by attendance at the successful Stagecoach schools.

The objectives of the research were to examine the relationship between the benefits pursued by the principals of successful part-time performing arts school and those suggested, by prior research, as being contributory to a rich educational experience and to investigate the pedagogical strategies utilised by successful part-time performing arts schools. In relation to the objectives the research approach promised a broad applicability.

The research design allowed comparison of the objectives perused by the principals and staff of successful schools with those identified in the research literature. The inability to directly determine if the benefit objectives pursued by school principals were matching those of the parents and students is an externally imposed limitation on the research design.

Examination of the pedagogical strategies employed within the schools, and their relationship to school success makes the research directly applicable to other private part-time performing arts schools. However, the limited number of schools capable of being included within the time constraints limits the sample size. On this basis, strategies that can be identified as being associated with successful schools are likely to be a subset of the strategies capable of providing success.

Similarly, the inability to examine unsuccessful schools does not allow a comparison of the benefits sought, and strategies employed, between the two groups.

5   Chapter Five: Stage 1 - The quantitative results

5.1   Quantitative data collection

As previously indicated, the underlying premise of this research is that if the benefits the school principals are seeking to provide to the students are matched to those expected by the students and parents, and these are delivered by the schools using pedagogical strategies that are effective, then the success of the school, as measured by student numbers, should improve. Parents are investing in extra-curricular education with expectation that their children will receive those benefits the parents are seeking. Schools that have reputation for the provision of these will attract new students and those, who reputations are matched by performance, will (all other things being equal) retain them. External factors, such as SAT and GCSE pressure on time availability will impact equally on each age group within each Stagecoach school. Economic factors (such as the overall state of the economy) are likely to be similar within the tight geographic area covered by the research.

Quantitative data was gathered from twelve part-time performing arts schools. For each school (School A – L), two sets of data have been collected: 1) student numbers over nine school terms (three years); and 2) the current student retention rates. The following charts graphically present the results.

Figure 6 shows that there are two broad groups of schools: those with student numbers below thirty and those above. Five schools are close to the maximum allowed class size in terms 1, 2 and 3.
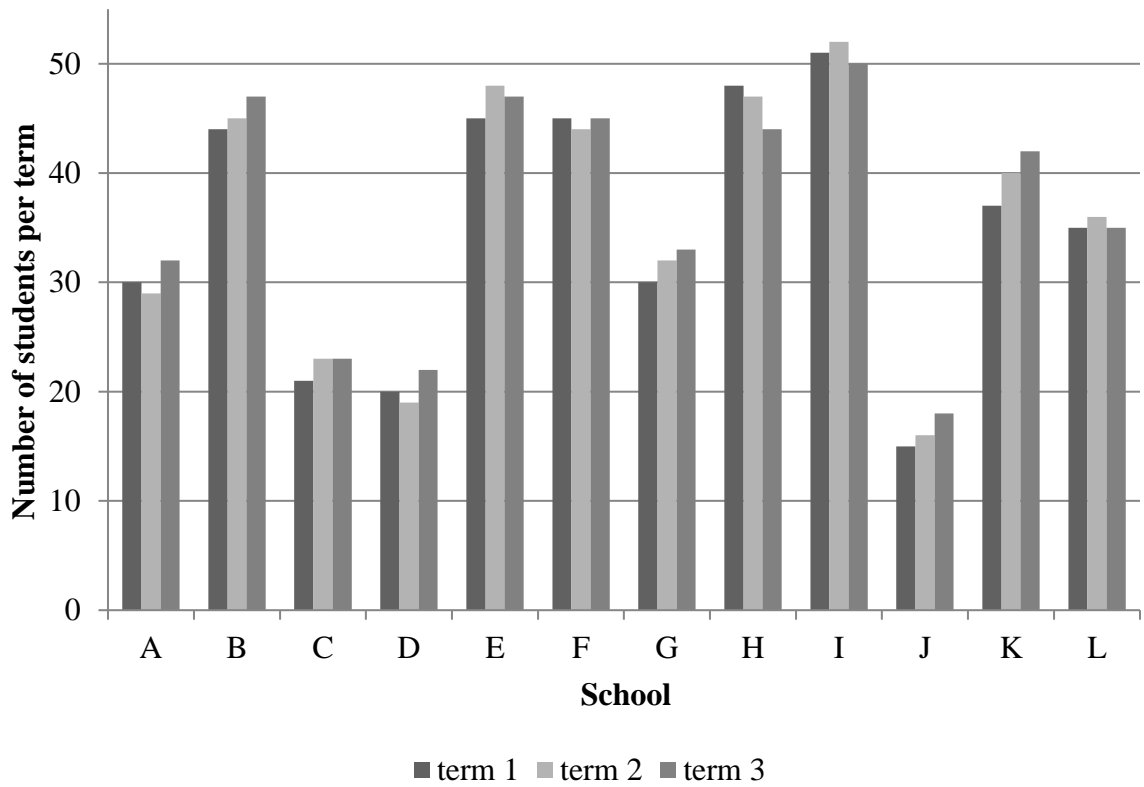
Figure 6: Number of students, by school, for Terms 1, 2 and 3
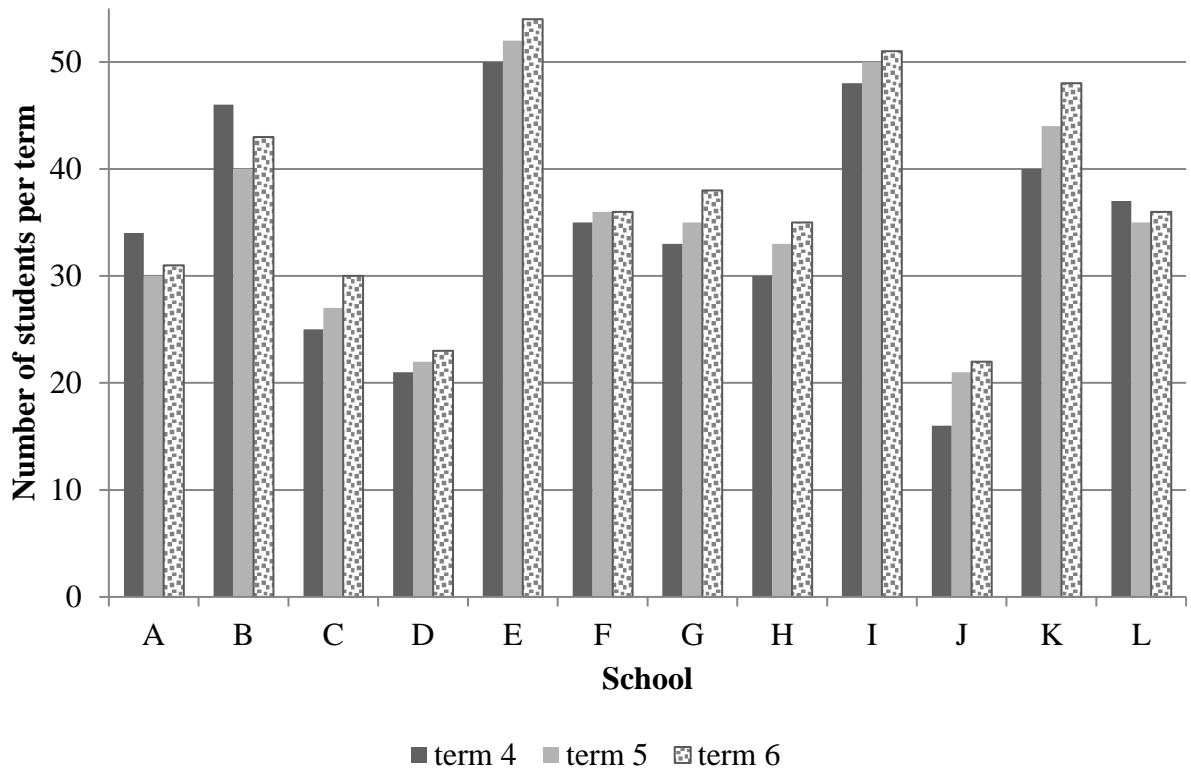
Figure 7:   Number of students in terms 4, 5 and 6 in twelve Stagecoach schools

Figure 7 illustrates that in terms 4, 5, and 6 only three schools have student numbers below thirty and those above. Five schools are close to the maximum allowed class size showing an improvement from the previous three terms. Schools I and E have the highest numbers in both cases.
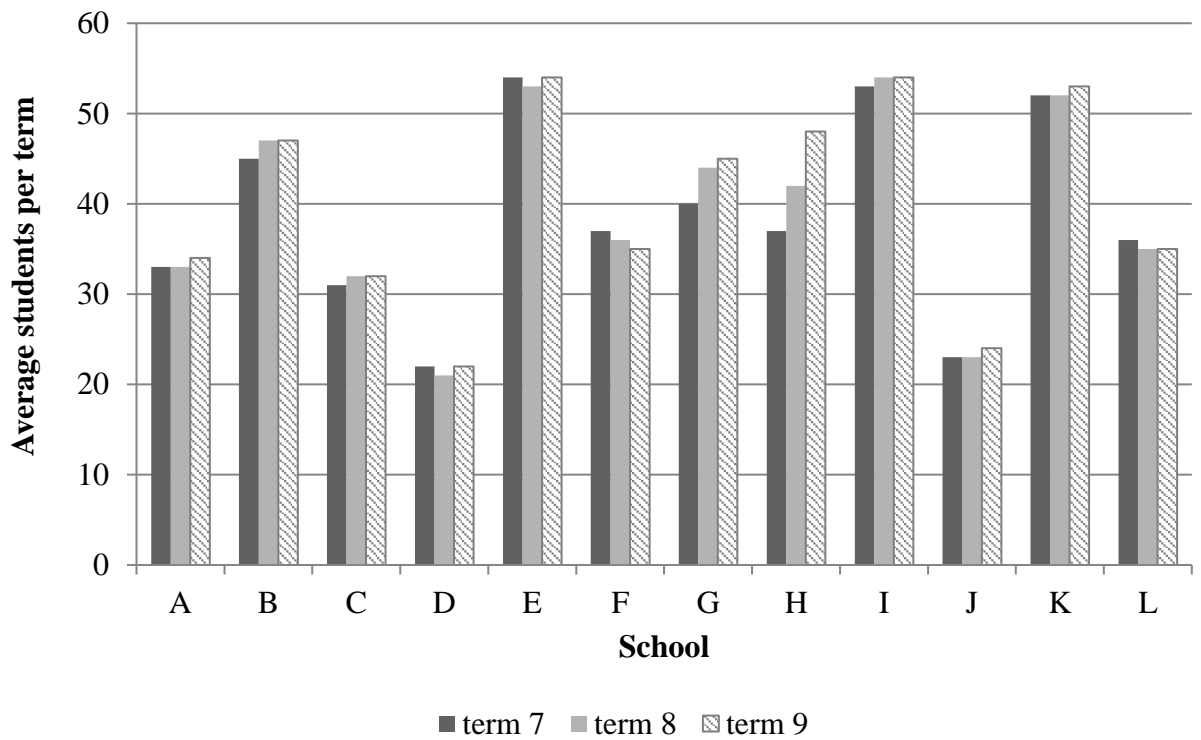
Figure 8:   **Number of students in terms 7, 8 and 9 in twelve Stagecoach schools**

Figure 8 shows that in the final three terms, (terms 7, 8 and 9) only two schools have student numbers below thirty. Schools I and E are again the best performing and are joined by School K with above fifty students in each of the terms.
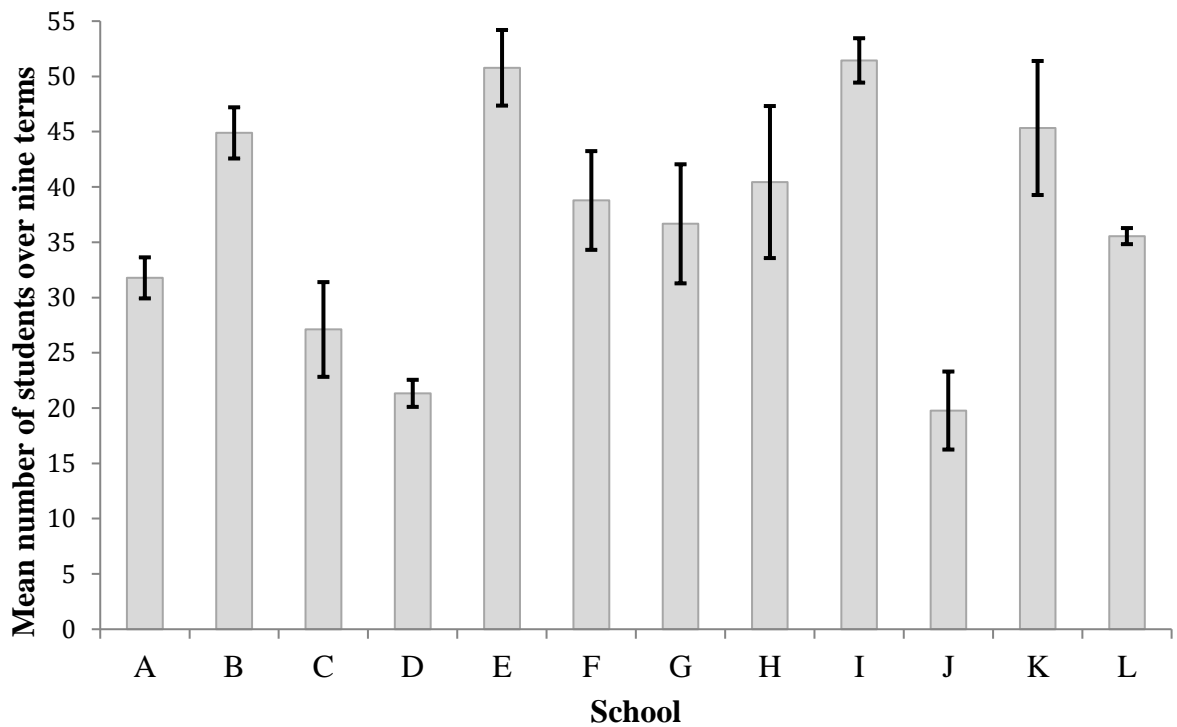
Figure 9: Mean and standard deviation of student numbers over nine terms in twelve Stagecoach schools

Figure 9 illustrates that student numbers vary significantly between the twelve schools; with a mean score ranging from 20 to 51 students. To break even financially, a school typically needs to recruit a minimum of 22 students. Therefore, the results indicate that ten out of the twelve schools are making a profit and two out of the twelve schools are making a loss. Under the franchise rules, each school is allowed up to 51 students (54 for terms 8 and 9). It also indicates that there are four schools that score highly: 'School I' with 51 students; 'School E' with 51 students; 'School K' with 45 students; and 'School B' with 45 students. However, only three schools will be chosen to proceed to Phase 1 and Phase 2 of this research project. Therefore, it is necessary to reflect upon additional information (the standard deviation and the current retention rates) before deciding upon the three highest scoring schools.

Figure 9 shows that the school with the highest standard deviation is 'School H' with 6.88 and the school with the lowest standard deviation score is 'School L' with 0.73. If we focus specifically upon the four schools with the highest student numbers (Schools B, E, K and I) the standard deviation scores vary significantly: 'School K' has the highest score with 6.06; 'School E' scores 3.42; 'School B' scores 2.32; and 'School I' has the lowest score with 2.01.

It could be argued that the three schools with the lowest standard deviation score are the most effective schools as each term the student numbers have not varied significantly but remained consistently around the mean. This would suggest that 'Schools I, B and E' should proceed into Phase 1 and 2 of this research project. However, retention rates are considered to be the most correlated with a school providing the benefits of a rich educational experience as students will not leave, for school related reasons, if they are satisfied with these benefits. Retention rates were therefore also considered before the final selection of schools.
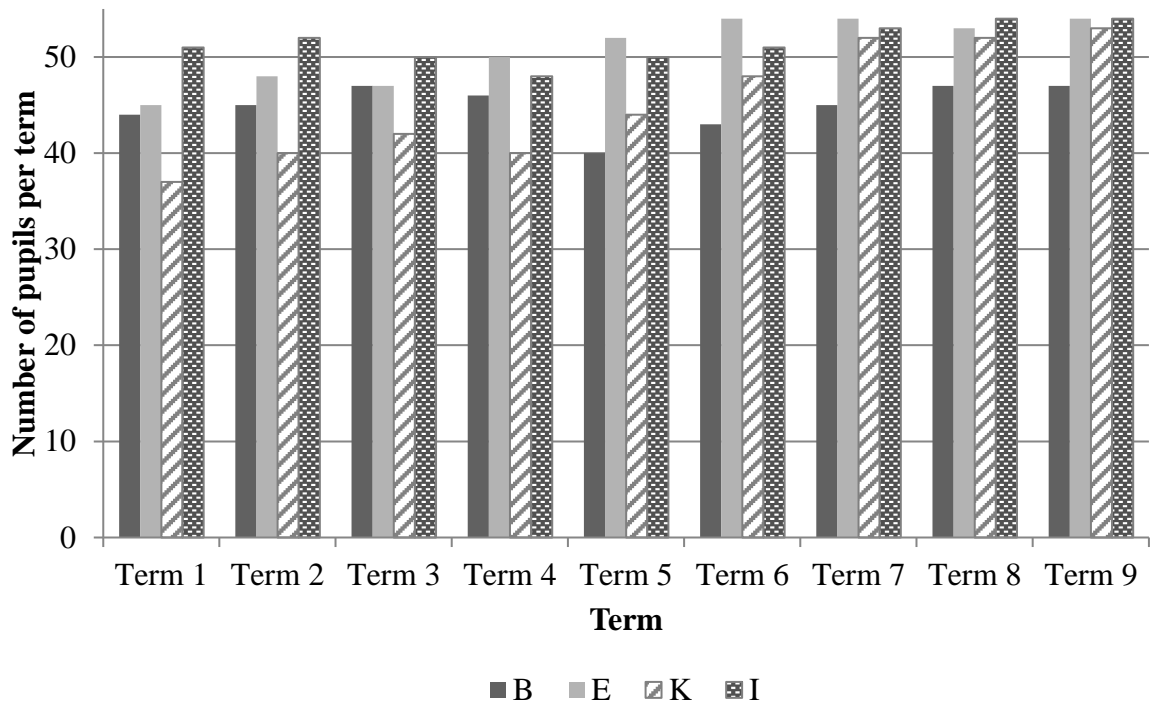
Figure 10: **Student numbers, for the four most successful schools, measured over nine terms.**

School I

Figure 10 indicates that 'School I' has been operating at full capacity for the last two terms (54 students), and has been running with 48 or more students for the last nine terms. 'School I' took a slight drop in student numbers during terms three and four, but overall the student numbers have been consistently rising, and the school has increased from 51 to 54 students, an increase of 3 students over the nine terms. This small increase of student numbers (the school has achieved consistently high numbers) over the nine terms explains the low standard deviation score of 2.01. Phase 1 of the research will explore why this healthy school took a drop in student numbers during terms three

and four, and why the principal believes that the school has been able to operate at full capacity over the past two terms.

School E

Figure 10 indicates that 'School E is also currently operating at full capacity with 54 students. The school has achieved over 50 students for the last six terms and the student numbers have consistently increased over the nine terms (ranging from 45 – 54 students, an increase of 9 students). School E has improved its student numbers considerably over nine terms, which explains the higher standard deviation score than 'School I' with 3.42. Phase 1 of this research project aims to explore why the principal believes that the student numbers have gradually risen over the last nine terms, and investigate why, from the perspective of the principal, the school has been operating successfully with over 50 students for the last six terms.

School K

Figure 10 indicates that the school currently contains 53 students and it has been operating with over 48 students for the last four terms. Like 'School E', the student numbers have consistently increased over the last nine terms (ranging from 37 – 53 students), and yet, in term four, the school took a slight drop in numbers ('School K' dropped by 2 students). Overall, the school has increased by an impressive 16 students over nine terms and this accounts for the high standard deviation score of 6.06. It would be interesting to take 'School K' into Phase 1 and 2 of this research project in order to explore how the school has significantly increased its student numbers over the last nine terms, despite the slight drop in student numbers (2 students) in term four.

School B

Figure 10 indicates that 'School B' currently contains 47 students. This is the lowest student number score out of the four schools (School B, E, K and I). Over the nine terms, the school has increased from 44 students (Term 1) to 47 students (an overall increase of 3 students). This explains why 'School B' has a low standard deviation score of 2.32 and a high mean score of 45. In term five 'School B' dropped down to 40 students but the school has increasingly grown since, ranging from 40 in term five to 47 in term nine. In Phase 1 and 2 of this research project, it would be interesting to explore why the school dropped its numbers in term five and how the school has consistently increased since then.
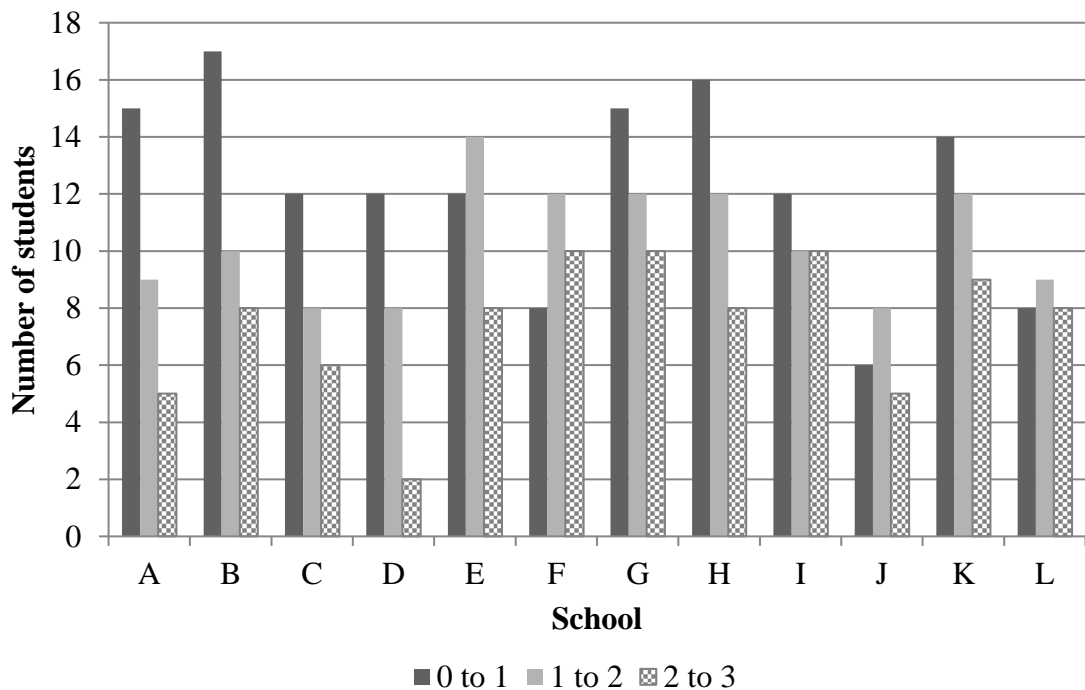
Figure 11:   Retention in each school from 0-3 years.

Overall, at the time the data was collected there were 483 students in the twelve schools. Figure 11 illustrates that the largest category of the students had been attending for 0-1 years (147 students). This highlights the importance of student recruitment through

regular marketing strategies. As the years attended increase, the number of students in that attendance category decreases. For example, overall student numbers with an attendance between 1-2 years is 124 and for 2-3 years is 89 students.

