

Masks and Education

A Study in the Teaching of Drama and Theatre Studies

in the Australian Secondary Curriculum

by

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Statement of Originality

The thesis contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. I give consent to the final version of my thesis being made available worldwide when deposited in the University's Digital Repository, subject to the provisions of the Copyright Act 1968.

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Statement of Authorship

I hereby certify that the work embodied in this thesis contains a series of published paper/s/scholarly works of which I am the primary author. I have included as part of the thesis a written statement, endorsed by my supervisors, attesting to my contribution to the joint publication/s/scholarly work.

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Statement of Contribution of Others

Co-author statement

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Roy, D., & Ladwig, J. (2015). Identity and the arts: Using drama and masks as a pedagogical tool to support student identity. *Creative Education*, 6(10), 907-913.
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Publications

The following peer reviewed publications and presentations have been produced as a result of the research conducted for this thesis.

Chapter Two pp. 12-15 and p. 54-59

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Chapter Four pp. 120-123

Roy, D., Baker, B., & Hamilton, A. (2015). *Teaching the arts early childhood and primary education* (2nd ed.). Melbourne: Cambridge University Press.

List of Abbreviations

Abbreviation	Term
ACARA	Australian Curriculum Assessment and Reporting Authority
ADD	Attention Deficit Disorder
ADHD	Attention Deficit Hyperactivity Disorder
ASD	Autism Spectrum Disorder
ATSI	Aboriginal and Torres Strait Islanders
ATSIHC	Aboriginal and Torres Strait Islander histories and cultures
BOSTES	Board of Studies Teaching and Educational Standards
CAPA	Creative and Performing Arts
CCT	Critical and creative thinking
CIRT	International Centre for Theatre Research
DCD	Developmental Coordination Disorder
DICE	Drama Improves Lisbon Key Competencies in Education
DIE	Drama In Education
EB	Ethical Behaviour
HOT	Higher Order Thinking
HREC	Human Research Ethics Committee
ICU	Intercultural Understanding
ID	Personal sense of self/identity
ILP	Individual Learning Plan
IQ	Intellectual Quality
ITE	Initial Teacher Education

KLA	Key Learning Area
Lit	Literacy
NSW	New South Wales
NUM	Numeracy
NSWDEC	New South Wales Department of Education and Communities
OBE	Outcomes Based Education
OECD	Organisation for Economic Co-operation and Development
PISA	Programme for International Student Assessment
PSC	Personal and Social Competence
QLD	Queensland
QLE	Quality Learning Environment
QT	Quality teaching
SEN	Special Educational Needs
SES	Socioeconomic Status
SIG	Significance
SIPA	Systemic Implications of Pedagogy and Achievement in New South Wales Public Schools
SLD	Specific Learning Difficulties
SQA	Scottish Qualifications Authority
STEM	Science, Technology, Engineering And Mathematics
SUST	Sustainability
VIC	Victoria

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Abstract

In education, masks have been applied using the theories of a multitude of practitioners such as Meyerhold, Brecht, Grotowski, Lecoq and Brook. In drama classes throughout the Western world, masks are regularly engaged within a variety of contexts. However, there is negligible information available as to how masks are actually used in the classroom, and to what degree they are effective in different teaching and learning contexts.

The original empirical part of this research is based upon teacher questionnaire responses from secondary teachers in the Australian states of Victoria (VIC), New South Wales (NSW) and Queensland (QLD). The research also observed and interviewed students in six drama classes, five of which were engaging with masks, to understand how masks could potentially have further impact and to understand more about the students' engagement with and understanding of their learning.

The findings suggest that mask usage is similar across classes and that students have high engagement, with increased self-awareness of roles and of their own sense of personal identity through the use of masks.

In addition, there were significant indications that the usage of masks in the classroom offered opportunities for genuine inclusion of students with specific learning difficulties (including autism and dyspraxia), more so than the normal inclusive Drama class. Students with autism and dyspraxia have recognised neurological conditions that often manifest physically. The mask, through its very usage, forces the wearer, and the observer, to consider consciously their physicality in a more methodical way.

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Chapter One

Introduction

‘We know what we are, but know not what we may be.’
Ophelia in ‘Hamlet’, Act 4, Scene 5, lines 43-44 (Shakespeare W., 2006, p. 186)

What we now call identity and our understanding of it has been apparent from the earliest records of Homo sapiens. One of the earliest recorded explorations and understandings of this fact was through ritual ceremony and the role that mask has played in allowing people to explore what it means to be us through adopting the ‘other’ (Congdon-Martin & Pieper, 1999; Lévi-Strauss, 1982). Identity formation in adolescents is an ever-growing concern and pre-occupation within formal education, with a need to identify factors that can positively impact upon adolescent development (Groundwater-Smith, Brennan, McFadden, Mitchell, & Munns, 2009; Hewlett, 2013; Pring, 1976). This research explores how masks have allowed, and still do allow, individuals to explore identity and their place in life and to what extent could the use masks in formal education impact upon adolescents. As Foreman notes,

‘They (masks) serve to liberate the wearer from the inhibitions, laws and niceties of a seemingly well-ordered everyday life but are also a reminder that chaos and destruction and mutability are always with us.’ (Foreman, 2000. p. 27-29)

This introductory chapter presents the basic concepts of masks in society, along with educational applications. In addition, it introduces the context for the research, including my own personal background leading to my interest in the role of masks in education, and the methodologies and significance of masks. These are explored throughout the thesis.

Masks, originally tools of religion and philosophy, are also now synonymous with drama and theatre through performance and physical theatre skill development (Baim, Brookes, & Mountford, 2002; Foreman, 2000). However, questions persist about the depth of evidence suggesting that the usage of masks in the secondary education context has any benefits either intrinsically or extrinsically.

The 2010 European study, DICE - Drama Improves Lisbon Key Competencies in Education (Cziboly, 2010), was a two-year research study that involved 12 countries, 111 different Drama programmes and 4,445 students and assessed the measurable impacts Drama had upon educational attainment (Eriksson, Mjaaland, Heggstad, & Cziboly, 2014). The eight Lisbon Key Competencies include: communication in the mother tongue, communication in foreign languages, mathematical competence and basic competences in science and technology, digital competence, learning to learn, social and civic competence, sense of initiative and entrepreneurship, and cultural awareness and expression (Halász & Michel, 2011).

The DICE project showed that Drama education increased the quality of education for all students involved. In the Australian context, outcomes of this type strongly align with the goals articulated in the Melbourne Declaration on Educational Goals for Young Australians that seek excellence and equity for all, the creation of successful learners, and the fostering of creative and confident individuals (MCEETYA, 2008). Australian research (Ewing, 2010a) has suggested the existence of a positive effect of arts education and drama on the well-being and whole person development in adolescent school students.

In its examination of five of the eight Lisbon Key Competencies, the DICE project found that students in schools who engage with Drama in the curriculum are more likely to be successful citizens than those who do not. Students who study Drama: have an increased employment rate; stay in school longer; have a higher quality level of education and training; make clearer links between culture and education; are more active citizens; are more sympathetic to cultural diversity and intercultural dialogue; and are more innovative, creative and competitive citizens (Cziboly, 2010). This matches statements from the Melbourne Declaration.

‘(Students) have a sense of self-worth, self-awareness and personal identity that enables them to manage their emotional, mental, spiritual and physical wellbeing.’ (MCEETYA., 2008, p. 9)

In a meta-analysis of 40 studies involving eight articles, 28 Masters theses and four PhD theses, Batdi and Batdi (2015) found a positive correlation between creative drama and academic outcomes.

‘Accordingly, the qualitative findings indicated that creative drama had influential outcomes on social, cognitive, and affective domains; creativity and critical thinking skills; and attitude, learning environment/process.’ (Batdi & Batdi, 2015, p. 1466)

In education, masks have been applied using the theories of a multitude of practitioners, such as Meyerhold, Brecht, Grotowski, Lecoq, and Brook (Mackey & Cooper, 2000). They are mentioned as potential learning topics in the formal school system curricula (Board of Studies NSW, 2003, 2008, 2009; Queensland Studies Authority , 2013; Victorian Curriculum And Assessment Authority, 2006, 2016). Many of the major drama teaching texts used in Australia (for example, Baines & O'Brien, 2005; Bird & Sallis, 2014; Burton, 2004, 2005; Mathew Clausen, 2016; Roy, 2009) have sections referenceing mask usage in the classroom, offering suggestions as to forms of teaching and engagement. Yet, there is no information available as

to how masks are actually engaged with in the classroom nor to what degree of variety or effectiveness masks have been used in the context of teaching.

My undergraduate Master of Arts degree allowed me to study a wide selection of courses, including philosophy, theatre, English literature and anthropology. After a period as an actor, with a specialty in physical and youth theatre, I trained as a teacher. Throughout my 17 years of both English and Drama teaching in schools, with additional Personal Development and Health teaching, my direct usage of masks in the classroom as skill and performance tools and as wider student identity and engagement tools led me to ask how masks are used more generally in classroom settings other than my own.

There is a need for rigorous research to look both at the role of masks within the classroom and any effects masks have on students beyond academic outcomes. This thesis is the first one in which that there has been an empirically based analysis of the usage, influences and applications of masks in Australian secondary Drama classrooms. It is also the first time that an analysis of the potential benefits of engagement with masks in the Australian curriculum and the potential impacts of masks on student identity and social development has been conducted based upon a literature review. The most recent commentary relating to this was in Connell et al. (2008). This thesis will also provide direction for further research to be undertaken that investigates the influences of the arts and drama on learning, and in particular how they affect those students with diverse learning needs and/or recognised specific learning difficulties.

There is limited requirement in Australia (ACARA, 2015b; Board of Studies NSW, 2003), or internationally (Ministry of Education Ontario, 2010; Scottish Qualifications Authority, 2015),

for masks to be used either as a pedagogy or a knowledge form. The absence of a curriculum mandate on the use of masks in schools contrasts with the frequent use of masks by twentieth/twenty-first century theatre practitioners as a training tool for performance (Gordon, 2006; Hodge, 2010). Based on this expert usage, it follows that masks could and feasibly should be embedded in drama curricula, but more research is needed to make this case. As it stands, too little is known about how and why individual teachers implement the use of masks in their classrooms. More also needs to be known about how mask work impacts on student achievement; and broader educational and personal outcomes have also yet to be fully researched. The concepts of ‘how’ to apply masks are examined through theoretical, historical knowledge or specific contextual application of ‘mask’ units of work (Moreland & Cowie, 2007), but the impact or reasoning of ‘why’ masks might be used appears to be too often absent. Thus school-based research into the pedagogical use of masks is required.

Given the multiple ‘academies’ of research involving the role masks play in individual identity and drama training that contribute to this thesis, this project has been organised as follows: masks in anthropology; adolescent identity; masks and theatre; drama; the arts and education; inclusion and developmental needs; and, finally, an exploration of known applications of masks within the Australian Drama Curriculum.

Research Question

The key question for this research is ‘What impacts do masks have on the engagement, social development and identity of adolescents in schools’?

Five research sub-questions were framed to fully address the key research question.

1. To what extent are the official curricula of Drama and Theatre Studies in Australian secondary schools connected to the theories and practices developed internationally?
2. What is the current understanding of teachers of the use of masks in the teaching of Drama and Theatre Studies in Australian secondary schools?
3. What influences do teachers cite in the use of masks in the teaching of Drama and Theatre Studies in Australian secondary schools?
4. What methods of mask usage do teachers teach and use in the teaching of Drama and Theatre Studies in Australian secondary schools?
5. What can be learnt through observation about how masks are taught and used in the teaching of Drama and Theatre Studies in Australian secondary schools?

Methodology

Based upon the literature review of empirical research on identity and cultural studies, as well as the arts-based knowledge, the research was separated into two phases:

Phase One: Questionnaire;

Phase Two: Fieldwork Observation and Participant Interviews.

The first phase engaged with teachers and schools regarding the use of masks in the classroom via a questionnaire. This investigated the first four research sub-questions. The second phase used the data from the staff questionnaires and classroom observations to analyse teachers' uses of masks. To provide a basis for comparison, one class that did not use masks was included in the observations. This was to allow potential comparison between the activities and responses of similar students undertaking non-mask activities in a Drama classroom. It was in part enabled due to the willingness and responses of teaching staff to the Phase One questionnaire material.

Phase Two sought to examine the fifth research sub-question. The second aspect of Phase Two involved interviewing school students regarding their perceptions of and engagement with masks in the classroom. These students came from classes observed earlier in the study. This final aspect of the study was aimed at addressing the main research question, although in the process it was clear that additional considerations could arise.

These methods were used to establish an existence proof for the usage of masks, given the speculative theoretical framework of any evidence of usage. Through an initial analysis of Drama curricula for secondary education in three states Queensland, Victoria and New South Wales (Board of Studies NSW, 2003, 2009; Queensland Studies Authority, 2007, 2013; Victorian Curriculum and Assessment Authority, 2016, 2017a, 2017b), and the Australian Curriculum (Arts) (ACARA, 2015b) the foundations for the requirements in Drama were established.

Participants were initially sought through contact with as many secondary school Drama departments as possible in Queensland, Victoria and New South Wales by way of a questionnaire approved by the relevant state and independent school authorities. The three largest states, all on the eastern seaboard of Australia, were chosen for reasons of accessibility and scale. Public education is a state government responsibility in Australia. Each state also has its own Association of Independent Schools (AIS) representing the collective of independent schools, making a total of six separate authorities to work with in setting up the study. A short-list of schools to contact was established in consultation with the representative educational drama organisations of each state.

For Phase Two of the research, schools were asked to volunteer to participate in observation field studies; a research framework was then developed based on the questionnaire responses. The aim was to assess the forms of mask theatre to which students were exposed, and the impact and potential achievement benefits these may (or may not) have had. The researcher observed Year 9/10 Drama curriculum lessons in six volunteer schools. The majority of these lessons were mask-based lessons, with one non-mask theatre-based lesson also observed. The participating schools and teachers were those that provided informed consent to allow a researcher to observe their practice. Several other schools were initially willing to consider participation but then withdrew, as was their prerogative.

Significance

There is significant new knowledge potential from this research for both national (Australian) and international audiences. In practical ways, the research explores engagement in, and the application of, masks in the secondary curriculum. Further, through the analysis of student engagement, it presents the potential intrinsic and extrinsic benefits, as well as recognising the pedagogical challenges of mask usage. Through developing an understanding of masks as a key dramatic tool to be used in the classroom, this research offers additional methodologies to help support student engagement, self-awareness and inclusion.

Chapter 2 presents the foundational research upon which the theoretical concepts of this research thesis are based.

Chapter 3 presents the initial data and analysis from Phase One of the research, delving into teacher understanding and contexts for mask usage within the classroom.

Chapter 4 presents the Phase Two data and analysis of observed classroom practice and mask usage by and with students.

Chapter 5 is the summation of the research, presenting conclusions as well as areas of potential further research.

Chapter Two

Masks: Context and Literature Review

Masks are synonymous with drama and theatre. Yet to understand fully the role that masks play in drama education and the perspectives upon which this study has been built, we need to have an understanding of the research framework's foundations. Masks have played various roles in society from earliest times to the present. These have included community rituals, performances and aesthetics. The use of masks has had an impact upon the understanding of who we are as a people, on our understanding of the idea of self throughout history.

Introduction

In context, the background for masks is based on four primary areas, anthropology, psychology, theatre and education, and the research framework for this study stems from these. Anthropology in connection with masks is the representation and usage of masks, historically in societal groupings as well as in ritual. The role of psychology and masks is concerned with the relationship and understanding of identity and self. Theatre has used masks as performance separate to ritual dating back 3,000 years. The role of arts and drama education forms the specific context for the current research. Areas of communality under the four primary areas are explored through the headings of society, identity and classroom practice.

Theatrical practice is distinct from educational practice, though theatrical practice helps to inform the rationale and possible impacts and resonances of drama in education. Masks have been shown to develop a performer's physicality and control (Grotowski, 2002; Leiter, 1991; Saint-Denis, 1982). Through analysing drama in classroom contexts, it is possible to delve into the impact of mask usage on the psychology and developmental learning of adolescents (Roy

& Ladwig, 2015). The part that the physicality of mask usage plays in learning and development is of special interest in general classroom contexts. One specific area of focus in the current study that has developed through the research is to investigate the implications of mask usage for students with a specific learning difficulty linked to fine and gross motor skill challenges (Rawal, 2010; Roy & Dock, 2014), in particular dyspraxia, given the physical coordination challenges it presents without intellectual disability (despite it being classified as a neurological ‘disorder’). It has been shown that drama potentially has a positive effect on those with such a disorder, whether it be dyspraxia, and/or on those with a comorbidity such as dyslexia, a developmental language disorder and, indeed, some autism diagnoses, due to the physical praxis focus involved. The remainder of this chapter develops all these ideas in detail.

This chapter provides the contextual literature review for the research. The connections across the various academics are represented in Figure 2.1 and described in the three sections that follow: masks in culture and society; the role of masks in identity and inclusion; and masks and classroom practice.

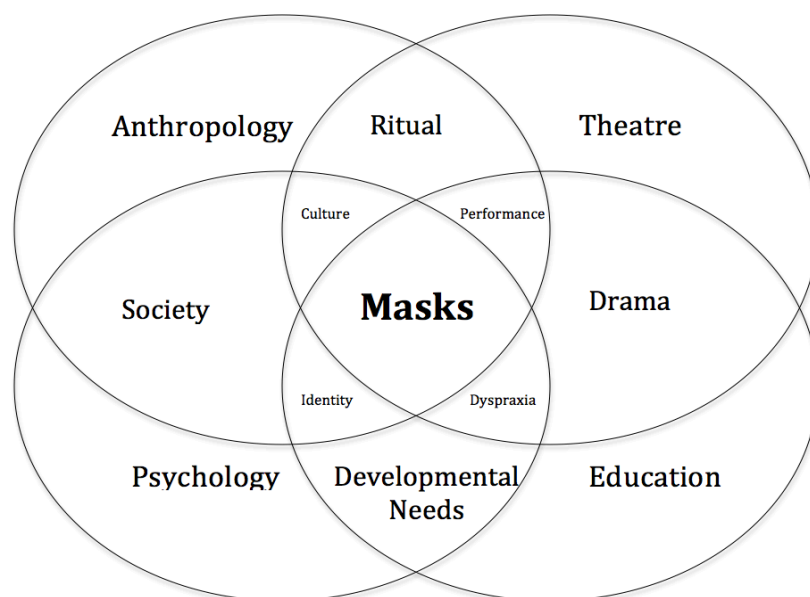


Figure 2.1 Mask Connections

Masks in Culture and Society

Parts of this section draw directly from my previously published work with A/Prof James Ladwig on using drama and masks as pedagogical tools to support student identity (Roy & Ladwig, 2015). These extracts have been integrated into the text and indented as a way of distinguishing them from the newer text of the thesis¹. The overall intention is that the narrative will flow naturally across the newer, more nuanced text and that the text previously published under rigorous editorial and word count requirements forms a fully integrated section of the thesis.

²Through the mask, the individual has the potential to challenge the understanding of ‘who’ they are, because their body is now being separated from the visual identifier of their face (Wilsher, 2007). The individual can experience this challenge personally or with the audience (Barba & Savarese, 2006). The definitions of mask demonstrate this, namely the Arabic word *maskhahra*: *to falsify or transform* and the English form of mask: *to conceal* (Marr, 2009; Nunley & McCarthy, 1999). The human mind focuses clearly on the face of the individual, and, thus, through the concealment of this core identifier, the mask allows the individual to separate from their ‘id’, and their movements be interpreted as separate from the individual (Ching & Ching, 2006; Edson, 2005; Griffiths, 1998; Hamilton, 1997). Shaman undertook mask usage so as to allow them to represent and embody the spirit world, such as is represented on the rock

¹ This approach complies with the University of Newcastle’s general thesis examination guidelines (see https://www.newcastle.edu.au/_data/assets/pdf_file/0004/459022/Thesis-Examination-Guidelines.pdf) and information sheet for thesis by publication (see https://www.newcastle.edu.au/_data/assets/pdf_file/0014/210722/Info-sheet-thesis-by-publication-August-2015.pdf).

² The following paragraphs (pp. 12-15 and pp. 54-59) were published in Roy, D., & Ladwig, J. (2015). Identity and the arts: Using drama and masks as a pedagogical tool to support student identity. *Creative Education*, 6(10), 907-913. doi:10.5897/IJSA2015.0618. The full publication is in Appendix Item 5.

art at Trois Frères in France or Aunanrat, Tassil in Algeria during the Mesolithic period (Lévi-Strauss, 1982).

A multitude of masks have been used across cultures from the Americas and through Asia to the Torres Strait Islands and throughout the African continent (Lévi-Strauss, 1995). Levi-Strauss fully developed the concept of the mask as a form of intermediary between the known reality and the potential 'other' in his pivotal work 'Structural Anthropology' (Lévi-Strauss, 1963), building upon his theories of the triad of unitary relationships – the relationships between mask and the wearer and the observer. Levi-Strauss developed a structural theory in relation to cultural development to demonstrate intercontinental cultural development. In this context, it is interesting to note that there are minimal records of mask usage by the indigenous Aboriginal peoples until post colonisation (David et al., 2004). This does not mean masks were not used or were not significant to Aboriginal peoples, only that there is currently no detailed evidence of their historical usage.

What then is the effect that masks may have upon current day students? Throughout history the mask has allowed a freedom and licence for individuals to adopt personae and roles other than their own (Edson, 2005; Mack, 1994; Nunley & McCarthy, 1999). In the masquerades of medieval times, the individual was freed of the responsibility and the moral certitude of the times, so that within their time period they could revel in their society's perceptions of immorality without fear of retribution (Twycross & Carpenter, 2002).

There are few, if any, societies in the world that do not find references or images of masks and their application in the earliest forms of historical records (Edson, 2005). The role and purpose

of the mask has always been to transport and transform the user and the observer (Foreman, 2000). Masks have an audience, whether in entertainment or ritual, and the difference between these two can cross boundaries, in both ritual and performance. The mask seems to be as fascinating for the individuals who partake, as they are actively engaged and yet able to glorify and observe the spectacle around them (Campbell, 1969).

The idea of the mask as a representation of identity and exploration is still a fluid one, as has been found in modern celebrations: Halloween, Scotland; the Day of the Dead, Mexico; Guy Fawkes Day, England; the Venice Carnival, Italy; or indeed within media such as the graphic novel/film 'V for Vendetta' (Moore & Lloyd, 1990). As well as performance applications, there is a freedom to masks that bridges societal needs within the context of liberation versus chaos (Johnson, 2011; Napier, 1992). As drama is often about the transformation of the individual into the 'other' so as to explore aspects of the human condition in whatever form, there can be no question that the role that masks play for school students, similar to that of Drama, requires identification and exploration.

Nunley and McCarthy's (1999) overview of performance and anthropology is directly relevant to education. They identify masks as one of many methodologies that society has used to allow the individual to explore identity and establish a sense of self (Lévi-Strauss, 1982; Macgowan & Rosse, 1923; Mack, 1994; Napier, 1986; Nunley & McCarthy, 1999). In attempting to create an understanding of the use of masks within the classroom, an understanding of adolescent identities and formation is explored in the literature. Schooling has multiple purposes.

It is not the purpose of this research either to redefine the source of identity or to offer an overarching theory for a definition of culture and place. Claude Levi-Strauss asserts that it matters not whether culture is integrated or merely a collage with no underlying pattern (Lévi-Strauss, 1982). Nor is it crucial to determine whether cognitive relativism has a cogent application to culture, despite the variance of languages in culture that might undermine such an idea (Just & Monaghan, 2000). Masks are one of the few objects that appear to transcend all of these theories. It is simply that masks have a role in all cultures. To gain an understanding of the place and use of masks and their potential impacts, it is crucial not to merely focus upon what masks do, but also on how they do what they do. Therefore, also included is a cultural analysis of masks not only within a societal context, but also a historical and theatrical context.