Figure 11 illustrates that the school with the highest number of students in 0-1 years is 'School B' with 17 students showing that the high student numbers are not based on retention but on recruitment. The school is ranked as a top four school in terms of student numbers, with an average score of 45 students. This suggests that 'School B' has recently gained a large number of students possibly as a result of a high student turnover. The school with the highest number of students in 1-2 years is 'School E' with 14 students and the schools with the highest number of students in 2-3 years with 10 students are 'Schools F, G and I'.
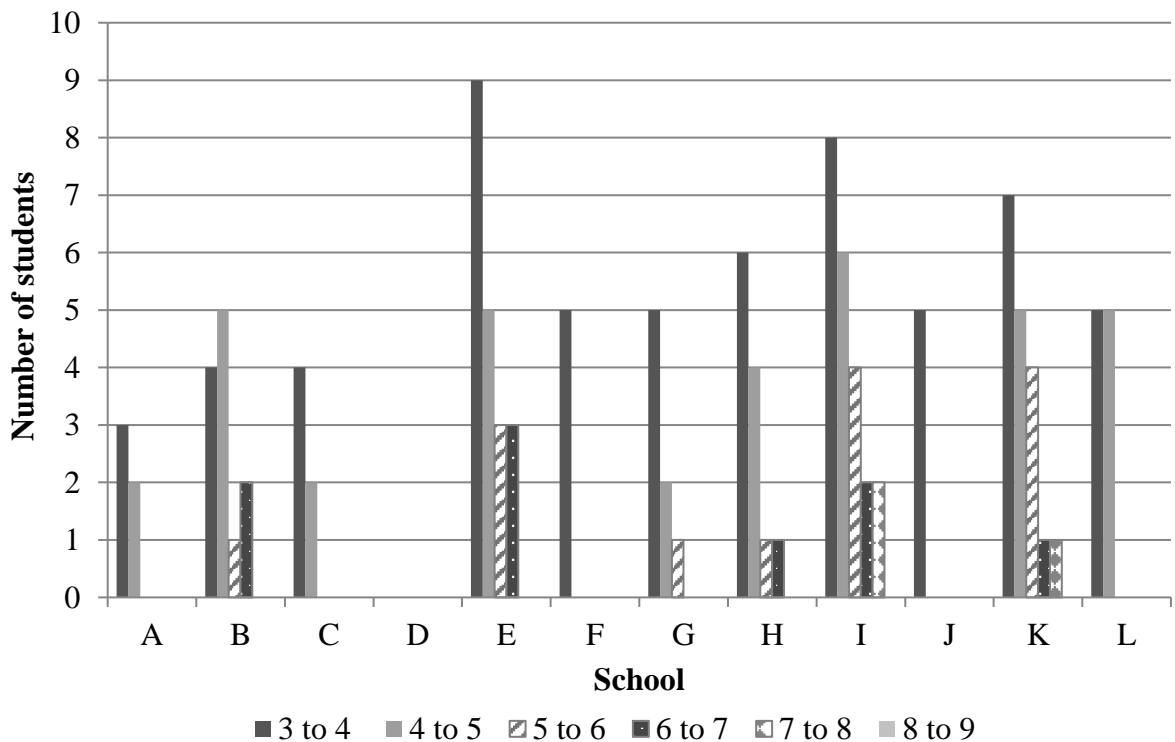
Figure 12: **Retention in each school from 3-9 years**

Figure 12 further illustrates that as the years attended increase, the number of students in that attendance category decreases. Out of the twelve schools, 'School I' has the most positive retention rates, as it has two students that have been attending the school for 7-8 years (3.70%). Although 'School I' follows the same pattern as the other schools (e.g. the student numbers decrease as the retention rate increase), it has 22 students that have been attending for over three years. The school also has a high number of students that have only been attending for 0-2 years, with 22 students. These underline the importance of retaining students in maintaining student numbers. If we consider 'School E' (the school with the second highest student school numbers), it does not have any students that have been attending for 7-8 years but the school has 20 students that have been attending for over three years. The school also has a high number of students that have been attending for 0-2 years, with 26 students. 'School E', therefore, follows the same pattern as 'School I' as it has a high number of old and new students. 'School K' has one student that has been attending for 7-8 years and 18 students that have been attending for over three years. Similar to 'School I' and 'School E', 'School K' has a large number of students that have only been attending the school between 0-2 years with 26 students. Again, 'School K' indicates the importance of maintaining students. 'School B' retention rates are not as good as 'Schools E, I and K' as it only has 10 students who have been attending the school for over three years, yet it has 27 students that have been attending between 0-2 years.

Figure 13 shows the contribution to total student numbers, for each school, from students who have been attending the school for 0-4 years and more than 4 years. It illustrates that high retention is key to filling school capacity.
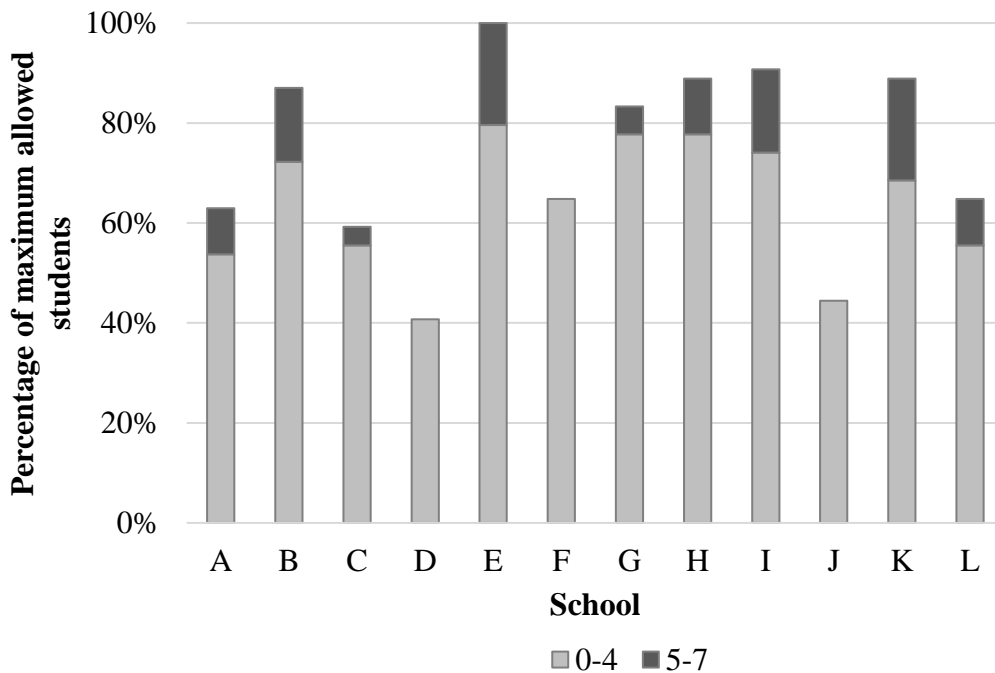
Figure 13:   Contribution to student numbers from retention

In term 9, which is presented in Figure 13, the maximum number of students allowed had been increased from 51 to 54 students. It illustrates the importance of good retention as all schools operating above 80% of capacity have students with greater than four years in attendance.

5.2   Summary of the selection of cases/schools

The three schools chosen for phase 1 and 2 of this research project are schools I, E and K. Two of the schools are at full capacity, with 54 students ('School I' and 'School E'), and the third school is nearly at full capacity with 53 students ('School K'). The chosen three schools (Schools I, E and K) also have high retention rates. For example, the data indicates that 18-22 students have been attending the schools for over 3 years. 'School B' was not selected to continue into Phase 1 and 2 of this research project due to its low retention rates and its current student numbers of 47.

Each school may offer different insights into best practice. 'School K' has made the most improvement in student numbers. 'School I' is the most consistent school as it has a low standard deviation of student numbers, maintaining high student numbers over time (ranging from 51 students to 54). 'School E' has also the best current retention and it is currently operating at full capacity (See Figure 13).

6   **Chapter Six: Stage 2 - The qualitative results**

6.1   **Phase 1: Interviews with the principals**

Qualitative data was gathered by interviewing the principals of the three selected Stagecoach schools (School I, E and K). The findings have been categorised into six key themes (as discussed in section 4.06).

      1)   the school;

      2)   the principal;

      3)   the staff;

      4)   student numbers and retention rates;

      5)   the benefits;

      6)   pedagogical strategies.

Themes 1-4 provide a broad overview of each school, the principal and the staff; and themes 5-6 relate directly to research questions 2 and 4.

6.1.1   **Theme 1: The School**

The following table summarises the data collected regarding relevant characteristics under the 'School' theme.

Code descriptions	School		
	I	**E**	**K**
The schools operating length	9.5 years.	15 years.	8 years.
Choice of venue	1) Only available territory.	1) The principal's husband is the	1) The principal used to be the singing teacher

Code descriptions	School		
	I	**E**	**K**
		singing teacher. 2) Approached by the previous principal. 3) The principal lives in the territory, so knew the area well.	at the school. 2) The principal knew the students well.
Strengths of the school	1) Team of staff. 2) The venue.	1) Team of staff. 2) The older group of students.	1) Team of staff. 2) The venue. 3) The organisation of the principal. 4) The curriculum choices.
Weaknesses of the school	1) The teaching of the younger classes.	1) The middle group (Stage 2) are challenging.	1) The teaching of the youngest group.
Combating of weaknesses	1) Recruited a new teacher.	1) Encourage the teachers to use differentiation within the group.	

Table 6: Theme 1- The School.

The three schools have been in operation for a considerable period of time (between eight and fifteen years). The principals gave a variety of reasons for their choice of location, which differed between each school. For example, one principal previously worked at the school as the singing teacher and therefore knew the pupils well, whilst another principal was approached directly by the previous principal, and her husband already worked at the school. When the principals were asked to explain the strengths of their school, they all acknowledged the contributions of their team of staff:

"The team of staff are very strong. Excluding this term, the school has had the same team of staff for six years" (School E).

"The team of staff work very well together. The dance and the drama teacher have been working together for three years, so they understand each other's visions when putting together pieces of work." (School K).

Other strengths of the schools were highlighted: the venue, the older group of students, the organisation of the principal, and the curriculum choices:

"The facilities are fantastic. The school is a performing arts specialist and it has it's own dance studio, drama studio and theatre" (School K).

In terms of school weaknesses, each principal highlighted a class, which was particularly demanding to teach. Both schools K and I identified the youngest class as the most challenging to teach, and school E recognised the middle age group (Stage 2) as the most demanding.

"The weakest area of the school is at the lower end of the school, with the younger students. Previously, the teaching was not as good in the younger class, which meant that the younger children were not staying with the school as long as they should have been, or 'feeding' the older classes, as the students in the older classes naturally left due to their age. For example, the lower standard of teaching resulted in less enjoyment, and poorer performances and presentations" (School I).

To combat the weaknesses of the schools, one principal recruited a new teacher and another principal encouraged the teachers to use differentiation strategies within the class.

6.1.2   **Theme 2: The Principal**

The following table summarises the data collected regarding relevant characteristics under the 'Principal' theme.

Code descriptions	School		
	I	**E**	**K**
The principals term in charge	7.5 years.	6 years.	6 years.
Motivation to be a principal	1) The earning potential. 2) It was a natural step from her role as a teacher.	1) The principal worked for the company for a few years before becoming the principal. 2) The principal believes in the values of the franchise.	1) The principal wanted to run her own business. 2) It was a natural progression. 3) The earning potential.
Qualifications of the principal	1) Performing arts degree. 2) Dancing qualifications. 3) Completed an introductory course: 'Preparing to teach in the life-long sector.' 4) Principal training in London.	1) Degree in politics. 2) Instrumental qualifications. 3) Principal training in London.	1) Degree in music. 2) PGCE 3) Instrumental grades in voice and the piano.
Experience of the principal	1) Teaching for 14 years in the sector.	1) A peripatetic teacher in secondary schools. 2) A singing	1) Teaching for 10 years in the sector. 2) Peripatetic teacher in

Code descriptions	School		
	I	E	K
		teacher within the sector.	several secondary schools.

Table 7:   Theme 2: The principal.

The principals had worked in that role, at their school, for a significant amount of time. They gave a variety of reasons for aspiring to become a principal, which included: the earning potential; working for Stagecoach as a teacher and wanting to progress further; and believing in the ethos of Stagecoach. In terms of qualifications, all of the principals had a degree, and dance or instrumental qualifications. With regard to experience, they had all taught in the sector. In fact, the principal of School I had taught in the sector for fourteen years. This data suggests that principals require both qualifications and experience to run successful schools.

6.1.3   **Theme 3: The Staff**

The following table summarises the data collected regarding relevant characteristics under the 'Staff' theme.

Code descriptions	Arts area	School		
		I	E	K
Time in position	Drama	7 years	14 years	3 years
	Singing	8 months	13 years	2 terms
	Dance	8 months	4 months	3 years
Qualifications	Drama	HND in musical theatre.	BA performing arts degree.	Acting degree.

Code descriptions	Arts area	School		
		I	E	K
	Singing	BA performing arts degree.	1) Music degree 2) Qualified. music teacher.	1) Music degree 2) Instrumental grade in the piano, voice and clarinet.
	Dance	1) BA musical theatre degree. 2) Qualified pilates instructor.	Musical theatre degree.	Dance qualifications
Experience	Drama	10 years teaching experience.	20 years teaching experience.	1) 10 years teaching experience. 2) Runs his own theatre school.
	Singing	1) 2 years teaching experience. 2) A performing arts specialist in primary schools.	1) 15 years teaching experience. 2) A peripatetic teacher in secondary schools.	1) Works for several other theatre companies. 2) A peripatetic teacher in secondary schools.
	Dance	No prior experience.	1) Works within several other territories. 2) Performed at Disneyland as one of the characters.	1) Works for several other theatre companies. 2) Works as a dance specialist in secondary schools. 3) Played the role of *Tinkerbell* for Disneyland.

Code descriptions	Arts area	School		
		I	E	K
Strengths	Drama	Experience working in the industry.	Experience working in the industry.	1) Experience working in the industry. 2) Sends the students to auditions.
	Singing	1) Tailors lessons to suit the students. 2) Uses appropriate material for the students. 3) Natural teacher.	1) Good rapport with the students. 2) Gets outstanding feedback when observed.	1) Good rapport with the students.
	Dance	Responds well to criticism and training.	1) Great rapport with the children. 2) Good choreography.	1) Has industry experience, which can be passed on to the students.
Weaknesses	Drama	None stated	None stated	None stated
	Singing	None stated	None stated	None stated
	Dance	The choreography needs work.	None stated	None stated

Table 8:   Theme 3: The staff.

The staff had worked for schools I, E and K for a wide range of times, varying from four months to fourteen years. The teachers had a variety of qualifications that included performing arts degrees, and dance and instrumental qualifications. The experience also varied amongst the staff, from no experience to twenty years' teaching experience. With regard to strengths of the staff, a number of similarities amongst the three schools were noted. For example, a number of staff had experience working within arts education,

and the principals identified that a number of their teachers had a good rapport with the students:

    a)   "Penny was an actress and started teaching after working in the industry. Working as an actress is an asset to the school, as she can give the students first-hand experience of what working in the industry is like" (School E).

    b)   "Matt has a degree in acting and has worked in the industry as an actor. His experience and contacts are fantastic for the students who wish to pursue performing arts as a career" (School K).

    c)   "Karen has been on a trial this term but I knew straight away that she was perfect for the role, as she has a great rapport with the students and her choreography is lovely" (School E).

The principals found it particularly difficult to identify weaknesses for their staff. However, one principal expressed that:

"The dance teacher shows a lot of promise, and she responds well to training and constructive criticism, but her choreography still needs work" (School I).

These statements provide interesting and relevant evidence in respect to the QSRLS framework of productive pedagogies (Lingard et al. 2001) and the CORS framework of authentic intellectual work (Newmann & Associates, 1996), as the principals identify

the strengths of their teachers. Comments a and b relate to 'Connectedness' from the QSRLS framework and 'Value beyond school' from the CORS framework, as the teachers make use of their first-hand experience of working within the performing arts industry when teaching. Comment c relates to providing a 'Supportive classroom environment' from the QSRLS framework as the principal identifies the teachers' great rapport with the students. The QSRLS framework identifies the importance of a mutual respect and support between teacher and students in order to create best practice.

6.1.4 **Theme 4: Student Numbers and Retention Rates**

The following table summarises each principal's opinions under the 'Student Numbers and Retention Rates' theme.

Code descriptions	School		
	I	**E**	**K**
The reasons for high student numbers.	1) The drama teacher. 2) The principal's relationship with the drama teacher. 3) Long-term staff (the principal and the drama teacher). 4) Outside events. 5) Offering students new challenges. 6) Two new teachers 7) Venue. 8) Curriculum choices. 9) Good	1) Strong team of staff. 2) Core of older students who continue to attend. 3) Summer workshops. 4) Word of mouth.	1) Curriculum choices. 2) Strong team of staff. 3) Planned outside events. 4) Summer workshops. 5) Venue.

Code descriptions	School		
	I	**E**	**K**
	performances.		
The reasons for positive retention rates.	1) Long-term staff (the principal and the drama teacher). 2) Planned outside events. 3) Principal involvement.	1) Curriculum choices. 2) Consistent staff	1) Formed friendships. 2) Parents can see the student improveme nt and progression. 3) Curriculum choices. 4) Acting exams are offered.
The reasons for the high recruitment of new students	1) Word of mouth. 2) Parent recommendation.	1) Offering new students a two-week trial. 2) The internet.	1) Summer workshops.

Table 9:   **Theme 4: The reasons for successful student numbers and retention rates.**

The principals presented a number of reasons to explain the high student numbers, the positive retention rates, and successful recruitment in their schools. Similar responses were provided by the principals as to what they considered to have significantly contributed to their schools' success. In terms of high student numbers, all three principals stated that it was due to a strong team of staff, specific staff members and long-term staff:

*"*The staff work very hard each week, term by term, to improve the progress of the students. Without that, the students would not continue to attend the school and take part in the classes" (School E).

"The long-term staff have contributed to student commitment and loyalty to the school as the long-term students feel as though they are part of something. For example, one student has been attending the school as long as I have" (School I).

"The team of staff work really well together, especially when producing big shows" (School K).

Additional identical responses included: the curriculum choices, the venue, and planned outside events:

"Curriculum choices – the school has produced a number of popular shows …. Creating opportunities for the students to perform attracts and retains students" (School K).

"The school is involved in a number of outside events that help to bond the students and staff together. I believe that outside experiences are important, as they make the students feels as though they are part of something" (School I).

Other ideas were also provided by the principals to explain the successful student numbers, which included good performances, a core of older students, and word of mouth.

Similar ideas were offered by the principals to explain the positive retention rates in the schools, which included: curriculum choices, planned outside events and a strong team of staff. The principal of school K suggested that her school's positive retention rates were also due to formed friendships, the acting exams that they offered in the school, and the fact that parents could see the improvement and progression of the students:

> "The parents can see the student improvement and progression through the class presentations and shows. The parents encourage the students to remain at the school if they can see improvement in confidence and ability" (School K).

The explanations identified by the principals for good recruitment in their schools varied. The principal of School I believed that it was specifically due to word of mouth and parent recommendation. Yet, School E and K reasoned that the high recruitment rates were specifically due to the marketing activities that they carried out. For example: by offering a two-week trial, by advertising over the summer, by providing summer workshops, and with the use of the Internet.

The next two themes relate directly to Research Questions 2 and 4 and are related to the three pedagogical frameworks discussed in section.

6.1.5 **Theme 5: The Benefits**

The following table summarises each principal's opinions under the 'Benefits' theme.

Code descriptions	School		
	I	**E**	**K**
The benefits	1) Personal development. 2) Social skills. 3) Life skills. 4) Ownership skills. 5) It teaches students to take constructive criticism. 6) Opportunity to make friends.	1) Forming friendships. 2) Confidence building.	1) Team building skills. 2) Ownership skills. 3) Self-esteem and confidence building.
Examples of the benefits	1) Confidence building (a story of one particular student was provided). 2) Forming friendships (the students interact outside of the school).	1) Forming friendships (the students interact outside of the school). 2) Confidence building (a story of one particular student was provided).	1) Providing students with individual challenges. 2) Working together as a team.

Table 10: Theme 5: The benefits of engaging in an arts-rich educational experience.

The principals identified a wide range of benefits from engaging in arts-rich educational experiences. All three principals discussed personal development as one of the benefits in areas such as confidence and self-esteem building, developing social skills, team building skills and life skills. Specific examples were provided by all of the principals to illustrate where personal development occurred:

a. "Confidence is developed through going to the school. ……..
developing confidence from attending the school did not happen
overnight, but over the years she gradually built up her skills and
this made her feel more confident to chat to people in a social
situation. It also helped with her presentation skills, which is
something that she would have to do at University" (School E).

b. "Building confidence. For example, one particular student was
very shy when she first joined (7 years ago) ……. Over time she
gradually started to join in more and enjoy the sessions. She always
knows what she is doing and is [now] a real asset to the school.
Although she is not a natural performer, she loves it and it has
changed her life for the better" (School I).

c. "The school has one particular student who has learning
difficulties……We decided to give this particular student a leading
role as the Scarecrow in 'The Wizard of Oz'. …... The parents
could not believe how well he remembered all of his lines, and it
was a fantastic achievement for him. Since then his confidence and
self-esteem has gone from strength to strength" (School K).

6.1.6   **Theme 6: Pedagogical strategies**

The following table summarises each principal's opinions under the 'Pedagogical Strategies' theme.

Code descriptions	School		
	I	**E**	**K**
How the staff provide an arts-rich educational experience	1) Differentiation – identifying specific student needs.	1) By having fun. 2) By creating a safe environment. 3) Group activities used to build confidence. 4) Small classes.	1) Providing exercises to develop confidence and self-esteem. 2) The teachers are asked to provide an overview of their ideas for each term.
Examples of effective strategies	1) Student involvement (immersing every student in classroom tasks.) 2) Pace of the lesson. 3) High expectations for students. 4) Maintaining student focus. 5) Creating a variety of experiences.	1) Internalisation (an example was provided where students had to convey the story of a song with just their bodies and facial expressions).	1) Content of the lessons. 2) Depth of one subject (an example was given where student learnt about film production for an entire term, which meant that the teacher could go into greater depth).

Table 11: Theme 6: Pedagogical strategies for providing an arts-rich educational experience.

The principals offered examples of where their staff have utilised pedagogical strategies within their schools. In most cases the examples covered several elements from the

pedagogical frameworks. Quotes from the principals are linked to related elements of the three pedagogical frameworks in the footnotes and summarised in Table 12.

The principal of School I discussed the importance of differentiation and the identification of specific student needs:

"Through differentiation[4] the staff adapt their teaching to cater for each specific student…. The schools teaching strategy is completely dependent on each individual student; identifying their specific needs is very important to providing them with a rich educational experience…. The team of staff make sure that they are pushed[5], and more is expected from them. With the less confident students the team of staff encourage and praise them when they are performing or progressing well" (School I).

The principal of School E offered examples where the staff have provided an arts-rich educational experience. These include: by having fun, by creating a safe environment, by making use of group activities to build confidence and by providing small classes:

"To start off with, the benefits are developed through simply having fun[6]. ….. the staff do not sit the students down and suggest that they talk about building confidence[7]. The benefits are developed naturally through fun

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[4] Differentiation: Multiple intelligences: Teaching analogies

[5] Having high expectations for students: QSRLS framework: Intellectual quality. CORS framework: Disciplined inquiry: class organisation.

[6] Student enjoyment: Multiple intelligences: Entry points

[7] Provision of specific activities that develop confidence and self-esteem: QSRLS framework: Supportive classroom environment.

activities such as drama games. The teacher makes sure that there is no pressure on the less confident students to join in. By creating a safe environment where there is no pressure to be involved, the less confident students feel more inclined to get involved" (School E).