3

‘The mask is powerful, dynamic, and iconographic. It can represent a fixed moment, a psychological motif or an emblematic emotional state.’ (Wainscott, R., & Fletcher, K., 2010, p. 163)

Masks as Types

It is important to define what is meant by the mask and masking, and indeed what is not. The mask usage, upon which this study focuses, is concerned with training and performance within schools. Whilst makeup is used as a form of masking in both ritual and performance as it is classed as part of a separate knowledge area of production skills in the Drama and Theatre Studies curricula, it will not be included in the role or definition of masks as part of this study. For this research, there is no division between the mask in usage, and the humanising of the

³ The following paragraphs (pp. 15-17 and pp. 29-40) were published in Roy, D. (2016b). Masks in pedagogical practice. *Journal for Learning Through the Arts*, 12(1), 1-16. The full publication is in Appendix Item 8.

mask by some practitioners, who refer to certain performance techniques as the Hu-Mask (Simon, 2003).

‘Before you put on a mask it is not inhabited, not alive, and therefore not a Hu-Mask (a human in a mask).’ (Simon, E., 2003, p. 5)

Masking, the art of using a mask, can be classified into six clear areas based on the work of anthropological researchers (Foreman, 2000; Mack, 1994; Napier, 1986; Nunley & McCarthy, 1999; Simon, 2003):

- a) Setting Apart: human, demonic/spiritual, animal.
- b) An Object: cast, painted, sculpted, modelled, woven.
- c) An Action and Being: to put on a face, attached behind the nape of the neck, held with the mouth, worn on the hand.
- d) Uses (or practices): magic, ritual, religion, war, decoration (drama), training (acting), performance (actors).
- e) Function: social, individual, psychological.
- f) Purpose: dissimulation, mimetic, transformation, transference, induces fear.

Further to this, Susan Harris Smith (1984. pp. 9-10) clarifies four key mask types within drama and theatre.

- a) Satiric Masks: masks that suggest that the masker is spiritually incomplete.
- b) Ritual, Myth and Spectacle: used to suggest the masker is superior to the audience/spectator
- c) Personification and Projection: masks to make dream images and mental conflicts visible.

- d) Public Masks and Private Faces: the masks are used to represent the artificial social role, and the performer is unmasked when showing their true self.

Such specific areas of theatrical application of masks can be applied to education and form, which comes from the real-world application of performance methods from the environment of theatre.

‘All drama in the classroom can draw on the insights provided by the nature of drama as art and writings from theatre practitioners.’ (Fleming, 2011, p. 15)

Drama itself must also have clarity in definition. theatre, drama and drama education (as a curricular subject within schools) are each subtly different, though not mutually exclusive. Drama education uses drama as the method to allow theatre as the art form with which the audience engages (Carter & Sallis, 2016).

‘If Drama is about meaning, it is the art form of theatre which encompasses and contains that meaning. If theatre is about expression, then it is the dramatic exploration of the meaning which fuels that exploration.’ (Morgan, & Saxton, 1987, p. 1)

Drama education uses drama as the method and theatre as the theory behind the knowledge. Drama education then forms three basic modes utilising drama and theatre: making, performing and responding (Kempe & Nicholson, 2010).

Masks are still current in society, and virtually all societies in the world have references or images of masks and their application in their historical record to the current era (Edson, 2005). Whilst application with curriculum is important, masks have an impact upon student

engagement with mask within contemporary cultural contexts. This chapter provides contextualisation of the role masks have played in society.⁴

There is no definitive point in time when masks can be seen to have been first introduced, as they are ever-present in visual records, but their purpose is and has always been to transport and transform the user and the observer (Foreman, 2000). Thus, masks have an audience, whether in entertainment or ritual. The difference between these two can cross boundaries. Ritual, similar to entertainment performance, is fascinating for the individuals who partake as they are actively engaged in and yet able to glorify and observe the spectacle around them (Campbell, 1969). Donald Pollock recognises this wider purpose in the meaning of masks as an aspect of semiotic identity in society.

‘Identity is displayed, revealed or hidden in any culture through conventional means, and that masks work by taking up these conventional means, iconically or indexically’.
(Pollock, D., 1995, p. 582)

This observation is supported through the work of other anthropologists, in that masks have several functions, such as representational, emotive indexical and disguise (Urban & Hendriks, 1983). All these are observed in the multitude of modern usages of masks outside of the drama and theatre context, such as in modern religious festivals and events, children’s play, religious attire and, indeed, practical mask usage in health and medicine. In all these forms, their functions have a visual linguistic association that has the potential to impact the ways by which

⁴ The following paragraphs (pp. 18-28) were published in Roy, D. (2015). Masks and cultural contexts: Drama education and anthropology. *International Journal of Sociology and Anthropology*, 7(10), 214-218. doi:10.5897/IJSA2015.0618. The full publication is in Appendix Item 9.

masks in the classroom are engaged and can be explored if we are to further understand not only the applications of masks, but also how they function.

Masks have remained prevalent through human society in celebrations and religion. Drama, religion and celebration have links in that they all communicate important societal thoughts, whether instructional, historical or educational (including questioning society, which is a thematic purpose for dramatic narrative). Ancient Greek theatre practices provide a clear representation of the multiple uses of masks for a community and society.

Ancient Greek theatre is still the origin of the modern semiotic representation of drama. Originating as a festival in celebration of the god Dionysus, the performance competition that was core to this had two forms of performance, tragedy and comedy. It is from these two elements that we now have the classic symbol of theatre with the two masks in conjunction, one tragic and sad, the other smiling in a comedic way; although both are social constructs not truly representing the meaning of the concepts of comedy and tragedy from Greek times (Napier, 1986; Wiles, 2007; Wilson & Goldfarb, 2008).

Modern religious and traditional celebrations still have clear examples of mask at their foundation, in particular the four functions as described by Urban and Hendricks. The modern western traditions of masked carnivals (based in Venice) and the ‘supposed’ ancient pagan celebration of Halloween, often considered to be a ‘holiday’ or ‘celebration’ in the United States but harking back thousands of years to Northern Europe, clearly demonstrate the current role of the function of masks.

Venetian Masquerades

A clear exemplar of functional masks used with cultural celebrations was the role of the mask in the Venetian Carnival. Modern day masked carnivals and parties have many of their bases from the famous Venice masquerades. The masks and the masquerade was a shared practice of all people in Venice, regardless of the position or status of the individuals. This society would allow the mask wearer to be absolved of licentious restraint, thus allowing society to be freed from the trappings of moral impositions. Purposefully this created a release of the societal tensions imposed by the Serenissima Republic (Johnson, 2011; Nunley & McCarthy, 1999). Freeing the wearer to be ‘other’ than they were, allowed a non-judgemental separation between public and private life in the close city conditions.

Just as in modern day society where public figures are toppled from their positions of power by their private actions, Venice too had strict codes of behaviour and the mask allowed freedom from restrictive laws. The citizen found that by wearing a mask, they could act like a stranger. A clear example is that of the Bauta mask that is often used to represent mask usage in the Venetian Carnival, but also typifies the practical application of the purpose behind the mask. The Bauta mask covers one’s features in a manner that so homogenises them as to be almost genderless, thus creating fuller identity concealment. It also has a wide-open lower part of the mask that allows for freedom in eating and drinking without having to reveal the wearer’s identity. An additional ‘benefit’ of this aspect is to allow for simplification of ‘romantic’ encounters (Johnson, 2011).



Figure 2.2 Bauta Masquerade Mask

The Bauta mask from Venice, above, clearly demonstrates many of the features of Venetian masquerade masks, masks that have elements that are different to those masks used in performance (such as Commedia dell'Arte masks) (Steward, 1996). Note the intricate, designs, colours and shapes that distort the natural facial features, yet create a bold lower jaw representing strength, and the suggested 'strongly defined nose and large eye holes to allow clarity of vision.

Generally, the masks used at the Venetian Masquerade themselves focused more on simplistic symbolic colours and designs, thus furthering anonymity. They were not used as status symbols to represent any aspect of the wearer, but more to hide features and create neutrality for the observer in a practical fashion. The simplicity in mask design meant that it was difficult to distinguish between the class status of the wearers (Johnson, 2011). In many respects, this very

fact has been the attraction of the mask. Through adoption of mask usage, children can be released from the fragility of their still forming identities to explore knowledge and performance in the classroom, without fear of denigration by their peers or teachers (Roy et al., 2015). Throughout societies and history, masks have allowed the viewing of individuals separate from the assumptions and judgements of society, whether in Venice as an equaliser across classes, or when individuals are part of a wider collective of indigenous peoples (Mack, 1994; Pieper, 2006). The closest analogy to formal schooling and education, which use masks to allow the exploration of different selves, is their use by incarcerated prison inmates in exploring potential new identities and ways of being, separate to their past, as demonstrated by the work of Geese Theatre and Trestle (Baim et al., 2002; Wilsher, 2007) in the United Kingdom.

Reflecting modern day concerns and the fears of individuals who cover their faces, Venetian authorities introduced increasingly restrictive laws throughout the fourteenth century to limit the usage of masks. In part to stop individuals from undertaking violent crime, and also to protect victims (particularly women) from sexual assaults *multas inhonestates*, masks were eventually banned from usage at certain times of the year, namely religious festivals and celebrations. Ironically, mask usage was encouraged from Easter to the start of the Northern hemisphere summer months, and the Venetian Carnival has its roots from this time (Gardiner, 1067; Johnson, 2011; Nunley & McCarthy, 1999).

Political Application

Masks have been used as a form of political control by early societal groups in ritual, as a means to allow freedom and licentiousness as a valve (as seen in Venice). Attempts have also been made to ban and control its use (again in Venice, and in the modern day society debate over niqab usage in public areas). Masks have been adopted in the twenty-first century as part of a grass roots political protest, whether through anti-capitalist marches in the west or democratic change protest in countries under military control. In the 2010-2012 Arab Spring (Dabashi, 2012), political protestors often wore a shared mask which was the face of 'V' from the graphic novel/movie 'V for Vendetta' (Moore & Lloyd, 1990). Mass manufactured, these masks became an identifiable symbol of the Arab Spring, but also became the appropriated identity of both the 'Occupy' and 'Anonymous' movements as identities in the anti-globalisation movement (Sheets, 2013).



Figure 2.3 'V For Vendetta' Mask

'V for Vendetta' is a graphic novel, set in a dystopian future UK run by a totalitarian government who places minority groups in 'resettlement camps' and then subjects them to medical experiments and torture. The narrative is both an allegory of the Nazi Germany practices of the World War II and an indictment of right wing governments and policies in current society. The main character, who has been scarred through the experiments, escapes, dons a stylised Guy Fawkes mask and takes revenge. He brings down the government, leaving a suggestion that people will take back their lost freedoms. The mask worn by the lead character is highly stylised, with a fixed smile. Guy Fawkes was a Catholic sympathiser who attempted to blow up the British Houses of Parliament in 1605, and, even now, this is celebrated with a burning of his effigy and fireworks throughout Britain every fifth of November, just after Halloween.

Halloween and Masks

Masks are thought to have a much deeper role in the spirituality of Celtic peoples at Halloween, a symbolic meaning that continues through today, though some might argue it has been lost in the commercialisation of ‘holiday’ events. However, the role of masks in Halloween is not what urban myth might suggest.

Halloween is the modern name for the ancient Celtic festival of Samhain, linked to a celebration of the dead, and popular myth suggests that the wearing of masks and ‘guising’ to defend from oneself evil spirits stems from this (Kelley, 2008). However, research of the origins of this ‘supposed’ ancient celebration reveals that there is no mention of any druidic religious rites being held at Samhain. There is nothing in the ancient Celtic literature that even hints at the idea that Samhain was a ‘Druid festival’, as opposed to a time of year when a large feast was held for chieftains and warriors along with their wives and families (Markale, 2001).

The only real connection between Samhain and Halloween is that both were celebrations that took place in the Northern hemisphere and that used the excess food that could not be stored in preparation for the coming winter and in celebration of the autumn harvest that had been. Today’s Halloween parties, like ancient Samhain celebrations, include games, amusements, entertainment, eating and feasting. The linking of the festival of Samhain to a celebration of the dead is not substantiated by research. Thus, the role of Halloween customs, such as ‘guising’ and mask usage, can only be attributed to customs from the fifteenth century and beyond (Santino, 1994).

It is thought that the element of masking and guising stems from the Catholic recognition of All Saints Day, which originated in the eleventh century as a feast day in February to pray for all the dead who have existed; it was later moved to November. As a Christian festival it was believed that the souls of anyone that had departed the living that year were left wandering the earth until All Saints' Day, and that Halloween was a day on which they were given a second chance to wreak vengeance upon their enemies in life. It is on the following day, All Saints' Day, that those in purgatory are freed to move on to the full afterlife. Early Christians started to wear masks (guises) in the fifteenth century to allow themselves to be unrecognised by the angry, vengeful spirits of the dead trapped in Purgatory. The role of the masks was to protect the wearer from recognition, in much the same manner that the social activists cover their faces with masks and scarves, such as 'Anonymous' participants who wear the 'V for Vendetta' mask to hinder authorities from recognising them. Shakespeare makes mention of a custom called 'souling' which developed in England in which the poor would go from house to house asking for soul cakes (Twycross & Carpenter, 2002). The wealthy would exchange these foods for prayers for their dead relatives. Soul cakes were biscuit type foods that contained spices and raisins and often had a pastry cross on the top. There is a clear similarity between these cakes and the modern hot cross bun. Souling continued in some parts of Britain up until the twentieth century, though the ritual became increasingly secularised and was eventually relegated to children. Souling almost certainly formed the basis for American trick or treating. Shakespeare uses the phrase 'to speak pulling like a beggar at Hallowmass' in 'The Two Gentlemen of Verona' (Wells, 2002).

With the rise of Protestantism, whose beliefs disregard the previously held notion of purgatory, 'guising' and Halloween fell into disrepute in the UK, except for in the strong Catholic

communities in Ireland and Scotland. Such traditions were transferred to the new colonies of North America by Catholics who went there to escape persecution and poverty. Thus, the idea of masking to hide one's identity from spirits grew as a festive custom, though it does hark back, inadvertently, to the spiritual origins of the rituals of ancient man. Halloween is now but an excuse for children to assume an 'other' identity. It is creative play and drama without the formal educational element (Roy et al., 2015). Children engage with adopting new roles through dress-up and masking to explore new ideas as they consolidate their own views about society and growing up. This is apparent in the multitude of children's dress-up costumes and toys where masks have come back to the forefront due to the rival cinematic adaptations of masked superheroes such as Batman and the Avengers. All forms of masks are used by superheroes in children's comics (and adults), from full face and half masks to the domino mask of basic eye covering, as represented by the Green Lantern. The superhero concept of being masked exists to allow the individual to hold a dual identity, which the readership/audience accepts in their suspension of disbelief.

In terms of masking and ritual, the tradition continues throughout Europe beyond Halloween and children's play through to the winter solstice and spring celebrations. Such festivals may seem to be archaic in the context of the twenty-first century but remain vibrant and relevant to the cultural groupings that engage with these practices. These celebrations may relate to current Christian practices but originate from rituals that predate Christianity. Often men mimic animals such as bears or deer, or beast-like men. The Austrian 'Krampus' is an animal-like wild man figure that frightens naughty children as a counterpart to St Nicholas/Santa Claus. He can also be found in France, Poland and Germany (Shea, 2013). As in other mask representations, he represents part of the other in humans, the part society does not want expressed in normal

civil behaviour. In this respect, it is no different to the masquerade of Venice and links with the ritual of the shaman.

Masks in their multiple forms have been and continue to be a part of everyday society. They are challenging and political to the observer and the observed. In all contexts, they allow the wearer to act in a manner that frees them from the constraints and limits placed upon the individual by societal norms. As a pedagogical tool, they have a potentially important place to play in delivering an effective curriculum that not only achieves academic aspirations but also wider societal goals for children and the community. Through recognising the historical and contemporary anthropological applications of masks in the developed world, mask usage within the classroom can help our children to have secure identities (Dewey, 1997; Roy & Ladwig, 2015).

The mask is prevalent in all societies' histories and is current for children today, through celebrations such as Halloween and parties through to the current fad of superhero movies and the merchandise associated that is being consumed by eager children (and adults) alike. The issues of masks and the fear they create in hiding identity are still present and resonate from history for the breaking down social class divides. From 'terrorism/resistance' in seventeenth century England to the modern day fear of revolution, the mask is used as a political tool. For children, the mask and mask usage surround them. Therefore, how they engage with masks in the classroom—a 'found' object to support learning activities—is of interest given the prevalence of masks in their background knowledge. Masks are now often associated, for children, as a toy/play item in the occidental world. Using them within the classroom allows

children to bring an unknown personal knowledge to their learning as well as engage with the praxis of arts learning. It is upon this perspective that Phase Two of the study was founded.

Mask Effect

⁵There is a core difference between what masks do and how a mask is used. The research into what masks do can be subdivided into the effect of mask usage upon the spectator and the effect of mask usage upon the masker. This is separate to the functionality of masks. Functionally, masks can be representational, emotive, indexical and used as a disguise. This functionality of purpose is separate to the effect of masks upon the spectator. Anthropologically, the mask works as a metaphor or signifier for the spectator to separate from the individual performer and distance that perception to allow an alienation effect (Pollock, 1995). In simplistic terms, through forcing the spectator to accept the necessity for the suspension of disbelief, the spectator can willingly immerse themselves in the message and meaning of the spectacle and performance, creating their own meaning. Elizabeth Tonkin sees the mask as a means to articulating power (Tonkin, 1979), the power of the individual to transform and become ‘other’, and the power of the spectator to take cognitive control and to accept experiences. This analysis appeals to the psychological and cognitive processes, but, as Pollock suggests, this analysis limits an understanding in that ‘one must interpret this as the work masks do rather than how they do it’ (Pollock, D., 1995, p. 583). Pollock further develops the concept of the function of a mask.

‘The mask works by concealing or modifying those signs of identity which conventionally, represent the transformed person or an entirely new identity. Although every culture may recognise numerous media through which identity may be presented,

⁵ The following paragraphs (pp. 15-17 and pp. 29-40) were published in Roy, D. (2016b). Masks in pedagogical practice. *Journal for Learning Through the Arts*, 12(1), 1-16. The full publication is in Appendix Item 8.

masks achieve their special effect by modifying those limited number of conventionalised signs of identity.’ (Pollock, D., 1995, p. 584)

The concept of the mask as a modifier of conventional signs of identity can be seen in Brecht’s use of masks as a deliberate act of alienation from the spectator. Derived in part from Meyerhold and Piscator, it was used to allow the audience to be conscious participants within a spectacle. This is different to the effect of masks upon the spectator, as has been theorised in relation to Greek theatre, which in part is accounted for within the cultural basis for the society and the pragmatic requirements for performance.

‘Importantly, when viewed in an open-air space, the mask was an effective way of instantly establishing a sense of theatricality. The wearer of the mask is immediately separated from the spectators, and as the vase paintings show, just the simple act of donning a mask indicates that a performance is about to take place. Lastly, in an open-air space that allowed the external environment to inform the aesthetic experience of watching drama, the mask provides a visual focus for emotional communication, and is able to stimulate a deeply personal response from the spectators. The mask demands to be watched.’ (Meineck, P., 2010, p. 12)

David Wiles, who has written extensively on Greek theatre and masks, furthers the idea that, more than a pragmatic idea for performance, the concept of ritual and respect for the context of Greek tragedy ideas gave the mask a purpose that links the dramatic to the anthropological.

‘To find new words for traditional heroic figures was precisely the ritual requirement. It was the mask which gave to the tragic figure its quality as a monument.’ (Wiles, D., 2007, p. 252)

The mask meaning also shielded the performer and spectator from direct identification with any political ramifications from performances, as it did with *Commedia dell’Arte*, allowing the performer and spectator to feel safe and immune from the performance.

‘The mask prevents audience identification by establishing a barrier or creating an aesthetic distance between the character and the spectator just as it separates the actor from the spectator. The object is to deny the spectator a sympathetic or emotional

response and to push him into being an analytical and rational observer.’ (Smith, S. H., 1984, p. 183)

Yet, as Evy Johanne Håland explains (Håland, 2012), the mask empowers as well as protects the performer.

Masks are the most ancient means of surrendering one’s own identity and assuming another.

‘(a) new extraordinary identity, whose power sizes (possesses) the person carrying the mask.’ (Håland, E. J., 2012, p. 125)

Chris Vervain has argued that the Aristotelian concept of character is subsidiary to action and suggested that there were six basic mask types easily identifiable by the spectators (Vervain, 2012). Similarly, David Griffiths has recognised that Noh and Commedia dell’Arte used masks as identifiable in the audience’s minds as character types.

‘As with Noh, the characters introduce themselves through their masks and their costumes. They are instantly recognisable. Who and what they represent are seen before they are heard.’ (Griffiths, D., 2004, p. 2)

Commedia dell’Arte

The role of the mask has been key for communities to understand identity and their own communities. It is for this reason that for many school classrooms Commedia dell’Arte, has allowed students to explore ‘stock’ characters and develop techniques in mask work. Several of the participant classes of this research used Commedia dell’Arte masks in their work. In the course of the development of the Commedia dell’Arte, certain traditions developed which held fast for many years. The rascally servant, the old man, the lady’s maid, and the like — stock

characters which appeared in every play — who always wore a conventional dress, with masks. In general, these masks may be classed under four or five groups: Pantalone and the Doctor, both old men; the Captain, a young man of adventure; the valet or jester, usually called Zanni; the hunchback Punchinello; and, sometimes, an additional old man, somewhat different from the first two (Camagnaro, 2010; Fava, 2004).

Arlecchino: Arlecchino is the head Zanni but is still only a servant. Much of the humour in *Commedia dell'Arte* comes from his plans and schemes. Arlecchino is a lot like a cat. The features of his mask show many cat-like qualities, as do the actions of the character. Arlecchino is also 'led by his nose', meaning that his head turns first, and the rest of his body follows after.

Pantalone: Pantalone is an old man who hoards all of his fortune. Being one of the masters, he is able to control the Zanni with the promise of money, even though he very rarely pays. Pantalone is portrayed as a turkey or some similar bird because of the way he walks – bent over and with his neck sticking out like a turkey – and this allows for lots of tricks to be played on him and jokes to be had at his expense. His mask has a big nose that looks a lot like a beak, and long bushy eyebrows to give the illusion of age.

Capitano: The mighty Captain is the greatest warrior in the known world and the greatest womaniser ever known, or so he says. This character is like a peacock, strutting around and talking about his achievements – but if anything happens, he will be the first to flee. His mask has a long nose, used to make him seem manlier. He is commonly blocked in profile, with his pelvis thrust forward and his nose pointing into the air at 45 degrees, while also pointing in the

same direction with his sword or slapstick. This pose is generally used when he is explaining his achievements and what he is about to do.

The Lovers: The Lovers are characters that are unmasked and enhanced only with make-up as their beauty is natural. They are often the centre of the other characters' interests and are easily manipulated, being concerned only with their love for each other and not caring about anything else. One interesting feature about the lovers is that they never touch, even in the most passionate moment. They come very close to each other, in dramatic poses, but do not touch – as though it would destroy everything if they did.

Other characters who appear are Il Dottore, Brighella, Pierrot, Pulcinella, Colombina and various other Zanni. Many of these characters were based closely on the key ones listed above and went on to become individual characters in their own right. You can still see these characters performed today in pantomimes and puppet shows (often using the same names) and in soap operas (Grantham, 2000; Griffiths, 2004; Roy, 2009).

Western contemporary practitioners have engaged with mask work as a performance medium and even more widely as a training device in the professional theatre (Wainscott & Fletcher, 2010). The mask has been an important element in actor training from Meyerhold at the start of the twentieth century, through to Mnouchkine and Fava, through using processes developed by Copeau and Lecoq, thus embedding the practices of theatre history and ritual.

The methodologies for using masks in the classroom are drawn from the theories of theatre and the methods of drama. Within this, there are certain core practices that are agreed upon by the

majority of mask practitioners in the theatre. Jacques Lecoq has been hugely influential in this area through his exploration of different mask types in actor training. Lecoq further simplified masks for usage into five types: neutral, expressive, larval, character and utilitarian (Lecoq, 2000). He did not include symbolic masks as there are very specific encoded gestures used with rituals, such as with Balinese masks or Japanese Noh masks.

With all these forms, basic mask usage principals are applied. These have garnered broad agreement across a multitude of practitioner/researchers in mask training with the theatre (Appel, 1982; Fo, 1987; Simon, 2003; Wilsher, 2007). Lecoq's training methods were themselves influenced by Copeau. In training, Copeau's actors focused on certain aspects of technique, breathing, rhythm and physicality, and many of these ideas were adopted as part of Lecoq's training method.

'Copeau became aware of the potential of the mask, both in actor training and ultimately, in performance, during his visit to Craig (Edward Gordon). It made his appearance in his work by accident – whilst rehearsing a scene at the Vieux-Colombier he despaired of an actress who found herself repeatedly blocked during a scene and unable to move – a literal freezing of the blood. Copeau took his handkerchief and covered her face, noting that her body was immediately released as an expressive instrument. It was her face that had been making all the effort. This experiment was immediately put to work in the School, using stockings as well as pieces of cloth.' (Hodge, A. (Ed.), 2010, p. 57)

Copeau used the mask as a means to release the actor to control the physical aspect of the performance. He used games and play, foreshadowing the work of Keith Johnstone (Johnstone, 1987). The noble mask became the basis for the use of the neutral mask with which Lecoq became synonymous.

Arianne Mnouchkine has furthered the theories of Copeau and Lecoq in the usage of masks as a training/educational tool for actors. In workshops and improvisational scenes, Mnouchkine offers actors a choice of mask that, once they connect with it, informs the movement and costume they will explore as a character. Mnouchkine studied with Lecoq and insists on the performers' respect of the mask in the manner they hold and use the mask. Individuals using masks form groups to develop scenes involving their mask character along the lines of themes directed by Mnouchkine (Hodge, 2010).

From the work of Jacques Lecoq and Arianne Mnouchkine in particular, the work of the Toby Wilsher Trestle Theatre and the recent academic studies of David Wiles and Chris Vervain, the following principals in relation to mask usage can be applied.

Lecoq, Wilsher and Vervain all recommend the initial application of physical exercises prior to the wearing of a mask to prepare the performer to communicate emotions through their body's physicality without access to the face (Wilsher, 2007). As with most physical activity, basic stretches and warm-ups are required. Once basic movement exercises have been introduced, Vervain recommends that masks be incorporated sooner rather than later in the development process.

'Scenes are rehearsed in small sections first without, then with mask. In this way I avoid the sort of problems encountered in Hall's 'Oedipus' rehearsals in which the masks tended to be neglected so that when the actors playing the main roles finally wore them some of their movements, while appearing good for naturalistic acting, appeared fussy and unnecessary in mask.' (Vervain, C., 2012, pp. 173-174)

Principles of Mask Work

General principles apply, such as the mask being placed on the face and adjusted with the back turned to the audience. This is so that when the mask is revealed to the audience the sense of suspension of disbelief is not removed. The audience is not given the awareness that this is an actor wearing a mask within the performance, but indeed the individual with the mask is ‘the other’.

‘All one wants to achieve at first is to put the mask on and simply exist in the space.’
(Wilsher, T., 2007, p. 69)

Wilsher goes on to expound on the need for simplicity in gestures and economy and clarity in movements, recognising that performers will move in and out of character as they become more accustomed to wearing and inhabiting the mask.

‘Enclosed within the mask, the actor needs to work hard to establish a secure sense of balance and spatial orientation. Strength in the feet also helps compensate for the enlarged scale of the masked head.’ (Vervain, C., & Wiles, D., 2001, p. 262)

Michel Saint-Denis offers a clear summary of mask usage and training that has been collected by Jane Baldwin as part of a series of his writings (Saint-Denis, 2009).

- ‘The smallest movement of the head, the slightest turn, a look up or down, counts.
- Sudden movements, or violent ones, prevent the audience from reading the movement clearly.
- It is important to be aware of the most favourable angle of the mask in relation to the position of the body. If one turns the head too far, the illusion of the mask being part of the body is destroyed – one sees the edge of the mask.
- The same applies, of course, to throwing the head back exposing one’s own chin under the mask.
- The sound of breathing under a mask is greatly amplified: one should not hear it. If the student is relaxed, his breathing will be quieter.

- To achieve its fullest expression, the mask needs action. But until he gets the feeling that he has become one with the mask, the student should try out simple actions only: walking back and forth, sitting down, watching something or somebody, picking up an object.
- There are certain gestures one cannot do in a naturalistic way with a mask – picking one's nose, for example. But one can find a way to pick one's nose, which will involve certain transposition from everyday life.
- In general, one must find the right sort of technique to make the mask express what it wants; this bears analogy to the technique one uses with a text where one gets the meaning from the text and not from one's own subjectivity.' (Saint-Denis, M., 2009, pp. 178-179)

Types of Mask in Drama

Using the mask as a methodology to allow the development of identity, students can explore relationships and situations in safety. Boal's work on Forum Theatre (Boal, 1998) provides practical methods for students of Drama to role play different alternatives, thus giving potential resolutions to crises in identity that can have a lasting effect on self-image. With the further addition of a mask allowing one to be 'the other', this creates a stronger alienation effect from the personal so that children can develop a sense of objectivity in exploration.

Within classrooms, there is usually a choice between two types of mask, full face or half mask; although the domino 'eye' mask is a possibility. The full face mask relates closely to the work of Lecoq and the neutral mask, as well as being relevant to the study of Greek theatre. The inherent problems with this are that unless there is a clear and enlarged mouth specifically designed for voice projection any dialogue will sound muted and potentially remind the audience that this is a masked actor rather than a complete character. It is for this reason that, unless specifically designed for dialogue, full face masks are often best used silently, which develops mime skills (Vervain, 2012).

For students, however, the real benefit is that the full face mask forces an awareness of the physicality of the performance and thus encourages them to consider their skills and abilities in communicating emotions and reactions through the body, rather than conserving an overdependence on facial movement and reactions.



Figure 2.4 Full Face Trestle Theatre Mask

As equally popular to the full face mask is the half mask, best associated with Commedia dell'Arte. While a positive feature of half masks is that they provide freedom for the mouth to impart dialogue, the negative challenges are that half masks have a fixed characterisation. Even with a half mask where an attempt has been made in its construction to keep its expression as neutral as possible, the fact that the actor's chin and mouth are revealed means that there is no neutrality and a fixed character is created. This, of course, can be a benefit to its use as the character that the mask suggests can make it easier for a performer to 'become' a character as there is one already present on the face for them to build upon. Whilst the mask does not impose a character specifically upon the performer, the features do suggest stereotype characteristics

that will impose an interpretation of the character on the audience. The counter argument here is that such a perception may be contrary to the intention of the performance.

‘The fixity of the mask clarifies the character and constrains the actor to distribute onto other parts of his body the expressive variety of the character’s intentions.’ (Fava, A., 2004, p. 23).



Figure 2.5 Handmade Commedia dell'Arte Mask (Leather)

Mask Practice Workshop Exploration

As a research exercise into the potential usage of masks as a pedagogical tool to build upon the initial Phase One research, two workshops were undertaken: Drama Victoria State Conference 2013 (Using Mask as a Pedagogical Tool) and Drama NSW State Conference 2014 (Masks: An Applied History). As part of the workshops, participants undertook basic activities to engage with masks whilst discussing how the activities reinforce drama practitioner ideas and could be used as pedagogy rather than as a ‘mask’ unit. The purpose was to observe teachers’ responses to masks as a rehearsal tool (not performance) that would allow students to consider specific and controlled movements and blocking.

The activities were a summary of masks in history and society, followed by warm-up and a talk on health and safety. We then explored how the audiences impose meaning on a performer. The full details of the workshop are included in Appendix Item 8.

Masks and Theatre

⁶The mask is an iconic theatrical symbol from the times of Socrates to modern Western theatres (Csapo & Slater, 1994; Roy, 2009; Simon, 2003; Slattum & Schraub, 2003; Wilson & Goldfarb, 2008). Simply put, masks symbolise the adoption of a role and hold a central place in drama across time and culture in both ritual and performance (Congdon-Martin & Pieper, 1999; Lévi-Strauss, 1982).

It was in the twentieth century that masks became a specific tool for education and learning, initially starting with actor training. Masks usage with actors and training disassociated the performer from his own personal id, thus releasing the performer into being the ‘other’ similar to the shaman role. Through the disassociation that allowed objectivity, the performer was also able to gain a deeper understanding of their sense of self. This concept is developed, in a rather graphic manner, by Murray and Keefe (2007), researchers in physical theatre.

‘But there is another way of giving the face an extra-daily dimension: the mask. When performers put on a mask, it is as if their body has suddenly been decapitated. They give up all movement and expression of facial musculature. The face’s extraordinary richness disappears. There is such a resistance created between the provisional face (kamen in Japanese) and the performer that this conversion of the face into something

⁶ The following paragraphs (pp. 40-54) were published in Roy, D. (2016a). Masks as a method: Meyerhold to Mnouchkine. *Cogent Arts & Humanities*, 3(1), 1-11. doi:10.1080/23311983.2016.1236436. The full publication is in Appendix Item 6.

apparently dead can actually make one think of a decapitation. This is in fact one of the performer's greatest challenges: to transform a static, immobile, fixed object into a living and suggestive profile.' (Murray, S., & Keefe, J., 2007, p. 136)

What becomes more apparent in any study of masks is the potentially interconnected aspects of the forms of knowledge which they inhabit. When moving from ritual to performance and theatre anthropology, all of these can be defined as being encompassed by physical theatre. On this point, theorists/practitioners such as Brecht, Lecoq, Grotowski and Brook, as well as Favio, Fo and Barba, and Meyerhold (Zarrilli, 2002), cannot be ignored.

In dealing with these artists, as well as the areas of mask work with which they engage, such as Commedia dell'Arte and Larva masks, many of the above named were or are deeply involved in education and training of actors, and the forms and styles that are closely embedded in school education texts. The context of masks in theatre practice creates for us an understanding of the educational precepts for Drama.

Greek Theatre

Greek theatre originated from a festival in honour of Dionysus, the god of wine, ritual madness and ecstasy. Masks were used in performance to exaggerate and accentuate the characters' features, as well as to make the actors more visible to the audience. Greek theatre was performed in the open air in large auditoriums with excellent acoustics that allowed the whole audience to hear clearly, no matter how far away they were. However, this necessitated that the movements be bold and highly stylised. Actors performed with full-face masks and with very little in the way of sets or props. Mask usage also allowed three actors to adopt a variety of roles. Originally, it involved only one actor and the chorus, but, over time, it began to involve three actors and the chorus (Boardman, Griffin, & Murray, 1988; Chrisp, 2000; Kitto, 1961).

Greek theatre used full-face masks, but they were not neutral. They had fixed, exaggerated expressions and the actors (including the chorus) used very clear and precise movements. The chorus moved and spoke in unison, and so created a very large visual style that can be compared to dance.

Commedia dell'Arte

Commedia dell'Arte originates from 15th century Italy. Similar to the traditions of many Asian theatre performers, Commedia actors would play one role only and develop their skill in that role to a heightened level. Storylines would remain similar with stock characters, thus the villages that hosted the touring troupes of performers would understand the nature and conventions of the performances allowing the troupe to add satirical references to events and people that the audience would understand, keeping performances fresh. In 'Navigating Drama', Baines and O'Brien simplify the performance. 'In *Commedia*, there is no complex characterisation, no tragedy, no character development and no psychological realism. Just basic comedy.' (Baines, R., & O'Brien, M., 2005, p. 64)

Masked Italian Commedia dell'Arte actors used half-masks to portray stock characters, characters all the audience knew, thus separating the performer's individuality from the role. The features of the masks highlighted the comic aspects of these characters. In Commedia dell'Arte there are several key characters that appear in the different stories. The masks reflect the characters in various ways. For example, the colour of the mask and the shape of the nose may portray personality types. These colours and shapes were originally based on the ideas of Galen, a Greek philosopher and doctor (Rudlin & Crick, 2001). The international performer

and mask maker of Commedia dell'Arte, Antonio Fava, explores all these areas in his text 'The Comic Mask in the Commedia dell'Arte' (2004).

'Commedia dell'Arte is full, complete, total theatre, which includes all the techniques and disciplines of the varied forms of theatre. But Commedia remains an absolutely autonomous and independent genre. In Commedia, psychology is everywhere present ... The result will be true to the universality of tradition and, at the same time, the immediate moment of performance when the artist communicates with the real, living, present audience, with whom that artist shares culture and rhythms of expression, mutual understanding, and complicity.' (Fava, A., 2004, pp. 14-15)

Meyerhold

It was Vsevolod Meyerhold who rehabilitated the mask in modern theatre, both as a performative object and as a training pedagogy for his actors. Vsevolod Meyerhold was a major theatre practitioner in Bolshevik Russia, a student of, competitor and collaborator with Stanislavski, who, whilst disagreeing with Meyerhold, offered opportunities for Meyerhold's ideas to be developed. After Stalin's order for his death in the late 30ss and since his gradual rehabilitation into Russian culture since the 70ss, Meyerhold has been widely included in many international curricula and is referenced as a major influence recognised by theatre practitioners, alongside Jacques Lecoq and Étienne Ducroux. His development, which initially started as an actor in Stanislavsky's company, led to an exploration of mask and Commedia dell'Arte, and proceeded through to the development of stage design, audience relationship, music, political and didactic theatre, montage, authorship, and finally the physical theatre style termed biomechanics (Bradshaw, 1954; Braun, 1995; Burton, 2011; Neelands & Dobson, 2000b).

It is this isolation of the body and the desire to create something new yet controlled through biomechanics, which intrigued Vsevolod Meyerhold in his initial desire to create a semiotic of

performance. Through his dissatisfaction with what he saw as Stanislavski's focus on the psychological imperative of performance, Meyerhold re-discovered the performances of Commedia dell'Arte (Braun, 1995). He applied those grotesque characters and scenarios to the development of experimental and challenging performances. However, in 'Meyerhold's Theatre of the Grotesque' (Symons, 1973), the focus on Meyerhold's work is not biomechanics and the études, to which many texts refer, but rather on many of the performances he developed which led to his exploration of the grotesque through Commedia dell'Arte (Worrall, 1996). Biomechanics, the foundational theory that Meyerhold is most closely associated with, stems from the applied practice of mask usage he undertook to develop a new paradigm for performance, theatre and drama.

It is important to understand that Meyerhold's interest in theatre contained a deeply political desire to affect change in society. The social impact of his theatre upon the whole of society, something somewhat lost in many twenty-first century Western nations. Meyerhold recognised the political role that Commedia dell'Arte played in society, which matched his own political aspirations for change. It was through the sartorial mocking of the establishment and appealing to the poorer working or indeed peasant class of Russia, similar to the peasant class of 15th century Italy, that also drew him to engage with the grotesque elements of Commedia dell'Arte and adapt it for the burgeoning twentieth century theatre movement (Braun, 1995; Hoover, 1988).

Meyerhold's adoption of the 'Grotesque' was most prominent in his productions from 'The Magnificent Cuckold' and 'The Death of Tarelkin' (a Russian classic reintroduced by Meyerhold though in his style) (Braun, 1969) to 'The Court Rebellions'. Meyerhold's

awareness of the role of the mask in performance, and increasing underlying desire to explore the ‘grotesque’ of the inner person that the mask represents, have been explored in detail (Bradshaw, 1954; Braun, 1995; Carnicke, 1989; Carter, 1970; J. Cooper, 1990; Eaton, 1985; Kleberg, 1993). Quoted as the height of Meyerhold’s achievement, it was a pinnacle that Meyerhold would never achieve again (Leach, 2004; Schmidt, 1980). Meyerhold later moved from his mask work into an exploration of the physical performance alone through his études and biomechanics. However, this study deals with the application of the power that masks can have in the development of a performance, as such we cannot ignore pieces such as ‘The Fairground Booth’ and its impact upon actor training and performance pedagogy’ (Gladkov, 1997; Leach, 2003; Pitches, 2003; Roy, 2002). Further exploration of the engagement of early twentieth century Russian theatre and Meyerhold with Commedia dell’Arte can also be found in the ‘Pierrot in Petrograd’ (Clayton, 1994) and others (Leach, 1994; Nemirovitch-Dantchenko, 1968).

Brecht

Brecht’s engagement with masks was as a tool for alienation, and using it as a method to distance the audience from the action; what he termed the *Verfremdungseffekt* (Eaton, 1985). This built upon the ‘deautomatization of aesthetic perception’ (Kiebuszinska, 1988, p. 78). Whilst masks are used in Brecht’s plays, it was in the ‘Caucasian Chalk Circle’ that this was most apparent via the use of gestic masks (Mumford, 2009). Gestic masks are used by performers to move from facial expressions to a greater reliance upon physical movements to communicate an objective. Brecht focused less upon the pedagogical potential of masks than upon the performer, and more upon its application as a performance tool to elicit a response from the audience.

Copeau

Performer trainers, who originated in Europe and promulgated the concept of physical actions as a rehearsal practice, can clearly trace their roots to the establishment of Vieux-Colombier as a training school (Evans, 2006) and to the work of Copeau. Copeau exemplified Meyerhold's desire to seek out new frames of reference for performance training in the development of actor training in the west. The North American system of actor training was derived from Stanislavskian ideas, and applied through the Method system by practitioners such as Uta Hagen and Rudolf Steiner (Gordon, 2006; Hagen, 2008), studies the psychological truth to inform the performance. What could be termed as a more Euro-centric system has an emphasis on physicality and control, such as developed by Grotowski and Michel Saint-Denis (Grotowski, 2002; Saint-Denis, 1982).

The major exponents of physical theatre and mask work, such as Étienne Decroux, Jean-Louis Barrault, Jacques Lecoq and Michel Saint-Denis, all studied under Copeau (Leiter, 1991). In addition, there is a catalogue of notable actors from the early twentieth century theatre who worked with Copeau, such as Jean and Marie-Helene Daste, Jean Dorcy, Charles Dullin, Louis Jouvet and Marcel Marceau (Gordon, 2006). For Copeau, the mask was an essential tool in improvisation and, thus, actor training. He saw the mask as a means of allowing people to hide behind their own reality and transform beyond their own inhibitions (Copeau, 1990). He felt that the mask forced the performer to move beyond the use of the face as an expressive force and rely upon the physical body as a means of communication (Gordon, 2006). Similar to Meyerhold, the notion of rhythm and the concept of eurhythmics, as developed by Appia and Dalcroux, became core to his philosophy (Braun, 1982).

Copeau's move towards theatrical reform arose from his desire to stem 'the detrimental effects of the star system and its basis in commercial exploitation' (Hodge, A. (Ed.), 2010, p. 43). His goal was to return actors to the foundations of performance and remove facile artifice. 'Actor Training' is a text that forces us to compare a variety of practitioners' training methods, including those of Copeau. Hodge succinctly reveals Copeau's deeper reasoning for focussing on movement and rhythm that led to his adoption of masks work as a training tool.

'He (Copeau) sometimes stayed behind after rehearsal to watch carpenters working on stage. What they did seemed purposeful, rhythmic, and incidentally sincere. Whereas the actions of the actors in rehearsal had been unnatural and forced – lacking in a sure tradition of craftsmanship.' (Hodge, A. (Ed.), 2010, p. 46)

Copeau used his training school to develop his ideas. Initially starting with only six students, his aim was to train both young and old. In many ways, Vieux-Colombier could be seen as an early model for secondary school Drama courses, with the focus being on process as well as product (Zarrilli, 2002). The training was based at Château de Montreuil and the company was titled 'Les Copiaus'; the performances used Commedia dell'Arte masks. In training, his actors focused on certain aspects of technique: breathing, rhythm and physicality. Many of these ideas were adopted as part of Lecoq's training method.

'Copeau became aware of the potential of the mask, both in actor training and ultimately, in performance, during his visit to Craig (Edward Gordon). It made his appearance in his work by accident – whilst rehearsing a scene at the Vieux-Colombier he despaired of an actress who found herself repeatedly blocked during a scene and unable to move – a literal freezing of the blood. Copeau took his handkerchief and covered her face, noting that her body was immediately released as an expressive instrument. It was her face that had been making all the effort. This experiment was immediately put to work in the School, using stockings as well as pieces of cloth.' (Hodge, A. (Ed.), 2010, p. 57)

Copeau used the mask as a means to release the actor to control the physicality of the performance by engaging with games and play, foreshadowing the work of Keith Johnstone. The noble mask became the basis for the use of the neutral mask with which Lecoq became synonymous. All of these concepts helped form the basis for Michel Saint-Denis' transformation of the English tradition of acting that, to this day, remains at the core of actor training, such as the Royal Academy of Dramatic Art (RADA) and the National Institute of Dramatic Art (NIDA).

Lecoq and His Influence

Jacques Lecoq equally complemented Copeau's influence on actor education and the use of the mask.

'The teaching of Jacques Lecoq has over the past fifteen years made a significant impact on acting, directing, and writing in France and Britain. By an irony of history, the enormous success of Lecoq-inspired companies like the Theatre de Complicité in London in the 1980's and 1990's has helped to reintroduce the radical aspects of Copeau's practice into British training in a way Michel Saint-Denis had not fully managed to achieve in the 1950's and 1960's. Lecoq himself learned Copeau's methods from various teachers who had been trained by members of the Vieux-Colombier or Compagnie des Quinze.' (Gordon, R., 2006, p. 168)

Lecoq saw the mask as a tool to distance the actor from a false naturalism, allowing them to explore the grotesque or the real. One of the core ideas proposed was that the performer was to remain conscious of the nature that they were performing. Of similarity to the ideas of Suzuki and Brook (Brook, 1988; Suzuki, 1986), both of whom can claim an influence, Lecoq wanted to reengage the actor in an elemental manner of organic nature of who they were rather than an abstract experiential form (Lecoq, 2000). One of the first areas of training to which Lecoq

introduced his students was the neutral mask as a method and pedagogy in improvisation and ‘play’.

‘Essentially the mask opens up the actor to the space around him. It puts him in a state of discovery, of openness, of freedom to receive. It allows him to watch, to hear, to feel, to touch elementary things with a freshness of beginnings. You take on the neutral mask as you might take on a character; with the difference that here there is no character, only a neutral generic being.’ (Gordon, R., 2006, p. 38)

Lecoq’s use of the neutral mask was the core of his pedagogy. It allowed the actor to gain knowledge through movement that informed the psychological (Murray & Keefe, 2007). Lecoq’s ideas echo those of Meyerhold. Until his death, Lecoq was known mainly in Paris, but not internationally, until academic writings started appearing, including his own (Gordon, 2006; Lecoq, 2000; Murray, 2003).

Jacques Lecoq’s influential approach is as a linkage between movement training and improvisational approaches, as was exemplified by Keith Johnstone and Lynn Pierse with their work for theatre sports in Australia (Johnstone, 1987; Pierse, 2006). It is Lecoq’s use of the mask and its impact on training that has influenced so many. Similar to Saint-Denis, what he termed ‘applied technique’ (Lecoq, J., 2000, p.14) closely resembles Laban’s praxis, although there is no evidence to suggest that Lecoq had an awareness of Laban’s theories as he developed his own. Lecoq founded L’École Internationale de Théâtre Jacques Lecoq after spending eight years experimenting with Commedia dell’Arte performances.