The principal of School K also offered two examples where the staff have provided an arts-rich educational experience which include: providing exercises to develop confidence and self-esteem, and by asking the teachers to provide an overview of their ideas for each term:

"The teachers choose particular exercises[8] to build and develop confidence and self-esteem. For example, the singing teacher uses a song called 'The Pie Song', which encourages students to sing on their own in front of the entire group……. Without realising, because students naturally wanted to have a go, they sing a solo in the class" (School K).

The principals were asked to provide examples of pedagogical strategies that they have identified at their schools, which, in turn, contributes in providing an arts-rich educational experience. The principal of School I provided five examples that she identified in one lesson: student involvement, the pace of the lessons, by having high expectations for the students, by maintaining student focus and by creating a variety of experiences:

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[8] Provision of specific activities that develop confidence and self-esteem: QSRLS framework: Supportive classroom environment.

"I recently watched an imagination game with the younger students and every single child was completely immersed in the game[9] because the teacher was……. I liked how the session moved on quickly from task to task[10] and how the teacher kept the focus of the group[11]. The teacher had high expectations[12] of the group and the children were completely focused throughout the class. I believe that it was a great session because the teacher created a lot of different experiences[13] for the students, and it was wonderful to see their progress" (School I).

The principal of School E spoke about internalisation and how the teacher wanted his students to convey the story of a song with just their bodies and facial expressions:

"The singing teacher recently conducted a session on internalisation[14], which was particularly effective. He taught the students a song that was set in World War 2. Once the students had learnt the melody and the lyrics, he asked the students to walk around the stage and act out the song without singing, by using only their bodies to convey the emotion of the song. The students found this very difficult at first but eventually they got into the right mind-set. Once

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[9] Student involvement (immersing every student in classroom tasks): QSRLS framework: Supportive classroom environment.

[10] The pace of the lesson: QSRLS framework: Intellectual quality.

[11] Maintaining student focus: QSRLS framework: Intellectual quality. CORS framework: Disciplined inquiry: class organisation.

[12] Having high expectations for students: QSRLS framework: Intellectual quality. CORS framework: Disciplined inquiry: class organisation.

[13] Creating a variety of experiences: Multiple intelligences: teaching methods.

[14] The content of the lessons: QSRLS framework: Intellectual quality. CORS framework: Construction of knowledge: knowledge of subject matter.

the lyrics and melody were put back in to the song it lifted the performance to

a whole new level" (School E).

The principal of School K offered two examples in her school: the content of the lessons
and the depth of one subject:

> "The drama teacher has particularly interesting lessons[15]. This term, the
> students in each class learnt about film production. The students were put into
> groups and asked to make their own film. He taught them the format of
> developing ideas for films; he then showed them how to shoot individual
> scenes with different camera angles. He then showed each class how to edit
> their scenes and put it all together with special effects. This term plan was
> very current, using new technology and the students learnt a great deal about
> film production. The entire term was about film production, which allowed
> the teacher to go into great detail[16]" (School K)

6.2   Summary of Phase 1

The data provided by the principals of the three schools (School I, E and K) offered
several insights into the benefits of a rich educational experience and effective
pedagogical strategies to provide these. This qualitative data was organised into six key
themes. The first four themes provided a broad overview of each school, the principal
and the staff, high student numbers, and good retention. Within these four themes,
similarities amongst the three successful schools were identified. The results showed

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[15] The content of the lessons: QSRLS framework: Intellectual quality. CORS framework:
Construction of knowledge: knowledge of subject matter.

[16] The depth of one subject: QSRLS framework: Intellectual quality. CORS framework:
Construction of knowledge: knowledge of subject matter.

that the schools are all well-established institutions (the schools had been in operation for a considerable period), with a strong team of staff, excellent facilities and offer a varied choice of curriculum. The three principals have appropriate experience and qualifications for the role. It was also recognised that the principals had worked in that position for a substantial period and therefore understood the role.

Themes 5 and 6 concerned the benefits of engaging in an arts-rich educational experience, providing an arts-rich educational experience, and delivering effective teaching and learning. This provides insights that relate directly to the research questions. The principals acknowledged a wide range of reasons for their school's success with regard to student numbers and retention rates, and again a number of similarities were found among the schools. For example, the three principals commonly stated that it was influenced by strong teams of staff, curriculum choices offered, and the venue. They presented a wide range of benefits from engaging in an arts-educational experience and provided specific examples of individual cases where personal skills were developed in their schools. To provide an arts-rich educational experience, the principals discussed pedagogical strategies such as differentiation, group activities and specific exercises to offer a more inclusive practice that suited a wide range of student needs. Finally, the principals were asked to provide examples of effective teaching and learning strategies in their schools. Interestingly there was not the consistency of response in this area that was later demonstrated in the class observations. Some of the examples included the content of the lessons, the depth of the subject, student involvement, pace of the lesson and by creating a variety of experiences. However, some of these were matched to those noted in the class observations.

The strategies provided by the principals covered several elements from the three pedagogical frameworks discussed in the literature review. Quotes from the principals were synthesised with the related elements of the three pedagogical frameworks which illustrated that the examples covered several elements from the pedagogical frameworks.

6.3 Phase 1: Discussion

This section aims to relate the findings to the research questions and consider if the findings are consistent with existing research on the topic. To organise this discussion, the research questions are grouped by questions related to benefits and those related to strategies:

6.3.1 Research question 1-3 (Benefits):

1. What are the benefits of an arts-rich educational experience?

2. Which benefits are provided by successful Stagecoach schools?

3. To what extent are the benefits pursued by the principals of successful Stagecoach schools consistent with those identified in the literature review?

The current literature provides a wide range of research projects that identify and describe the benefits of engaging in arts-rich educational programmes. (e.g. The Department for Culture, Media and Sport, 2003; Harland et al. 2005; Bamford, 2006). The identified benefits fall into four categories:

Category 1)   Developing transferable skills;

Category 2)   Communicating and sharing ideas;

Category 3)   Improved numeracy and literacy levels; and

Category 4)   Developing personal and social skills.

The principals of the part-time performing arts schools agreed that there are a diverse number of benefits, which derive from engaging in an arts-rich education. The principals identified the following benefits as being provided by their school:

- personal development,
- social skills
- life skills,
- ownership skills
- forming friendships
- confidence and self-esteem building
- team building skills

The benefits identified by the principals directly conform to three of the categories identified in the literature. They include: Category 1) Developing Transferable Skills; Category 2) Communicating and Sharing Ideas; and Category 4) Developing Personal and Social Skills. Category 3: Improved Numeracy and Literacy Levels were not considered a priority in performing arts schools as they were not expressly identified by the principals. In detail:

Category 1)   Developing Transferable Skills: the principals acknowledged the improvement of confidence and self-esteem, which is a skill that can be applied to various aspects of life (e.g. interview, presentations, meeting new people). The principal of School E provided an example of a student who felt more confident in social situations due to attending the school.

Category 2)   Communicating and Sharing Ideas: the principals discussed the development of team building skills that are acquired through group exercises and performances.

Category 3)   Improved Numeracy and Literacy Levels: the principals did not identify this as one of the benefits of attending their part-time performing arts schools. Yet, this benefit was identified through research that had been conducted which focussed specifically on primary education (e.g. Sinclair et al., 2009), and not in part-time performing arts schools, where numeracy and literacy are not taught.

Category 4)   Developing personal and social skills: the principals discussed how friendships were formed as a direct result of attending their schools.

6.3.2   **Research questions 4 and 5** (Strategies)**:**

4.   Which pedagogical strategies are used by principals and teachers at successful Stagecoach schools in providing a rich educational experience?

5.   To what extent are the approaches used consistent across the successful schools, and with findings from prior research?

The literature review explores what factors facilitate the creation of arts-rich benefits by examining a selection of research reports. In particular, the Pedagogy of Creative Practitioners in Schools Project (Galton, 2006); The Study of Creative Partnerships Local Sharing of Practice and Learning (Downing et al. 2007) and: The Signature Pedagogies Project (Thomson et al. 2012).

It also reviews three of the available pedagogical frameworks: The Queensland School Reform Longitudinal Study (QSRLS) framework of productive pedagogies (Lingard et al. 2001); The Centre on Organization and Restructuring Schools (CORS) framework of authentic intellectual work (Newmann & Associates, 1996); and, the Multiple Intelligences Theory (Gardner, 1999). These frameworks include a wide range of techniques and strategies that teachers are encouraged to employ within an educational practice.

The principals of Stagecoach schools provided twelve examples of pedagogical strategies used to provide the benefits (the development of transferable skills, communicating and sharing ideas, and the development of personal and social skills), developed by attending their schools. The examples provided by the principals are strategies that the staff (the teachers and the principals) apply in the school and its classes to provide a rich educational experience for their students. The twelve strategies offered by the principals can be organised in relation to the three pedagogical frameworks discussed in the literature review. The following table summarises the relationship between each strategy identified by a principal and an associated pedagogical framework.

Strategy offered by the principals	Pedagogical framework
1 Differentiation.	Multiple intelligences: Teaching analogies
2 Student enjoyment.	Multiple intelligences: Entry points
3 Provision of specific activities that develop confidence and self-esteem.	QSRLS framework: Supportive classroom environment.
4 Student involvement (immersing every	QSRLS framework: Supportive

Strategy offered by the principals	Pedagogical framework
student in classroom tasks).	classroom environment.
5 The pace of the lesson.	QSRLS framework: Intellectual quality.
6 Maintaining student focus.	QSRLS framework: Intellectual quality CORS framework: Disciplined inquiry - class organisation.
7 Creating a variety of experiences.	Multiple intelligences: Teaching analogies
8 Having high expectations for students.	QSRLS framework: Intellectual quality CORS framework: Disciplined inquiry - class organisation.
9 The content of the lessons.	QSRLS framework: Intellectual quality CORS framework: Construction of knowledge: knowledge of subject matter.
10 The depth of one subject.	QSRLS framework: Intellectual quality CORS framework: Construction of knowledge: knowledge of subject matter.
11 Offering small classes.	QSRLS framework: Supportive classroom environment CORS framework: Value beyond school: assistance to students.
12 Requesting that the teachers provide an overview of their ideas for each term.	QSRLS framework: Intellectual quality CORS framework: Construction of knowledge: knowledge of subject matter.

Table 12: The twelve strategies offered by the principals organised into the three theoretical frameworks.

Table 12 illustrates that each of the twelve strategies, offered by the principals, are techniques and strategies that are consistent with the three theoretical frameworks, and yet, the strategies offered by the principals have a varying degree of consistency across the three schools. Specifically:

1. **Differentiation**

The MI framework (Gardner, 1999) suggests using a variety of pedagogical approaches (differentiation) to engage different types of learners. Gardner notes that this productive approach can be used as 'Telling analogies', in order to offer various modes of understanding, or a range of examples to convey the important points regarding the chosen topic in the lesson. The principal of School I (see page 133) supports this concept and suggests that it is important to identify the individual needs of learners, to offer different modes of understanding, to cater for each specific student in order to provide a rich educational experience for each learner. This pedagogical approach was raised by the principal of school I and not by the other principals.

2. **Student enjoyment**

This teaching strategy, also from MI framework, was discussed within the literature review. He notes that this productive approach can be used as an 'Entry point', in order to engage the students through enjoyment. This example was offered by the principal of School E, who suggested that confidence is developed by simply having fun and by wanting to get involved with the exercises in the session.

3. **Provision of specific activities that develop confidence and self-esteem**

This teaching strategy was discussed within the literature review, and references the Queensland School Reform Longitudinal Study (QSRLS) framework of productive pedagogies (Lingard et al. 2001). The principals from school K and E discussed various exercises that the teachers used to encourage the development of confidence

and self-esteem. The principal of School K highlighted a singing game 'The Pie Song', which was designed to encourage individual students to sing a solo. The principal observed that the students naturally wanted to 'have a go' at the exercise, which meant singing a solo in front of the class. The example provided by the principal of School K corresponds with the third element of the QSRLS framework: a supported classroom environment. Through encouragement and fun exercises, the students in the part-time theatre schools are naturally developing confidence and self-esteem. Lingard et al. (2003) state that the framework does not suggest that all twenty elements should be present in every lesson. Rather, the framework relies on the teachers to determine the appropriateness of particular elements within that specific lesson. The teachers of the part-time theatre schools wish to develop confidence and therefore specifically create a supportive classroom environment through particular exercises. As this strategy was discussed by two of the principals (school K and E), it was consistent with more than one school.

4. **Student involvement (immersing every student in classroom tasks)**

This teaching strategy was also discussed within the literature review by reference to the QSRLS framework of Lingard et al. (2001). The principal of School I discussed student involvement through an imagination game. This game allowed the teacher to immerse every student into the classroom task. Student involvement corresponds with the third element of the QSRLS framework: a supported classroom environment. The element suggests that academic engagement ensures that all students are engaged and on task. This pedagogical approach was only raised by the principal of school I.

5. **The pace of the lesson**

This teaching strategy again comes from the QSRLS framework. The example provided by the principal of School I corresponds with the first element of the QSRLS framework: Intellectual quality. The principal of School I discussed the pace of the lesson through an imagination game. For example, the principal noted that the session moved on quickly from task to task which helped to keep the focus of the group. Lingard et al. (2001) stresses the importance of being presented with intellectually challenging work by engaging high level thinking through a variety of learning experiences in a lesson.

6. **Maintaining student focus**

This teaching strategy was recognised by two of the frameworks discussed in the literature review: The Queensland School Reform Longitudinal Study (QSRLS) (Lingard et al. 2001) and The Centre on Organization and Restructuring Schools (CORS) framework of authentic intellectual work (Newmann & Associates, 1996). The principal of School I discussed maintaining student focus by creating a variety of experiences, by moving the session on quickly through task to task, and by having high expectations for the students. The example provided by the principal of School I corresponds with the first element of the QSRLS framework: Intellectual quality; and the second element of the CORS framework: Disciplined enquiry. For example, maintaining student focus through intellectually challenging work (intellectual quality) and by developing ideas through a wide range of tools and experiences (disciplined enquiry).

7. **Creating a variety of experiences**

This teaching strategy is also from MI framework of Gardner. The framework suggests using a variety of pedagogical approaches to create a variety of experiences. The principal of school I discussed maintaining student focus by creating a variety of experiences throughout a particular session. This strategy is consistent with the MI concept: that by creating a variety of experiences, it engages more students, thus offering a more inclusive education.

8. **Having high expectations for students**

This teaching strategy is again referenced in two of the frameworks discussed in the literature review – QSRLS and CORS. The principal of School I provided an example where the teacher created a variety of tasks that were to be completed with high expectations. This example corresponds with the first element of the QSRLS framework: intellectual quality and the second element of the CORS framework: disciplined enquiry. For example, by having high expectations for the students, the teacher is seeking for in-depth knowledge by building upon a variety of experiences.

9. **The content of the lessons**

This teaching strategy is also contained within two frameworks discussed in the literature review – QSRLS and CORS. The principal of School K provided an example where the focus of the terms lessons was on film production. The principal noted that the terms plan was very current, using new technology. The content of lessons relates to the first elements of both the QSRLS and CORS frameworks: intellectual quality and the construction of knowledge. For example, the intellectual quality dimension stresses the importance of using intellectually stimulating work.

The drama teacher at School K chose a topic which was of particular relevance to the students at the school.

10. **The depth of one subject**

This teaching strategy appears in both the QSRLS and CORS frameworks. The principal of school K discussed how the students spent an entire term focussing on one subject in depth: the format of developing ideas for films. The principal discussed how this allowed the teacher to go into great detail over a period of sessions. The example provided by the principal of School K corresponds with the first element of the QSRLS framework: Intellectual quality; and the first category of the CORS framework: the construction of knowledge where the teaching strategy is to focus on the depth of knowledge.

11. **Offering small classes**

Also from the QSRLS and CORS frameworks, this strategy was discussed by all three of the principals in respect to providing a supportive classroom environment. This is an example of the third element of the QSRLS framework: a supportive classroom environment; and the third category of the CORS framework: value beyond school, where the teaching strategy is to offer small classrooms in order to offer a supportive classroom environment. The Department for Education (2013) notes a number of advantages to offering small class sizes:

a) A smaller class size has a positive effect impact on attainment and behaviour;

b) Individual students are the focus of a teacher's attention for more time and there is more interaction between pupils and teachers on a one-to-one basis; and

c)   Research on parental opinion on class size in 1996 found that 96% of parents believed that the number of children in a class affects the quality of teaching and learning.

12. Requesting that the teachers provide an overview of their ideas for each term

Again from the QSRLS and CORS frameworks this example, provided by the principal of School K, corresponds with the first element of the QSRLS framework: intellectual quality; and the first category of the CORS framework: the construction of knowledge. The principal acknowledges the importance of overseeing the ideas of the teachers for each term in order to create a rich educational experience.

While the principals offer examples of a number of pedagogical strategies used within their schools, there are some pedagogical approaches, recognised by the three frameworks in the literature review that were not identified or discussed by the principals. For example, do the students critique text, ideas and knowledge? Does critical analysis occur in the lessons? Are any aspects of language, grammar and technical vocabulary being used? Further exploration of pedagogical strategies used within successful Stagecoach schools was undertaken during the classroom observations.

6.4   Stage 2, Phase 2: Results

Qualitative data was gathered by observing the three teachers (drama, singing and dance teachers) from each Stagecoach school (nine observations: three drama lessons, three dance lessons and three singing lessons). The findings have been placed into seven key

themes which correlate with the three pedagogical frameworks (Lingard et al. 2001; Newmann & Associates, 1996; Gardner, 1999):

1)   Intellectual quality/Construction of knowledge: knowledge of subject matter;

2)   Intellectual quality/Disciplined inquiry: class organisation;

3)   Connectedness/Value beyond school;

4)   Supportive classroom environment/Value beyond school;

5)   Supportive classroom environment: assistance to students;

6)   Working with and valuing differences/Value beyond school; and

7)   Multiple intelligences: teaching methods.

Within each theme are questions which again correlate with the three pedagogical frameworks (Lingard et al. 2001; Newmann & Associates, 1996; Gardner, 1999). Table 13 provides definitions of each coded question.

Key Theme	Table	Code descriptions	Definition of code descriptions
		Is critical thinking and analysis occurring?	Critical thinking involves six key terms (problem-solving, analysis, creative thinking, interpretation, evaluation and reasoning) that allow students to work, think, and act more effectively.
		Did the lesson cover any topic in particular depth?	Depth of knowledge asks students to think deeper, base conclusions from evidence, and incorporate prior knowledge into current tasks.
1	Table 14	**Did the classroom talk lead to sustained**	Sustained dialogue is a process that requires both sides (the

Key Theme	Table	Code descriptions	Definition of code descriptions
		dialogue between students and teachers?	students and the teachers) to be constructive, respect each other's points of view and take those views into consideration.
		Were any aspects of language, grammar and technical vocabulary being used and highlighted?	Was correct English being used and encouraged?
2	Table 15	**Were the objectives of the lesson clear?**	Were the goals of the lesson clear?
		Did the teacher emphasise and summarise the main points of the class?	Did the teacher stress the main ideas/themes of the lesson?
		Does the teacher use time wisely?	Did the teacher use the time efficiently to address the main objectives of the lesson?
		Did the teacher maintain discipline and control?	Are the school rules enforced and are the students in a safe learning environment?
3	Table 16	**Did the lesson have any resemblance to or connection to real life contexts?**	Are the students able to connect through student interests, experiences and significant issues?
		Did the lesson range across diverse fields?	To build student interest, does the lesson range across a variety of tasks?
		Is there any attempt to connect with students' background knowledge?	Does the lesson connect with knowledge acquired through previous experience or instruction?
		Was there a focus on solving real world problems?	Are students engaged by examples or tasks focussing on what is going on in society?
4	Table 17	**Were the students engaged?**	Were the students involved with the classroom tasks?
		Was the teacher fair, respectful and impartial?	Was the teacher fair and impartial with all of the students?
		Did the teacher provide feedback?	Does the teacher provide the students with constructive advice?

Key Theme	Table	Code descriptions	Definition of code descriptions
		Does the teacher interact with the students and shows enthusiasm?	Does the teacher work well with the students and show passion for the subject matter?
5	Table 18	**Did the students have any say in the direction or outcome of the lesson?**	Do the students get to choose any of the activities within the lesson?
		Were the criteria for judging student performance made explicit?	Are the learning outcomes clear?
		Is the direction of student behaviour self-regulatory?	Self-regulation is a process that assists students in managing their thoughts, behaviours and emotions in order to successfully navigate their learning experience (Zumbrunn et al. 2011)
6	Table 19	**Were diverse cultural knowledge brought into play?**	Does the teacher include cultural knowledge in the sessions (cultural characteristics, history, values, beliefs and behaviours)?
		Were attempts made to foster active citizenship?	Are the teachers and students attempting to address the issues in their own community?
		Is the style of teaching particularly narrative?	Do the teachers provide descriptive accounts and utilise storytelling?
		Did the teacher build a sense of community?	Does the teacher encourage a classroom or school community by developing a strong bond with the students?
		Were attempts made to increase the participation of students from diverse backgrounds?	Does the teacher recognise the notions of difference and how they affect the classroom for both the students and teacher?
		Did the teacher use relevant teaching methods, aids, materials and	Does the teacher provide a variety of teaching aids to suit a mix of learners? For example, descriptive,

Key Theme	Table	Code descriptions	Definition of code descriptions
		technology to suit a variety of learners?	visionary, hands-on etc.
7	Table 20	**Did the lesson include variety, balance, imagination and group involvement?**	Does the lesson include a variety of tasks that suit group involvement?
		Did the lesson involve examples that are simple, clear and appropriate?	Are the examples provided easy to understand?

Table 13: Definitions of coded questions from the observation data.

The purpose of gathering this data was to gain insights into those pedagogical strategies actually utilised by the teachers in successful Stagecoach schools, and compare the three schools in order to identify the differences and similarities of teaching and learning amongst the successful schools. The patterns identified may suggest ways in which the team of staff provide a rich educational experience for their students in practice.

The following table summarises the outcome of each observation under the theme of 'Intellectual quality/construction of knowledge: knowledge of subject matter'.