That Lecoq’s techniques are similar to those of Laban is not surprising, given his initial beginnings as a sports teacher, before joining the Association Travail et Culture as a performer. Politicised in Italy after World War II with an explicit anti-fascist philosophy, whilst developing

his skills in mask, he returned to Paris in 1956 to open his first school (Lecoq, 2000). Students such as Philippe Gaulier and Monika Pagneux trained with him, with Pagneux going on to work both with Peter Brook at the International Centre for Theatre Research (CIRT) and with Complicité. As practitioners, all three developed the focus on play and body control, including the role that feet and stance play (Murray, 2003). Suzuki has since also moved in this direction from his initial rejection of Kabuki, with a focus on feet (Suzuki, 1986).

Lecoq's continued influence, along with Copeau and Meyerhold, and indeed many others, is at the heart of physical theatre, as opposed to physicality in theatre.

'Lecoq, Pagneux and Gaulier have proposed an alternative model of 'training' from the paradigm of 'Method', 'System' and their attendant preoccupations with psychology and motivation: a paradigm which remains dominant – but not understood- throughout the West.' (Hodge, A. (Ed.), 2010, p. 234)

Ariane Mnouchkine and Julie Taymor

The work of Ariane Mnouchkine and Julie Taymor (Blumenthal, Taymor, & Monda, 2007; J. Keefe & Murray, 2007), both of whom studied at L'École Internationale de Théâtre Jacques Lecoq, is a testament to the embodiment of recent performance and training methods with the mask. Taymor's work incorporates aesthetic images, with masked and ritualistic performances exemplified in her most publicly successful work 'The Lion King' (Barranger, 2002). Taymor's work is reminiscent of Meyerhold and Brecht through a deliberate constructivism style with the artifice being accepted by the audiences and embraced by the critics.

'Taymor asked for a presentational set that did not hide the way the mechanised set pieces or puppets functioned but revealed the ways in which theatrical magic was created.' (Wainscott, R., & Fletcher, K., 2010, p. 144)

Mnouchkine recognises the influence of Lecoq, Copeau and Meyerhold whilst using grotesque and commedia styles in performance through her work as the director of Théâtre du Soleil in performances such as '1789'.

'Throughout her career Mnouchkine has sought to regenerate the dynamic interchange between performer and audience, while exploring socially relevant and compelling themes.' (Hodge, A. (Ed.), 2010, p. 250)

Mnouchkine's work is informed by looking towards performance origins, telling a story about people through theatricality. In this respect, she demonstrates similarities in motives for performance ideals similar to Barba, Brook and Grotowski, and, like them, Mnouchkine has been influenced by the physicality of Commedia dell'Arte and world theatre practice. More than most, Mnouchkine places mask work at the heart of her theatrical pedagogy.

Mnouchkine's development of performances can take months as actors develop precise movements and physical strength for the roles they will adopt. In many respects, Mnouchkine has synthesised the use of Commedia dell'Arte masks and the physical laboratory ideas of Grotowski and Meyerhold into one.

'For ... Mnouchkine in particular, there was a commitment both rhetorically, and to a greater or less extent in practice to: ... Explorations in devising; Theatre as a visual, physical and visceral experience rather than a purely literary one ... theatre forms which were at once both 'popular' and political; popular styles of acting and performing such as masks, clowning and circus skills.' (Murray, S., & Keefe, J., 2007, p. 94)

She initially explored mask work in her early production 'Capitain Fracasse', using Commedia dell'Arte masks, and later with 'L'Age d'Or' where the left-wing politics she promotes commented on émigrés in France using traditional commedia characters. Mnouchkine's inspiration from Meyerhold and his production of 'The Fairground Booth' meant she included

not only the elements of the grotesque but also innovative use of theatre spaces (Hodge, 2010). Whilst experimenting with various other forms of mask in performances such as 'Sihanouk' and 'The Oresteia' in the late 1980's and early 1990's, it is in rehearsal rather than performance that the mask is a core device for Mnouchkine (Waincott & Fletcher, 2010).

Mnouchkine blended the linking of Western and Eastern cultures with productions of 'Twelfth Night' and 'Les Atrides'. Brook and Barba have also explored these connections to critical acclaim and influence (Burton, 2011). Whilst Barba studied Kathakali and immersed himself in Asian and world theatre practices, once again including embedded mask practices (Barba & Savarese, 2006; Fischer-Lichte, 2008), Brook explored intercultural concepts in 'The Conference of The 'Birds' and 'The Mahabharata' (Wallace & Palmer, 1990). It could be argued that rather than intercultural ideas, these performances were more representational of cultural appropriation by a colonial Westerner using the excuse of performance studies (Schechner, 1985; Schechner & Appel, 1990). By appropriating or engaging with culturally specific traditions of performance, it can be argued that this creates a facile representation. However, the recognition of multiple cultural traditions, and in particular mask engagement, within these performances has also been seen as creating a recognition, a validity to non-Western traditions that allow for a wider conversation about the relationship between self and other. Using multiple forms of the mask for a variety of cultural sources opens up potential for both actor and audience self-reflection. Within this, and through the use of masks and physicality in rehearsal and performance, all of the stated directors were critically successful and influential in both process and product.

‘Brook has proceeded from the inside outward, providing actors with external theatrical symbols such as masks or precise patterns of language or gesture as conduits for the channelling of powerful expressive impulses.’ (Gordon, R., 2006, p. 328)

Brook has commented on his dislike, almost loathing, of masks (Brook, 1988), yet whilst rehearsing ‘The Conference of the Birds’ he was fascinated by the deep rooted effects upon actors of wearing a mask, its immutable qualities and constrictions (Griffiths, 1998). There is a significant focus upon masks in Asian based performance, from Buddhist rituals to Indian and Balinese performances, which mix both ritual and theatre. This usage was reflected in Peter Brook’s ‘Mahabharata’, where the character of Ganesha ⁷, ‘The Elephant God’, entered the performance area wearing an elephant head mask (Carriere, 1987; Wallace & Palmer, 1990).

Brook’s work in British theatre in the 1950s and 1960s in exploring the space of the performance and the physicality of actors led him to be frustrated with the limitations he found in theatre. After ‘A Midsummer’s Night Dream’ in Stratford, 1970, which was influenced by his Artaud Theatre of Cruelty experiments (Brook, 1968; Mackey & Cooper, 2000), he moved to Paris and set up CIRT at the Théâtre des Bouffes du Nord. The comparison between Brook and Mnouchkine is clear regarding influences and style, but it is in his approach to pedagogy in training that he is significantly different. Actors study movements and postures and then recreate them in exact detail (Oida, 1997). Masks are objects, not tools, where the physical shape informs the mental psychology translating to performance (Hodge, 2010). In many ways he is the antithesis of the ideas of mask training that many other practitioners have adopted. Here lies the dichotomy to be found in the distinction as to what separates performance from

⁷ In the programme notes for ‘The Mahabaratta’ the elephant-headed god of Ganesh is listed as ‘Ganesha’. Wallace, N., & Palmer, B. (1990).

ritual (Schechner, 1985; Schechner & Appel, 1990). The writings and work of the International School of Theatre Anthropology have been influential in separating meaning for the two.

‘Theatre anthropology seeks useful directions rather than universal principles...Theatre anthropology is thus the study of human beings’ socio-cultural and physiological behaviour in a performance situation.’ (Barba, & Savarese, 2006, p. 6)

Masks in identity and inclusion

⁸Understanding adolescent identity understanding is within the domain of psychology. Scholars in history and anthropology have explored the mask in society and the community. It also complements the psychology of identity. Theatrical practice is distinct from educational practice, though it informs the philosophical rationale of Drama in education and its possible impacts and resonances. Part of the function of masks is the development of the physicality of a performer and their control. Through this knowledge, it is also therefore important to understand whether the usage of masks has any impact not only on the psychology of adolescents but also upon their development in learning, with a focus on physicality with particular reference to those students with a learning difficulty linked to fine and gross motor skill challenges. Understanding identity in context of previous research is thus required to fully explore the key research question present here, ‘What impacts do masks have on the engagement, social development and identity of adolescents in schools?’

Identity and self-concept are often interchangeable terms in education though, for this writing, the term ‘identity’ will be used as it encompasses broader concepts than those of the ‘self-concept’ (Berk, 2005; Harter, 2003). For adolescents, the key idea of a general sense of self,

⁸ The following paragraphs (p12-15 and p54-59) were published in Roy, D., & Ladwig, J. (2015). Identity and the arts: Using drama and masks as a pedagogical tool to support student identity. *Creative Education*, 6(10), 907-913. doi:10.5897/IJSA2015.0618. The full publication is in Appendix Item 5.

along with beliefs and attitudes, are part of their development. This occurs in particular with peer relationships (Wigfield, Byrnes, & Eccles, 2006). It was Erik Erikson's Psychosocial Theory that emphasised the search for identity in the emergence of self through relationships with others and the role of culture (Erikson, 1995). Erikson developed a framework listing eight stages of psychosocial development. Erikson's work is key in that it drew not only upon fields of developmental psychology but also sociology, and then culture.

He placed greatest emphasis on the adolescent stage of psychosocial development, positing that it was the crucial stage in identity development.

Table 2.1 Erikson's Eight Stages of Psychosocial Development

	Stages	Approximate Age	Description
1.	Trust vs. Mistrust	0-1 year	Through having basic needs met or not, children develop a deep-seated ideal of optimism or pessimism in relationships and the worlds. Core to this is the emotional and trust bond formed between caregivers and the child.
2.	Autonomy vs. Shame and Doubt	2-3 years	Confidence is embedded through success or failure of achievements and others' reactions to this. It is also through being disciplined and being offered opportunities to assert control.
3.	Initiative vs. Guilt	3-5 years	Through taking control and being creative and independent, a child develops a sense of self, but this can also lead to clashes with those with whom the child has imprinted with that can lead to guilt when in conflict.
4.	Industry (competence) vs. Inferiority	6-12 years	At this stage the basic skills sets are developed, and feelings of failure and incompetence are set in place. Schools have a key role in developing a self-confident child willing to expand and explore. It is interesting to see the rise of standardised testing within this age group and rankings, and the effect this will have on children's sense of self.
5.	Identity vs. Role Confusion	13-18 years	In adolescence, children start to see themselves as individuals with a role to play in the wider society, separate from our family. In this stage, the greater impact is from what children do rather than what is being done to them.

6.	Intimacy vs. Isolation	18-40 years	Relationships and interactions with others form the core at this stage.
7.	Generativity vs. Stagnation	40-65 years Adulthood	This age seeks to have purpose and meaning in what is done otherwise be isolated and adrift both physically and emotionally through lack of purpose.
8.	Ego Integrity vs. Despair	Old Age	The identity is reflective, looking back at past success or failure with senses of contentment or resentment at the world as a whole.

Table summarised from Erikson (1995, pp. 222-250)

Identity and engagement are bound to each other in education (Cooper K. J., 2014). If we recognise that engagement is a key tool in supporting achievement, and that identity development in all its forms underlies this engagement, the importance of any pedagogical tool that potentially embraces both these concepts of engagement and identity, such as masks, needs to be explored.

‘Adolescents experience the highest levels of investment and gratification – facets of emotional engagement – in activities and relationships that positively influence their identity development.’ (Cooper K. J., 2004, p. 365)

Within this context, Wright (2006) elaborates upon how, through exploring roles in Drama, adolescent children are able to deal with who they are.

‘Many teachers believe that participation in Drama In Education (DIE), where students are encouraged to take on roles of others, facilitates the development of their students socially, emotionally and intellectually. What is often assumed, but has been harder to substantiate, is that drama has a unique role to play in this development. Questions remain, however, as to what the nature of this contribution is, and to what degree. Evidence that would substantiate these claims would strengthen the arguments that drama be included as part of a core curriculum.’ (Wright, P., 2006, p. 43)

Wright has explored identity and adolescents in Drama through role-play (P. Wright, 2006), but this feeds in to the model of self-discrepancy where students can explore ideals in identity rather than reality (Higgins, 1987). Through disguise, masks allow the individual to present as

a self; this is supported by Erikson who saw the identity of self as being in competition with role confusion wherein children explore who they are in relation to gender, role, politics and religion. Drama experiences at this stage of development allow children to explore these concepts and their place within them in a safe environment. If we look at the role of the mask in developing a sense of distance from the self, it allows a safe place for these explorations to be undertaken whilst potentially avoiding imposing identities upon children. Masks allow children to look at multiple roles and take control of who they are becoming.

Erikson's model of identity sits well with the potential application of masks and drama in supporting self-development, but is based upon an extension of Freud's psychosexual orientation to personality. That being said, Erikson's work can be seen as an archetype of Western culture, the key development being that Erikson saw others as interacting with the self rather than as objects, thus allowing for adaptability in the environment. His analysis moved from pathology to healthy functioning, however, it was a concept of identity grounded in a white, male, Western context. Erikson's psychosocial construct of ego identity must be understood through the interaction of biological need, ego organisation and social context; but it is important as a starting point for understanding the role that the mask and drama play in adolescent identity for those very same reasons. The egocentric nature of Erikson's work, while valid for the Western educational system upon which this study is based, points to limiting factors within this study that lead to areas of further study on the role of the mask in education for non-Western based education systems.

Psychodynamic theory, such as Blos' concept of individualisation, lacks a strong empirical foundation (Kroger, 2004) and has a focus on infant individualisation and the severing of

familial bonds. This is, therefore, less relevant in an education setting. Piaget and Kohlberg's concepts of identity (Cole, Engstrom, & Vasquez, 1997) have greater relevance as they build and extend upon Erikson's ideas. Whilst Kohlberg implied that, contrary to Erikson, age may not be an accurate indicator of reason and, thus, self-awareness in identity, age related trends are apparent in his theories. In addition, the occidental education structure on which this study is based works upon an age-based system. Piaget's relationship context for identity was based more upon the development of cognition in relation to the natural or physical world.

When we put Erikson, Piaget and Kohlberg's theories and processes together we can see that they work in conjunction. It is possible to explore Erikson's framework of identity through a cognitive-development lens.

Erikson's initial framework is crucial as it underpins other identity formation concepts, such as Lowinger's assertion of ego as the master trait. Kegan's constructive-developmental approach (Kroger, 2004) also supports Erikson's definition of Identity versus Role Confusion. Kegan saw events as being interpreted and forming individual views and reactions to the world around us. In particular, Kegan supports the theory proposed here that we should care whether or not masks have an impact on student mental health, well-being and identity. He argues for a curriculum that addresses the mental growth of an individual, not just the development of a skill set.

All of the above stated models of identity formation fit the European/occidental society. This is a society that is thought of as being dysfunctional in a traditional community sense. It must be noted that, whilst this study approaches identity from an occidental perspective, in the

multicultural world with multiple cultures and the continual re-combing of communities, this theoretical perspective does not sit comfortably with individuals from alternative minority groupings. Cultural contexts of identity formation must always be taken into account. It has been shown that identity understandings and formations are significantly different for minority groups. The reason for adopting an occidental bias is that, whilst the individuals within the educational system may have varying contexts, the actual system is occidental based.

Education, Inclusion and Developmental Needs

⁹Alongside the work of therapists and medical practitioner, normal schooling is of paramount importance for the development of cognitive and social development, as well as verbal, fine and gross motor skills. By not pre-judging a child's abilities through archaic assessment tools, children can have opportunities for success. Students with medical and health diverse needs often encounter barriers in traditional curriculum areas that the arts can overcome. The arts in all their forms offer multiple pathways that enable children to access the curriculum. The arts might have a role in allowing all full access to the curriculum (Jennings & Minde, 1993).

It is a legal requirement of schools to offer educational opportunities to all. ACARA sums this up succinctly:

‘Students with disability can engage with the curriculum provided appropriate adjustments are made, if required, by teachers to instructional processes, the learning environment and to the means through which students demonstrate their learning. Adjustments to the complexity or sophistication of the curriculum may also be required for some students.’ (ACARA., 2013, p. 18)

⁹ The following paragraphs (p59-66) were published in Roy, D., & Dock, C. (2014). Dyspraxia, drama and masks: Applying the school curriculum as therapy. *Journal of Applied Arts and Health*, 5(3), 369-375. doi:10.4236/ce.2015.610092. The full publication is in Appendix Item 7.

More challenging in the successful education of children is in the issue of support for those with neurological issues. Students who struggle through intellectual challenges can have tasks developed for them to make education accessible. All children are intellectually challenged to some degree; however, children with neurological conditions such as Autism Spectrum Disorder (ASD), Attention Deficit Disorder (ADD) or Attention Deficit Hyperactivity Disorder (ADHD) have additional challenges that impact not only themselves, but also their teachers. They can have the cognitive skill but, through their sensory processing and other physical limitations caused through neurological challenges, they can appear to be intellectually, as well as neurologically and physically, challenged. In the occidental world, there is the additional issue that many children may well be misdiagnosed with these conditions, when it is in fact other disability issues that are affecting them. This can lead to parents, therapists, medical practitioners and teachers, unwittingly supporting these children with methodologies that are completely inappropriate or counterproductive to their purposes.

Legislative bodies have developed the awareness to create funding models for children on the ASD scale. If ADH/ADHD exists, there are medical methods to suppress symptoms and behaviours, such as through medication. There are, however, certain conditions that are quite prevalent, but not widely recognised by authorities, and so are not supported directly. It is with these conditions in particular that the arts can help and, in particular, the curriculum art form of Drama. Dyspraxia is such a condition.

Dyspraxia is defined as a neurological condition and its symptoms impact upon control of motor skills. Masks are shown to have an impact upon the psychology and neurological self (Trepal-Wollenzier & Wester, 2002) and yet require the focus of motor skills. If masks can have an

impact on student development, children with dyspraxia and comorbidity may potentially have a great deal to gain.

Dyspraxia

Dyspraxia is a hidden disability. Children with dyspraxia are often described as having ‘clumsy syndrome’. In simplistic form, dyspraxia is the inability to co-ordinate movements smoothly (Roy, 2011). This can affect speech, oral movements and general motor movements. It can also affect emotional and social skills. Whilst the symptoms often present in physical activity, it is technically a neurological condition relating to how the brain processes information; it is without intellectual impairment but does involve sensory integration dysfunction. Dyspraxia can be acquired at birth but is generally genetically passed through the parents (Macintyre, 2009). It has only been since the early 1990s that dyspraxia or DCD (developmental co-ordination disorder) has become widely recognised through medical research and the World Health Organisation (WHO). International rates suggest dyspraxia affects between one in 15 and one in 20 children; however, it is often undiagnosed. For example, in Australia the diagnosis of dyspraxia is rarely made, as opposed to autism of which there is a 300 percent higher incidence than overseas (Hansen, 2011).

The cause of dyspraxia is the miscommunication of sensory information through the inferior olivary nucleus to the cerebellum (Pauc, 2006). Through the challenges of sensory miscommunication, children (and adults) develop motor and speech skill delays, which in turn cause difficulties in emotional and social development, as well as in accessing formal education (Rawal, 2010). Recent research also suggests that dyslexia is, in many cases, a symptom of the underlying condition of dyspraxia (Lai, Gerrelli, Monaco, Fisher, & Copp, 2003).

Some of the challenges of dyspraxia include:

- Poor balance
- Poor fine and gross motor co-ordination
- Poor posture
- Difficulty with throwing and catching a ball
- Poor awareness of body position in space
- Poor sense of direction
- Sensitivity to touch
- Confusion about which hand to use
- Finding some clothes uncomfortable
- Difficulty with reading and writing
- Speech problems - slow to learn to speak and speech may be incoherent
- History of delays in reaching milestones, for example, rolling over, sitting, walking and speaking
- May not be able to run, hop or jump
- Appears not to be able to learn anything instinctively but must be taught skills
- Poor at dressing
- Slow and hesitant in most actions
- Poor pencil grip
- Has no understanding of in/on/behind/in front of etc.

(Kirby & Drew, 2003; Portwood, 1999)

Many individuals with dyspraxia have low muscle tone (the resting state of muscles). The brain

constantly sends impulses to keep our muscles ready to contract. Low tone means that muscles are less ready to contract, and the child may look floppy and loose like the scarecrow from ‘The Wizard of Oz’. Children have difficulty controlling the muscles that are needed to keep a standing or seated position, which creates ‘decreased postural control’. Moving to maintain muscle activity or to hold themselves up is therefore very important for sufferers. Some children need to keep moving in order to keep the level of brain activity high enough to be stable (Mountstephen, 2010). For children with dyspraxia, therefore, none of the major assessment tools used in schools to judge academic outcomes can be applied accurately.

Children with dyspraxia often are recognised as having higher cognitive development than their peers, but they fail in formal education through their inability to demonstrate this (Agin, Geng, & Nicholl, 2003). In the UK, New Zealand and the US, speech and occupational therapists and physiotherapists all agree that early intervention can help children with dyspraxia to overcome these challenges and be successful participants in education and the wider society (AfasicScotland, 2002). For schools, the answer appears simple. Engage with alternative pedagogies from the ‘norm’ so that primary and secondary schools can support ongoing intervention (Addy, 2003).

We must also remember that schools can build on the inherent strengths that individuals with dyspraxia develop because of their condition, including:

- Powerful imaginations and daydreams
- Determination
- Long-term memory
- Hard working

- Creative
- Writing
- Loyalty
- Good language skills (once acquired)
- Empathy.

Once a skill/ability is embedded, many people with dyspraxia appear to excel in that particular skill/ability (Brooks, 2007; Colley, 2006).

However, there are implications relating to children who have above average intelligence but trapped within their own bodies and are unable to demonstrate their Deep Knowledge. Individuals with dyspraxia often report that they are judged as being slow and stupid, but, in reality, they might be frustrated and bored. This might be reflected in behaviour that is disruptive. The child with dyspraxia might find alternative methods to use their intelligence since they cannot harness it in the classroom. Many children in this situation become the class clown or excel in anti-social behaviour just to gain the recognition and attention they are being denied (Eckersley, 2004).

To support these children, it is necessary to use a wider variety of teaching strategies than direct instruction and writing. Through group work and embodied learning, where children can adopt different roles in activities and observe others, the child with dyspraxia has a better chance of success. The child with dyspraxia needs to re-apply a skill a multitude of times to embed the learning. Drama offers the skill of working collectively and rehearsing and here the child with dyspraxia can thrive (Callcott, Miller, & Wilson-Gahan, 2015; Roy et al., 2015).

Drama offers opportunities to develop balance and other gross motor skills from an early age and, as such, can be a key intervention strategy for dyspraxia (and autism). Children with dyspraxia can engage with Drama as it encourages speech and gross motor skills in a non-competitive environment whilst at the same time allowing them to acquire engagement, socialisation and the assistance in empathetic understanding. It also harnesses their high cognitive skills in Higher Order Thinking (HOT) and allows the performative aspect of Drama to fulfil their social and emotional immaturity needs, and to gain the recognition and attention they are denied through successful engagement.

Children with dyspraxia, who have movement and speech development issues can often become introverted, isolated in play and lack the ability to respond to facial cues (Bundy, Land, & Murray, 2002). Whilst participating in physical activities not only do these children enhance their motor skills but also, through drama being a collaborative and not competitive method, the fear of rejection, failure and connection to strengths in academia can support them (Callcott et al., 2015). Drama creates opportunities by developing these skills in such a way that the children do not realise they are learning life skills that they apply and so can be empowered without realising (Cziboly, 2010). Drama offers multiple opportunities for students to express themselves, to explore their identity and society in order to allow the transformation and liberation of the individual as described in the arts praxis. With the freedom and challenge that drama offers, and by developing its fundamental core skills, its general capabilities and key competencies, children can be nurtured to their fullest potential. Through masks and drama, not only will students be engaged, but also focused and intellectually and emotionally stimulated. Practitioners would claim that this is in part the role masks play in performance pedagogy.

‘The starting point for any acting skills is the development of individual skills – once in place you can use them to act and to improvise. Masks are a great tool for developing your individual skills and are used both in performance and as a rehearsal tool.’ (Roy, D., 2009, p. 17)

Masks as a Method

‘Mask (Arabic: maskhahra): disguise, pretence or concealment.’ (Marr, 2009, p. 938)

Masks isolate the control of physicality and movement as the core tool of communication (Napier, 1986). It is therefore of interest to understand how engagement with masks in Drama can impact upon the fine and gross motor skill.

Through the wearing of the mask, the individual does not lose their own identity, but can adopt another, whilst their physicality is being disassociated. With mask usage, the individual has the potential to challenge the understanding of who they are through their body now being separated from the visual identifier of their face (Wilsher, 2007). The individual who has a disability can distance themselves from the feelings of inadequacies created through the perceptions of a society that glorifies physical normality and conformity; condemning the physical/neurological atypical. Concealing the individual identity from their disability allows students to challenge societal preconceptions of self (Nunley & McCarthy, 1999). The human mind focuses clearly on the face of the individual, and thus through the concealment of this core identifier, the mask allows the individual to be separated from their ‘id’ and their movements to be interpreted as separate to the individual (Ching & Ching, 2006; Edson, 2005; Griffiths, 1998; Hamilton, 1997). Throughout history, the mask has allowed a freedom and license for individuals to adopt personae and roles other than their own (Edson, 2005; Mack, 1994; Nunley & McCarthy, 1999). As masks separate the image of the person from their performance, many children develop a sense of confidence in their use as they feel they can

hide behind the mask but still explore their own self-identity through it (Simon, 2003). What then might be the effect that this may have upon children with neurological disabilities? Adding the sociological influence through societies that the mask has exerted and the role of education and arts potential, there is a clear correlation between identity exploration, self-awareness, achievement; and mask exploration in the classroom. This helps to fulfill one of the purposes of schooling on different levels; one is exploring curricular skill needs and the other is the wider 'hidden curriculum' of creating individuals with skills to embrace society.

Masks and drama can support the child through allowing them to develop the key five areas of need:

- Gross Motor Skills
- Fine Motor Skills
- Speech
- Sensory
- Emotional and Social

(Bell, 2001).

Drama and masks create opportunities for perpetual motor intervention.

- Games
- Direct awareness of posture/gait
- Focus on voice control
- Constant rehearsal
- Learning through observation
- Building on strong literary/linguistic skills

(Rawal, 2010).

Mask usage offers very particular skills for the novice to develop that are based on usage rules that develop focus and concentration, as well as body awareness on a highly conscious level.

Developing this awareness and sense of control is important for supporting the child with dyspraxia in recognising self-awareness of their body. Individuals with dyspraxia often have a poor working memory, which means actions and activities have to be repeated multiple times for them to be embedded (Rawal, 2010). It is this area more than any other that allows Drama, rather than other curricular subjects (Physical Education for example), to be the key to unlocking the educational potential of children with dyspraxia , and being released from the trap of being unable to communicate through the conventional educational assessment tools.

Masks and Classroom Practice

The Arts in the Australian Curriculum (ACARA, 2013) makes one single reference in Drama to masks in the Years 7 and 8 outcomes, and this is only a mention in the context of a design element.

Table 2.2 Australian Curriculum

8.5 Interpret, direct and use design elements to shape and focus dramatic meaning for an audience.	Exploring theatrical impact of design elements such as props, costumes, music, masks , costumes, found sound sources, electronic sound sources and percussion instruments.
General capabilities	Applying effective group work skills to negotiate different perspectives on an issue, script or setting.
NUM, LIT, PSC, CCT, ICT	Using multimedia including 2D and 4D images and technology to create and enhance dramatic effect and meaning. Exploring the intent of direction and interpretation of drama.

(ACARA, 2013, p. 80)

In the New South Wales Board of Studies Drama Years 7-10 syllabus, there is little reference to masks, however, for Outcome Stage 5 one of the areas for potential learning in play building is *Commedia dell'Arte*. Elsewhere, there is also reference to Greek theatre as a source of tradition and history with which students can engage, but there is no reference to masks in this context.

Table 2.3 NSW Drama 7-10 Syllabus

Making – Additional Content	
Outcome 5.1.2: A student contributes, selects, develops and structures ideas in improvisation and play building.	
<p>Students learn to:</p> <p>Adapt aspects and conventions from a range of dramatic forms and performance styles to develop works.</p>	<p>Students learn about:</p> <p>Conventions which exist in dramatic forms and performance styles, for example stock characters in <i>Commedia dell'Arte</i> which they can adapt in their own works.</p>

(Board of Studies 2003, p. 21)

The Queensland Studies Authority offers mask as one of several examples of engaging with drama.

Table 2.4 Queensland Syllabus

Presenting learning experiences may include:	
Develop skills in using language for particular styles of performance through exercises using short text extracts, for example comedy of manners, Greek chorus, Shakespeare.	Take part in workshops to develop specific skills for student-devised performance, for example mask, physical theatre, street theatre. Experiment in rehearsal with non-naturalistic ways to present a realistic scene, for example freeze frames, use of masks, image theatre.

(Queensland Studies Authority, 2007, p. 18)

In Victoria, the curriculum applicable to this study is The Arts: Drama F-10.

Table 2.5 Victorian Curriculum, The Arts: Drama F-10 Indicative Progress

INDICATIVE PROGRESS EXAMPLES		Victorian Curriculum Foundation-10
CURRICULUM AREA – The Arts: Drama		
Context Students explore ideas and concepts about masks, masking/unmasking. They view drama that uses masks from cultures they are familiar with and those that are less familiar. For example, students might look at examples of mask-drama from cultures in Asia and examples of masks in contemporary Australia. They also discuss the idea of a mask and the purposes people have for wearing masks. For example, they analyse ways that masks can be used to identify, ornament, protect, conceal or disguise and explore how expressive skills can be used to create a 'mask'. In small groups (3-5) students devise short scenes that illustrate an idea or meaning related to the concept of masks and/or masking.		
Drama: Levels 7-8 Content Descriptions addressed in this example <ul style="list-style-type: none"> Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes (VCADRE033) Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning (VCADRD035) Identify and connect specific features and purposes of drama from contemporary and past times, including the drama of Aboriginal and Torres Strait Islander peoples to explore viewpoints and enrich their drama making (VCADRR039) 		
<small>Note: each aspect of the Achievement Standards draws on learning from at least two of the strands. In the chart below, only aspects of the achievement standards directly relevant to the examples of indicative progress are highlighted.</small>		
Levels 5-6 Achievement Standard	VCAA example of indicative progress towards Levels 7-8 Achievement Standard	Levels 7-8 Achievement Standard
By the end of Level 6, students use the elements of drama to shape character, voice and movement in improvisation, play-building and performances of devised and scripted drama for audiences. Students explain how dramatic action and meaning is communicated in drama they make, perform and view. They explain how drama from different cultures, times and places influences their own drama making.	Indicative progress towards the Level 8 achievement standard may be when students: <ul style="list-style-type: none"> Identify different types of masks/uses of masks evident in stimulus material such as still images or video of drama performances explore ideas for devised drama that features use of masks and/or ideas masks/masking/unmasking through improvisation document how other practitioners use elements of drama and stagecraft, identifying ideas of interest for use in own drama 	By the end of Level 8, students devise, interpret and perform drama. They manipulate the elements of drama, narrative and structure to control and communicate meaning. They apply different performance styles and conventions to convey status, relationships and intentions. They use performance skills, stagecraft and design elements to shape and focus relationships with an audience. Students identify and analyse how the elements of drama are used, combined and manipulated in different styles, and apply this knowledge in drama they make and perform. They evaluate how they and drama practitioners from different cultures, times and locations communicate meaning and intent through drama.

(VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY, 2017a)

Again, like the other syllabi, such references are very scant and are not directed areas of study or learning. What is different is that the Levels 7-8 example offered for Indicative Progress uses masks for the exemplar. There is no other specific reference to masks in The Arts: Drama F-10 curriculum document. Interestingly the Victorian Languages Curriculum document has four references to using masks as a tool for students to support language development.

It is important to re-iterate that in all four curricula examples given, from ACARA, NSW, Queensland and Victoria, mask usage (however limited) is suggested as an exemplar of practice, but is never required. In addition, the fifth example lists masks as a stagecraft rather than a performance tool or skill, similar to ACARA. However, it appears that many secondary school teachers do engage with the ‘recommended’ curricula suggestions as most of the Drama teacher’s associations, such as Drama Victoria and Drama NSW, publish articles on teaching mask activities (Murphy, 2007). Additionally, they regularly offer mask workshops, particularly with a focus upon Commedia dell’Arte.

The two dominant mask areas referred to in secondary education curricula are Commedia dell’Arte and Greek theatre. Although there are many mask chapters, sections and references in the main text books on drama, as used in Australian secondary schools, it is unknown as to which of these texts have influence, if any, across which systemic education bodies in Australia. Most of these texts offer activities for students to undertake, but they contain no detail on actual current teaching practices in Australian secondary schools (Baines & O'Brien, 2005, 2006; Burton, 2004, 2005, 2011; Clausen, 2016; Gauntlett & O'Connor, 1995; Roy, 2009; Stinson & Wall, 2003, 2005; Tourelle & McNamara, 1998). It is clear that secondary school education recognises the potentiality in learning through mask work for Drama and Theatre Studies

students in the classroom. However, it cannot be assumed that teachers of drama actually engage in mask work as a form of teaching, whether in a practical or a theoretical sense.

Drama, the Arts and Education

Although masks fall into the domain of drama, it in turn is part of a wider arts umbrella, such that masks cross the boundaries of arts based education. As a central part of human existence, the arts are a natural part of children's worlds, and they enjoy and value the arts in their daily lives (Barrett & Smigiel, 2003). In addition to cultivating many important dispositions that are of value in life and in other areas of learning (Bryce, Mendelovitis, Beavis, McQueen, & Adams, 2004; Deasy, 2002; Ewing, 2010a), the arts are central to the development of children, because they occur through the senses, rather than linguistically or mathematically. 'We make sense through our senses, and thus we give meaning to our reality' (Sinclair, C., N. Jeanneret, et al., Eds., 2009, p. 7).

The arts sustain confident and creative individuals, nurturing and challenging active and informed citizens. Children must first think and act through their senses as artists in order for them to value and engage meaningfully with the arts in their lives and learning. The vision, based on this premise, is that secondary school contexts provide children with an education in the arts that gives them a sense of agency: that is inclusive of all five art forms (dance, drama, media arts, music and visual arts), that is culturally situated, and that is sustained over time and supports their developing identities.

Therefore, for masks and arts education in general to have an impact, this research seeks to address this through the usage of masks, allowing for a 'praxial' vision for the arts in education.

According to Bernstein (Bernstein, 1999) the Greek term 'praxis' has an ordinary meaning that roughly corresponds to the ways in which we now commonly speak of 'action' or 'doing'. It is frequently translated into English as 'practice' and corresponds to 'a form of truly human activity'. The use of the term praxis may be traced back to the ancient Greeks and Aristotle, and questions surrounding praxis have been considered by philosophers including Hegel, Marx and Dewey (Bernstein, 1999). Praxis has most recently been associated specifically with education through the work of Freire (Freire, 1998), who originated from the Frankfurt School and Critical Theory tradition, in the context of education as a means of human transformation and liberation, and refers to 'action' or 'practice' in an area of human activity. Praxis refers to 'doing' a human activity and all that this involves. In the arts this means understanding the arts as a particular form of human endeavour in all of its different contexts, meanings and practices.

Alperson (1991) relates praxis to art, and maintains that it is an attempt 'to understand art in terms of the variety of meaning and values evidenced in actual practice in particular cultures' (Alperson, 1991, p. 233). For Alperson, cultural context relates to the actual 'practice' of art in specific cultures. Elliott (1995), when writing about music education, maintains that music as praxis revolves around music as particular kinds of human doing-and-making that are purposeful, contextual and socially-embedded. For these authors, praxis refers to 'action' in the sense that the action is an intentional, conscious and culturally determined human activity. Thus, in the embodied learning experience, adolescent children can explore identity whilst understanding the world and accessing the curriculum.

Praxis is also defined in educational terms by Kolb as a process of cyclical learning using reflection (Woolfolk, 2013) Freire takes this further and discusses praxis and reflection being a

politically empowering tool in education (Freire, 2017). However, in this research, the focus of praxis is derived from a theatrical/arts-based perspective originating from the Greek definition.

Given that drama may contribute to social development and educational impacts, as shown by the work of Geese Theatre (Baim et al., 2002), it is surprising that empirical examination of the implementation of drama as a pedagogical tool still remains underdeveloped. A key exemplar of this is the methodologies of using drama with offenders who have been institutionalised, and the impact it has upon those individuals and their sense of identity and place in society (Baim et al., 2002; Smith, 1984; Wilsher, 2007).

A meta-analysis of arts research was published in a special edition of the *Journal of Aesthetic Education* (Winner & Hetland, 2000). This explored many of the academic assumptions of art's impact on learning and, whilst it revealed correlations to learning achievement in different domains, in the majority of cases empirical research was only able to ascertain limited or no causal relationships.

‘Correlation is not Causality. First, it is important to distinguish between correlations from causal claims. Many studies demonstrate that students who choose to study the arts are higher academic achievers than those who do not choose to study the arts. However, we can conclude nothing from this finding about whether or how arts education **causes** improved academic performance.’ (Winner, & Hetland, 2000, p. 5)

Wright and Pascoe have written further on the wider mental and social benefits that drama and arts learning bring to the individual (Wright & Pascoe, 2015).

‘The Arts offer both tools for inquiry as well as expression; they offer both depth through linking cognition, affect and somatic ways of knowing, and breadth through multi-modal forms for sharing and engaging with diversity of viewpoints, experience, ideas and

visions. In this way, participants are linked through sharing what is life affirming and what has meaning.’ (Wright, & Pascoe, 2015, p. 296)

When coupled with the ideas of masks as a social anthropological or ethnographic study, the possible roles of the mask and power in delivering the arts to students is apparent. Adding the sociological influence of the mask, and its potential in education and the arts, there is a clear correlation between identity exploration and mask exploration in the classroom.

‘Masking allows the individual to act on the wish or need to express “I am not myself”, and by the communal endorsement of the larger deception that “we are not ourselves”, humans could bridge the gap with nature ... Play allows for the improvisational, the unexpected, leaving the spirits of people open to new and sometimes very useful discoveries. Through the deception of the masquerade, people could act without being emotionally driven by the direct and sometimes terrifying experience of nature. Establishing a second nature – a virtual reality – allowed people to confront culture/nature and reinvent identity as mutable nature, and masked humanity continued to dance.’ (Nunley & McCarthy, 1999, pp. 38-39)

Current Australian Curriculum and Drama

In Australia and New Zealand, all of the educational curricula are ostensibly based on the principles of outcomes-based education (OBE) and, as such, it is important that teachers understand the principles that underpin this approach. It must also be noted that, whilst the Australian Federal Government initiated the development of an Australian curriculum, as Australia is a commonwealth of different states and territories, each territory and state adapts said curriculum to create their own curriculum. They have the option of adopting the Australian curriculum as offered in full or creating a state/territory specific one, such as New South Wales has and is currently adopting. Importantly, the Shape of the Australian Curriculum was first approved by the council of commonwealth and state and territory education ministers in 2009. The most recent version of the Shape of the Australian Curriculum v4.0 was approved by the ACARA Board in late 2012. The significance of this is that there were long-standing state based

curricula in place that have been adapted (in some cases extremely minimally) to fit with the Australian curriculum, so what is actually prescribed and implemented varies considerably across jurisdictions.

The purpose of this research is not to critique the curriculum or the processes of its creation as such, but to present information as to the reasoning behind curriculum development in Australia. Doing this will help to contextualise the place of drama, and masks in particular, within the curriculum. There is a substantial body of curriculum theory and knowledge that is not considered here. This includes work on aesthetic curriculum, arts education curricula, the soma-aesthetic, embodiment, the role of affect in learning, and the ways curriculum is developed and enacted, and debates about purpose—diversity for example—and the ways it ‘responds’ to neoliberal and contemporary times. This is due to the relevance of the place of masks within a particular curriculum.

There are alternative ways to implement an outcomes based education curriculum and the creative arts use a mix of methods. To apply reflective teaching skills fully we have to understand the context. There are three main recognised approaches to structuring a curriculum. ‘Content-based’ starts by identifying the content that students must learn, with the closest model being Tyler’s ‘Objectives’ (1949). ‘Experience-based’ starts by identifying the experiences in which students will take part, such as found in Stenhouse and Bruner’s ‘Process’ (1986). ‘Outcomes-based’ starts with the question ‘What do we want students to be able to do by the end of their learning?’ This is an approach to teaching and learning in which all important decisions are guided by the outcomes we want learners to achieve (Spady, 1995).

In particular, outcomes-based structuring of the curriculum places emphasis on the end result of education, leads to teachers making decisions such as ‘By the end of this lesson I want students to be able to...’, and it means that all content is chosen for a particular learning purpose (not just because it seems to have inherent value).

There are four key ideas in outcomes based education that Spady (1995) lists. Outcomes must be demonstrations of learning – they are things that learners can do as a result of their learning. Outcomes are not the score, label, grade or percentage that someone attaches to the demonstration, but the substance and actions of the demonstration itself.

Outcomes describe significant learning, not trivial learning. Learning is not significant unless the outcomes reflect the complexities of real life and give prominence to the life-roles that learners will face after they have finished their formal education. Significant outcomes ‘matter in the future’.

Learners should demonstrate their achievements in appropriate contexts. Situations should be real, or at least simulate real-world settings in which learners will apply their knowledge and skills after they have finished school. All students are expected to demonstrate high quality learning – deep understanding, high levels of competence.

Some criticisms of OBE include that it does not emphasise the mastery of essential content. However, Spady’s OBE stresses that all students should be capable of high performance, rather than assuming that some will fail, as is often the case in norm-referenced systems (Spady, 1995).

A curriculum ideology (Ewing, 2010b) is a set of values, attitudes and beliefs that knits together and represents a sort of vision that a person might hold in relation to a curriculum. They go beyond the philosophical ('what should be') to the conceptual ('how one should behave'). In this last vision, it comprises their goals and expectations and often strongly influences actions and choices about teaching and learning.

Schiro proposed four curriculum ideologies (Schiro, 2008). The 'academic-idealist' is concerned with maintaining cultural literacy by having students study the content and modes of inquiry of traditional academic subjects. The 'learner-centred' ideology is a progressive approach that places the learner at the centre of the educational endeavour and is focused on their development into a unique individual who is healthy and has a positive self-concept. A 'techno-rational curriculum conditions students to learn the skills they need to perform as an efficient adult member of a society. The social-reconstructionist approach presents a 'socially critical' ideology central to which is the belief that society does not have the tools to address and fix the social problems that it faces. It believes in education's ability to change this by developing a better vision of society and educating children to change the world, literally.

Post 1970, as many curriculum documents and approaches have moved towards a more learner-centred model, there has been tension with those who hold academic-idealist beliefs. The conservative governments in the United States, the United Kingdom and Australia during the late 1990s and early 2000s saw a return to conservative social values and, with them, calls for curricula to return to the content-centred approach that academic-idealists prefer (Wyse & Ferrar, 2015). Learner-centred approaches have most often been criticised as 'airy-fairy' – not

clearly directed or defined. Such approaches have come under particular criticism as international testing and the comparison of education systems and student performance has come into vogue (Pereyra, Kotthoff, & Cowen, 2011; Sellar & Lingard, 2014). Those whose major concerns are the economy and business (and the strength of these) w often prefer technical-rational approaches. Again, the reproduction of social values also appeals to social conservatives – people who do not like change in society.

When it is based on the theoretical principles and practices of professional theatre, drama education applies elements from all four of these curriculum ideologies: the theoretical element of the academic idealist; the learner-centred in method/pedagogy within the classroom; the techno-rational of the development of skills to apply within performance-based employment; and the social-reconstructionist in the life skills through methods/pedagogy of the subject. Within this study, the learner-centred model is more focussed on the principles of constructivism theory, which envisages students developing identity and their engagement potential with learning when using masks. Whilst the focus of this research is on secondary student learning, many of the principles apply to early childhood as well as primary education settings.

It was Dorothy Heathcoate who promoted the change in drama in schools, from product based to process, such that the end goal is not the work, but the learning that has occurred in the development of a performance (Heathcote & Bolton, 1994). The principles she established have been embedded in drama education since that time and form the principles underpinning the Australian curriculum for Drama.

There are two distinct ways of looking at the place of drama in education: child centred dramatic play and drama education. From an educational theory standpoint, Vygotsky and Piaget viewed dramatic play as being essential for individuals to explore and understand their world (Özbek, 2014).

‘Piaget’s theories about learning emphasized the need for children to explore and experiment for themselves, the process dependent on the extent to which symbols can be manipulated.’ (Özbek, 2014, pp. 48-49)

It must be made clear that child centred dramatic play is different to the early childhood concept of ‘play’. The notion of ‘play’ as a sense of freedom by which to let children explore their environments is a core educational concept, though the valuing of it as such is often diminished, particularly in New Zealand and Australia (Anderson, 2012). With drama education, the teacher undertakes a more active role, through controlling the process, often leading both in role and as an observer. In drama education there are clear roles and processes.

One of the core learning processes in all drama curricula in Australia is improvisation leading to play building (Schneider, Crumpler, & Rogers, 2006). At the same time, many practitioners from Europe in the twentieth century developed an interest in applying knowledge and techniques from *Commedia dell’Arte*, particularly improvisation and play building. It is of no surprise, therefore, that whilst not mandating a study of *Commedia dell’Arte*, the written curricula actively ‘encourage’ the serious study of *Commedia* and mask work, but it is not mandated (Board of Studies 2003; Queensland Studies Authority, 2007; Victorian Curriculum And Assessment Authority, 2006a, 2006b). It is therefore possible for a teacher of drama or theatre studies in Australian secondary schools to never be required to teach any element of

mask. This is still the case with the new Australian Curriculum, The Arts (ACARA, 2013), where no area of mask work is prescribed.

Whilst there is a growing variety of reading on performance-based masks work, academic education texts on teaching in the arts make scant, if any, reference to masks (McCaslin, 2006; Morgan & Saxton, 1987; Neelands & Dobson, 2000a; Posten-Anderson, 2008; Sinclair et al., 2009; Somers, 1994; Wright, 2003); and masks are often focused more upon in relation to their creation as an artefact rather than a performative object. Educational drama texts from both the United States and the United Kingdom have at times chosen to minimise the use of masks in the classroom.

‘The mask, though less versatile, is closely related, serving many of the same purposes (as puppets).’ (McCaslin, N., 2006, p. 140)

‘It is unlikely that all the masks made by a class will ‘work’.’ (Somers, 1994, p. 44)

When observing the practices of masks and drama in the classroom, there needs to be an understanding of what is defined by effective or rich learning in the arts classroom, and in particular in the drama classroom. Of key relevance to this study are three papers: Research Findings and Recommendations on Educational Theatre and Drama (Cziboly, 2010); Drama Education and Development of Self: Myth or Reality? (Wright, 2006); and The Role of Arts Participation in Student's Academic and Nonacademic Outcomes: A Longitudinal Study, Home, and Community Factors (Martin et al., 2013).