Code descriptions[17]	Arts area	School		
		I	**E**	**K**
Is critical thinking and	Drama	Yes, after each performance, the	Yes, the students were	Yes, the students were

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[17] The questions posed under the heading of Code Description are a synthesis taken from the QSRLS framework (Lingard et al., 2001) and the CORS framework Newmann & Associates (1996)

Code descriptions[17]	Arts area	School		
		I	**E**	**K**
analysis occurring?		teacher offered different strategies to improve the scene, which include: stage directions; the use of the voice and reacting, rather than waiting, for a cue.	asked to develop the performance quality of a group poem. After each performance, the teacher suggested different strategies to improve the performance, which included: use of voice, movement and gesture. The text of the poem was also analysed during the lesson and the students were asked to explain the meaning of the poem.	asked to develop their own argument and read lines from a script in a truthful manner. After each performance, the teacher stopped the group and explained why one particular performance is or is not truthful and how it could be improved upon.
	Singing	Yes, the students learnt two songs in depth and they went through the lyrics of the songs carefully.	Yes, the students were asked to develop the performance quality of two songs. The students learnt two songs in depth, performing them several times. The teacher also used several strategies to improve the	Yes, the students were asked to discuss the genre of music and to name an influential artist of that genre. Yes, the students were asked to analyse the lyrics of the song 'Hound Dog'

Code descriptions[17]	Arts area	School		
		I	**E**	**K**
			vocal.	
	Dance	Yes, the students learnt the start of a dance routine in depth, performing short sections several times in order to make sure that everyone understood the steps.	Yes, the students rehearsed a dance routine that they had previously learnt. The students performed the routine several times and the teacher provided feedback after each performance.	Yes, the students learnt a dance routine in depth by performing it several times in order to makes sure that everybody understood the steps. The teacher spent extra time with individual students who struggled more with the steps. She also went through the routine without the music in order to perform the steps at a slower pace.
Did the lesson cover any topic in particular depth?	Drama	Yes, the majority of the lesson was spent 'setting' the opening scene from the musical *Grease*.	Yes, the majority of the lesson was spent improving the performance of a poem.	Yes: The entire lesson was spent on the technique 'Screen acting.'
	Singing	Yes, the majority of the lesson was spent learning two songs from the musical *Grease*	Yes, the majority of the lesson was spent improving the performance of two songs.	Yes. The majority of the lesson was spent learning one song.
	Dance	Yes, the majority of the lesson was spent learning a dance routine to the	Yes, the majority of the lesson was spent improving a	Yes. The majority of the lesson was spent learning a dance

Code descriptions[17]	Arts area	School		
		I	**E**	**K**
		song 'Born to hand jive' from the musical *Grease*	dance routine.	routine.
Did the classroom talk lead to sustained dialogue between students and teachers?	Drama	No, the lesson was very teacher-led.	No, the lesson was very teacher- led.	No. The lesson was very teacher- led. The students were instructed on ways to improve their screen acting after each group performance.
	Singing	No, the lesson was very teacher led.	No, the lesson was very teacher- led.	Yes, during the discussion on musical genres and influential artists of that genre
	Dance	No, the lesson was very teacher-led.	No, the lesson was very teacher- led.	No. The lesson was very teacher- led.
Were any aspects of language, grammar and technical vocabulary being used and highlighted?	Drama	The teacher used technical vocabulary in order to direct the opening scene from the musical 'Grease'. The teacher used terms such as: stage left, down stage and stage right.	Technical vocabulary was used during the first warm-up game to teach the students about stage positions. Technical vocabulary was also used when offering suggestions to improve the group performance by using terms such as 'gesture' and 'vocal	Many buzzwords were used to help explain 'Screen acting' to the students, such as: truthful, honest, brave. Also the teacher explained the techniques which famous actors use to get them prepared for a brave performance or a truthful scene.

Code descriptions[17]	Arts area	School		
		I	**E**	**K**
			dynamics'	
	Singing	Technical vocabulary was used to offer suggestions for overall vocal improvement: posture, the use of the diaphragm and good diction.	Technical vocabulary was used to explain the vocal recording that the class was making.	Technical vocabulary was used to offer suggestions for overall vocal improvement: posture, the use of the diaphragm and good diction.
	Dance	Not observed in the lesson.	Not observed in the lesson.	The game at the end of the session used vocabulary that directly related to dance.

Table 14: Theme 1: Intellectual quality/Construction of knowledge: knowledge of subject matter.

Intellectual quality was demonstrated in all nine of the observations. In each observation, the teachers undertook different tactics to improve the overall class performance of a song, a dance, or a drama piece/technique. Thus, critical analysis occurred in all nine observations. Perfecting a particular performance also meant that the students covered one topic, routine or song in depth by analysing the lyrics, by repeating specific dance steps and by developing a particular drama piece or technique. For example, in the drama class of School K, the students focused on the acting technique of 'Screen acting.' The teacher presented the students with different strategies in order to make their performances more truthful. Offering different strategies allowed the students to understand the topic in more depth.

Overall, the student-teacher interactions for the teaching of skills were initially instructional by nature, which meant that sustained dialogue between teachers and students did not occur. Subsequently, these skills were developed by student-teacher exercises that were more interactive in nature. For example, in the drama and singing classes, technical vocabulary was the basis for developing student knowledge in stage directions, vocal technique and posture. In one of the dance observations (School K), the teacher encouraged the use of technical language through a game, which occurred at the end of the instructional session.

The following table summarises the outcome of each observation under the 'Intellectual quality/Disciplined inquiry: class organisation' theme.

Code descriptions	Arts area	School		
		I	**E**	**K**
Were the objectives of the lesson clear?	Drama	Yes, the objectives of the lesson were clear. The class was focused on learning the opening scene to the musical *Grease*.	The objectives of the lesson were clear. The class was focused on getting the students ready for their performance at Leeds Town Hall.	The objectives of the lesson were clear. The students were focused on improving their 'Screen acting'.
	Singing	Yes, the objections of the lesson were clear. The class was focused on learning two songs for the musical *Grease*.	Yes, the objections of the lesson were clear. The class was focused on getting ready for their performance at Leeds Town	Yes, the students were focused on getting ready for their performance at Leeds Town Hall.

Code descriptions	Arts area	School		
		I	**E**	**K**
			Hall.	
	Dance	Yes, the objectives of the lesson were clear. The class was focused on learning a dance routine for the musical *Grease.*	Yes, the objectives of the lesson were clear. The class was focused on getting ready for their performance at Leeds Town Hall.	The objectives of the lesson were clear. The class was focused on improving a dance routine.
Did the teacher emphasise and summarise the main points of the class?	Drama	The teacher summarised ways to improve the opening scene.	The teacher summarised ways to improve the overall performance of the poem after each class performance, reminding them that they need more energy, clear diction, gestures and vocal dynamics.	The teacher summarised the focus of the session to the students after each task, reminding them that they need to be brave, honest and truthful.
	Singing	Yes, the teacher summarised what they have achieved at the end of the session.	Yes, it is clear that the students understood the importance of learning the songs for their performance.	Yes, it is clear that the students understood the importance of learning the song for their performance.
	Dance	Yes, the teacher summarised what they have achieved at the end of the session.	Yes, it is clear that the students understood the importance of the dance for their performance.	Yes, the teacher summarised what they had achieved at the end of the session.
Does the	Drama	Yes, the majority	Yes, the	No games or

Code descriptions	Arts area	School		
		I	**E**	**K**
teacher use time wisely?		of the session was spent working on the opening scene.	majority of the session was spent on the group performance of the poem.	warm-up exercises were used. The teacher spent the entire lesson focused on improving the 'Screen acting' of the students.
	Singing	Yes, the majority of the session was spent learning two songs for the musical.	Yes, the majority of the session was spent learning the songs for the show.	Yes, the majority of the session was spent learning the song.
	Dance	Yes, the majority of the session was spent learning a dance routine.	Yes, the majority of the session was spent improving the dance.	Yes, the majority of the session was spent learning the dance.
Did the teacher maintain discipline and control?	Drama	Yes, discipline was maintained at all times.	Yes, discipline was maintained at all times.	Yes, discipline was maintained at all times.
	Singing	Yes, discipline was maintained at all times.	Yes, discipline was maintained at all times.	Yes, discipline was maintained at all times.
	Dance	Yes, discipline was maintained at all times.	Yes, discipline was maintained at all times.	Yes, discipline was maintained at all times.

Table 15: Theme 2: Intellectual quality/disciplined inquiry: class organisation.

The nine observations were well organised and discipline was maintained throughout the sessions. The objectives of the lessons were clear and in a number of the sessions,

the school had a performance or a presentation to prepare for. For example, School I was preparing to perform the musical *Grease*, and School E was preparing for a performance at Leeds Town Hall. In every observation, the teachers emphasised and summarised the main points of the class, and the teachers made use of time wisely. For example, the majority of every lesson was spent preparing songs, dances, and drama pieces for a particular performance or presentation.

The following table summarises the outcome of each observation under the 'Connectedness/value beyond school' theme.

Code descriptions	Arts area	School		
		I	E	K
Did the lesson have any resemblance to or connection to real life contexts?	Drama	Not observed in the lesson.	Yes, the students were asked if they had ever been to Africa. None of the students had been to Africa so the teacher asked the students to think of a beautiful place that they had been to when performing the piece.	Yes. The students were asked to think of something that they had recently argued about in real life and to use that as an idea for the first group task. Ideas included: falling out with friends, bad time keeping, coming home late, and recent events on the news.
	Singing	Not observed in the lesson.	Not observed in the lesson.	Yes, the students were asked if they knew any influential artists

Code descriptions	Arts area	School		
		I	**E**	**K**
				who performed in the 'Rock & Roll' era and if they had heard the song 'Hound Dog' before.
	Dance	Not observed in the lesson.	Not observed in the lesson.	Yes, in the 'News Round' activity', the students could discuss anything that they wanted to with the rest of the class.
Did the lesson range across diverse fields?	Drama	No, it was very specific.	No, it was very specific.	No, it was very specific.
	Singing	No, it was very specific.	No, it was very specific.	No, it was very specific.
	Dance	No, it was very specific.	No, it was very specific.	No, it was very specific.
Is there any attempt to connect with students' background knowledge?	Drama	Technical vocabulary was used, which the students understood from previous sessions.	The session was linked to the previous sessions.	Not observed in the lesson.
	Singing	The warm-up was linked to previous sessions.	The session was linked to the previous sessions.	The session was linked to the previous sessions.
	Dance	The warm-up was linked to previous sessions.	The session was linked to the previous sessions.	The session was linked to the previous sessions.
Was there a	Drama	Not observed in the	Not observed in	Not observed in

Code descriptions	Arts area	School		
		I	**E**	**K**
focus on solving real world problems?		lesson.	the lesson.	the lesson.
	Singing	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
	Dance	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.

Table 16: Theme 3: Connectedness/value beyond school.

Although 'Connectedness and value beyond school' was not observed in all of the observations, in Drama, both the teachers at School E and K connected their lesson to real-life contexts. For example, at School E, the Drama teacher asked the students if they had ever been to Africa, as the poem that they were learning was about Africa. None of the students had been to Africa, so the teacher asked the students to consider a beautiful place that they had visited, and to reflect upon that beautiful place when performing the poem. At School K, the drama teacher asked the students to think of something that they had recently argued about, and to use that emotion when performing their scripts in order to convey a truthful reaction.

In eight out of the nine observations, there was an attempt to connect with students' background knowledge by linking what had been taught in previous sessions, through warm-up exercises, games, and by continuing to learn a dance routine, a song, or a drama piece/technique. None of the lessons ranged across diverse fields; rather, the classes were very specific, focusing on one particular topic: a song, a dance, or a drama piece/technique. There was also no attempt in any of the classes to utilise real-world problems as themes.

The following table summarises the outcome of each observation under the 'Supportive

classroom environment/value beyond school: Rapport' theme.

Code descriptions	Arts area	School		
		I	**E**	**K**
Were the students engaged?	Drama	Yes, all of the students were fully engaged with the tasks.	Yes, all of the students were fully engaged with the tasks.	Yes, all of the students were fully engaged with the tasks.
	Singing	Yes, all of the students were fully engaged with the tasks.	Yes, all of the students were fully engaged with the tasks.	Yes, all of the students were fully engaged with the tasks.
	Dance	Yes, all of the students were fully engaged with the tasks.	Yes, all of the students were fully engaged with the tasks.	Yes, all of the students were fully engaged with the tasks.
Was the teacher fair, respectful and impartial?	Drama	Yes, the teacher issued a lot of praise and encouragement.	Yes, the teacher issued a lot of praise and encouragement during the session.	Yes, the teacher issued a lot of praise and encouragement during the session.
	Singing	Yes, the teacher issued a lot of praise and encouragement.	Yes, the teacher issued a lot of praise and encouragement.	Yes, the teacher issued a lot of praise and encouragement.
	Dance	Yes, the teacher issued a lot of praise and encouragement.	Yes, the teacher issued a lot of praise and encouragement.	Yes, the teacher issued a lot of praise and encouragement.
Did the teacher provide feedback?	Drama	Yes, the teacher provided feedback at the end of the read through and whilst setting the opening scene of	Yes, the teacher provided feedback after every performance. She also picked out students who	Yes, the teacher provided feedback to each group after their performances.

Code descriptions	Arts area	School		
		I	**E**	**K**
		the musical.	were performing particularly well and used them as examples to the rest of the group.	
	Singing	Yes, the teacher provided feedback at the end of each performance.	Yes, the teacher offered feedback after each exercise and performance.	Yes, the teacher made it clear that the performance would improve with more energy, confidence and clear diction.
	Dance	Yes, the teacher provided feedback after each performance.	Yes, the teacher provided feedback after each performance.	Yes, the teacher provided feedback after every performance.
Does the teacher interact with the students and shows enthusiasm?	Drama	Yes.	Yes.	Yes.
	Singing	Yes.	Yes.	Yes.
	Dance	Yes.	Yes.	Yes.

Table 17: Theme 4: Supportive classroom environment/value beyond school:
   rapport.

A supportive classroom environment and a good sense of rapport were observed in all

of the nine classes. The students were fully engaged and all of the teachers interacted

with the students, offering praise and encouragement. The teachers provided the

students with constructive feedback at the end of group performances. For example, the

drama teacher of School E highlighted students who had performed particularly well, and used their performances as examples of best practice to the rest of the group.

The following table summarises the outcome of each observation under the 'Supportive classroom environment/value beyond school: Rapport' theme.

Code descriptions	Arts area	School		
		I	**E**	**K**
Did the students have any say in the direction or outcome of the lesson?	Drama	Not observed in the lesson.	The students offered suggestions in order to improve the overall group performance.	The students offered suggestions in order to improve individual group performances.
	Singing	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
	Dance	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
Were the criteria for judging student performance made explicit?	Drama	The teacher encouraged the students to speak with an American accent and to speak with good diction.	The teacher made it clear that the performance would improve by presenting the lines with more energy, projection, gesture and feeling.	The criteria for judging student performance were made explicit throughout the session. For example, the teacher wanted the students to be brave, honest and truthful.
	Singing	The teacher encouraged the students to sing with energy, clear diction and good posture.	The teacher encouraged the students to sing both the melodies and rhythms correctly for their group	Yes, the teacher wanted the students to sing with more energy, confidence and clear diction.

Code descriptions	Arts area	School		
		I	**E**	**K**
			recording.	
	Dance	Yes the teacher encouraged the students to use clear movement and to concentrate on learning the steps.	Yes the teacher encouraged the students to use more energy during the performance.	Yes, the teacher wanted the students to use facial expression and dance with focus.
Is the direction of student behaviour self-regulatory?	Drama	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
	Singing	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
	Dance	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.

Table 18   Theme 5: Supportive classroom environment: assistance to students.

The students did not have any say in the direction of the nine classes observed. Rather, the sessions were focused upon preparing for a performance or presentation, chosen by the teacher or by the school as a whole (the three teachers and the principal). However, in the drama classes of School E and K, the teachers encouraged the students to offer suggestions in order to improve group performances. The criteria for judging the students performances was made explicit by all of the teachers. For example, the drama teacher of School E made it clear that the performance would improve by presenting individual lines with more energy, projection, gesture, and feeling.

The following table summarises the outcome of each observation under the 'Working with and valuing differences/value beyond school' theme.

Code descriptions	Arts area	School		
		I	**E**	**K**
Were diverse cultural knowledge brought into play?	Drama	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
	Singing	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
	Dance	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
Were attempts made to foster active citizenship?	Drama	The entire class was involved in every activity (the read through and then the setting of the opening scene).	The teacher emphasised the importance of teamwork during the session as they were working towards a group piece. The teacher also involved the entire class by asking the group questions, using different students as examples of good practice, and by suggesting improvements to individuals who were struggling to improve their performance.	The teacher involved the entire class by asking the group questions, using different students as examples of good practice and by suggesting improvements to individuals who are struggling to improve their screen acting.
	Singing	The teacher involved the entire class in every activity.	The teacher emphasised the importance of teamwork for the group recording.	The teacher involved the entire class in every activity.
	Dance	The teacher involves the entire class in every	The teacher involved the entire class in	The teacher involved the entire class in

Code descriptions	Arts area	School		
		I	**E**	**K**
		activity.	every activity.	every activity.
Is the style of teaching particularly narrative?	Drama	Not observed in the lesson.	Not observed in the lesson.	The teacher told the students stories of other actors and their experiences to help the students to give a truthful performance.
	Singing	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
	Dance	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
Did the teacher build a sense of community?	Drama	Yes, all the students were involved in the session.	Yes, all the students were involved in the session.	The teacher made sure that every student was in a group and not left out.
	Singing	Yes, all the students were involved in the session.	Yes, there was a real sense of teamwork in the class. The group worked together to perform the melodies and rhythms correctly.	Yes, all the students were involved in the session.
	Dance	Yes, all the students were involved in the session.	Yes, all the students were involved in the session.	Yes, all the students were involved in the session.
Were attempts made to increase the participation	Drama	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.
	Singing	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.

Code descriptions	Arts area	School		
		I	**E**	**K**
of students from diverse backgrounds?	Dance	Not observed in the lesson.	Not observed in the lesson.	Not observed in the lesson.

Table 19: Theme 6: Working with and valuing differences/value beyond school.

Diverse cultural knowledge was not observed in any of the nine sessions. Yet, every teacher encouraged active citizenship within the classes, as the tasks emphasised the importance of teamwork and the entire class was involved in each activity. For example, in the singing class of School E, the students worked together to perform the melodies and rhythms correctly for the recording, which they were going to use as the accompaniment for their performance at Leeds Town Hall. Overall, the teaching styles of the nine observations were not particularly narrative; yet, the drama teacher of School K provided the students with stories of other actors and their experiences in order to help the students to present a truthful performance. There was a real sense of community in all nine of the observations and friendships had been formed within the classes.

The following tables summarise the outcome of each observation under the 'Multiple intelligences: teaching methods' themes of Entry Points, Telling Analogies and Approaching the Core (see Literature Review 3.6.3 page 75).

Code description: Did the teacher use relevant teaching methods, aids, materials and technology to suit a variety of learners?

Arts area	School		
	I	**E**	**K**
Drama	No technology was used in this session.	No technology was used in this session.	No technology was used in this session.
Singing	Yes, a CD player was used.	Yes, a piano, a CD player, a mobile phone and a microphone was used.	Yes, a laptop and speakers were used to aid learning.
Dance	Yes, music was used in order to aid the warm-up and dance routine.	Yes, music was used in order to aid the warm-up and dance routine.	Yes, music was used in order to aid the warm-up and dance routine.

Code description: Did the lesson include variety, balance, imagination and group involvement?

Arts area : Drama

School		
I	**E**	**K**
Entry point 1) Time was spent discussing the objective of the session: to read through the entire script and to set the first scene. 2) The teacher spent time talking about the American accent and demonstrated how to pronounce vowels.	Entry points: 1) Time was spent discussing the objective of the session: to improve the performance of the group poem. 2) Warm-up tasks were used: 'Stage Directions' and 'Pass the squeeze.'	Entry points: 1) Time was spent discussing the objective of the session. This concept was then repeated and reinforced throughout. 2) A warm-up task was used.
Telling analogies: 1) American accent exercise. The teacher asked the students to repeat words after him. 2) The teacher spent time handing out the scripts and making sure everyone knew which parts they were playing.	Telling analogies: 1) The teacher spent time handing out lines and making sure everyone understood the task. 2) She asked the students to say their lines out loud whilst sat down.	Telling analogies: 1) The teacher offered demonstrations of best practice.
Approaching the core: 1) The students were asked to read the lines with American accents. 2) The teacher offered demonstrations and encouragement to any students who were struggling with their lines. 3) The teacher set the opening and offered suggestions after each performance.	Approaching the core: 1) The students were asked to walk around the room to naturally build up the energy of the performance. 2) The teacher asked the students to think about the context of the poem and to imagine a nice place that they have previously visited. 3) The teacher offered demonstrations by reciting lines of the poem.	Approaching the core: 1) Creating an argument. 2) Pair-work.

Code description: Did the lesson include variety, balance, imagination and group involvement?

Arts area : Singing

School		
I	**E**	**K**
Entry point: 1) Warm-up exercises were used.	Entry points: 1) 3 warm-up exercises were used.	Entry points: 1) 10 minute news round. 2) Warm-up exercise.
Telling analogies: 1) The class were asked if they would like a copy of the lyrics. Approaching the core: 1) Repetition was used to learn the melodies and rhythmic phrases. 2) The teacher offered vocal demonstrations. 3) The teacher asked the students to stand up to give the performance more energy.	Telling analogies: 1) The class were asked if they would like a copy of the lyrics.	Telling analogies: 1) A discussion on the 'Rock & Roll' genre and influential artists of that era.
Approaching the core: 1) Repetition was used to learn the melodies and rhythmic phrases. 2) The teacher offered vocal demonstrations. 3) The teacher asked the students to stand up to give the performance more energy.	Approaching the core: 1) Repetition was used to learn melodies and rhythmic phrases. 2) The teacher demonstrated vocally in order to show the class how certain phrases of the song should be sung. 3) The teacher stood at the front of the class and gestured to show how long the class should hold on notes for.	Approaching the core: 1) The teacher spent time going through each lyric line. 2) She asked the students to sing collectively, both sat down and stood up. 3) She asked the students to think about how to improve their performance 4) The teacher offered demonstrations by singing lines of the song to the group.

Code description: Did the lesson include variety, balance, imagination and group involvement?

Arts area : Dance

School		
I	**E**	**K**
Entry point: 1) Dance warm-up 2) Corner work.	Entry points: 1) Dance warm-up.	Entry points: 1) 5 minute news round. 2) Dance warm-up.
Telling analogies: 1) The teacher broke down the steps without the music.	Telling analogies: 1) The teacher worked on small sections of the routine that needed further work from the previous sessions.	Telling analogies: 1) The teacher offered demonstration of best practice. 2) The teacher demonstrated the routine without the music.
Approaching the core: 1) The teacher demonstrated the routine. 2) The teacher focused on a small section of the routine. 3) The teacher asked the students to perform small sections of the routine several times.	Approaching the core: 1) The teacher asked the students to perform the dance several times, offering feedback after each performance. 2) Extra time was spent helping individual students.	Approaching the core: 1) The teacher demonstrated the routine. 2) The teacher walked through the routine slowly. 3) The teacher focused on one section of the dance. 4) Extra time was spent with students who were struggling. 5) The teacher asked the students to perform the routine several times.

Code description: Did the lesson involve examples that are simple, clear, precise and appropriate?

Arts area	School		
	I	**E**	**K**
Drama	Yes, demonstrations of the American accent were provided.	Yes, demonstrations of best practice were used.	Yes, as 'telling analogies', the teacher offered demonstrations of best practice by choosing students who he thought were portraying good examples of 'Screen acting' (offering clear examples – second mode of understanding).
Singing	Yes, vocal demonstrations were presented to the class.	Yes, demonstrations of best practice were used.	Yes, demonstrations of best practice were used.
Dance	Yes, demonstrations of best practice were used.	Yes, demonstrations of best practice were used.	Yes, demonstrations of best practice were used.

Table 20:   Theme 7: Multiple intelligences: teaching methods.

With regards to teaching methods, there were a number of similarities amongst the nine observations. Within the drama classes, technology was not used to aid learning. Rather, the teachers only made use of scripts to aid the lessons. In the singing classes, all of the teachers used CD players to accompany the singers. In school E, the singing teacher used a range of technologies: by recording the students using a microphone, by using a mobile phone as a metronome, by playing the piano to accompany the students, and by using a CD player in order for the students to practice with the backing track. The dance teachers also used CD players in order to provide music for the dance warm-ups and dance routines.