John Dewey, Elliot Eisner and Ken Robinson, amongst others, all focused on the impact of arts in society and education, as well as the recent commentary from education ministers on the publication of the new Australian Curriculum for the Arts (Hill, 2012). There is the suggestion

that arts may positively impact upon children (Israel, 2009). However, questions as to the causality between formal arts education and academic achievement in educational settings still need to be addressed (Moga, Burger, Hetland, & Winner, 2000).

Given these uncertainties, it is reasonable to speculate that isolating one variable element within drama such as masks, and using a constructivist perspective, might support wider empirical study into if and how drama impacts upon student development.

Constructivism theory is based upon the concepts of Piaget (Wadsworth, 2003). Piaget's concepts of assimilation and accommodation form the basis of constructivism, that is, students construct knowledge from experiences they have in learning. This also builds upon Vygotsky's 'zone of proximal development', wherein learners are challenged in their current level of development through activities and learning that offer a level of stretching (Vygotsky, 1986). In the drama learning process, and the associated pedagogies, constructivism works through the embodied learning process (Davis, Ferholt, Clemson, Jansson, & Marjanovic-Shane, 2015). This does not diminish the role that instructional learning can play within drama, but many drama activities, even within this method, require students to apply them in a practical rather than abstract method. Drama learning innately encourages 'collaborative learning', through the interactions between performers and individuals involved in production skills (Lee, Patall, Cawthon, & Steingut, 2015). The very nature of assessment through education bodies demands a collaborative and constructivist approach (Board of Studies, 2003).

It must be emphasised that constructivism theory is not a teaching practice, but a theory. The majority of critical studies on constructivism theory have been applied within Science,

Technology, Engineering and Mathematics (STEM) rather than the Creative and Performing Arts (CAPA). Bjørn Rasmussen's analysis of constructivist aesthetics in drama education suggests that it can be impactful in the embodied learning of the drama classroom that is required for formal assessment (Rasmussen, 2010).

'Instead of discovering or imitating truth or pre-given knowledge, the mind and the self-emerge through locally situated and behavioural processes. The constructivist artist or teacher believes that the self, meaning and knowledge is developed under the influence of all present and 'interacting' language, materials, environment, bodily acts, cognition and affective representations' (Rasmussen, 2010, p. 533).

Drama and mask work allow students to confront identity formation and, through their application in formal education, such explorations will allow for a firm basis in adulthood. Without such opportunities, role confusion can threaten (Marcia, 1987). It is through such engagement in drama and theatre activities that a firm establishment of identity in society is allowed. The recent 2010 European study, *Drama Improves Lisbon Key Competencies in Education 'DICE'* (Cziboly, 2010), demonstrates that drama education increases the quality of education for all students.

DICE was a two-year research study that involved 12 countries, 111 different drama programmes and 4,445 students, and the measurable impact drama had upon their educational attainment. Examining five of the eight Lisbon Key Competencies, it found that students in schools that engage with drama in the curriculum are more likely to be successful citizens than those who are not. Students who study drama: have an increased employment rate; stay in school longer; have a higher quality level of education and training; make clearer links between culture and education; are more active citizens; are more sympathetic to cultural diversity and intercultural dialogue; and are more innovative, creative and competitive citizens.

‘The arts inform as well as stimulate; they challenge as well as satisfy. Their location is not limited to galleries, concert hall, and theatres. Their home can be found whenever humans choose to have attentive and vital intercourse with life itself. This is, perhaps, the largest lesson that the arts in education can teach, the lesson that life itself can be led as a work of art. In so doing, the maker himself is remade. This remaking, this re-creation is at the heart of the process of education.’ (Eisner, 1998, p. 59)

Drama as an expressive force can be formidable. It allows children to address taboo topics or ideas of emotional depth, and such issues as discrimination, bullying and exclusion. Through the use of cultural forms of arts expression and stimuli, differing cultural knowledge can be valued and shared equal to that which is the dominant culture of the classroom (Morgan & Saxton, 1987). It can be as simple as students planning the number of roles to equally include all. Through the organisation of the staging of each scene, students need to consider angles and sight line, height and depth. In studying Drama, students learn to reflect critically on their own experiences and responses, and further their own aesthetic knowledge and preferences (Anderson, 2012). They learn with growing sophistication to express and communicate experiences through and about drama.

Making in drama involves improvising, devising, playing, acting, directing, comparing and contrasting, refining, interpreting, scripting, practicing, rehearsing, presenting and performing. Students use movement and voice along with language and ideas to explore roles, characters, relationships and situations. They learn to shape and structure drama, including the use of contrast, juxtaposition, dramatic symbol, cause and effect, and linear and episodic plot forms (Schneider, Crumpler, & Rogers, 2006).

Responding in drama involves students being audience members and listening to, enjoying, reflecting upon, analysing, appreciating and evaluating their own and others' drama works (Heathcote & Bolton, 1994).

Both making and responding involve developing practical and critical understandings of how the elements of drama can be used to shape and structure drama that engages audiences and communicates meaning. Learning in drama is based on two fundamental building blocks: the elements of drama and the ways that narrative shapes and structures dramatic action. The elements of drama work dynamically together to create and focus dramatic action and dramatic meaning. Dramatic action is shaped by dramatic tension, space and time, and mood and atmosphere to symbolically present and share human experiences for audiences (Somers, 1994).

Although drama as an educational area has been offered throughout the twentieth century, it was the English practitioner Dorothy Heathcote who laid the foundations for process drama, one of the foundational elements upon which modern Australian drama education has developed (Anderson, 2012). Heathcote (1926-2011) was a lecturer in Newcastle-upon-Tyne who promoted the idea of the teacher as a facilitator rather than instructor, with the teacher having the mantle of the expert. Her pedagogical ideas influenced all teaching methods, and were adopted by business trainers and medical schools. She is arguably the most influential drama educator of the last 100 years (Roy, 2013; Sinclair et al., 2009; Somers, 1994).

Furthermore, there is a need to recognise divergent learning within formal education structures, something that the industrialised model has not always taken into account. Drama and masks

can potentially offer opportunities within this area. The Australian curriculum has at its core a rationale to engage and develop creative learners for the future. However, learning, for its own intrinsic sake, whilst an ideal for individuals, is not an aspiration for society. Education is a large investment in a community. Thus, all major worldwide curricula have a larger purpose, and in the developed nations those same basic foci whether in the Southern or Northern Hemisphere in countries such as Scotland or France. In light of this, the workforce requirements have led to many countries codifying a set of skills across curriculum areas. For Australia, the rationale of the curriculum, in conjunction with the needs of society and the workplace, has developed key competencies titled ‘General Capabilities’ and these are described via seven terms (ACARA, 2015a). A comparison with other developed nations, Scotland, for example (see Table 2.6) shows close alignment.

Table 2.6 General Capabilities and Core Skills Comparison between Australia and Scotland

Australian General Capabilities	Equivalent Scottish Core Skills
Critical and Creative Thinking	Problem Solving Working With Others
Literacy	Literacy
Information and Communication Technology Capability	ICT
Numeracy	Numeracy Problem Solving
Personal and Social Capability	Working With Others
Ethical Understanding	Problem Solving
Intercultural Understanding	Working With Others

The Australian General Capabilities are not just new names for essential skills, but are aimed at demonstrating the linkage between skills, knowledge, attitudes and values (ACARA, 2016).

All of the core skills/competencies/capabilities presented were derived from the significant Organisation for Economic Co-operation and Development (OECD) countries' Programme for International Student Assessment (PISA) study in 1997 (Rychen & Salganik, 2005). These are skills embedded in the learning across all subjects as opposed to the knowledge.

'Today's societies place challenging demands on individuals, who are confronted with complexity in many parts of their lives. What do these demands imply for key competencies that individuals need to acquire? Defining such competencies can improve assessments of how well-prepared young people and adults are for life's challenges, as well as identify overarching goals for education systems and lifelong learning. A competency is more than just knowledge and skills. It involves the ability to meet complex demands, by drawing on and mobilising psychosocial resources (including skills and attitudes) in a particular context. For example, the ability to communicate effectively is a competency that may draw on an individual's knowledge of language, practical IT skills and attitudes towards those with whom he or she is communicating.

Individuals need a wide range of competencies in order to face the complex challenges of today's world, but it would be of limited practical value to produce very long lists of everything that they may need to be able to do in various contexts at some point in their lives.

Each key competency must:

- Contribute to valued outcomes for societies and individuals;
- Help individuals meet important demands in a wide variety of contexts; and
- Be important not just for specialists but for all individuals.' (Rychen & Salganik, 2005, p. 4)

It is interesting to note that, whilst media and government bulletins emphasise literacy and numeracy as key skills, within the balance of the general capabilities the ability to understand oneself and others is crucial. When we consider the notion of praxis in arts learning, it is clear that the arts have a fundamental role to play. In the above table, the exemplar of the Scottish Education Core Skills are listed, in part because it has a national curriculum unlike other English speaking countries such as USA or England/Wales. Every subject's areas are linked to one key core skill, and all children are expected to meet these skills. Only one Knowledge Learning Area (KLA) meets the core skill Working with Others – the Arts. The arts are

fundamental to meeting the general capabilities. Unsurprisingly, the DICE report (Cziboly, 2010) confirms exactly this.

Within any classroom, there is a variety of children, each having individual needs and the right to engage fully with education, regardless of culture, ethnicity, physicality, neurology or gender. Schools exist in a culture of acceptance of inclusion, for most discriminatory acts are usually based upon ignorance, the antithesis of the purpose of early childhood and primary education. However, schools are a microcosm of society and, as teachers, we must proactively find methodologies for inclusion.

‘The objectives of the Australian Curriculum are the same for all students. The curriculum should offer students with special education needs (students with disability) rigorous, relevant and engaging learning experiences. ACARA is committed to the development of high-quality curriculum for all, whilst understanding the diverse and complex nature of students with disability. ACARA acknowledges the Disability Discrimination Act 1992 and the Disability Standards for Education 2005, and its obligation as an education and training service provider to articulate the rights of students with disability to access, participate and achieve in the curriculum on the same basis as students without disability.’ (ACARA, 2015a, p. 18)

Many forms of exclusion have been combated and challenged successfully in schools. Rarely will gender be an explicit issue, though there is some role modelling for students as to how they should view the different arts in relation to their own gender (Keefe & Carrington, 2007).

Drama in the Curriculum

The arts communicate in non-linguistic, expressive ways, culturally and through symbol and metaphor (Sinclair et al., 2009; Wiggans, 2009; Wright, 2003). Wright highlights the non-linguistic nature of artistic expression and communication stating that the arts:

‘involve expressive and symbolic modes of thinking, understanding and knowing, and communicate ideas in a unique manner...they enable us to “say” things to each other that cannot be expressed in any other way’ (Wright, 2003, p. 17).

Most importantly, they communicate something ‘other’, something valuable that is ‘beyond’ words, this is what the arts ‘do’ for us, and therein lies their real value to adults and children alike.

As the arts are fundamentally vehicles for personal and shared expression and communication, learner agency is critical if genuine artistic learning and identity support is to be achieved. Ewing (2010a) highlights the power of drama as a means of increasing student agency by ‘authentically sharing power and risk-taking’ (p. 41), between teachers and children. This is not to say that other curriculum areas do not also offer student agency. Multiple learning areas that involve physical activity (such as design and technology or physical education) (Callcott et al., 2015) can lay claim to this. However, all of the arts have the potential to increase learner agency, because they enable children to engage through authentic processes *as* artists, *as* makers and *as* responders. The National Education and the Arts Statement (MCEETYA, 2008) states that:

‘Arts and culture can enrich our lives by building mutual respect and understanding. An arts-rich education can help young people make sense of the world and enhance their awareness of diverse cultures and traditions and the wider global context in which they live.’ (MCEETYA, 2008, pp. 4-5)

The ideal is to balance the freedom of the child with the need for the teacher to be in control. It is important that children have freedom to play within a dramatic process of their own control and choosing; yet the need to develop specific skills and techniques is also important. The teacher’s role is to facilitate both, so that students can apply the rules based knowledge

structures, yet not lose their divergent thinking and creative abilities. These structures are the basis on which play building (the one mandated element of the curriculum) is formed, with improvisation seen as key to this.

In some schools that do offer Drama, the drama teacher is singular, and often primarily trained in other curricula areas where their priorities lie. An English teacher is not a drama teacher (Anderson, Hughes, & Manuel, 2008) although many English teachers can have Drama as an additional teaching method. They are very separate subjects, and the methodologies used for drama are more akin to PE or music teaching (O'Hara, 1984). It is very easy to deliver basic level drama, often as a 'handmaiden' to other subjects (Anderson, Hughes, & Manuel, 2008; Dineham, 2011; Sinclair, Jeanneret & O'Toole, 2009), but it takes quality teaching to deliver a high level drama curriculum (Osler, 1999).

Sir Ken Robinson believes that if, as a society, we want to be more than labour for the rest of the world, we need to start harnessing our children's creativity and developing it (Robinson, 2011). Drama offers one the best opportunities for successful students and productive citizens. If schools want to harness all their students' potential and improve their results beyond the limitations of standardised testing, they need to start considering expanding their drama implementation in school (Ewing & Saunders, 2016). Drama is the expression and exploration of personal, cultural and social worlds through role and situation that engages, entertains and challenges (Wilhelm & Edminston, 1998). Students create meaning as drama makers, performers and audience members as they enjoy and analyse their own and others' stories and points of view (Neelands, 2004). Like all art forms, drama has the capacity to engage, inspire

and enrich all students, excite the imagination and encourage students to reach their creative and expressive potential (Pascoe & Sallis, 2012).

The other challenge that drama faces in the educational battleground regards the students who choose it. Too often it is reported that students have been recommended to take drama as they aren't 'bright' enough or 'well behaved' enough for more 'academic' subjects (Anderson & Dunn, 2013). Like all subjects, Drama requires an intellectual rigour (Anderson, 2012). Where it is different to many less 'practical' subjects is that it does not use an elitist and archaic form of judgement in methodology or assessment to allow students who are failing the nineteenth century styled educational system to have success (Robinson, 2011).

Within this process, there are obvious connections to the General Capabilities:

- Literacy through character and narrative development;
- Ethical understanding and intercultural understanding through themes;
- Critical and creative thinking throughout the whole making and responding process;
- Personal and social capabilities in the collaborative process of the learning, and in the presenting of the product.

(ACARA, 2015b)

In drama, students physically inhabit an imagined role in a situation (Johnson & O'Neill, 1984). By being in role and responding to role, students explore behaviour in the symbolic form of dramatic storytelling and dramatic action. In purposeful play, students' exploration of role sharpens their perceptions and enables personal expression and response (McCaslin, 2006). Their intellectual and emotional capacity grows, specifically the capacity to feel and manage

empathy. As audiences, students learn to critically respond to and contextualise the dramatic action and stories they view and perceive (Bird & Sallis, 2014a).

Creating, performing and viewing drama enables the exploration of ideas and feelings. The exploration of dramatic forms and styles, and associated cultural, social and historical contexts, diversifies students' expression, understanding and experience of their world. Students discover and explore the elements of drama, applying principles and making and responding to drama in various forms (Posten-Anderson, 2008).

The information below outlines the knowledge and skills that students need to develop in drama.

Knowledge

- The elements of drama: The elements of drama work dynamically together to create and focus dramatic action and dramatic meaning. (ACARA., 2015b).
- Principles of narrative (story): The elements of drama combine to shape narrative (story) by using contrast, juxtaposition, dramatic symbol and other devices of story (Anderson et al., 2008).
- Viewpoints: In both making and responding, students learn that meanings can be generated from different viewpoints, and that these shifts, according to different world encounters (ACARA, 2015a). As students make, investigate or critique drama as actors, directors and audiences, they may ask and answer questions to interrogate the

playwrights' and actors' meanings and the audiences' interpretations. Social, cultural and historical contexts, and an understanding of how elements, materials, skills and processes are used, inform meanings and interpretations (Fleming, 2012). These questions provide the basis for making informed critical judgments about their own drama and the drama they see as audiences. The complexity and sophistication of such questions will change from Foundation to Year 10 (Roy, 2009). In the later years, students will consider the interests and concerns of artists and audiences regarding philosophies and ideologies, critical theories, institutions and psychology (Bird & Sallis, 2014b).

Forms

In drama, form is the way drama is structured and students are taught the forms of devised and scripted drama. Drama forms are shaped by the application of the elements of drama within particular social, cultural and historical contexts, which, throughout all years, students draw on, use and analyse (Neelands & Goode, 2000). They begin with the drama in their immediate lives and community and identify the purposes of drama. They draw on the histories, traditions and conventions of drama from other places and times, including drama from Australia, Aboriginal and Torres Strait Islander cultures, Asia and other world cultures (Gibson & Ewing, 2011). As students learn drama, particularly in secondary schools, they broaden their experiences of particular places and times, forms and representational and presentational styles as a springboard for their making and responding.

Students use a variety of sources, including stories, personal experiences and historical and current events, to create meaning through situations and characters. They also draw on their experiences in other arts subjects and learning areas.

Skills, Techniques and Processes

By making and responding, students develop knowledge, skills and understanding of their drama making, developing the capacity to use proficiently the techniques of voice and movement to make drama. Students learn the skills of working collaboratively, recognising that imaginative, creative and critically analytic teamwork is central to drama (Edwards, 2014). They apply the elements of drama and the principles of story, and interpret and perform texts, devise drama and develop scripts and scriptwriting skills. In addition, they apply design elements and production components (Kempe & Nicholson, 2007).

In their drama, students develop their understanding of the processes of dramatic playing, role-playing, improvising, process drama, playbuilding, interpreting scripts, rehearsing and directing, and responding to drama as audience members (Gauntlett & O'Connor, 1995). As students progress, particularly in secondary school, they add specific skills and processes of drama practice: acting, directing, scriptwriting, dramaturgy, designing, producing, managing and critical analysis (Lambert, Wright, Currie, & Pascoe, 2016).

Materials

In developing the knowledge and skills of drama, students use the materials of their voices and bodies (movement, facial expression, gesture and posture). They also use the production

components of props, costumes, lighting, sound and staging equipment, and performance spaces (Fleming, 2011).

A praxial approach to drama education includes the following characteristics. It:

- Reflects the ‘real’ world of arts practice and authentic arts processes (Sinclair et al., 2009);
- Occurs as a distinct human activity via all of the senses. It is fundamentally an activity that is ‘done’ (in the sense of being a practical, intentional and conscious action) by learners (Neelands, 2002);
- Is situated in and explores the arts of multiple cultures and their diverse forms of expression and communication, and in this sense, it is both an end (as cultural understanding) and a process (Haseman & O’Toole, 2017);
- Is authentic education through the senses and involves the learner as an active arts ‘maker’ and ‘responder’ (Roy et al., 2015).

Drama is both a means for and the result of learner agency. In relation to this, the practical and social-historical/cultural/traditional impact and possible impacts of masks demonstrates their potential for changing student engagement within learning. Masks offer this ability in the manner that they cross multiple art forms, such as visual arts and drama (Roy et al., 2015).

Drama and Non-Academic Outcomes

The relationship to the arts and drama of non-academic outcomes is clear, though the separation of the two, academic and non-academic, is open to question (Batdi & Batdi, 2015; Özbek, 2014; Podlozny, 2000). What is clear is that self-esteem, life satisfaction and a sense of purpose

and meaning are supported through engagement with the arts and with drama (Rose-Krasner, Busseri, Willoughby, & Chalmers, 2006; Shanahan & Flaherty, 2001).

‘There is a visible impact of creative activity on the development of an individual’s self-creation. The ability to experience oneself as an object of creativity is the condition for a creative attitude. It is assumed that as a result of creativity and through creativity a child may enrich knowledge of themselves, gather positive experiences from their own actions which in turn enhances their positive self- esteem.’ (Galaska, & Krason, 2011, p. 5)

Drama, as applied through a constructivism perspective, can also be used as a pedagogical tool through the self-discrepancy theory (Cole, 1996). Self-discrepancy theory is an aspect of self-concept or identity. It is an understanding of the relationship and differences between:

- How I see myself;
- How I ideally like to be;
- How I think I should be.

This is important as it recognises and validates the sense of self whilst opening up the potential for other’s sense of self-identity (Austin, 2005; Woolfolk, 2013). It forces the individual to not only recognise the possibilities but, if applied with the two cognitive dimensions of the theory, domains and standpoints, then the individual can explore alternatives and make informed choices. Drama is recognised as having a significant impact on an individual’s self-discrepancy, through its use of making (Wright, 2006).

The domains of the self are the foundational basis of Self-Discrepancy Theory – actual, ideal and ought self (Wright, 2006). Standpoints or self-representations of the self are positional aspects of who we are and who others are being. When we link this to the theories of mask as representing the ‘other’ and tie this to drama pedagogies, such as invisible theatre (Boal, 1998)

or other role-playing techniques, the potential for harnessing the self-actualisation of students in the classroom is apparent.

‘The question of whether actors should work on a role from the inside (through emphatic identification with the character’s psychology) or from the outside (by manifesting character through physical imitation of observable social behaviour) was rendered irrelevant in Saint-Denis’s work with neutral masks. Such an inner/outer dichotomy often troubles actors who train in Strasberg’s Method but spend most of their working life having to act to order as a consequence of the technical requirements of stage, television, or film. Mask was to teach the student actor an improvisational process that integrated the consciousness of aesthetic form with the experience of subjective impulse in performance. By developing a corporeal economy appropriate to expressing the personality of the mask, the student would acquire a physical discipline that prepared him for the performance of a wide range of dramatic styles.’ (Gordon, 2006, p. 163)

Conclusion

Anthropologically, the mask has been used as one method to support an understanding of identity and our place in society, and, to quite an extent, it still is (Alexander, 2015). With identity formation and development having a considerable impact on adolescents (Erikson, 1980), coupled with theatre practitioners’ application of masks in actor training and performance development throughout the ages (Hartnoll, 1998), it is apparent that masks have the potential to be valuable ‘found’ objects to use within the classroom. Textual evidence of both curriculum application (McCaslin, 2006) and supporting students with recognised needs (Bundy, Land, & Murray, 2002) also indicate that masks can be used within educational contexts and thus potentially benefit students. To what extent this is the case in Australia is the question.

Drama offers the potential to create successful students and productive citizens. If society wants to harness all their students’ potentials and improve their results beyond the limitations of

standardised testing, it needs to consider how the curriculum can support not only academic success but also the wider health and emotional outcomes required for students to become successful participants in society, not marginalised. It is interesting to note that, in the most successful education systems in the Northern Hemisphere, drama is an integral part of the curriculum (Cziboly, 2010).

Masks demonstrate that they can have an embedded place within education in its widest form in society to advance the concepts of humanity. It is not known whether masks are being used within the curriculum and, if so, if there are any potential additional and/or unexpected impacts resulting from their use.

Chapter Three

Masks: Research Phase One

Whilst there is a plethora of material regarding the purpose and role of masks in history, performance, and performance pedagogy, there remains little information pertaining to the role of masks in schools. Phase One of the research study was designed to ascertain how teachers use masks in their practice.

Australian curriculum documents, both state and the new national Australian curriculum, are the basis from which teachers and schools plan their curriculum implementation. Therefore, any curriculum document statements in relation to masks will have an influence upon mask usage. This analysis is guided by the research sub-questions listed in Chapter 1.

1. To what extent are the official curricula of Drama and Theatre Studies in Australian secondary schools connected to the theories and practices developed internationally?
2. What is the current understanding of teachers of the use of masks in the teaching of Drama and Theatre Studies in Australian secondary schools?
3. What influences do teachers cite in the use of masks in the teaching of Drama and Theatre Studies in Australian secondary schools?
4. What methods of mask usage do teachers teach and use in the teaching of Drama and Theatre Studies in Australian secondary schools?

5. What can be learnt through observation about how masks are taught and used in the teaching of Drama and Theatre Studies in Australian secondary schools?

Phase One asked teachers to self-report any usages and engagement with masks and their students. That is not to discount the role of curriculum documents. Directives, and potentially more importantly, suggested implementations of requirements (though not mandated), may well influence pedagogical practices in secondary drama. The initial research allows further analysis of the reality in the classroom in Phase Two through the observation and interviewing of students. The teachers whose classes were observed were also research participants.

Phase One Data

Phase One of the research is focused upon drama teachers and their response to masks in their teaching practice. It is important to note that educational research, and indeed humanities research (this study easily encompasses both) have specific challenges of recognition in the wider research and academic community. The challenge of the research to have predictive power is as important in education as it is in science research (Weiman, 2014).

‘Applying this standard does not mean it is necessary to accurately control and predict how every specific student will behave or learn, any more than we can control and predict how every single atom will behave in a physics or chemistry experiment. It means only that one should be able to predict some meaningful measurable outcomes’ (Weiman, , 2014, p. 13).

For the initial data collection, the researcher decided to use a cross-sectional study in the form of a survey/questionnaire. The initial data that was collected was drawn from a specific population group, namely drama teachers. The purpose of the questionnaire was to provide a

snapshot of the population study at one particular time. There were several challenges in selecting the respondents.

Regional and Distribution Challenges

Australia is a large country with six states and two territories. As it is a federally based nation, each state and territory currently have different curricula. To enhance the study's feasibility the researcher decided to focus on the three most populated states, where 75% of the population exists, namely Victoria, New South Wales and Queensland. With a combined population of 17.7 million, there are 1,187,000 young people aged 15-19 in this combined region (ACARA, 2016). This age group is critical to the study as, whilst drama is taught across all age groups, at certificate level learning, there is a requirement for teachers to have specific knowledge content qualifications. Whilst there is in place a national curriculum that is still to be implemented fully by any state or territory, these three states (New South Wales, Victoria and Queensland) arguably have the more dominant education bodies and curriculum authorities, again due to the large proportion of the population of Australia concentrated in these areas.

With Australia having a large geographical setting and a variety of school systems to engage with, attempting to develop a random, representative sample was not feasible and would never be achievable in the time frame allotted for the study. Instead, the decision was made to ask for volunteer responses through the professional state bodies for drama teaching, namely Drama NSW, Drama Victoria and Drama Queensland. These three state bodies are part of the wider umbrella organisation Drama Australia (Australia, 2014). Individuals need to actively choose and pay to become a member of their state body (which offers automatic membership) of the national umbrella body. It was assumed that any response from participants chosen from these bodies may offer more engaged and positive applications for pedagogical practices due to the

fact that they have actively chosen to engage in wider professional development through opting to join their state professional body of peers. The purpose of these professional bodies is to promote and develop drama teaching within schools, and all members benefit from access to resources and training. Therefore, to be a member it must be assumed that such teachers wish to actively develop their professional practices.

An email requesting volunteer participation was sent through the email/web pages of each of the three state drama associations. The associations (not the research group) sent the email to ensure privacy. The email included a link to an online questionnaire that was hosted by *SurveyMonkey* (www.surveymonkey.com). Participants could access the survey only once (see Appendix Item 1).

The use of this process offered both benefits and challenges. Cross-sectional studies are useful in measuring the specific actions, attitudes and behaviours of a given group of people (Aveyard, 2010), such as teachers of drama. The use of electronic forms of surveys are beneficial in that they allow immediate access for participants who can link from the initial email contact to the survey, and the data is available immediately on completion. The participants need to exert no additional effort to return the survey if the web address is included within the response request (Shih & Fan, 2007). The use of a mixed mode of a postal mail and web-based systems must be balanced against the cost and resource requirements of implementation.

In the mixed-mode surveys, where respondents were offered both of the response options (i.e., Web or mail survey response modes) at the same time, there was no statistically significant difference between mail and Web survey response rates (Shih, & Fan, 2007)

Ethics

Of paramount importance is that all ethical requirements in relation to data collection are met. Full ethical clearance was met in accordance with the University of Newcastle's ethics procedures (UoN, 2014). The questionnaire data was eligible for expedited ethics approval. This occurred for several reasons. The initial data was collected from consenting adults. All data was kept anonymous unless the respondents chose to reveal themselves through volunteering (optional) for Phase Two of the research involving observation of their classes. No cash reimbursements or requirement to partake were offered. It met with the peer review requirements and the Human Research Ethics Committee approval (approval number **H-2012-0358**).

Quantitative and Qualitative Data Context

Professional bodies for drama teachers provide support for staff in what are usually small departments of one or two staff. This survey achieved a response of 48 participants (9.6%) for the Phase One surveys, with 29 reporting they had been trained in the use of masks. This is acknowledged to be a small sample, but is considered acceptable given that the small size of the curriculum area (with only 500 members across the three states chosen) narrowed the focus down to the specialised content area of masks, and the purely voluntary nature of participation would have inevitable impacts. The positive aspect is that even this small sample has the potential to make important inroads as the first study of mask usage in classrooms in Australia with the potential to support wider-based analysis if the findings indicate benefits for student and learning progression through the use of masks.

This survey included both objective (closed response) and subjective (open-ended) response formats. The objective questions sought details concerning: qualifications and general teacher background; professional experience; courses and programs taught, and the resources used. The open-ended question typically followed an objective stem question. For example, the objectively framed question 16 asked, ‘Would you choose to attend further courses?’ (Yes/No) was followed with an open-ended question, ‘Please briefly state reasons for your answer to question 16’ (followed by three blank lines). Both formats were self-reporting and subject to respondent interpretation (Stenhouse, 1975). What is important in terms of the study was the opportunity to cross-validate the survey data collected in Phase One with the observational and interview data collected in Phase Two.

The initial survey sought specific quantitative data in relation to teacher knowledge of masks from higher education training as well as professional development. Respondents were also asked to offer qualitative responses in relation to their confidence in using and understanding mask work. The purpose was to understand teacher perceptions of masks as a form of knowledge, including from the historical and performance viewpoints, and their understanding of the use of masks as a pedagogical tool. Mnouchkine and many other theatrical practitioners (Hodge, 2010) demonstrate that masks can be used in training as a process, not only as an end result. None of this intends to diminish the need for teachers to have a depth of knowledge to support pedagogy (Ladwig, 2008). Teacher knowledge in itself, whilst important, is not seen as the major factor in teacher impact upon student engagement and achievement (Bransford, Derry, Berliner, Hammerness, & Beckett, 2005). It is the ability of the teacher to adapt

pedagogical approaches to meet the students' needs, rather than just provide knowledge, that has impact (Hattie, 2008).

Descriptive Analysis

The responses regarding the distribution of genders was eight male and 40 female respondents from a total of 48.

Table 3.1 Gender Distribution

Gender	Percentage	Response Number
Male	16.67	8
Female	83.33	40
Total	100	48

No respondent self-identified as being of Aboriginal or Torres Strait Island descent, although one respondent did not answer this question. Twenty-two respondents stated that their initial teaching qualification was as part of an undergraduate degree, and eight of these teachers were those who identified as primary specialists. Thirty-one respondents stated that they had a diploma or Masters qualification in teaching and 26 of these were initial teaching qualifications, with five having undertaken further diploma work.

Table 3.2 Qualifications

Accelerated teacher training qualification	0.00%	0
2 or 3 year teacher qualification	4.17%	2
4 year education/teaching qualification	41.67%	20
Bachelor degree other than education	41.67%	20

Diploma in Education	22.92%	11
Postgraduate certificate or postgraduate degree	35.42%	17
Masters in Teaching	4.17%	2

In addition, 10 respondents had completed a Masters in Education or another subject area, with eight specifically in Education.

Table 3.3 Additional Qualifications

Masters in Education	16.67%	8
Masters in another academic subject	4.17%	2
Doctorate in Education	0.00%	0
Doctorate in another academic subject	0.00%	0
Other degree	2.08%	1

With most respondents teaching in the secondary sector, it is interesting to note that of the 41 respondents teaching secondary, only 17 (35%) taught all Years 9-12.

In terms of mask usage, five of the nine primary respondents (55.6%) used masks in their teaching practice. One primary teacher did not respond to this question. Twenty-nine of the 39 secondary respondents (74.4%) used masks. Seven secondary teachers did not respond to this question.

Of the 48 respondents, 29 (60.5%) stated they had undertaken mask training in their teacher training courses. In addition, 26 respondents (53.5%) had undertaken additional mask training, the majority of which was not provided explicitly by their education body but through conference attendance. Nineteen (39.5%) had undertaken no training in masks whatsoever and,

of those, five (10 %) engaged with masks in the classroom but had no specific training in their usage.

Table 3.4 Teacher Confidence in Mask Usage:

Response	Percentage	Number
Yes	65.85%	27
Not sure	14.63%	6
No	17.07%	7
n/a	2.44%	1
Total responses		41

Teacher survey respondent comments to Q16, ‘Would you choose to attend further courses (specialist courses/workshops in mask usage/work outside of your qualification)?’ were as follows:

PD helps you to know certain traits of movement associated with the mask or background information.

Too long ago and not enough time in workshop.

The works briefly completed at university were practical workshops that enabled me to realise how the mask can assist in character development.

Clarified method for engaging with mask and creating character.

I generally bring in an expert to teach masks when needed for a production. I would like to have more knowledge to enable me to teach mask work.

There was a direct association between confidence in using masks and the uptake of using masks with those that had training either during their pre-service course work or through in-service/workshop attendance. Of the 30 extended responses, three connected the specialist courses/workshops to general drama teaching.

Mask is a fantastic way for students to view drama and the world through the eyes of 'the other'.

The works briefly completed at university were practical workshops that enabled me to realise how the mask can assist in character development.

Clarified method for engaging with mask and creating character.

An additional teacher survey respondent comment to Q23, 'Are there any additional comments you would like to make in relation to this topic?' was:

I think that if I had more mask training, I'd use them more frequently in my classroom to teach drama/theatre skills and theory.

Mask Usage

Of the 41 respondents who reported they use masks as part of their teaching, only 32 (78%) reported using physical masks in their classrooms. From this, it can be assumed that, for nine (22%) of the respondents' students, mask work is studied at a purely theoretical level.

The resourcing of masks and text usage is varied for those who use actual masks within their teaching. Three (4.9%) respondents only use masks created by their students as part of their classroom activities. However, 25 (51.2%) of those who bought masks also engaged in mask making activities with their classes. The sourcing of purchased masks varied. The largest source is from specialist mask makers (47.4%). Specialist party/costume shops were used by 14 (29%) respondents, and low-cost, general goods stores were used by 10 respondents (21%).

It's not sourcing the masks - it is the COST of the masks. Plain white masks are very cheap; Commedia dell'Arte masks are very expensive. Teacher Survey Respondent

I had very little knowledge of mask use in a class room and have had minimal resources

and even less storage for them. Teacher Survey Respondent

With regards to texts, 34 (70%) respondents use ‘Living Drama’ (Burton, 2011), with Centre Stage (Clausen, 2016) and Acting Smart (Bird & Sallis, 2014a) also being used widely, but this is specific to different states in the sample (Living Drama – QLD; Centre Stage – NSW; and, Acting Smart – Victoria). The authors of these texts have strong connections with those specific states and their professional bodies representing drama teachers. For staff that had no formal or informal training with masks use, there is on average five pages of content related to mask usage, which is a meagre 2% of the total text content. Of the five most used texts with a collected number of 1033 pages, there is a total of only 33 pages dealing with mask content, nineteen of which are found in Centre Stage alone.

Of the respondents who stated that they used physical masks in the classroom (as opposed to only theoretical/abstract engagement with mask knowledge), the majority were in secondary classes, Years 9-12. Only one respondent out of nine primary teacher respondents reported that they used physical masks in the primary context. There was no answer provided by seven respondents.

Drama Learning Topics

Masks are used in a variety of learning topics with the teaching of Drama. One point of interest in the data was the disconnected nature of different mask topics, with some teachers touching on some mask topics but ignoring others. This suggests that, for some teachers, knowledge and the use of mask is partial or siloed. As an experienced drama teacher, I looked at those multiple topic areas in the Curriculum F-12 that had the potential for mask usage in teaching and

developed a tale of topics (Table 4.9), whilst crosschecking with curriculum document content suggestions and Australian drama teaching text books.

Table 3.5 Mask Usage in Drama Learning Topics

Drama Learning Topic	Percentage of 35 respondents	Response no.
Improvisation	54.29%	19
Playbuilding	48.57%	17
Characterisation	42.86%	15
Commedia dell'Arte	88.57%	31
Greek Theatre	68.57%	24
Physical Theatre	51.43%	15
Voice	14.29%	5
Movement	60.00%	21
Stanislavski	2.86%	1
Meyerhold	0.00%	0
Brecht	31.43%	11
Boal	2.88%	1
Brook	0.00%	0
Lecoq	17.14%	8
Suzuki	11.43%	4
Street Theatre	14.29%	6
Verbatim Theatre	5.71%	2
Tragedy	14.29%	5
Comedy	17.14%	6
European Theatre	5.71%	2
American Theatre	2.88%	1
Australian Theatre - traditional or Contemporary	0.00%	0
Aboriginal and Torres Strait Islander Theatre	0.00%	0

World Theatre	17.14%	8
Asian Theatre	28.57%	10

Masks as a tool are used in Greek theatre and Commedia dell'Arte, and the responses reflected this in that 33 (69%) engaged with masks and Greek theatre and 43 (89%) with masks and Commedia dell'Arte. Generally speaking, masks were not used within the teaching of either comedy (17% of respondents) or tragedy (14% of respondents). This is despite the importance of Commedia dell'Arte, which literally means the Art of Comedy, and is the basis of many comic precepts that is still widely used today (Griffiths, 2004), and the fact that Greek theatre, as the basis of tragedy theory as well as comedy (Kitto, 1961), use masks. Staff did not appear to link these separate knowledge areas in their responses. This is particularly significant, because in New South Wales, when studying tragedy, students have to study Greek play texts from a performance point of view as required by the course prescriptions (Board of Studies 2008). A series of question responses used a Likert scale of one to six to elicit more nuanced responses, with the opportunity for respondents to add in additional qualitative comments.

The respondents made the following comments in relation to mask usage with specific learning topics:

Practice in the use of Commedia and Basel Masks has meant that I have been able to confidently teach using these resources. Extended to movement units - mask units - history, productions etc.

Great understanding of 'neutral mask' and commedia.

More confident in Commedia dell'Arte; More knowledgeable in mask making; More knowledgeable in teaching history of Mardi Gras.

I've explored a wide range Commedia, neutral, character, Balinese.

Commedia is all about using the mask to create the character. PD helps you to know certain traits of movement associated with the mask or background information.

Explored different styles (Commedia, Noh).

An exploratory factor analysis was undertaken in *IBM, SPSS Version 23* using a Varimax rotation with Kaiser Normalization that converged in seven iterations. There were three key areas of mask found through disposition and application: pro-mask usage dispositions, negative mask usage dispositions and general mask usage topics. Negative mask usage correlations were reversed to positive, to allow for comparison.

Table 3.6 Teacher Responses to Mask Usage (Rotated Component Matrix)

Rotated Component Matrix ^a					
	Component				
	1	2	3	4	5
I feel I have strong skills in teaching with masks.	.915	.059	-.277	-.081	.064
I enjoy teaching practical mask work.	.889	.209	.229	.317	.055
I enjoy teaching with masks.	.861	.199	.188	.323	.173
I teach Commedia dell'Arte with masks.	.847	.249	.063	.330	-.219
I use masks to teach many different topics.	.814	.310	.083	.021	.325
Masks are irrelevant in Drama teaching.	-.103	-.942	-.011	-.120	-.093
Mask work is of historical interest only.	-.135	-.863	-.296	.090	-.251
Mask work is useful in teaching Drama.	.173	.856	.339	-.091	.107
Mask work is a distraction for students.	-.319	-.788	-.207	-.249	.094
It is difficult to source masks to buy for use within the classroom.	-.162	.078	.909	.118	.057
Mask work is optional in teaching Drama.	-.214	-.345	-.847	.055	-.245
I would like to use masks more in teaching.	-.048	.256	.788	-.332	-.073
Mask work is engaging for students	.343	.453	.659	-.131	.202
Mask work is a required part of teaching Drama.	.415	.025	.565	-.284	.392
I enjoy teaching theory of masks.	.086	.154	-.071	.855	-.031
I teach topics in Year 12 with masks.	.268	.153	-.010	.661	.630
I teach Greek Theatre with masks.	.545	-.162	-.057	.640	.370
I feel using masks in be classroom a challenge.	-.238	.095	.350	-.577	-.197
Mask work is useful in teaching Drama at all times.	-.177	.253	.142	.139	.883
I teach Asian Theatre with masks.	.433	.029	.180	.109	.808

There was a direct correlation between those teachers that had positive views towards masks in the classroom, the amount of training in masks received and their engagement with them, and those who interpreted more negative aspects of mask usage in the classroom and who had less mask training and usage. This was expected.

These correlations were also linked to the training of individuals in mask usage. The more training undertaken, the more positive were the attitudes towards mask usage and thus engagement with masks.

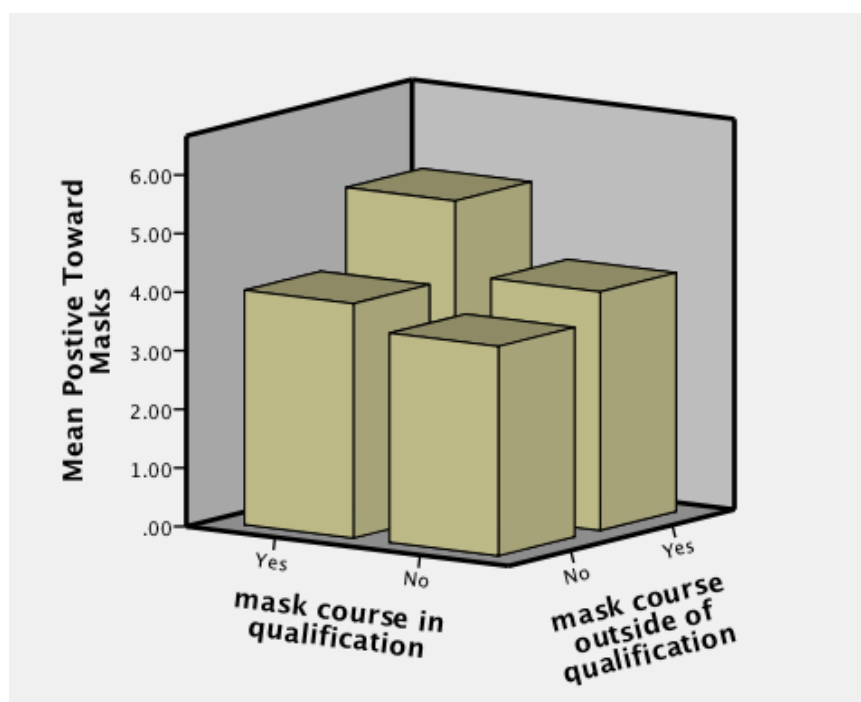


Figure 4.1 Mask Usage Mean Scale Scores

I think that if I had more mask training, I'd use them more frequently in my classroom to teach drama/theatre skills and theory. Teacher Survey Respondent

Conclusions

There is still limited evidence that schools and Drama courses are using masks other than as a tool for skill development, which may well be limited, or for specific knowledge requirements for specific curriculum. Teacher responses demonstrate a desire to use masks further in their teaching practice and indeed to relate this to wider knowledge and whole school learning but lack the training and experience to do this.

As long as there is support for teachers and they are taught about mask and have time to practice and learn the techniques and have fun mask work should be included in the curriculum. Teacher Survey Respondent

Mask work is great for allowing all students to explore body language and gesture and basic human communication of which language is only a small part. Teacher Survey Respondent

Theatre is also about stagecraft and masks are the core of many styles. Teacher Survey Respondent

From the questionnaire data presented, it is clear that drama teachers are engaged with practical learning, and it is in this aspect that nearly four out of five secondary respondents use masks in the classroom (78%). However, there seems to be a disconnection between teacher training in drama and specialist mask training for drama teachers, despite a majority of teachers stating that they felt mask work was engaging and important for curriculum development.

There was also a belief expressed that mask is a specialised area, not necessarily a generalist tool for teaching drama. In their open-ended responses, most of the respondents contextualised their use of masks in relation to specific units of mask work rather than within generalist drama training.

In the anthropological study of masks, there has been a focus upon the understanding of ‘what masks do but not ‘how’ (Pollock, 1995). For education and drama research, the area of what masks do is generally missing, although some teachers recognise that this is the case.

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Chapter Four

Masks: Research Phase Two

As previously explored in Chapter 3, Drama presents a particular role in engagement for children in their learning. Through embodied learning techniques, from a foundational basis of self-discrepancy theory, drama can allow students to engage in the process of self-actualising (Wright, 2006).

This chapter presents the data and responses from Phase Two of the research, where classes were observed, and students were interviewed in regard to their experiences. The context for the schools involved is presented, followed by a narrative of the observations. The student commentary of their experiences is then presented, followed by an analysis of the Phase Two data. The full set of data from Phase One and Two is then summarised, and conclusions are derived from this in the following and final chapter.

Phase Two of the research involves mask in practice in classrooms, through observation, coding and interview/discussion with participants. The central research question is, ‘What impacts do masks have on the engagement, social development and identity of adolescents in schools.’ In addition, sub-question 5 was researched.

5. What can be learnt through observation about how masks are taught and used in the teaching of Drama and Theatre Studies in Australian secondary schools?

The initial choice of analysis of data, to determine the role and place of masks in the curriculum, was to use a mixed methods approach of both quantitative and qualitative data (Cresswell &

Clark, 2011). One of the main goals was to undertake observation comparison for these classes by looking at teaching methodologies and student engagement.

Selection of Observed Participants

The Phase One questionnaire asked for potential volunteers for Phase Two of this study. Twelve teachers out of 49 who participated in Phase One volunteered for Phase Two by agreeing to have their classes observed and their students invited to be interviewed. The classes involved were middle school years 9-10 partaking in ongoing mask work as part of their normal curriculum. Of the 12 volunteer teachers, six teachers in different schools were observed at work with their participating class. Five of the classes observed used masks as the key tool, and one did not and had never used masks in a classroom setting. This final participant class was observed as a point of comparison between mask and non-mask use.

All six classes were elective drama classes in non-government (Catholic or Independent) schools. The public education sector did offer several schools considered to have achieved high quality teaching and achievement in drama that the researcher could approach. Teachers in two of these schools volunteered to take part, but neither was using masks with Year 9 or 10 students. Of the initial 12 volunteers, two teachers had moved to a new school and observation was no longer possible. Four other schools' timetables did not match with the research requirements.

The six teachers and their classes were observed at work in their classrooms on a single occasion over a four-month period. Two of these teachers taught in independent non-faith-based schools, one in New South Wales and one in Victoria. The remaining four schools were in Catholic

systemic schools, one in Victoria and three in New South Wales. All six classes were in schools in provincial (as distinct from metropolitan and rural) areas and were non-academically selective, mixed gender and had similar mixed socio-economic backgrounds. Furthermore, there was no significant difference in the curriculum content requirements in middle school drama between Victoria and New South Wales. These similarities reduce school background as a possible source of variation in analysis, strengthening the comparative analysis.

The teachers observed had a minimum of five years' experience as fully qualified drama teachers teaching middle school drama and worked in schools that offered drama from Year 7 to Year 12.

Methodology Principles/Process

The data collection process was standardised for all classes. Prior to the researcher's visit, all staff and students involved were given information sheets outlining the research purpose, aims and methodology. All participants were required to complete consent forms. Any potential participant had the opportunity to withdraw from the research at any point without explanation (see Appendix Item 3).