Each session followed a comparable structural plan. For instance, in every session, 'Entry points' were provided by the teachers to warm-up and energise the students at the beginning of the session. In Drama, the teachers used exercises or games that involved having fun. For example, the drama teacher of School E introduced a game called 'Stage directions', where she called out different stage directions and the students had to move into those particular positions. The student that moved last into a particular stage position would be 'out', and this was repeated until the class was left with one winner. This game was a great 'Entry point' to the class as it energised the students by having fun, and at the same time they learnt or became familiar with the vocabulary used to describe different positions of the stage. In both the dance and singing observations the 'Entry points' featured singing or dance warm-ups which involved the students singing scales, singing short songs with actions, completing exercises, and stretching.

In all of the nine observations 'Telling analogies' were used to introduce the students to the main focus of the session. For instance, in the singing session of School K, the teacher led a discussion on the 'Rock & Roll' genre and its influential artists, as she was teaching a song from that era. In the drama session of School K, the students learnt about giving a truthful performance in order to develop the technique of 'Screen acting'. In order to introduce this topic, the teacher provided the students with examples of how famous actors created a truthful performance, and the strategies that they used in order to perform effectively.

The majority of the nine sessions were spent 'Approaching the core', working towards a piece of work for a presentation or a performance. The teachers used a variety of pedagogical approaches to improve upon the piece of work. For example, in the three dance sessions, the teachers demonstrated the routine, walked through the routine at a smaller pace, focussed on a smaller section of the routine, asked the students to perform the routine several times, provided feedback after each performance of the routine, highlighted students who were performing particularly well, and spent time with the students who were struggling more than others. In the three singing sessions similar pedagogical approaches were also used to improve the performance of a song. For example, the teachers demonstrated lines of the songs and vocal phrases, repetition was used to learn the rhythms and melodies within the piece, the students were asked to perform collectively, and the teachers offered feedback at the end of each class performance.

6.5   **Stage 2, Phase 2: Discussion**

This section discusses the implications of the findings from Phase 2 of the study (the observations with the nine staff members of the three Stagecoach schools). The main purpose of this section is to answer research questions 4 and 5 that were posed in the literature review, explain how the results support the answers, and how the answers fit with existing knowledge on the topic.

6.5.1   **Research questions 4 and 5:**

Q4   Which pedagogical strategies are used by principals and teachers at successful Stagecoach schools in providing a rich educational experience?

Q5   To what extent are the approaches used consistent across the successful schools, and with findings from prior research?

Throughout the observations the teachers provided a variety of pedagogical strategies, which demonstrated how they deliver a rich educational experience (the development of transferable skills, communicating and sharing ideas, and the development of personal and social skills). In order to create a high quality educational programme, Chapuis (2003) suggests identifying instances of effective teaching and learning in a specific content domain. The examples provided by the teachers are essentially strategies that the staff (the teachers and the principals) applied to their schools and its classes in order to provide a rich educational experience for their students.

The literature review discussed the ideas from three theoretical frameworks (QSRLS, CORS; and MI) in order to gain insights into the key elements that contribute to a quality teaching and learning experience (Lingard et al. 2001; Newmann & Associates

1996; and Gardner, 1999), which were utilised for the purpose of the research observations. The qualitative data gathered during the nine observations highlighted how all of these key elements were being utilised in the classes at all three of the successful Stagecoach schools. The results of the observation data (Stage 2: Phase 2: Results) identified pedagogical strategies, by placing the findings into seven key themes, which were consistent with the elements identified within the three frameworks discussed in the literature review.

Within the seven key themes, each theme was broken down further. For example, within the first key theme (intellectual quality/construction of knowledge: knowledge of subject matter), it was observed whether the students were: critiquing text, ideas and knowledge; if critical analysis was occurring; if the lesson covered any topic in particular depth; if classroom talk led to sustained dialogue between students and teachers; and if there were any aspects of language, grammar and technical vocabulary being used and highlighted. Although, all of the seven key themes could be identified in all nine of the observations, the results indicated that a number of the seven key elements were more relevant to some classes within the performing arts than others. For example, although intellectual quality occurred in all nine of the observations, by covering one particular topic in depth (learning a song, dance and drama piece/technique), and by the teachers offering different strategies to improve upon the chosen topic, it was not always possible to observe students critiquing text. This was particularly difficult within the dance classes, where text was not being used to aid the lessons. In the third theme (Connectedness/value beyond school), it was also difficult to observe any resemblance or connection to real-life contexts in the dance sessions, as the sessions were focused specifically on learning a dance routine. However, in the drama

sessions, the teachers were able to make connections to real-life contexts. For example, in the drama session at School K, the students were asked to think about something that had recently made them angry in order to use that emotion for the drama exercise. Similarly in School E, the students were asked to think about a beautiful place in order to use that emotion when performing their poem about Africa.

The results of Phase 2 illustrate that providing a quality teaching and learning experience is a very complex matter. The three theoretical frameworks provide a platform for organising the different qualities that the teachers provided within the sessions. For example, all of the sessions had clear objectives, discipline was maintained throughout, all students were fully engaged, all of the teachers provided feedback, all of the teachers interacting with the students showed enthusiasm, and time was used wisely. Thus, a team of staff provide a rich educational experience by utilising aspects of the three theoretical frameworks (by providing intellectual quality/construction of knowledge, disciplined enquiry, connectedness/value beyond school, a supportive classroom environment, working with and valuing difference, and by providing teaching methods that cater for multiple intelligences.

The teachers provided a range of examples that illustrated instances of effective teaching and learning in their schools. The examples offered were identified within the pedagogical frameworks presented in the literature review. Fifteen factors or examples of pedagogical strategies occurred in all nine observations:

1)   Critical analysis occurred in all of the sessions.

2) One subject was covered in depth in every session (all nine observations covered one topic in particular depth: a drama piece/techniques, learning a particular song or dance routine).

3) Every session had clear objectives.

4) The teachers emphasised and summarised the main points of every session.

5) Time was used efficiently in every session.

6) Discipline was maintained at all times in every session.

7) All of the students were fully engaged in all of the sessions.

8) The teachers were fair, respectful and impartial in every session.

9) All of the teachers provided feedback throughout the sessions.

10) The teachers interacted with the students and showed enthusiasm

11) The criteria for judging students' performance were made explicit in all the sessions.

12) Attempts were made to foster active citizenship in all the sessions.

13) The teachers built a sense of community in all the sessions.

14) All the sessions involved variety, balance, imagination and group involvement.

15) All of the sessions involved examples, which were simple, clear, precise and appropriate.

Eight additional factors were recognised in specific observations:

16) In eight of the nine observations there was an attempt to connect with students' background knowledge.

17)   In seven of the nine observations aspects of language, grammar and technical vocabulary were being used and highlighted. For example, in the singing class of School E, the teacher used technical vocabulary to explain the vocal recording that the class were making.

18)   In six of the observations technology was used to aid the classes. For example, in the three dance sessions, a CD player was used to music for the warm-up and the dance routine.

19)   In four of the sessions students were critiquing text, ideas and knowledge. For example, in the singing session of School K, the students were asked to discuss a specific genre of music and to name influential artists from that genre.

20)   In four of the sessions the lessons had a resemblance to or a connection to real life contexts. For example, in School K the students were asked to think of something that they had recently argued about. Ideas included: falling out with friends, bad time keeping, coming home late, and recent events on the news.

21)   In two of the sessions the students had a say in the direction or outcome of the lessons. For example, in the drama sessions of School E and K, the students offered suggestions in order to improve group and individual performances.

22)   In one of the sessions classroom talk led to sustained dialogue between students and teachers. For example, during the singing session of School K, the

discussion about a specific genre and influential artists led to sustained dialogue between the students and the teacher.

23) In one of the sessions the teachers teaching style was particularly narrative. For example, the drama teacher of School K told the students stories of other actors and their experiences to help the students to give a truthful performance and develop a particular drama technique.

Twenty-three instances of pedagogical strategies were identified through the observation data. However, five pedagogical strategies, identified in the three theoretical frameworks discussed in the literature review, were not recognised in the nine observations. They were: the sessions did not range across diverse field; they did not focus upon solving real world problems; the direction of student behaviour was not self-regulatory; diverse cultural knowledge was not brought into play; and there was no attempt to increase the participation of students from diverse backgrounds.

7   **Chapter Seven: Main discussion**

7.1   **Key findings**

The objectives of this research project are to:

1)   examine the relationship between the benefits pursued by the principals of successful part-time performing arts school and those suggested by prior research as being contributory to a rich educational experience;

2)   to investigate what pedagogical strategies are utilised by successful part-time performing arts schools.

Furthermore, it is hoped that identified pedagogical strategies would provide guidance to other practitioners within the Stagecoach organisation in order to improve the schools as a whole. The findings of this project also have the potential to be valuable to other theatre schools, out-of-school arts provisions, the Department of Education, and arts advocates (e.g. Arts Council England, the Department for Culture, Media and Sport (DCMS), the Australian Council for the Arts and the International Federation of Arts Councils and Culture Agencies) who may wish to understand how a rich educational experience is provided through effective teaching and learning.

To develop an understanding of the significance of the arts in education, this project first explored the benefits of engaging in arts-rich educational programmes. The literature review identified many benefits for students who engage in arts-rich educational programmes, and the research conducted in this area (e.g. McCarthy et al. 2004; Harland et al. 2005; Bamford, 2006). These benefits were discussed in the Literature Review, Stage 2, Phase 1 Results (Table 10 page 130) and within the Stage 2:

Phase 1 Discussion. The findings gathered from the interview data generally agree with the existing body of knowledge: that there are a number of benefits from engaging in an arts-rich education. The results from the interview data, therefore, contribute to supporting the existing knowledge. The principals noted the development of social skills, team building skills and life skills, and offered specific examples of individual students who have directly benefitted from attending their schools.

The project aimed to understand how a rich educational experience is successful in creating such benefits, in a context relevant to my professional interests as a principal of a Stagecoach Theatre Arts school. This aim is met since the existing knowledge and research in this area does not specifically focus upon education within part-time performing arts schools. Rather, prior research is primarily focused upon students within mainstream education. For example, the Harland et al. (2005) conducted research in primary and secondary schools; The Department for Culture, Media and Sport (2003) focused their research on schools in six areas of England; and Bamford (2006) concentrated upon primary schools around the world.

The findings of this research project identified pedagogical strategies for effective teaching and learning in order to provide a rich educational experience for students who attend part-time theatre schools. The strategies, identified in successful Stagecoach schools, can be utilised to improve my own practice or they can be used to offer advice and guidance to other practitioners (e.g. Principals of other Stagecoach schools, teachers in the performing arts or principals of other theatre schools), or to Stagecoach Head Office. As a principal, I can implement the strategies that are not already being utilised in my school in order to improve the quality of the teaching and learning experience: for

example, by requesting that the teachers provide an overview of their ideas for each term, or by creating a variety of experiences. Within the interviews (Stage 2, Phase 1 of the research), the principals provided a range of examples from classes that they had observed in their schools, identifying twelve teaching and learning strategies (Table 12 page 142).

Within the observations (Stage 2, Phase 2 of the research), the staff demonstrated twenty-three teaching and learning strategies clustered into common, and specific, groups. These are tabulated below:

Number	Strategy commonality	Strategy
1		Clear objectives.
2		Covering one topic in depth.
3		Teachers summarising and emphasising the main point of the session.
4		Time used efficiently.
5		Discipline maintained.
6		Critical analysis occurring.
7	Common strategies noted in all observations	High student engagement.
8		The teachers being fair, respectful and impartial in all of the observations.
9		Feedback being provided.
10		The teachers interacted with the students and showed enthusiasm.
11		The criteria for judging student performance made explicit.
12		Attempts made to foster active citizenship.

13		The teachers building a sense of community.
14		The sessions involving variety, balance, imagination and group involvement.
15		The examples offered in the observations being clear, simple, precise and appropriate.
16		Critiquing text, ideas and knowledge.
17		Classroom talk leading to sustained dialogue between students and teachers.
18		Aspects of language, grammar and technical vocabulary being used and highlighted.
19	Specific strategies noted in some observations	Connections to real life contexts.
20		Connections with students' background knowledge.
21		Students having a say in the direction or outcome of the lessons.
22		The narrative teaching style.
23		Use of technology to aid the sessions.

Table 21: Grouping of observed pedagogical strategies by commonality across teachers.

7.2   Interpretation of the results

7.2.1   Interview data

The results highlight a wide range of strategies that define good pedagogy in the private part-time theatre schools (Stagecoach schools). The results from the interviews revealed twelve teaching and learning strategies, which contribute to providing a rich educational experience. The strategies have been organised to illustrate which pedagogical strategies are directed towards the pragmatic (teachers and pupils) and which are focused towards the sociological (whole school factors).

Seven strategies (pragmatic pedagogy) were placed in the teacher section (differentiation, provision of specific activities that develop confidence and self-esteem, the pace of the lesson, creating a variety of experiences, having high expectations for students, the content of the lessons, and the depth of one subject); three strategies (pragmatic pedagogy) were placed in the pupil section (student enjoyment, student focus and student involvement), and two strategies (sociological pedagogy) were placed in the school section (offering small class sizes and requesting that the teachers provide an overview of their ideas for each term).

The strategies identified from the interview data can be inserted into Figure 4 (see Chapter Two), which provides a visual representation of what defines good pedagogy from the perspectives of the principals - this is shown in Figure 14. The twelve teaching and learning strategies that were identified are presented as a circle of layers to demonstrate that these internal factors have an impact upon the success of the school in this dynamic changing environment.

The school: Offering small classes; requesting that the teachers provide an overview of thier ideas for each term.

The teaching: Differentiation; provision of specific activities that develop confidence; pace of the lesson; creating a variety of experiences; high expectations; lesson content; depth of one subject.

The pupils: Student enjoyment; student involvement; maintaining student focus.

A successful, economically sustainable Stagecoach school, as measured by student recruitment and retention.
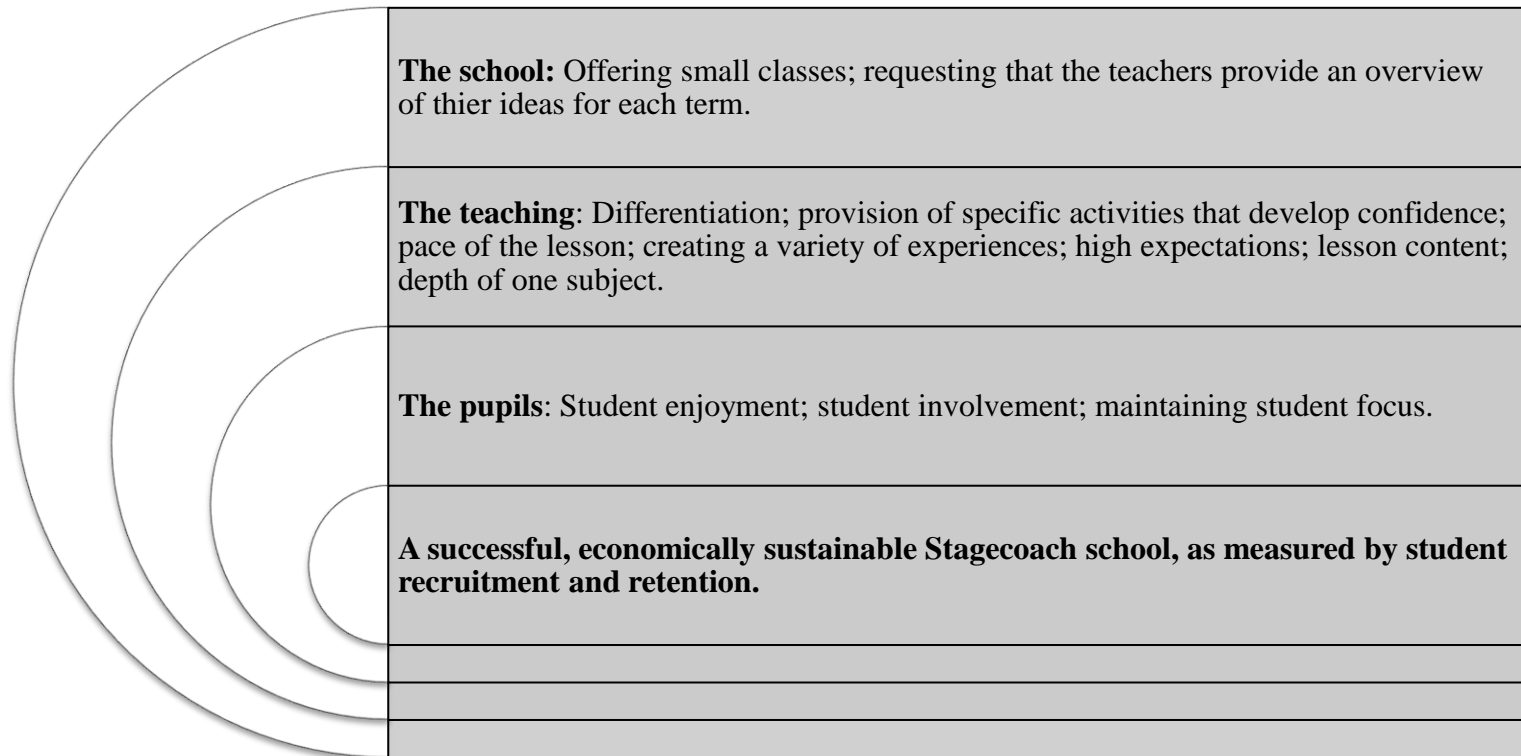
Figure 14: **The twelve teaching and learning strategies identified by the interview data which contribute to providing a successful, economically sustainable Stagecoach school.**

7.2.2   **Observation data**

The results from the observations identified twenty-three strategies, which define good pedagogy in the private part-time theatre schools (Stagecoach schools). The strategies have been organised to illustrate which pedagogical strategies are directed towards the pragmatic (teachers and pupils) and which are focused towards the sociological (whole school factors).

The strategies identified from the observation data can be inserted into Figure 4 (see Chapter 2) and this is shown in Figure 15. Three strategies (sociological pedagogy) were placed in the school section (attempts to foster active citizenship, building a sense of community, and use of technology to aid the sessions). Fourteen strategies (pragmatic pedagogy) were placed in the teacher section (clear objectives; covering one topic in depth; the teachers interacted with the students and showed enthusiasm; summarising and emphasising the main points of the session; time used efficiently; disciplined maintained; being fair, respectful and impartial in all of the observations, providing feedback; the sessions involving variety, balance, imagination and group involvement; the examples offered are clear, simple, precise and appropriate; critiquing text, ideas and knowledge; critical analysis occurring; aspects of language, grammar and technical vocabulary being used and highlighted; narrative teaching style). Six strategies (pragmatic pedagogy) were placed in the pupils section (students have a say in the direction or outcome of the lessons; connecting the sessions to students background knowledge; high student engagement; the criteria for judging student performance made explicit; classroom talk leading to sustained dialogue between students and teachers; connections to real-life contexts).

Although the identified strategies have been organised into three categories, all the strategies impact upon each other in order to develop a rich educational experience for the school. For example, if the teachers interact with the students and show enthusiasm (teacher strategy), this builds a sense of community (school strategy), which leads to high student engagement (student strategy). Figure 15 is useful as it allows creative practitioners or teachers in Stagecoach schools to consider which pedagogical strategies are being used in their own practice, to create positive academic and social outcomes for students.

The school: Attempts to foster active citizenship; building a sense of community; use of technology to aid the sessions.

The teaching: Clear objectives; covering one topic in depth; summarising & emphasising the main points of the session; time used efficiently; disciplined maintained; being fair, respectful & impartial in all of the observations; providing feedback; the sessions involving variety, balance, imagination and group involvement; the examples offered are clear, simple, precise and appropriate; critiquing text, ideas and knowledge, aspects of language, grammar & technical vocabulary being used & highlighted; narrative teaching style; critical analysis occuring; The teachers interacted with the students and showed enthusiasm.

The pupils: Students have a say in the direction or outcome of the lessons; connecting the sessions to students background knowledge; high student engagement; the criteria for judging student performance made explicit; classroom talk leading to sustained dialogue between students and teachers; connections to real life contexts.

A successful, economically sustainable Stagecoach school, as measured by student recruitment and retention

Figure 15: **The twenty-three strategies identified by the observation data which contribute to providing a successful, economically sustainable Stagecoach school.**

Out of the twenty-three strategies identified in the observation data, fifteen of the strategies were recognised in all the observations (Table 21 page 186) and eight of the strategies were identified in a varied number of the observations (Table 22 page 193). The fifteen strategies had a broad application (the strategies can be utilised in all three disciplines- drama, dance, and singing. Examples are having high student engagement, by covering one topic in depth, and by using time efficiently (Table 21).

The additional eight factors (not identified in all observations) were more class-specific (drama, singing, dance), or content specific. For example, technology was used to aid the sessions in every dance and singing class. However, technology was not used to aid any of the drama sessions, suggesting that the aid of technology is not necessary to create an effective teaching and learning provision in the drama classes. In four of the observations the students were critiquing text, ideas and knowledge, but this was relevant to the content of the session. For example, in one drama session, the students were learning a poem to perform in a presentation and the teacher began the session by discussing the meaning of the poem. This allowed the students to understand the meaning behind the poem in order to perform it with more appreciation. The following table shows, listed in frequency order, the distribution of these strategies across the three disciplines.

Strategy	Drama	Singing	Dance
1 Connections with students' background knowledge.	Evident in 2 of the observations.	Evident in all 3 observations.	Evident in all 3 observations.
2 Aspects of language, grammar and technical vocabulary being used and highlighted.	Evident in all 3 observations.	Evident in all 3 observations.	Evident in 1 of the observations.
3 Technology was used to	None.	Evident in all 3	Evident in all 3

Strategy		Drama	Singing	Dance
	aid the sessions.		observations.	observations.
4	Connections to real life contexts.	Evident in 2 observations.	Evident in 1 observation.	Evident in 1 observation.
5	Critiquing text, ideas and knowledge.	Evident in 2 observations.	Evident in 2 observations.	None.
6	Students having a say in the direction or outcome of the lessons.	Evident in 2 observations.	None.	None.
7	Classroom talk leading to sustained dialogue between students and teachers.	None.	Evident in 1 observation.	None.
8	The teaching style was narrative.	Evident in 1 observation.	None.	None.

Table 22: The eight teaching and learning strategies identified in a number of observations.

This frequency based ranking does not, however, suggest the relative level of importance in creating a quality teaching and learning experience. For example, technical vocabulary was identified in seven of the observations but teaching in a particularly narrative style only occurred in one of the observations. However, since the observed narrative style strategy was content-specific to that session it may have appeared more frequently had all the observations been similar to that context. Specifically, the drama teacher of School K provided the students with stories of other actors and their experiences to help the students to present an honest performance within the session.

7.3   Comparing the strategies identified in the interviews and observations

Five of the strategies demonstrated by the staff during the observations are identical to five of the strategies described by the principals (Table 23 page 194). In total, across

both interviews and observations, thirty strategies were identified or demonstrated by the staff of the successful Stagecoach schools (the principals and teachers). Twenty-eight strategies specifically related to the teaching and learning within the sessions, and two of the strategies (the class size, and the plan developed each term) related to the overall class organisation. The five identical strategies identified by the principals and teachers are tabulated below:

Strategies of effective teaching and learning provided by the principals	Strategies of effective teaching and learning demonstrated by the staff
The depth of one subject (an example was given where student learnt about film production for an entire term, which meant that the teacher could go into greater depth).	Covering one topic in depth.
The pace of the session.	Time was used efficiently.
Maintaining student focus.	Discipline was maintained.
Student enjoyment.	High student engagement.
Creating a variety of experience.	The sessions involved variety, balance, imagination and group involvement.

Table 23: The comparable strategies described by the principals and demonstrated by the teachers.

7.4 Comparing the interview and observation factors with prior research

The strategies identified are comparable to prior research conducted in this area, despite the different context of the educational institution (part-time theatre schools). For example, Harland et al. (2005) identified twenty perceived factors (strategies in the terminology of this paper), which are comparable to the thirty strategies identified by the staff of the successful Stagecoach schools (Table 24 page 196). However, when the two sets, of factors or strategies are compared, a number of the thirty strategies can be mapped to a factor identified by Harland et al. (2005) AEI research. For example, the

strategies: 'differentiation', 'having high expectations for pupils', 'student involvement', 'creating a variety of experiences', and 'providing specific activities that develop confidence and self-esteem' can be mapped to the AEI factor 'individual pupil factors'.

There are also several factors, identified by Harland et al. (2005) AEI research that were not described by the principals of Stagecoach Theatre Arts schools or noted in the observations. Some of these were not applicable to the observations (these are identified as part of Table 24).

AEI Interface: twenty factors	Strategies identified in Stagecoach Theatre Arts schools that are comparable to the factors identified by AEI
Individual pupil factors.	Differentiation/ having high expectations for pupils/ creating a variety of experiences/ student involvement/ student interaction/ providing specific activities that develop confidence and self-esteem.
Behaviour.	Discipline maintained.
Whole-school factors.	Class size, plans developed each term
Artist factors.	No external artists were utilised in the Stagecoach schools. However, many of the subject teachers were themselves performing artists.
Pupils' sense of privilege.	No strategies that were aimed at establishing, or increasing, the students' sense of privilege was observed.
Enjoyment.	Student enjoyment/ high student engagement.
Venue.	The quality of the venue for the individual school is a whole school factor in selecting a Stagecoach schools main base. Although cost-constrained for the main location different venues are considered for end-of-term performances.
Time.	The pace of the session/ time used efficiently.
Relevance to pupils.	The sessions were connected to students' background knowledge/ connections to real life contexts.

AEI Interface: twenty factors	Strategies identified in Stagecoach Theatre Arts schools that are comparable to the factors identified by AEI
Manageability for pupils.	Feedback was provided/ the criteria for judging student performance was made explicit/ the teachers summarised and emphasised the main point of the session/ maintaining student focus/ the examples offered in the observations being clear, simple, precise and appropriate.
Content.	Using differentiation/ the content of the sessions/ critical analysis occurring/ critiquing text, ideas and knowledge/ aspects of language, grammar and technical vocabulary were being used and highlighted/ students had a say in the direction or outcome of the lessons/ clear objectives.
Artists' pedagogy.	The sessions involved variety, balance, imagination and group involvement/ the teaching style was narrative/ student interaction/ technology was used to aid the sessions.
Continuity and progression.	Covering one topic in depth.
The role of the final product.	End-of-term performances were considered key to the overall satisfaction with a terms curriculum success. Observations were taken during the body of the term but preparations with the end-of-term performance were evident.
Group size.	Offering small classes.
Group composition.	Strategies related to group composition were not observed and are constrained by the Stagecoach policies regarding class size and age segregation.
Pupil-teacher relationship.	The teachers were fair, respectful in impartial in all of the observations/ attempts were made to foster active citizenship/ the teachers building a sense of community/ classroom talk led to sustained dialogue between students and teachers.
Artist-pupil relationship.	Not applicable to the observations. External artists are not utilised and the teachers themselves are the artists. See Pupil-teacher relationship (above).
Artist-teacher relationship.	Not applicable to the observations. External artists are not utilised and the teachers themselves are the artists.
The role of planning.	Requesting that the teachers provide an overview of their ideas for each term.

Table 24: Arts and Education Interface (AEI) (Harland et al. 2005): factors that are comparable to the strategies identified by this research project.

7.5   Significance of the results

The research showed results comparable to prior research, conducted in mainstream schools (e.g. Harland et al, 2005; The Department for Culture, Media and Sport, 2003; Bamford, 2006). The significance of the research, relative to that prior, is that it is context-specific to education in part-time performing arts schools. Chapuis (2003) promotes identifying instances of effective teaching and learning in a specific content domain in order to create a high quality educational programme. The results, therefore, offer greater insights into the strategies that are effective in providing a quality teaching and learning provision in Stagecoach schools. All the strategies identified are directly relevant to running a successful school within the Stagecoach organisation.

7.6   Who will be interested in the findings of this study and why?

7.6.1   **The internal implications of the results**

Examples of effective pedagogical strategies, identified by this research, are particularly relevant to Stagecoach Head Office, the principals of the individual schools, and the teachers that work for the individual schools.

Stagecoach Head Office can use the examples identified by this research to offer advice, training and guidance to their franchisees (the principals of Stagecoach schools) in order to develop more consistently successful schools within the organisation. Stagecoach Head Office offers regular training opportunities for their principals and teachers. The results of this study will be useful for training purposes, or to be offered by Stagecoach Head Office as a guide to high quality teaching and learning strategies. For example, the principal of School E discussed how class enjoyment and self-confidence was developed in the school through drama activities. The principal described one of the

activities and this rich data provides ideas and guidance for other drama teachers or principals to develop the confidence or self-esteem of the pupils in their schools. Principals can use the thirty identified strategies to develop the teaching and learning in their own schools in order to better provide the benefits of a rich educational experience. The premise that underlies this thesis suggests that implementing such strategies will, in turn, lead to a more successful school.

7.6.2   **The external or wider implications of the results**

Externally to the Stagecoach organisation, the identified effective pedagogical strategies, may be relevant to: other part-time theatre schools (for example, part-time theatre schools in West Yorkshire such as: Stage 84, Theatre Train, Centre Stage Academy of Performing Arts and Footsteps); out of school or after school arts provision; the Department of Education; and arts advocates (e.g. Arts Council England, the Department for Culture, Media and Sport (DCMS); the Australian Council for the Arts and; the International Federation of Arts Councils and Culture Agencies).

In addition to the staff of Stagecoach (Head Office, principals and teachers), other private theatre schools and out-of-school providers - that offer education in singing, dance and drama - and who wish to identify effective strategies in order to improve the success of their schools may consider the findings of this research project useful. The findings of this research provide thirty strategies, which could be applied to other private organisations that offer education in drama, singing and dance in order to create the benefits of a rich educational experience. With regard to the Department of Education, and arts advocates, the results of this research project further support the importance of arts education as it offers additional confirmation of the perceived benefits of engaging in arts-rich educational programmes, albeit in a specific context.

The results provide a wide range of teaching and learning strategies for best practice, which can be used in part-time theatre schools or more widely.

7.7 Answering the research questions from both data set

7.7.1 Research Question 1, 2 and 3:

Q1   What are the benefits of an arts-rich educational experience?

Q2   Which benefits are provided by successful Stagecoach schools?

Q3   TO what extent are the benefits pursued by the principals of successful Stagecoach schools consistent with those identified in the literature review?

As discussed in the 'Stage 2, Phase 1: Discussion' section and the 'Key findings' of that discussion, the results of this research project state that there are a number of benefits which derive from engaging in an arts-rich education (Table 10). These benefits include: personal development, social skills, life skills, ownership skills, forming friendships, confidence and self-esteem building, and team building skills. Many of the identified benefits match with similar benefits in the current literature which state that arts education develops transferable skills, communication skills, and the development of social skills (e.g. Bamford, 2006; Heath et al., 1999; McCarthy et al., 2004),

7.7.2 Research question 4 and 5:

Q4   Which pedagogical strategies are used by principals and teachers at successful Stagecoach schools in providing a rich educational experience?

Q5   To what extent are the approaches used consistent across the successful schools, and with findings from prior research?

The results from both the interviews and the observations revealed thirty teaching strategies that contribute to a quality teaching and learning provision in successful Stagecoach schools (Table 25 page 201). In Table 25 all thirty strategies have been divided into three groups to which they apply: school, teachers, and students. These strategies have also been inserted into Figure 14 and Figure 15 which provide a visual representation of what creates a quality teaching and learning experience from the perspectives of the principals and teachers.

Category	Pedagogical strategy
School	1. Attempts made to foster active citizenship.
	2. The teachers building a sense of community.
	3. Technology being used to aid the classes.
	4. Offering small classes (class organisation).
	5. Requesting that the teachers provide an overview of their ideas for each term (class organisation).
Teachers	6. Clear objectives.
	7. Covering one topic in depth/ the depth of one topic.
	8. Teachers summarising and emphasising the main point of the session.
	9. Time used efficiently/the pace of the lesson.
	10. The teachers being fair, respectful and impartial.
	11. Feedback being provided.
	12. The sessions involving variety, balance, imagination and group involvement/ creating a variety of experiences.
	13. The examples offered in the observations being clear, simple, precise and appropriate.
	14. Using differentiation.
	15. Providing specific activities that develop confidence and self-esteem.
	16. Having high expectations for students.
	17. The content of the lessons.
	18. Critical analysis occurring.
	19. Critiquing text, ideas, and knowledge.
	20. Aspects of language, grammar and technical vocabulary.
	21. The teaching style being particularly narrative.
Students	22. Discipline maintained/ maintaining student focus.
	23. The sessions connected to students' background knowledge.
	24. High student engagement/ Providing student enjoyment.
	25. The criteria for judging student performance made explicit.

	26. Student involvement (immersing every student in classroom tasks).
	27. Classroom talk leading to sustained dialogue between teachers and pupils.
	28. The session having connections to real life contexts.
	29. The students having a say in the direction or outcome of the session.
	30. Student interaction.

Table 25: The thirty strategies identified that contribute to a quality teaching and learning provision.

7.8 The approach of this study

The approach of this research project is considered to be effective. A multisite case study design was employed to identify the benefits of engaging in an arts-rich educational experience, and to explore the pedagogical strategies employed by the staff to provide a rich educational experience in three successful part-time performing arts schools. It was possible to use a multisite case study approach as each school operates identically within the regulation framework provided by the franchisor - Stagecoach Theatre Arts PLC. To select the three most successful schools in one geographical area, quantitative methods were used to analyse the student numbers and retention rates of the schools. The success rates of the schools varied quite significantly, making it relatively simple to pick the top three schools. Qualitative methods were then employed to explore the three most successful schools in order to provide insights into effective pedagogical strategies.

7.9 Phase 1: The semi-structured interviews with the principals

Qualitative data was gathered by interviewing the principals of three part-time performing arts schools, using a semi-structured method. Interviewing each principal provided a deeper understanding of each school. For example, this qualitative approach explored the principals' professional experience, the history of each school, the

experience of the staff, the reasons why each school had achieved successful student numbers and recruitment rates, the benefits that the principal believes are gained from engaging in an arts-rich educational experience, how the arts-rich educational experience is provided in the school, and how quality teaching and learning is delivered in each school.

The semi-structured approach encouraged the principals to expand upon their answers where possible. The data provided by the principals was analysed using 'thematic analysis', which summarised the key features of the text and highlighted any similarities and differences. Both an 'inductive' and 'deductive' approach was also used to aid the analysis of the interview data. The first half of the interview gathered data on each individual school. This information highlighted several common themes between the three schools, and between the schools and published research.

7.10   Phase 2: The observations

Additional qualitative data was gathered by observing nine teachers in the three part-time performing arts schools, using a semi-structured method. Observing each teacher provided a deeper understanding of the teaching and learning in each school. (See Stage 2, Phase 2 Discussion for all the examples of pedagogical strategies observed in this study).

The semi-structured approach was developed to gain an overall picture of each session and to incorporate the ideas provided by the three theoretical frameworks identified and evaluated in the literature review. The semi-structured approach was used to record data

using the ideas developed through the literature review, whilst leaving room to identify quality teaching and learning strategies that had not been described by prior research in this area.

The results of the data were then placed into key themes using 'thematic analysis'. Again, both an 'inductive' and 'deductive' approach was used to aid the analysis of the observation data. The results indicated that all of the seven key elements were identified during the observations, but some of the key elements were more relevant than others in successful Stagecoach schools (See Stage 2, Phase 2 Discussion). This approach led to a wide range of pedagogical strategies being identified.

7.11   Limitations of the study

Limitations of this study relate to the size of the project - due to the restricted word count and the limited time frame. These constraints limited the number of schools selected for detailed study, and the number of classes observed in each selected school. A greater number could not have been adequately explored or the required data collected. If a wider range of schools had been investigated, then perhaps more examples of pedagogical strategies could have been explored and a greater understanding of the relative merits of each obtained.

If time and space had allowed, then follow-up work could have been undertaken within the project. For example, the results from the three case studies revealed thirteen comparable strategies to the twenty factors identified in Harland et al. (2005) AEI research. This suggests that the seven unidentified teaching and learning strategies are not relevant to Stagecoach schools (Table 24 page 196 for details). However, although

they were not identified, the seven teaching and learning strategies may still be relevant to Stagecoach schools. Such opportunities are referenced in the proposal for future work. For example, the AEI research identified the 'role of the final product' as a pedagogical strategy. In the observations, several classes were working towards a 'final product'; yet, this teaching and learning strategy was not observed as each class was only observed once, halfway through the term.

7.12   Suggestions for improvements

It is considered that the project would have been improved by the following extensions to the study:

If parents/guardians in each school, whose children were in the long-term attendance categories, had been interviewed to ascertain their views as to the benefits obtained by attendance at the successful Stagecoach schools. These views, from those who ultimately finance the long-term sustainably of a school, could then have been compared to those believe to be delivered by the principals, and those of research in the context of more general arts education provision. This was not pursued as the school principals were not persuaded to provide access to these parents.

Conducting a longitudinal study of retention, rather than a snapshot in term nine is considered likely to have provided additional insights, for example variation in retention rates in a school and reasons for them. Data was not available from the twelve schools to facilitate such a study.

7.13   Suggested directions for future research

There are three suggestions for further research:

1) To collect more data over a period, and from additional sources, as proposed in 'Suggestions for improvements'.

2) To complete Phase 2 of the action research suggested in Chapter Two (See Figure 5). This project has identified thirty strategies that impact upon school success. This project has discovered examples of pedagogical strategies utilised in successful Stagecoach schools that can be adopted in other Stagecoach schools to produce a rich educational experience aimed at providing the desired benefits for their students. A premise of this thesis is that success in such provision will result in high student retention, and as a result high student numbers. Phase 2 of the action research would be to implement and revise the observed examples into Stagecoach schools to investigate if this improves the success of the schools (increased student retention and numbers).

3) To survey students and parents on a wider geographic scale. It was noted that collecting data from both students and parents would have provided more comprehensive insights into the benefits of engaging in an arts-rich education. Unfortunately, the school principals involved in this research would not facilitate this data collection. This was a drawback associated with being an insider researcher (see The drawbacks of being an insider researcher, page 27).

However, if Stagecoach Head Office were to conduct this research then they would be able to generate statistics on a large sample. The results could then be incorporated into the Stagecoach policy and marketing strategy. For example, the current marketing logo for Stagecoach theatre schools is 'Creative courage for life' (https://www.stagecoach.co.uk). This suggests that Stagecoach Head

Office recognise that there are life long benefits of engaging in arts-rich educational programs. This large-scale data collection proposal has the potential to offer valuable insights into the benefits of an arts-education in Stagecoach schools.

7.13.1 Phase 2: Research proposal

This section presents the proposed research focus, research questions and methodology for Phase 2 of this action research (See Figure 5). The design of this research proposal is aimed at improving the success of Stagecoach schools by utilisation of absent, effective, pedagogical strategies.

Introduction

Phase 1 of this research explored the benefits for students who engage in arts-rich educational programmes. It also identified thirty strategies that the staff employed in order to develop or improve the quality of the teaching and learning experience, and delivery of benefits, in their schools.

The objective of Phase 2 would be to implement any pedagogical strategies, absent in the less successful schools that were observed in the successful Stagecoach schools.

Research questions

The following questions are proposed for Phase 2 of the action research:

1) Which Stagecoach schools are the least successful in the Yorkshire area (as measured by the student numbers and retention rates)?

2)   What pedagogical strategies are already being utilised in the less successful Stagecoach schools (from the thirty strategies identified in Phase 1 of the research)?

3)   Which pedagogical strategies are recommended to be implemented into the less successful schools?

Research design

Phase 2 follows the pattern of Phase 1 in that it proposes to employ a multisite case study approach to explore and implement pedagogical strategies employed by staff of the least successful Stagecoach schools. A case study approach will be employed, combining quantitative and qualitative methods. The research will consist of three stages:

Stage 1:   Selection of cases through quantitative data collection

This Stage will repeat Stage 1 of Phase 1 of the action research plan (See 4.01*).* Quantitative methods will be used to revise the success of the twelve part-time performing arts schools by gathering the statistical information (the retention and student numbers) of each school over a three-year period to smooth out performance and eliminate minor fluctuations in school success. The retention of each of the twelve schools will be assessed. This data will be referred to as a secondary determining measure, should more than three schools be close in total student numbers. Once the success of each Stagecoach school is determined, three Stagecoach schools will be selected to continue with the study (the three schools with the lowest success as defined).

Stage 2: **Identification of the teaching and learning strategies being used in the three selected Stagecoach schools through qualitative data collection**

Stage 2 will repeat the qualitative data collection process of Phase 1 of the action research plan (See 4.03 and 4.08). Two qualitative approaches of case study research will be combined, using observation and semi-structured interviews for each of the three Stagecoach schools, to examine and gain insights into the pedagogical strategies of each school. It is necessary to use the same structural plan for both the interviews and the observations as Stage 2, Phases 1 and 2 of the current research. Applying an identical research design to each school will allow for comparisons to be drawn across the entire action research - Phase 1 and Phase 2 (Yin, 2003).

Stage 3: **Design-based research to implement the appropriate teaching and learning strategies for each Stagecoach school**

The results from the qualitative data will be compared to the results of Phase 1 of the action research plan (the thirty teaching and learning strategies) to determine which strategies are already being used in the schools, and which strategies may be implemented to potentially improve upon the success of the schools. Essentially, Stage 3 is utilising a design-based research method, by creating a teaching and learning environment that is appropriate to each specific Stagecoach school to improve their success. For example, Robinson (1998) states that in design-based research, practitioners and researchers work collectively to produce meaningful change in contexts of practice (in this case, Stagecoach schools). Wang et al. (2005:6) state that:

"design-based research manage research processes in collaboration with participants, design and implement interventions systematically to refine and improve initial designs, and ultimately seek to advance both pragmatic and theoretical aims affecting practice"

For example, the data collected from Stage 2 of the action research plan may reveal that the staff that work in one of the schools do not provide feedback to their students, the sessions do not involve variety, balance, and group involvement, and discipline and student focus is not maintained throughout the sessions. The staff will then be given advice on how to implement the missing pedagogical strategies provided by the results of Phase 1 of the action research.

7.13.2 **Project overview**

The following table presents a summary of Phase 2 of the Action Research Plan.

Research questions	Data Collection Method	Research Tool	Composition and Size	
Stage 1: 1) Which Stagecoach schools are the least successful in the Yorkshire area (as measured by the student numbers and retention rates)?	Quantitative.	Collection of statistical data: student numbers, retention rates etc.	12.	Stagecoach Theatre schools.
Stage 2: 2) What pedagogical strategies are already being	Qualitative.	Semi-structured interview.	3.	Principals.

Research questions	Data Collection Method	Research Tool	Composition and Size	
utilised in the less successful Stagecoach schools (from the thirty strategies identified in Phase 1 of the research)?		Observations.	9.	Teachers.
Stage 3: 3) Which pedagogical strategies are recommended to be implemented into the less successful schools?	Design-based research: data analysis of Phase 1 of the research project (the 30 teaching and learning strategies) and the results from research question 2.	Semi-structured interview. Observations.	3. 9.	Principals. Teachers.

Table 26: Phase 2 – Project overview.

8 Chapter Eight: Conclusion

As a principal of a Stagecoach theatre school my interest in the topic of this thesis is both intellectual and personal. Undertaking the five years of this study has been both challenging and exciting. Enjoyment of the intellectual challenge, and the building of deeper relationships within the Stagecoach organisation have been the primary benefits for me. Independent of the research results, this undertaking has provided me with insights into the nature of, and issues surrounding, the running of a successful part-time theatre school that could never have been achieved otherwise. I hope that the research results presented in this thesis, and conclusions reached, find an audience that can benefit from the work undertaken.

It is commonly understood that complex, wide ranging, and interacting benefits result from students engaging in an arts-rich educational experience. Bamford (2006:2) summarises these benefits very well:

> "The arts have an enormous part to play in the broader experience of education that students receive. Students develop, in terms of risk-taking and confidence, through involvement in the arts. A sense of community and pride is produced through a shared spirit and ideas, with enhanced group awareness of how their collective abilities and talents can add to the larger community. The arts allow a different way of developing critical and creative thinking as students are given a different context within which they may use their imagination. This can develop motivation and performance in non-arts academic subjects, and it allows students to communicate effectively, and socialise with peers, with increased self-confidence."

Parents recognise these benefits and choose to pay to supplement their children's education with private out-of-hours arts education, believing that real value can result in their experiences.

As stated in the introduction the relationship between benefit delivery and student retention, in a rich arts environment and effective pedagogy, and school profitability is a premise of this study. If this premise is valid, investment in actions that develop the teaching and learning experience will increase the sustainability of a school.

To continue to provide these benefits, part-time arts-education schools must be financially viable in the long-term. This requires high student numbers to provide the income required to cover school costs. It is proposed that the continued attractiveness of a school will be the result of parents' perception that both primary (skill based) benefits, and the broader educational benefits, are being provided by that school, and its success may be measured by the retention of its students. Therefore, in order to maintain and improve the long-term sustainability of a school, it is important to investigate and understand how a rich educational experience is created, and identify what pedagogical strategies are utilised in the most successful schools.

This research project therefore aimed to explore the perceived benefits of engaging in an arts-rich education, and identify how a rich educational experience is created through effective pedagogical strategies in Stagecoach schools - part-time performing arts schools that offer education in dance, drama, and singing.

McCarthy et al. (2004) noted that research in this area (arts education) has been the subject of a number of criticisms, which include the absence of specificity. By

undertaking a study within Stagecoach schools this work offered an opportunity to conduct research which was specific and offered comparability between cases not universally available in other research (Stagecoach schools operate under identical policies and constraints. This eliminates variables whose impact might be difficult to eliminate from the analysis).

Two objectives were central to this thesis:

- to examine the relationship between the benefits pursued by the principals of successful private part-time performing arts school and those suggested by prior research as being contributory to a rich educational experience;
- to investigate which pedagogical strategies are utilised by successful private part-time performing arts schools.

A model linking school success to pedagogical strategies was developed to provide a framework for the achievement of these objectives. This model conceives that choosing pedagogical strategies appropriate to the benefits sought provides a rich educational experience that delivers those benefits. The model then proposes that successful provision of the required benefits is a primary driver of long-term sustainability for a school.

Five research questions were posed to meet the objectives of this thesis. They address both benefits and strategies in respect to arts education, and the comparability between the specific (Stagecoach schools) and the general (broader-based prior research). They are:

1. What are the benefits of an arts-rich educational experience?

2. Which benefits are provided by successful Stagecoach schools?

3. To what extent are the benefits pursued by the principals of successful Stagecoach schools consistent with those identified in the literature review?

4. Which pedagogical strategies are used by principals and teachers at successful Stagecoach schools in providing a rich educational experience?

5. To what extent are the approaches used consistent across the successful schools, and with findings from prior research?

Three successful schools, as determined by reference to each school's student numbers and retention rates, were identified from the Stagecoach school population in West Yorkshire. A multi-site case study approach, incorporating semi-structured interviews and class observations, was used in investigating these schools in respect to the research questions.

The research answered question 1, 2 and 3 by identifying, and comparing, the types of benefits believed to be provided by engaging in arts education. For general arts education, this was achieved through a review of the relevant literature. In respect to part-time theatre schools the benefits were identified in my research via interviews with the principals of successful Stagecoach schools. Scholars and organisations (e.g. Bamford, 2006; Harland et al., 2005; The Department for Culture Media and Sport, 2003; The Warwick Commission on the Future of Cultural Value, 2015) report that there are a wide range of benefits from engaging in arts-rich educational programmes which include: 1) developing transferable skills; 2) communicating and sharing ideas; 3) improved numeracy and literacy levels; and 4) developing personal and social skills. Out of the four categories identified from the literature review, three were recognised in the data provided from the interviews with the principals (improved numeracy and literacy levels were not identified).

The conclusion drawn from this work is that there is a strong relationship between benefits provided by arts education - as identified by prior research - and those provided by the successful schools - as understood by the school principals.

So what are the most important benefits of arts-rich pedagogy for the students who attend Stagecoach schools? The principals of successful Stagecoach schools discussed the development of social skills, team building skills and life skills, and offered specific examples of individual students who have directly benefitted from attending their schools. This is consistent with the statement that I provided for my Stagecoach school (2.4: Page 26), which stated that the school should provide a safe, secure and loving environment in which children and young people can discover and investigate their creativity through dance, drama and singing. It should provide students with the necessary skills, and build their confidence, in order to speak out and sing out, both in the classroom and in wider society- now and in the future. Further, this is in line with the ethos stated on the Stagecoach Head Office website (www.stagecoach.co.uk); that Stagecoach "loves to bring out the best in every child through the wonderful world of singing, dance and drama". Although there is no emphasis from the data collected on acquiring specialist knowledge and skills in the performing arts, this may have been a main reason why students are attracted to, and parents are prepared to pay for, out-of-school performing arts provision. Therefore, pedagogical strategies should address developing specific skills and also developing the students as rounder individuals. Interviews with students and parents would have provided more comprehensive insight into perceived benefits. Unfortunately, school principals would not facilitate this aspect of research.

Research question 4 was answered by the qualitative data provided by the interviews and class observations. In total, across both interviews and observations, thirty pedagogical strategies were identified or demonstrated by the staff of the successful Stagecoach schools. These matched with strategies, proposed as being successful in providing the benefits of a rich educational experience, from the review of prior research in this area (research question 5). The identified strategies can be grouped into three categories depending upon whether they primarily impact upon the pupils, the teachers, or the school as a whole.

In respect to those strategies identified within the successful Stagecoach schools (Research question 5), the frequency of utilisation of a strategy, across the interviews and observed school classes, varied considerably. The interview data provided twelve pedagogical strategies, and yet only one pedagogical strategy was consistent with more than one school (The provision of specific activities that develop confidence and self-esteem). However, all of the strategies provided by the principals in the interview data could be placed within the three pedagogical frameworks (shown in Table 12 page 142). The observation data provided twenty-three pedagogical strategies: fifteen of the strategies were consistent with all the observations in all three schools, and the remaining eight strategies varied across the observed school classes (Table 22 page 193).

Five of the strategies demonstrated by the staff during the observations are identical to five of the strategies described by the principals (See Table 23 page 194). In total, across both interviews and observations, thirty strategies were identified or demonstrated by the staff of the successful Stagecoach schools (the principals and teachers).

The frequency - high, low, or absent - of strategies identified in interviews or observations cannot be regarded as a measure of their relative efficiency. In some cases, the low frequency in the observations, or the absence of a strategy that was identified in the literature, may be because the applicability of that strategy is strong in some contexts, and that context was absent. It may be the case that combinations of strategies best deliver a benefit within a context. Related to this latter point, any single strategy may be necessary, but not sufficient, to deliver a benefit and, therefore, appears with high frequency as a facilitator, but not the primary provider, of the benefit. Isolation of an important strategy, or ranking of those identified, would require additional, and sophisticated, data and study. In this context, the inability to extract ranking information from the study requires, at this stage, the implementation of all absent strategies if the improvement of less successful schools is to be pursued through this approach. In my school I shall implement this through joint planning with the teachers and through their professional development plans.

A number of strategies identified in the literature review (Lingard et al. 2001; Newmann & Associates, 1996; and Gardner, 1999) were matched by those identified in the successful-schools research which highlights which strategies are directly relevant to create an arts-rich experience in private part-time theatre schools (Stagecoach schools).

The conceptual model used in the study extends the linkages beyond delivery of benefits. As a principal of a Stagecoach school I am interested in the linkage between strategy selection and sustainability of my business. This would be equally true of all Stagecoach principals. The quantitative research, in respect to school numbers and retention, supported the view that high retention is key to high utilisation of resources

(by having high student numbers). From a business perspective, the key premise – that students and parents who receive the benefits they are expecting (as a result of a rich arts environment and effective pedagogy) will remain in a school - is fundamental. The research design did not address demonstrating this linkage and this is proposed in the section on potential future research. The premise is not, however, considered unreasonable and it would be wise for school principals to regularly engage with both parents and students to confirm alignment between the benefits, which are sought, and the benefits the school aims to provide.

Successfully maintaining high student numbers maximises the income side of a part-time theatre school's profit equation. If costs associated with achieving the desired benefit objectives are adequately controlled, then the financial sustainability of a school is guaranteed.

Despite being a small study, the results of this research offer insights into best practice within the teaching and learning provision of a Stagecoach school. These insights are specifically useful to the staff that run Stagecoach schools (the principals and the teachers) and to the Stagecoach Head Office. Furthermore, the principals identified in the study provide a practical template that can be adopted in a wider educational context and adds to the current literature in arts education.

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10   Appendices

10.1   Appendix 1

Table to show the number of students studying for Arts GCSE qualifications over time (2014)

Subject	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13	2013/14
D & T: Electronic products	13,442	11,906	10,957	9,853	9,140	8,498	8,320
D & T: Food Technology	72,520	66,725	62,104	54,049	49,524	43,426	40,591
D & T: Graphic Products	61,587	56,391	51,355	43,778	40,806	36,238	33,863
D & T: Resistant Materials	79,412	74,571	67,402	58,449	54,304	52,426	52,761
D & T: Systems & Control	7,448	6,212	5,637	4,328	4,060	3,483	3,236
D & T: Textiles Technology	41,500	39,772	35,835	33,657	31,984	27,760	25,592
Other Design & Technology	35,914	31,298	33,978	34,511	33,689	33,754	36,807
Applied Art & Design	-	-	-	1,476	1,171	1,051	847
Art & Design	186,164	175,592	169,298	162,342	159,012	164,510	169,512
Drama	93,870	86,254	80,765	74,755	70,371	69,754	69,845
Media/Film/TV	63,562	60,986	58,586	51,783	49,478	48,698	51,122
Media: Communication and Production	180	400	345	164	149	-	-
Music	53,831	48,012	45,433	43,157	40,761	41,256	41,890
Performing Arts	1,780	1,978	1,854	2,648	2,270	3,079	4,397

Table 27: Arts GCSE qualifications over time

10.2   Appendix 2

Interview schedule for the Principals

Thank you for agreeing to speak to me today and for providing me with the statistics of your school over the past three years. The aim of my research project is to gain insights into effective teaching and learning in part-time performing arts schools.

Thank you for signing the consent form. Please note that all of the information will be confidential and stored anonymously for three years. Also, you can withdraw your consent at any time and refuse to answer any questions that you are not comfortable with. An audio recording will be made of the interview, which I will turn on at the start of the first question.

Opener: Can we begin by discussing an overview of your school? Example questions include:

The school

How long has the school been open?

How did you choose the location of your school and has it always been in the same place?

What are the strengths of the school?

What are the weaknesses of the school?

The principal

How long have you been the principal of the school?

What motivated you to become a principal?

What qualifications and teaching experience do you have?

The staff

Who are your team of staff?

How long has each staff member been working for your school?

What qualifications and teaching experience do your staff members have?

The quantitative data: I would like to discuss the statistics of your school over the past three years. These questions are context specific, for example:

1. Over the last three years, your student numbers have been very high with an average score of……... Why do you think your school has done so consistently well in terms of student numbers over the last three years?

2. Currently, your school is full and has been full for …….. out of the last ….. terms. Why do you think your school has done particularly well in those specific terms? Have you done anything differently?

3. Your student numbers have gradually grown from ….. students to …… (gaining nine…..more students over three years). Can you explain the gradual success?

4. Your school has very positive retention rates with ….. students that have been attending your school for over three years. Why do you think that your school has good retention rates?

5.   Your school has also received a large number of new students with ….. students that have been attending for ….. years. How do you attract new students to your school? And how important do you think it is to attract new students?

To seek answers to research question 2:

6.   I hypothesise that a successful school is achieved through a rich educational experience: for example, through quality teaching and learning. What would you consider to be the benefits of engaging in an arts-rich educational experience besides developing skills in dance, drama and singing?

Probe: transferable skills, communication skills, development of the imagination, team building skills, socialise with peers, share ideas, personal development.

7.   Can you give me any specific examples where students have benefited directly from attending your school?

To seek answers to research question 4:

8.   In practice, how do you provide a rich educational experience developed through effective teaching and learning? Or, how would you like to develop the educational experience in your school in order to improve the success of your school?

Probe questions:

Do you have a term-by-term-plan for the school on a whole?

Do teachers provide you with a term-by-term-plan for individual lessons?

Do you offer any professional development for your teachers?

Concluding Section: (Refer back to any point mentioned in the opener which has not been covered in the main body of the interview, or may need further clarification.)

Thank you for taking part in my research.

10.3   Appendix 3

Observation schedule

Observation:			
Name		Time	
Date of observation		Stagecoach	
Lesson/Subject			
What is the physical setting? (the environment)			
What is the human setting? (the organisation of people: the characteristics and make-up of the groups being observed, for instance, gender and class).			
What are the interactional settings? (the interactions that are taking place: formal, informal, planned, unplanned, verbal, non-verbal etc.)			

What are the programme settings? (the resources, pedagogic styles, curricula and organisation).	

10.4   Appendix 4

Observation Schedule: Evaluation of the lesson

Name of School: …..…………………………. **Date:** ………………………..

Name of Teacher Observed: …………………………………………….

Review Section	Description/Comments
Intellectual quality/Construction of Knowledge/Disciplined inquiry: Knowledge of subject matter (Does the lesson demonstrate breadth of mastery? Are students critiquing text, ideas and knowledge? Is critical analysis occurring? Does the lesson cover any topic in particular depth? Does classroom talk lead to sustained dialogue between teachers and students? Are any aspects of language, grammar and technical vocabulary being used and highlighted?)	
Intellectual quality: Class organisation and management (Are the objectives of the lesson clear? Does the teacher emphasise and summarise the main points of the class? Does the teacher use time wisely? Does the teacher maintain discipline and control?)	
Connectedness/Value beyond school (Does the lesson have any resemblance to or connection to real-life contexts? Does the lesson range across diverse fields? Is there any attempt to connect with	

students background knowledge? Is there a focus on solving real world problems?)	
Supportive classroom environment: Rapport (Are the students engaged? Is the teacher fair, respectful and impartial? Does the teacher provide feedback? Does the teacher interact with the students and shows enthusiasm?)	
Supportive classroom environment: Assistance to students (Do the students have any say in the direction or outcome of the lesson? Are the criteria for judging student performance made explicit? Is the direction of student behaviour implicit and self-regulatory?)	
Working with and valuing differences/ Value beyond school (Is diverse cultural knowledge brought into play? Are attempts made to foster active citizenship? Is the style of teaching particularly narrative? Does the teacher build a sense of community? Are attempts made to increase the participation of students from different backgrounds?)	
Multiple Intelligences: Teaching methods (Does the teacher use relevant teaching methods, aids, materials and technology to suit a variety of learners? Does the lesson include variety, balance, imagination and group involvement?	

Does the lesson involve examples that are simple, clear, precise and appropriate?)	

10.5   **Appendix 5**

UNIVERSITY OF LEEDS

UNIVERSITY OF LEEDS RESEARCH ETHICS COMMITTEE APPLICATION FORM [1]

Please read each question carefully, taking note of instructions and completing all parts. If a question is not applicable please indicate so. The superscripted numbers refer to sections of the guidance notes, available at www.leeds.ac.uk/ethics. Where a question asks for information which you have previously provided in answer to another question, please just refer to your earlier answer rather than repeating information.

Research ethics training courses: http://www.sddu.leeds.ac.uk/sddu-research-ethics-courses.html

To help us process your application enter the following reference numbers, if known and if applicable:

Ethics reference number:	
Grant reference and/ or student number:	

PART A: Summary

A.1 Which <u>Faculty Research Ethics Committee</u> would you like to consider this application?[2]

○ Arts and PVAC (PVAR)

○ Biological Sciences (BIOSCI)

⦿ ESSL/ Environment/ LUBS (AREA)

○ MaPS and Engineering (MEEC)

○ Medicine and Health (Please specify a subcommittee):

    ○ Leeds Dental Institute (DREC)

    ○ Health Sciences/ LIGHT/ LIMM

    ○ School of Healthcare (SHREC)

    ○ Medical and Dental Educational Research (EdREC)

    ○ Institute of Psychological Sciences (IPSREC)

A.2 Title of the research[3]

School effectiveness and school improvement within three Stagecoach schools.

A.3 Principal investigator's contact details[4]

Name *(Title, first name, surname)*	Miss Laura Holden
Position	Student
Department/ School/ Institute	School of Education
Faculty	

Work address *(including postcode)*	2 Corn Mill Approach, Pudsey, Leeds. LS28 8DD
Telephone number	07734875140
University of Leeds email address	mus2lh@leeds.ac.uk

A.4 Purpose of the research:[5] (Tick as appropriate)

 ☐ Research

 x Educational qualification: ***Please specify: _EdD_***

 ☐ Educational Research & Evaluation[6]

 ☐ Medical Audit or Health Service Evaluation[7]

 ☐ Other

A.5 Select from the list below to describe your research: (You may select more than one)

 X Research on or with human participants

 ☐ Research with has potential significant environmental impact.[8] If yes, please give details:

 X Research working with data of human participants

 X New data collected by questionnaires/interviews

X   New data collected by qualitative methods

X New data collected from observing individuals or populations

☐   Research working with aggregated or population data

☐   Research using already published data or data in the public domain

☐   Research working with human tissue samples[9]

A.6 Will the research involve any of the following:[10] (You may select more than one)

If your research involves any of the following an application must be made to the National Research Ethics Service (NRES) via IRAS www.myresearchproject.org.uk as NHS ethical approval will be required. There is no need to complete any more of this form. Contact governance-ethics@leeds.ac.uk for advice.

☐   Patients and users of the NHS (including NHS patients treated in the private sector)[11]

☐   Individuals identified as potential participants because of their status as relatives or carers of patients and users of the NHS

☐   Research involving adults in Scotland, Wales or England who lack the capacity to consent for themselves[12]

☐   A prison or a young offender institution in England and Wales (and is health related)[14]

☐ Clinical trial of a medicinal product or medical device[15]

☐ Access to data, organs or other bodily material of past and present NHS patients[9]

☐ Use of human tissue (including non-NHS sources) where the collection is not covered by a Human Tissue Authority licence[9]

☐ Foetal material and IVF involving NHS patients

☐ The recently deceased under NHS care

X None of the above

You must inform the Research Ethics Administrator of your NRES number and approval date once approval has been obtained.

If the University of Leeds is not the Lead Institution, or approval has been granted elsewhere (e.g. NHS) then you should contact the local Research Ethics Committee for guidance. The UoL Ethics Committee need to be assured that any relevant local ethical issues have been addressed.

A.7 Will the research involve NHS staff recruited as potential research participants (by virtue of their professional role) or NHS premises/ facilities?

☐ Yes   X No

If yes, ethical approval must be sought from the University of Leeds. Please note that NHS R&D approval is needed in addition, and can be applied for concurrently: www.myresearchproject.org.uk.

Contact governance-ethics@leeds.ac.uk for advice.

A.8 Will the participants be from any of the following groups? (Tick as appropriate)

X   Children under 16[16]

☐   Adults with learning disabilities[12]

☐   Adults with other forms of mental incapacity or mental illness

☐   Adults in emergency situations

☐   Prisoners or young offenders[14]

☐   Those who could be considered to have a particularly dependent relationship with the investigator, eg members of staff, students[17]

☐   Other vulnerable groups

☐   No participants from any of the above groups

Please justify the inclusion of the above groups, explaining why the research cannot be conducted on non vulnerable groups.

The focus of the classroom observations will be on the teachers but inevitably children will be present.

A Criminal Record Bureau (CRB) check will be needed for researchers working with children or vulnerable adults (see www.crb.gov.uk and http://store.leeds.ac.uk/browse/extra_info.asp?modid=1&prodid=2162&deptid=34&co

mpid=1&prodvarid=0&catid=243)

A.9 Give a short summary of the research[18]

*This section must be completed in **language comprehensible to the lay person**. Do not simply reproduce or refer to the protocol, although the protocol can also be submitted to provide any technical information that you think the ethics committee may require. This section should cover the main parts of the proposal.*

This study, using a multisite case study approach, will explore effective teaching and learning in 3 UK based Stagecoach Theatre schools; specialised, small, private arts-focussed schools that control their own curriculum. The understanding gained will contribute to practitioners' (principals of Stagecoach schools) understanding of strategies they can employ to increase the effectiveness of teaching and learning in Stagecoach schools. Three data collection tools will be used: numerical data collection of school statistics (student numbers and student retention rates), semi-structured observations of the classes and semi-structured interviews (of principals and staff members).

A.10 What are the main ethical issues with the research and how will these be addressed?[19]

Indicate any issues on which you would welcome advice from the ethics committee.

There are two main issues for this research project:

1) Confidentiality – all participants will be informed that their data will be kept completely anonymised.

2) Pressure to participate in the study – Potential participants will be informed that their participation is entirely voluntary and in no way will affect their professional practice. They will also be informed that they can withdraw from the study at any time.

3) BERA guidelines will be followed - http://www.bera.ac.uk/wp-content/uploads/2014/02/BERA-Ethical-Guidelines-2011.pdf

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PART B: About the research team

B.1 To be completed by students only[20]

Qualification working towards (eg Masters, PhD)	EdD
Supervisor's name (Title, first name, surname)	Dr Ian Abrahams

Department/ School/ Institute	School of Education
Faculty	ESSL
Work address (including postcode)	University of Leeds, LS2 9JT
Supervisor's telephone number	0113 343 5154
Supervisor's email address	i.z.abrahams@leeds.ac.uk
Module name and number (if applicable)	

B.2 Other members of the research team (eg co-investigators, co-supervisors) [21]	
Name *(Title, first name, surname)*	Dr Becky Parry
Position	Co-supervisor
Department/ School/ Institute	School of Education
Faculty	ESSL
Work address *(including postcode)*	University of Leeds, Leeds, LS2 9JT
Telephone number	0113 343 1317
Email address	R.L.Parry@leeds.ac.uk

Name (Title, first name,	

surname)	
Position	
Department/ School/ Institute	
Faculty	
Work address (including postcode)	
Telephone number	
Email address	

Part C: The research

C.1 What are the aims of the study?[22] (Must be in language comprehensible to a lay person.)

The aim of this project is to provide a picture of what constitutes a rich educational experience in the context of Stagecoach theatre schools; specialised, small, private, art-focussed schools that control their own curriculum. The understanding gained will contribute to practitioners' (principals of Stagecoach schools) understanding of strategies they can employ to increase the effectiveness of teaching and learning in Stagecoach schools.

C.2 Describe the design of the research. Qualitative methods as well as quantitative methods should be included. (Must be in language comprehensible to a lay person.)

It is important that the study can provide information about the aims that it intends to address. If a study cannot answer the questions/ add to the knowledge base that it intends to, due to the way that it is designed, then wasting participants' time could be an ethical issue.

This study will gather both quantitative and qualitative data:

1) 12 Stagecoach schools will be approached to take part in the study (There are 12 Stagecoach schools in the West Yorkshire area). Those schools who decide to take part in the study (both the Principal and teachers must have agreed to take part), will be asked to provide statistical information accumulated over the past three years. The data gathered will include: student numbers for each term and the student retention rates for each term. The purpose of this data collection is to assess the effectiveness of each school. For example, the school with the most students and best retention rates would be deemed the most successful. This quantitative data collection tool provides a factual analysis of each school, allowing for comparisons and distinctions to be made more easily.

I will then select three schools (a purposeful sample) to continue with the research: the schools with the highest student numbers and retention rates. This purposeful sample has been chosen to illustrate strategies of best practice (i.e. assuming that the most successful schools have the best strategies for teaching and learning). The school

statistics from each of the three Stagecoach school will be grounded in the semi-structured interviews with the principals.

2) Semi-structured observations will be utilised on the 9 teachers of 3 Stagecoach schools (1 class observation per teacher and 3 class observations per school will be observed). 9 classroom observations will be done in total and each class is one hour. The purpose of observing the classes is to gain a deeper understanding of the teaching and learning in each school.

3) Semi-structured interviews will be undertaken with 12 participants (3 principals and 9 teachers of 3 Stagecoach schools). The purpose of the semi-structured interviews are to gather rich information of each Stagecoach school from the perspective of the principal and the teachers. I will be able to probe the participants on their responses, to expand where necessary. The interviews will be conducted on a one-to-one basis at the location of their school. Respondents will be asked to indicate, for example: how long the school has been open? How long he/she has worked for the school? Who decides upon the curriculum choices within the school? The Interviews with the teachers will be grounded in the semi-structured observations, for example, the teachers will be asked to reflect upon their observation.

C.3 What will participants be asked to do in the study?[23] *(e.g. number of visits, time, travel required, interviews)*

The data collection will follow three stages:

1) Individual school statistics - The 12 principals from 12 Stagecoach schools (12 Stagecoach schools in West Yorkshire) will be asked to provide the data statistics of their school (the number of students enrolled each term, over the last three academic years; and the student retention rates over the last three academic years). This can be completed over the telephone and via email. Over the telephone, the principals will be told their information will be stored securely and handled with confidentiality.

2) Semi-structured observations – I will observe the 9 teachers on one occasion (3 observations per school, 9 observations in total). Each class lasts for one hour and I will use a semi-structured approach. Each observation will be based on four distinct sections of information: 1) The physical setting (the environment and organisation); 2) The human setting (the organisation of people: the characteristics and make up of the groups or individuals being observed: for instance, gender and class); 3) The interactional setting (the interactions that are taking place: formal, informal, planned, unplanned, verbal, non-verbal etc.); and 4) The programme setting (the recourses, the pedagogic styles, curricula and organisation. I will visit each school on three separate occasions to complete the observations. The teachers will be asked to carry on and teach their class as normal, as though I was not there. The 9 semi-structured observations will be compared, and conclusions will be drawn by identifying patterns amongst the

observations, such as possible connections between organised classes and school success.

3) Semi-structured interviews - The 3 principals and 9 teachers will be asked to speak to me, one-to-one, responding to questions asked and volunteering other relevant information. Prior to the interview, the participants will have given informed consent via email and I will have signed a confidentiality letter. At the beginning of the interview, participants will be asked if an audio recording can be utilised in order to facilitate analysis. They will be told that recordings will be stopped at any time at their request, and that audio recordings will be stored securely and handled with confidentiality. Each participant will be asked to provide detail about their school: experience as a principal or teacher; curriculum choices; and the teachers will be specifically asked to reflect upon their observations. Each principal and teacher will be interviewed once, taking 60 minutes. I will travel to meet the principal and teachers at his/her school and at his/her convenience.

C.4 Does the research involve an international collaborator or research conducted overseas:[24]

(Tick as appropriate)

☐ Yes   X No

If yes, describe any ethical review procedures that you will need to comply with in that country:

Describe the measures you have taken to comply with these:

Include copies of any ethical approval letters/ certificates with your application.

C.5 Proposed study dates and duration

Research start date (DD/MM/YY): 01/10/2011   Research end date (DD/MM/YY): 30/09/2015

Fieldwork start date (DD/MM/YY): 01/10/2014   Fieldwork end date (DD/MM/YY): 01/03/2015

C.6. Where will the research be undertaken? (i.e. in the street, on UoL premises, in schools)[25]

At each Stagecoach theatre school.

RECRUITMENT & CONSENT PROCESSES

How participants are recruited is important to ensure that they are not induced or coerced into participation. The way participants are identified may have a bearing on whether the results can be generalised. Explain each point and give details for subgroups separately if appropriate.

C.7 How will potential participants in the study be:

(i) identified?

Phase 1: 12 Principals of Stagecoach schools (Should all 12 schools and the staff at all 12 schools agree to take part.

Phase 2 & 3: 3 Principals and 9 teachers of 3 Stagecoach theatre schools (12 participants in total)

(ii) approached?

An email will be sent to potential principals and teachers explaining the nature of the study. For the principals, I will explain that the data collection will follow three stages (school statistics, interviews and observations of their teachers). I will provide examples of some of the questions that will be asked during the semi structured interviews and I will specify how long the interviews will take to complete. I will request the principals' participation on the grounds that it will provide data that will be valuable to the study. Principals will be assured that the data will be kept completely anonymous. The Principals will also be asked to complete a consent form prior to any data collection.

For the teachers, I will explain that the data collection will follow 2 stages (Class observations & semi-structured interviews). Again, I will provide examples of some of the questions that will be asked during the semi-structured interviews and I will specify how long the interviews will take to complete. I will request the participation of the teachers on the grounds that it will provide data that will be valuable to the study. Teachers will be assured that the data will be kept completely anonymous. The teachers will also be asked to complete a consent form prior to any data collection.

Once the 3 Stagecoach schools have been chosen, I will seek informed consent from the pupils and their parents/guardians (see attached information letter and consent form). The letter will explain the nature of the study and the purpose of observing the classes. In order to gain informed consent I will ask each Principal to hand out the information letter and consent forms at their school. The letter will ask the parents to return both consent forms (the pupils & the parents/guardians), the following week.

(iii) recruited?[26]

The principals and teachers of Stagecoach schools will be approached. The 12 principals will firstly be approached via email (12 Stagecoach schools in West Yorkshire), explaining the nature of the study. I will then approach the teachers from the Stagecoach schools that have agreed to take part in the study (For example, if 10 Principals agree to take part in the study, I will approach the teachers who work at the 10 schools to see if they wish to also take part in the study). From the sample of schools that agree to participate (the Principal and all 3 staff members), I will choose the 3 most

successful schools in terms of retention rates and recruitment rates for further investigation.

C.8 Will you be excluding any groups of people, and if so what is the rationale for that?[27]

Excluding certain groups of people, intentionally or unintentionally may be unethical in some circumstances. It may be wholly appropriate to exclude groups of people in other cases

I have chosen to approach 12 Stagecoach schools from one geographical area (West Yorkshire). This makes it convenient for me, the researcher, with a limited time frame and no financial resources. From the 12 Stagecoach schools, 3 Stagecoach schools will be chosen for further investigation due to there student numbers and retention rates. No other exclusions will apply.

C.9 How many participants will be recruited and how was the number decided upon?[28]

It is important to ensure that enough participants are recruited to be able to answer the aims of the research.

Phase 1 of the research aims to explore 12 Stagecoach schools but then 3 Stagecoach

schools will be specifically chosen due to their student numbers and retention rates for further investigation. There are over 600 Stagecoach schools in the UK but in-depth case studies are needed. This means 3 principals and 9 teachers (There are 3 teachers per school)

Remember to include all advertising material (posters, emails etc) as part of your application

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C10 Will the research involve any element of deception?[29]

If yes, please describe why this is necessary and whether participants will be informed at the end of the study.

No.

C.11 Will informed consent be obtained from the research participants?[30]

X Yes ☐ No

If yes, give details of how it will be done. Give details of any particular steps to provide information (in addition to a written information sheet) e.g. videos, interactive material. If you are not going to be obtaining informed consent you will need to justify this.

The interview stage (with the principals and staff) – Informed consent will be granted from each participant in advance, advising him/her rights to refuse participation at any time. I will take a copy of the consent forms to each school in order to ensure

participants agreement before data collection starts. I will indicate orally at the start of the interview that participants have the right to withdraw or refuse participation at any time.

The observation stage – Informed consent will be granted in advance of the observations to ensure participants agreement before data collection starts. I will seek informed consent from the Principals, teachers, pupil's and parents/guardians (see attached information letters and consent forms).

If *participants are to be recruited from any of potentially vulnerable groups, give details of extra steps taken to assure their protection. Describe any arrangements to be made for obtaining consent from a legal representative.*

Copies of any written consent form, written information and all other explanatory material should accompany this application. *The information sheet should make explicit that participants can withdrawn from the research at any time, if the research design permits.*

Sample information sheets and consent forms are available from the University ethical review webpage at http://researchsupport.leeds.ac.uk/index.php/academic_staff/good_practice/planning_y our_research_project-1/approaching_and_recruiting_participants-1.

C.12 Describe whether participants will be able to withdraw from the study, and up to what point (eg if data is to be anonymised). If withdrawal is <u>not</u> possible, explain why not.

All data will be anonymised at the write up stage. Participants can withdraw from the study at any time, up to the point of ending data analysis which I anticipate will be March, 2015.

C.13 How long will the participant have to decide whether to take part in the research?[31]

It may be appropriate to recruit participants on the spot for low risk research; however consideration is usually necessary for riskier projects.

As participation is voluntary, there is no time limit but research is due to commence in October, 2014 and therefore all consent will have to be granted before this date. Participants will be approached in September, 2014.

C.14 What arrangements have been made for participants who might not adequately understand verbal explanations or written information, or who have special communication needs?[32] *(e.g. translation, use of interpreters etc. It is important that groups of people are not excluded due to language barriers or disabilities, where assistance can be given.)*

This will not apply as all participants are employed as academic staff within the UK and are therefore expected to understand the principle of voluntary consent.

C.15 Will individual or group interviews/ questionnaires discuss any topics or issues that might be sensitive, embarrassing or upsetting, or is it possible that criminal or other disclosures requiring action could take place during the study (e.g. during interviews or group discussions)?[33] *The information sheet should explain under what circumstances action may be taken.*

☐ Yes   X No   *If yes, give details of procedures in place to deal with these issues.*

C.16 Will individual research participants receive any payments, fees, reimbursement of expenses or any other incentives or benefits for taking part in this research?[34]

☐ Yes   X   No

If Yes, please describe the amount, number and size of incentives and on what basis this was decided.

RISKS OF THE STUDY

C.17 What are the potential benefits and/ or risks for research participants?[35]

No risks are anticipated because all data will be anonymised thereby excluding any risk of commercial damage. All data will be anonymous, minimising any potential professional risk to teachers.

C.18 Does the research involve any risks to the researchers themselves, or people not directly involved in the research? *Eg lone working*[36]

☐ Yes   X No

If yes, please describe: _____

Is a risk assessment necessary for this research?

NB: Risk assessments are a University requirement for all fieldwork taking place off campus. For guidance contact your Faculty Health and Safety Manager or visit http://www.leeds.ac.uk/safety/fieldwork/index.htm.

X Yes   No   If yes, please include a copy of your risk assessment form with your application.

DATA ISSUES

C.19 Will the research involve any of the following activities at any stage (including identification of potential research participants)? (Tick as appropriate)

☐   Examination of personal records by those who would not normally have

access

☐ Access to research data on individuals by people from outside the research team

☐ Electronic transfer of data

☐ Sharing data with other organisations

☐ Exporting data outside the European Union

☐ Use of personal addresses, postcodes, faxes, e-mails or telephone numbers

X   Publication of direct quotations from respondents

☐ Publication of data that might allow identification of individuals to be identified

X   Use of audio/visual recording devices

☐ FLASH memory or other portable storage devices

Storage of personal data on or including any of the following:

☐ Manual files

☐ Home or other personal computers

☐ Private company computers

☐ Laptop computers

C.20. How will the research team ensure confidentiality and security of personal data? E.g. anonymisation procedures, secure storage and coding of data.[37] You may wish to refer to the data protection and research webpage.

Data will be transferred to the University computer servers and will not be stored on my personal computer. Any data stored on my personal computer or audio-recorder whilst at the school will be deleted after it is transferred to the University of Leeds computer system. The data will be password protected.

C.21 For how long will data from the study be stored? Please explain why this length of time has been chosen.[38]

RCUK guidance states that data should normally be preserved and accessible for ten years, but for some projects it may be 20 years or longer.

Students*: It would be reasonable to retain data for at least 2 years after publication or three years after the end of data collection, whichever is longer.*

3 years, 0 months

On the consent form, all participants will be advised that their data will be held for this length of time and it's purpose. If any participant objects and withdraws from the study then his/her data will be deleted as soon as possible.

CONFLICTS OF INTEREST

C.22 Will any of the researchers or their institutions receive any other benefits or incentives for taking part in this research over and above normal salary or the costs of undertaking the research?[39]

☐ **Yes   X No**

If yes, indicate how much and on what basis this has been decided

_____

_____

C.23 Is there scope for any other conflict of interest?[40] *For example will the research funder have control of publication of research findings?*

☐   Yes   X   No   *If yes, please explain*

_____

C.24 Does the research involve external funding? (Tick as appropriate)

☐   Yes   X   No   *If yes, what is the source of this funding?*

_____

PART D: Declarations

Declaration by Chief Investigators

1. The information in this form is accurate to the best of my knowledge and belief and I take full responsibility for it.

2. I undertake to abide by the University's ethical and health & safety guidelines, and the ethical principles underlying good practice guidelines appropriate to my discipline.

3. If the research is approved I undertake to adhere to the study protocol, the terms of this application and any conditions set out by the Research Ethics Committee.

4. I undertake to seek an ethical opinion from the REC before implementing substantial amendments to the protocol.

5. I undertake to submit progress reports if required.

6. I am aware of my responsibility to be up to date and comply with the requirements of the law and relevant guidelines relating to security and confidentiality of patient or other personal data, including the need to register when necessary with the appropriate Data Protection Officer.

7. I understand that research records/ data may be subject to inspection for audit purposes if required in future.

8. I understand that personal data about me as a researcher in this application will be held by the relevant RECs and that this will be managed according to the principles established in the Data Protection Act.

9. I understand that the Ethics Committee may choose to audit this project at any point after approval.

Sharing information for training purposes: Optional – please tick as appropriate:

☐ I would be content for members of other Research Ethics Committees to have access to the information in the application in confidence for training purposes. All personal identifiers and references to researchers, funders and research units would be removed.

Principal Investigator

Signature of Principal Investigator: .... (This needs

to be an actual signature rather than just typed. Electronic signatures are acceptable)

Print name: .... Date: (dd/mm/yyyy):

....

Supervisor of student research: I have read, edited and agree with the form above.

Supervisor's signature: .... (This needs to be an

actual signature rather than just typed. Electronic signatures are acceptable)

Print name: .... Date: (dd/mm/yyyy):

....

Please submit your form **by email** to J.M.Blaikie@leeds.ac.uk or if you are in the

Faculty of Medicine and Health FMHUniEthics@leeds.ac.uk. **Remember to include**

any supporting material such as your participant information sheet, consent form,

interview questions and recruitment material with your application.

Participant letter 1 (Principal)

Project Title: To explore the benefits of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools.

Dear [insert name here],

You are being invited to take part in a doctoral student project. Before you decide, it is important for you to understand the aim of the project and what participation will involve. Please take time to read the following information carefully and discuss it with others if you wish. Please ask if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. There is no pressure to take part in this research. Thank you for reading this.

I am an EdD student at the University of Leeds and a principal of a Stagecoach school. I would like to conduct a study on school effectiveness and school improvement of Stagecoach schools in the West Yorkshire area. As you are aware, Stagecoach schools receive a varied amount of success across the network despite running under the same guidelines and policies. I would like to investigate why this occurs in order to highlight strategies for improvement on a whole network basis.

Please note the following information:

1.   **Why have you been selected?** I have decided to contact the principals of Stagecoach theatre schools in the West Yorkshire area. Other Stagecoach principals have been recruited in a similar manner. I hope to use 3 Stagecoach schools for this study.

2.   **Do you have to take part?** It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and you will be asked to sign a consent form 24 hours before any information is gathered.

3.   **What will happen to you if you take part?** I require specific information about your school. This will involve gathering your *Global* data over the last three years, by observing three classes and by conducting a 45-minute interview with yourself and teachers. I will conduct the interview and an audio recording will be used to aid analysis. Please advise me if you are unhappy to use an audio device prior to the interview. Interview questions will include: How long have you been running your school; how long has the school been open; what are the strengths and weaknesses of your school?

4.   **Will all data be kept anonymous?** All data used would be done so anonymously. You will be described in the research as a principal/teacher at a performing arts academy. The results of the data will be presented without using any other names or identifying descriptions. The data will be stored securely for three years and will only be used for this research project.

5.   **Why is the collection of this information relevant for achieving the projects objectives**? The projects objectives are to produce a detailed description of each Stagecoach school; to establish whether certain schools achieve more success and why; and to propose strategies for other Stagecoach principals to follow across the network. The information you provide will give valuable insights into your individual Stagecoach school which can then be compared to other Stagecoach schools in order to notice any patterns in school effectiveness.

6.   **What will happen to the results of this project**? The results of the project will be published at the University of Leeds in order for me to gain my EdD research degree. The finding of this research will also offer strategies to Principals for quality teaching and learning practice in their Stagecoach Theatre schools.

If you decide to participate in this project, you will be given a copy of this letter to keep and you may request a copy of your signed consent form at any time. If you give consent by signing this form, you are fully entitled to change your mind, up to the point of ending data analysis which is anticipated to be March 2015, without giving any reason and without there being any negative consequences by contacting me (my contact information is at the bottom of this letter). Thank you very much for taking the time to read this letter and I look forward, in anticipation of your response.

Your sincerely,

Laura Holden
mus2lh@leeds.ac.uk
07734875140

Participant letter 2 (Teachers)

Project Title: To explore the benefits of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools.

Dear [insert name here],

You are being invited to take part in a doctoral research project. Before you decide, it is important for you to understand the aim of the project and what participation will involve. Please take time to read the following information carefully and discuss it with others if you wish. Please ask if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. There is no pressure to take part in this research. Thank you for reading this.

I am an EdD student at the University of Leeds and a principal of a Stagecoach school. I would like to conduct a study on the effectiveness and improvement of Stagecoach schools in the Yorkshire area. As you are aware, Stagecoach schools receive a varied amount of success across the network despite running under the same guidelines and policies. I would like to investigate why this occurs in order to highlight strategies for improvement on a whole network basis.

Please note the following information:

1. **Why have you been selected?** I have decided to contact the principals and teachers of Stagecoach theatre schools in the West Yorkshire area. Other Stagecoach teachers have been recruited in a similar manner. I hope to use 3 Stagecoach schools for this study.

2. **Do you have to take part?** It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and you will be asked to sign a consent form 24 hours before any information is gathered.

3.   **What will happen to you if you take part?** I require specific information about your work and the Stagecoach school that you work for. This will involve observing one of your classes and a 45-minute interview. I will conduct the interview and an audio recording will be used to aid analysis. Please advise me if you are unhappy to use an audio device prior to the interview. Interview questions will include: How long have you worked for Stagecoach? What teaching experience do you have? Who chooses the curriculum choices at your school? And can you reflect upon the class I have observed?

4.   **Will all data be kept anonymous?** All data used would be done so anonymously. You will be described in the research as a principal/teacher at a performing arts academy. The results of the data will be presented without using any other names or identifying descriptions. The data will be stored securely for three years and will only be used for this research project.

5.   **Why is the collection of this information relevant for achieving the projects objectives**? The projects objectives are to produce a detailed description of each Stagecoach school; to establish whether certain schools achieve more success and why; and to propose strategies for other Stagecoach principals to follow across the network. The information you provide will give valuable insights into the Stagecoach school that you work for and can be compared with other Stagecoach schools.

6.   **What will happen to the results of this project**? The results of the project will be published at the University of Leeds in order for me to gain my EdD research degree. The finding of this research will also offer strategies to Principals for quality teaching and learning practice in their Stagecoach Theatre schools.

If you decide to participate in this project, you will be given a copy of this letter to keep and you may request a copy of your signed consent form at any time. If you give consent by signing this form, you are fully entitled to change your mind, up to the point

of ending data analysis which is anticipated to be March 2015, without giving any reason and without there being any negative consequences by contacting me (my contact information is at the bottom of this letter). Thank you very much for taking the time to read this letter and I look forward, in anticipation of your response.

Your sincerely,

Laura Holden
mus2lh@leeds.ac.uk
07734875140

Participant letter 3 (Parents/Guardians)

Project Title: To explore the benefits of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools.

Dear Parent/Guardian,

Your child is invited to take part in a student research project at the University of Leeds from the 20th September – March. As a principal of a Stagecoach school, I am trying to find out why each school receives a varied amount of success despite operating under the same guidelines and principles. I would like to investigate why this occurs in order to highlight strategies for improvement on a whole network basis. Your child can choose if they would like to take part in classroom observations where the main focus of the classroom observations is effective teacher practice. Your child is under no pressure to participate in this research.

Before you decide, it is important for you to understand the aim of the project and what participation will involve. Please take time to read the following information carefully and discuss it with others if you wish. Please ask if there is anything that is not clear or if you would like more information. Take time to decide whether or not you give permission for your child to be involved. Thank you for reading this.

Please note the following information:

1.   **Why have your child been selected?** I have decided to explore three successful Stagecoach schools in the West Yorkshire area and your child is part of one of those schools.

2.   **Does your child have to take part?** It is up to you to decide whether or not to let your child take part. If you would like your child to take part, you will be given this information sheet to keep and you will be asked to sign a consent form and bring it back to your Principal the following week.

3.   **What will happen if you give permission for your child to take part?** I will be present in 1-3 classes to observe the teaching and learning. I will look at the structure of the classes, the curriculum choices, if creativity is encouraged in the classes and the student interaction/enjoyment. Stagecoach Head Office requires all of its Principals, teacher and assistants to apply for enhanced clearance via DBS – Disclosure and Barring Service (formerly CRB) and its structure is often used as an example of Best Practice when Child Protection issues are discussed. I am fully DBS checked and the Principal of Stagecoach Keighley.

4.   **Will all data be kept anonymous?** All data used would be done so anonymously. You will be described in the research as a principal/teacher at a performing arts academy. The results of the data will be presented without using any other names or identifying descriptions. The data will be stored securely for three years and will only be used for this research project.

5.   **Why is the collection of this information relevant for achieving the projects objectives**? The projects objectives are to produce a detailed description of each Stagecoach school; to establish whether certain schools achieve more success and why; and to propose strategies for other Stagecoach principals to follow across the network. Observing classes will give valuable insights into the Stagecoach school that you attend and the classes can be compared with classes in other Stagecoach schools.

6.   **What will happen to the results of this project**? The results of the project will be published at the University of Leeds in order for me to gain my EdD research degree. The finding of this research will also offer strategies to Principals for quality teaching and learning practice in their Stagecoach Theatre schools.

If you are happy for your child to participate in this project, you will be given a copy of this letter to keep and you may request a copy of your signed consent form at any time.

If you give consent by signing this form, you are fully entitled to change your mind, up to the point of ending data analysis which is anticipated to be March 2015, without giving any reason and without there being any negative consequences by contacting me (my contact information is at the bottom of this letter). Thank you very much for taking the time to read this letter and I look forward, in anticipation of your response.

Yours sincerely,

Laura Holden
mus2lh@leeds.ac.uk
07734875140

Participant letter 4 (Students)

Project Title: To study the teaching and learning in Stagecoach schools.

Dear Student,

You are invited to take part in a study I am doing as a student at the University of Leeds. I am also a principal of a Stagecoach school and I am looking at differences between the ways in which things are done in different schools. If you choose to take part then, when I am in some of your classes, I might ask you a few questions to find out if you are enjoying the class. You do not have to participate in this research if you do not want to.

If you want to take part, please sign the consent form with your parent/guardian and return the form to your Principal as soon as possible. All the information I gather from watching the classes will be anonymous and so I will not use your name or that of the school in anything I write. All of the information will be kept securely for three years but it will only be used for this project.

If you give permission by signing the form, you can always change your mind. If you change your mind, no reason needs to be given, and you can do this either by contacting me (my contact information is at the bottom of this letter) or, if you prefer, by telling your teacher. Thank you very much for taking the time to read this letter and I look forward to your response.

Yours sincerely,

Laura Holden
mus2lh@leeds.ac.uk
07734875140

Participant Consent form – Principals and teachers

Title of Research Project: The benefits of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools.

Name of Researcher: Laura Holden

1.   I confirm that I have read and understood the letter dated 23/07/2014 explaining the above research project and I have had the opportunity to ask questions about the project. ☐

2.   I understand that my participation is voluntary and that I am free to withdraw at any time, up to the point of ending data analysis which is anticipated to be March, 2015, without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. Contact: Laura Holden mus2lh@leeds.ac.uk 07734875140. ☐

3.   I understand that my responses will be anonymous and that my name and school will not be linked with the research materials. The school and I will not be identified or identifiable in the report that result from the research. ☐

4.   I understand Stagecoach will be referred to as 'Performing Arts Academies' in order to make the company anonymous. I also understand that this project explores 3 Stagecoach schools out of over 600 schools nationwide to ensure anonymity. ☐

    1. I agree to an audio recording devise being used during the interview. ☐

I agree to take part in the above research project

Name of participant	Date	Signature

Researcher	Date	Signature

Participant Consent for parents/guardians

Title of Research Project: The benefits of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools.

Name of Researcher: Laura Holden

1.   I confirm that I have read and understood the letter dated 23/07/2014 ☐ explaining the above research project and I have had the opportunity to ask questions about the project.

2.   I understand that my child's participation is voluntary and that he/she is ☐ free to withdraw at any time, up to the point of ending data analysis which is anticipated to be March, 2015, without giving any reason and without there being any negative consequences. Contact: Laura Holden mus2lh@leeds.ac.uk 07734875140.

3.   I understand that my child's name will not be linked with the research ☐ materials, and it will not be identified or identifiable in the report that result from the research.

4.   I agree for my child to take part in the above research project. ☐

5.   I consent for my child to take part in class observations. ☐

6.   By agreeing for your child to take part in the research project, you are ☐ agreeing for data collected by the researcher (Laura Holden) to be used in publications.

I agree to take part in the above research project

Name of participant	Date	Signature

Researcher	Date	Signature

Participant Consent form for pupils

Title of Research Project: The benefits of engaging in an arts-rich education and the pedagogical strategies used to create these benefits in successful part time performing arts schools.

Name of Researcher: Laura Holden

1.   I agree that I have read and understood the letter dated 23/07/2014, which explains the research project. ☐

2.   I understand that I can withdraw from the research project at any time without giving any reason. Contact: Laura Holden   mus2lh@leeds.ac.uk 07734875140 or just let your teacher know. ☐

3.   I understand that my name will not be linked with the research materials and the report that results from the research ☐

4.   I agree to take part in the above research project. ☐

5.   I agree to be questioned in the class if asked. ☐

I agree to take part in the above research project

Name of participant	Date	Signature

Researcher	Date	Signature