All class lessons were between 50 and 55 minutes in length. For each class, the lesson was a routine lesson and no change to the curriculum or content was made to accommodate the research. This was done to maintain as high a degree of authenticity in the classroom observation as possible. The researcher was in situ before the class entered the room and remained in the classroom until after the students had left. The researcher only observed the class activities and did not interact with students during the teaching element of the lesson. Five

to 10 minutes were set-aside at the conclusion of the lesson for whole class responses to set questions (see Appendix Item 4). One class chose to return during recess to answer the questions because the lesson was five minutes shorter than usual due to wider school timetabling. The discussion was digitally recorded and transcribed afterwards for analysis. All information collected by the researcher which might identify the participants or school was de-identified and stored securely.

Quality Teaching

Field notes were taken of the activities, and the researcher coded the lesson using the Quality Teaching framework (NSWDET, 2003a). The use of this framework provided a recognised measurement tool for coding classroom observations (Ladwig, J.G., & Gore, J., 2005). The Quality Teaching framework places the focus on teaching and learning rather than the merits or otherwise of the individuals taking part. The framework is a reflective tool adopted by the New South Wales Department of Education and Communities (NSWDEC), and is also recommended as a tool for assessing teaching and classroom practice by Australian Institute for Teaching and School Leadership (AITSL).

¹⁰The Quality Teaching model was derived from research studies led by Fred M. Newmann of the University of Wisconsin and discussed in *Authentic Achievements* (Newmann &

¹⁰ The following paragraphs (p120-123) were published in Roy, D., Baker, B., and Hamilton. (2015). *Teaching the arts early childhood and primary education* (2nd ed.). Melbourne: Cambridge University Press. p 31'3-317, 319 & 322. The full publication extract is in Appendix Item 10.

Associates, 1996) where Newmann identified areas of inquiry that led to raised student outcomes:

- 1 Depth of knowledge and understanding;
- 2 Substantive communication;
- 3 Higher-order thinking;
- 4 Connection to the world beyond schools.

Newmann and his associates analysed the impact of 10 years of intervention in the late 1980s and early 1990s in order to improve children's outcomes in the United States. The basic structure of authentic pedagogy arose from this analysis to determine what effect different models of teaching had on learning. It was one of the first empirical studies to look at teaching, as opposed to looking at teachers or learners.

From the Authentic Pedagogies constructs, the Queensland School Reform Longitudinal Study developed a broader model known as Productive Pedagogy (Lingard et al., 2001). Productive Pedagogy extended authentic pedagogy to include 20 items, each item being cast in terms that allowed its rating on a one-to-five scale. Productive pedagogies were also designed to examine inequality issues in teaching that had not been included in the Newmann study. Although deliberately created for an Australian context it has been found to apply across the education systems of most Western-based societies (Ladwig, 2004).

Teachers play an influential role in children's learning. To fulfill this role, it is essential that they have a tool that enables them to reflect on their own teaching (Hattie, 2008). Ladwig and Gore further developed the Productive Pedagogies framework for New South Wales through

the Quality Teaching model (Ladwig & King, 2003). Quality Teaching (QT) is not new. It is not a panacea for schools and teaching. Rather, it is a tool or framework that enables direct reflection and allows teachers to engage in conversations about pedagogy, and to codify elements of practice (NSWDET, 2003b). The goal is to create a system for teachers to target areas of teaching and learning in order to improve children's achievement (Gore, 2007). QT is not about teachers, but about teaching.

'If pedagogy is to improve significantly, teachers need a clear set of concepts as to what constitutes good practice with specific details about what that practice looks like and this set of concepts needs to be framed as support for teacher development, not as a system for judging relative performance.' (Gore, 2007, p. 16).

As a framework QT is divided into three dimensions:

- Pedagogy that is fundamentally based on promoting high levels of *intellectual quality*
- Pedagogy that is soundly based on promoting a high, *quality learning environment*
- Pedagogy that develops and makes explicit to children the *significance* of their work.

Table 4.1 The Three Dimensions of the Quality Teaching Framework (NSWDET, 2003, p.10)

INTELLECTUAL QUALITY	QUALITY LEARNING ENVIRONMENT	SIGNIFICANCE
Deep knowledge	Explicit quality criteria	Background knowledge
Deep understanding	Engagement	Cultural knowledge
Problematic knowledge	High expectations	Knowledge integration
Higher-order thinking	Social support	Inclusivity
Metalanguage	Self-regulation	Connectedness
Substantive communication	Student direction	Narrative

Each dimension has six elements for coding, although not all elements are applicable in the coding of assessment practice. Each element is coded on a scale of one to five. Using Quality Teaching as the coding for this study has had the added benefit of creating additional data for wider analysis of the application of the Quality Teaching framework, with the inclusion of secondary drama classes as part of the arts. This data is a start in the analysis of teaching pedagogies in Australia that other international studies such as DICE (Eriksson et al., 2014) suggest could be impactful.

Two exemplars of the coding are Higher-Order Thinking and High Expectations. All the coding definitions and breakdowns are listed in the Appendix.

‘Higher-Order Thinking

To what extent are students regularly engaged in thinking that requires them to organise, re-organise, apply, analyse, synthesise and evaluate knowledge and information?’ (NSWDET, 2003, p. 18)

In most creative activities — those that do not just require the transportation of information (repeating given knowledge) — higher-order thinking is present. This can be as simple as synthesising tempo, rhythm and fingering (or breath) in performing a piece of music for an audience.

‘High Expectations

To what extent are high expectations of all students communicated? To what extent is conceptual risk taking encouraged and rewarded?’ (NSWDET, 2003, p. 30)

High expectations involve challenging children beyond their capabilities and creating an environment where they are willing to take risks. Taking risks can be as simple as attempting something they have never done before. The arts regularly offer children opportunities for risk-taking and challenge, such as developing a series of movements and performing them to others

in drama and dance (Bradley, 2009). Children need to be able to experiment and take risks without fear of failure.

Observation Field Notes and Interview Data Principles

Observation as a method in field research can be problematic in realising expectations (Cohen, Manion, & Morrison, 2018): although an observer might not participate in a lesson, their very presence might change the nature of what is being observed; and that the students participating are aware that they will be ‘interviewed’ after the lesson may well impact upon their interactions in the classroom and the learning being undertaken. Therefore, a first consideration for this study was the mode of approach. Adler and Adler refer to three ‘conceptions’: the complete-member-researcher, the active-member-researcher and the peripheral-member-researcher (Adler & Adler, 1994). The research observations for Phase Two were supported by interviews with the participants, and so there was no means to be fully detached. Nor was the researcher involved in any of the activities, and so the mode of peripheral-member-researcher was adopted. Having been a drama teacher/head of department for nearly two decades, immersion in the setting of the secondary drama classroom had already occurred, allowing for a deeper understanding of a classroom’s activities and interactions (Roy, 2009).

The observations undertaken were semi-structured, allowing the categories of observation, whilst partially planned, to be responsive to the observation noted (Heath, Hindmarsh, & Luff, 2010). The categories noted and compiled with (Table 7.2) were created by the researcher through experience, pedagogical methods and the observations of the classes (Neelands & Goode, 2000). Whilst the researcher was a ‘complete observer’ the observation was not covert, but was detached from the group and non-participatory. This enabled the researcher to:

‘generate numerical data from the observations. Numerical data, in turn, facilitate the making of comparisons between settings and situations, and enable frequencies, patterns and trends to be noted or calculated’ (Cohen, Manion, & Morrison, 2018, p. 545)

In addition to observation, there were semi-formal focus group interviews. Gubrium and Holstein explore multiple methodologies, informant foci, key characteristics and modes for interviews for field research (Gubrium & Holstein, 2001). This study focused on a qualitative methodology, had an informant focus, which was a focus group of children, and used a face-to-face mode. The key characteristics were semi-structured and conversational (Watts & Ebbutt, 1987).

All students who partook in each lesson agreed to be interviewed. It was chosen for the interviews to be undertaken as a group interview as this is a known form for many drama students for ‘appreciating the work of others’ as an assessment and pedagogical tool used in the drama classroom. It allows students to feel less intimidated and avoid feeling that they need to produce the ‘correct’ answer, as their peers support them, and, in addition, it allows them to build upon other statements (Morgan, 2001). The group was placed in a circle, so all participants were equal in status positioning, including the researcher. The teacher was not part of the interview circle but did remain in the room. The voice recorder and microphones were placed in the centre of the circle.

One unexpected source of data came from the fact that all the teacher participants voluntarily sought to discuss the class teaching that had just been observed. Such data was included in the field notes, as prior permission to record the teachers on tape in any interview mode (formal or informal) had not been obtained. The teachers were able to offer layers of context to the students

and their behaviour/reactions/interactions that would not have been possible without greater ethnographic immersion in each classroom setting.

The same questions were asked of each class in the same order, with only the addition of prompts, to expand on any issues raised, used within the discussion/interview. All ethics approvals are listed in the Appendices.

The observation of students involved six drama classes in six schools. Five classes used masks, and the sixth was a class that did not, and had never used masks. A total of 89 students were observed, 46 female and 43 males across the six class observations. All classes were middle school students (Years 9 and 10) aged between 14 and 16 years old, and were of mixed gender and mixed social economic background. No students who identified as indigenous were present. Sixteen students had recognised Specific Learning Difficulties (SLD) but this was not a focus of the study, and this information was only revealed by the teachers after all data collection had taken place. Each class was de-identified with an alphabetic letter A-F. Class F was the non-mask usage class.

Classroom Observations

Field notes were taken of the various activities and pedagogical modes. In all classes involved, there a brief direct instruction was provided. All students had an opportunity to present work to the rest of the class, and all students partook in critical analysis.

The classes that were engaged with mask usage all had additional similarities. All mask-based classes used group work and workshops, and all the children with SLD needed to be specifically

identified, as their challenges were not apparent through observation, meaning they were both fully included and engaged.

Not all classes used a warm up despite the physical embodiment of the learning. Those staff with previous mask training used a wider variety of techniques for their learning. The teachers with the most training in masks from both university and professional development taught skills and knowledge in masks. All the classes explored skills, but knowledge was constructed through learning rather than being specified and explicitly explored. Classes were involved in both scripted and playbuilding work.

To facilitate an understanding of the variety of classroom activities, I devised a simple coding system, based on my 22 years of drama experience, 17 as a teacher, to code general activities undertaken with a drama class and varying methodologies of application undertaken in a typical drama class, based upon texts (Bird & Sallis, 2014; Matthew Clausen, 2016; Neelands & Goode, 2000). All areas of coding were elaborated in Chapter 3.

Table 4.2 Observation Field Notes of Activities

Activity Structure	A	B	C	D	E	F
Short direct instruction introduction	✓	✓	✓	✓	✓	✓
Warm up			✓	✓	✓	
Whole class activity			✓		✓	✓
Group work	✓	✓	✓	✓	✓	
Series of activities			✓	✓	✓	
One key activity	✓	✓				✓
Playbuilding	✓	✓			✓	
Scripted work				✓	✓	✓
Workshop	✓	✓	✓	✓	✓	
Skills focus	✓	✓	✓	✓	✓	✓
Knowledge focus				✓	✓	
Presentation	✓	✓	✓	✓	✓	✓
Discussion	✓	✓	✓	✓	✓	✓
Teacher mask trained	✓	✓		✓	✓	
SEN students fully engaged	✓	✓	✓	✓	✓	

Narrative of Observation

Class A was a Year 10 class. The teacher chose an unusual method for introducing the lesson topic. She chose to wear a full-face mask as the students entered the classroom. This led to a brief initial discussion with the class on how they felt as ‘audience’ members. Concepts of

disassociation and intrigue were raised. It was clear that the students were highly focused on the coming lesson. After a brief teacher led discussion on mask etiquette and background, the class self-formed into two groups to playbuild a scene and present it using full-face masks. Students had engaged with mask work earlier in the year — half-mask Commedia dell'Arte. No full-face masks had been used before. A brief class discussion was held after each presentation.

The students self-formed groups according to gender. After the conclusion of the lesson, the teacher informed me that this was unusual, although the reason for such a choice by the students was unknown. No other class that I observed chose to divide this way and so it may have merely been a coincidence.

The gender division did create some differences. The male group started physically rehearsing faster. All students in the group were involved, but two individuals appeared to be more dominant, one of whom took the lead non-masked (initially) role. The female group spent longer discussing the activity and their response to it before physically engaging. Again, all students were fully involved. It was less clear whether there were any leaders in the female group. The class were all very vocal in their rehearsal processes and appeared very comfortable and secure in the classroom, with the implicit freedom to explore materials, ideas and space. The teacher took on more of a facilitating role, engaging with groups when requested, or when observing something of interest in each group devising processes.

All the students were fully involved. Three students had SLD: one had mild autism, one was dyslexic, and one had unspecified behaviour/concentration issues. The researcher was unable

to identify from the observation which students had SLD but two were male and one female. The teacher commented that whilst all students were usually engaged in the class activities, the students seemed more engaged as a whole than usual, especially the SLD students.

The male group positioned themselves in a line with very clear, distinct physical movements; stylised, timed and choreographed. The female group used movements more akin to dance. Again, they were very precise in movement but there was greater variety, being less stylised. Neither group chose to use any dialogue.

What was most interesting was the choice of narratives the students chose as a group, without any awareness of the other group's choice identity and acceptance. Both scenes featured the lead character/protagonist not wearing a mask. In each group, the lead protagonist 'individual' adopted a mask in order to be accepted by the rest of the group.

Class B was a Year 9 class. After a brief teacher led discussion on mask usage and background, the class self-formed small groups of between two and four individuals to playbuild a short scene and present it using full-face masks. A brief class discussion was held after each presentation. The students had never used masks before and most of them were fully engaged. They formed friendship groups to work in and all class members were supportive of each other's work.

The class appeared quite excited at the prospect of working with masks. Of all classes observed, they appeared the least mature emotionally, making comments such as 'Can I hold it?' 'Can I wear one' and 'Not sure if I like it'. The class was quite lively and still developing class rules.

The teacher gave clear instructions regarding how to approach the lessons' key activity: the students were to form small groups and work out a very short scene where an action occurs; their scene was to be silent; the characters in the scene were to wear masks; and the students should attempt to rehearse without masks at first.

The classroom itself was a large double sized classroom with chairs stacked at the back wall, and various rostra blocks at the side of the classroom. The teacher had a desk area with a computer and 'smart board' at the top end of the classroom, towards the left. The room had no windows and was a 'black box' in that the carpet, walls and roof were all black. There were some fixed stage lanterns on the roof. The majority of the room was open and clear to allow students to move with freedom.

One group in particular was noteworthy: four boys did not engage well as a group. They stated that they had not rehearsed much and, when the class briefly discussed their presentation at the end of the lesson, agreed that they had been distracted during rehearsal. The boys did not like the masks and did not want to wear them. The teacher later informed me that those four boys usually engaged very well, despite some behavioural difficulties in other classroom settings (not Drama), so this was unusual for them. The scenario they undertook lacked any narrative, but was a series of disconnected conflicts – almost an excuse for the boys to play fight. The four boys chose not to wear their masks on their faces but positioned the mask on the top of their heads, similar to a visor having been lifted.

Other groups had a variety of scenarios they devised. One group, of one boy and one girl, created a scenario involving two thieves breaking into a house. There was a degree of unfocused

movement, but inventive ideas. In contrast, a group of two girls and one boy devised a playground-bullying scene. They presented very clear and precise movements with no dialogue.

One group, of two girls and one boy, enacted a customs check at an airport. They applied mime skills that had previously been developed in class in a past unit of work with visuals such as looking at items in a bag and shrugging shoulders.

Using a simple scenario of asking for directions, two boys created a comedic piece with many misunderstandings between characters revealed through exaggerated gestures and body reactions. It was quite a complex piece of performance for students who had not used masks before.

A group of three girls devised a performance involving a famous star with a bodyguard who is met by a fan and almost stalked. This allowed the students to use clear physicality in performance.

The group involving one boy and one girl was interesting as both of those students had an SLD diagnosis, both on the autistic scale. The teacher commented that this was the best work and the most engaged she had ever seen them. It was noticeable that they were different in behaviour, quite serious but unaware of audience and space.

Two additional pupils were also SLD. One student was of limited cognition (a life skills student) and the other had speech pronunciation issues. Neither student stood out and both were

equally engaged across the class activities in rehearsal and presentation in their respective groups.

The class was very new to drama as a subject (not given in Year 7 or 8 except in a two week taster as a part of English in Year 8). Basic performance skills were still being developed, and they had only playbuilt a few non-scaffold scenarios before. No scaffolding was offered for the scenes worked on in class, except for the teacher moving between groups to encourage ideas. The teacher wanted to explore how mask work would affect their scenes, and they chose to use the lesson, in part, as an observational, formative assessment of learning.

Overall, most students seemed to use the limitations caused by the application of masks to stretch their imagination in creating simpler ideas with greater emphasis on physicality, building upon a previous unit of mime.

The Class C students were led through a series of activities using masks to focus on movement. The final activity required the students to devise a very short scenario demonstrating power relationships and status. Status was a performance-blocking concept that had been previously explored by the class, though not with masks. The students were of mixed gender and age (Year 9 and 10). Although they used mixed masks, some half and most full, all students reacted as if in full-face masks and worked silently.

After an initial warm up activity involving timing and precision of movement, the teacher led the class through a series of skill workshops/activities building to the final scenario activity. The class was then taken into the school theatre, which was similar in style to a Greek

amphitheatre. It has an oval stage area, with tabs (side curtains and a cyclorama at the back) and curved seating around it. Each row of fixed seating was raised higher the further from the stage you were. There was full stage lighting for the theatre.

Activity One was focused on reacting to others. The students wearing masks had to work as a chorus, standing in a circle and finding/mimicking the movements of each other (one led whilst the others copied). In Activity Two, the students developed precision in body language through applying mime. An individual would find an object and use space, weight and shape through mime to communicate to other members of their small group. The group reacted to the object through improvisation. Masks were worn throughout this activity.

Larval masks were used in the third activity to develop characterisation stereotypes. Larval masks (sometimes referred to as Basel masks) were developed by Jacques Lecoq and inspired by the carnival masks of Basel, Switzerland (Murray, 2003). They are usually white with small eyes, a nose, a face form and no mouth, and are very simple and exaggerated as a caricature. During the lesson activity, students were told an emotion to portray in groups, whilst wearing the masks. The key discussion point was that different characters can have similar emotions, despite the formed features of the mask; however, the mask caricature did create differences in the interpretation of the emotion, or the objectives behind the emotion for the character. Another observed class, Class E, also used larval masks.

The final two development activities involved time and space, and then status with the students wearing standard full-face (neutral) masks throughout. Firstly, standing as a whole class in a circle, the students demonstrated the seasons through plant/tree growth movements changing

through the seasons. This allowed the additional focus of slow, deliberate movements to be developed. Students then split into pairs using physicality and movement to demonstrate their status that the teacher changed frequently in each pair. Students considered height, size and blocking (stage positioning) to represent status.

Throughout the activities, students varied the person with whom they worked. Although there was a mix of Year 9 and Year 10 students, they freely mixed between the two year groups.

The final summative activity was the development of a short scenario demonstrating status and an individual being isolated. Students had to demonstrate a transformational journey in their narrative, which matches an assessment requirement of an element of the state's Year 12 drama examination performance. The teacher very briefly commented on all the scenarios at the end of the lesson.

It was an active and busy lesson. The class members were all fully engaged. While there was a variety of disabilities apparent in class, all students were fully included. This was particularly noticeable regarding one student had Achondroplasia (dwarfism) and who was fully included; indeed, the status activity involving this student was incredibly powerful.

Two students had an Autism Spectrum Disorder (ASD) diagnosis. Both were fully engaged in mask usage. Two other students had co-ordination/interaction challenges. The teacher stated that engagement for all pupils was higher than expected, especially with all those who were SLD and introverted.

One student appeared less comfortable with masks (no specific previous issues had apparently been present, although the teacher did label the student as a strong performer/alpha-female).

Class D was a Year 10 class that had studied drama as a full subject from Year 7. The students, therefore, had a wider drama experience than some other classes. The students were looking at Greek theatre. The lesson explored the use of chorus in drama and substituting play scripted language for colloquial translation. The students worked in two teacher chosen groups. The students were of mixed gender (Year 10). The masks were Greek inspired mask designs with the mask characters already specified by the teacher, yet in a half-face mask (similar to *Commedia dell' Arte*). Students did not question the given characters of the masks but did portray different emotional states of the characters.

Working in an open double classroom area with no desks, the students undertook three key activities. After a brief discussion about the Greek Chorus, the students were given Greek 'inspired' half-masks to explore chorus blocking. Put into three groups, the students were asked to enact different emotional states using frozen exaggeration in tableaux form. As students presented their tableaux, there was a discussion of skills such as the use of gesture, head positioning, body positioning and interactions with others to create meaning. Taking turns, each group built upon the experience of previous groups' presentations. Students displayed a strong awareness of mask rules.

For the second activity, two passages were used from Sophocles' 'Antigone'. Students were given the chorus speech at the beginning of the play and the final chorus speech at end of the text. The students were allowed ten minutes rehearsal and they worked in pairs, each pair being

given one of the speeches. Students first rehearsed without masks, then with the same masks they used in the first activity. Most groups spent the majority of the time rehearsing with masks, perfecting movements and choreography. The performances without masks demonstrated a strong awareness of text, but not the potential of the masks.

Activity Three involved the students using two other passages from Sophocles' 'Antigone' – working in groups of two. Each pair was given a duologue Antigone/Ismene or Creon/Haemon. There were two versions of each duologue, either a traditional translation or a modern 'adaptation' using current vernacular and rephrasing. All the groups rehearsed without masks first, and then with the masks they had been using throughout the lesson. Throughout the process, the teacher engaged with the students supporting their rehearsals, performances and positioning skills development. Most groups spent the majority of the time rehearsing with masks and perfecting movements and choreography. What was noticeable was that all the groups chose to apply mask usage earlier in rehearsal and gave more consideration to the adaptation of the positioning of the masks for the audience's to be able to observe actions clearly.

The class whole was fully engaged. All were positively encouraged to participate and were fully included. The students had some limited mask experience. Masks were used as a skill tool for developing ideas of chorus movement in initial activities. When engaging with script work throughout the rehearsal process, students used masks as an end aspect of rehearsal rather than as tool in its own right

The teacher informed the researcher that one student had Asperger's Syndrome. He was fully engaged in all activities (above the norm), and fully engaged with masks. An awareness of the student's special needs was only apparent when informed by the teacher. One student had neurological challenges and yet was also fully engaged in all activities (above the norm), as well as being fully engaged with mask usage. An awareness of this student's special needs was also only apparent when informed by teacher. The teacher stated that engagement for all pupils was usually high, and the SLN students took on more dominant roles in the creation process than was the norm.

Class E was a Year 9 class with limited practical experience of masks, although they had undertaken some theory in regard to the masks to be used in the lesson observed. Within the lesson observed, the students undertook various short scenarios, devising, focusing on movements and emotional communication through mask wearing. The lesson was designed specifically to explore different facets of mask work as an introduction to masks.

The class was of mixed gender. The masks were Basel/Larval masks with the characteristics of mask already previously presented in a previous lesson. The students did not question the suggested characters represented by the masks but did portray different emotional states of the characters.

The lesson consisted of two main activities. The first activity involved paired students taking part in the activity 'Hot Seating'. In this activity, a student sits in a chair in character and is asked random questions. The responses to these questions create a character that the student/performer can develop in performance. The students appeared to have had previous

experience of this activity, as the individual in the 'Hot Seat' was only allowed to respond through movement. Students reversed roles so both had an opportunity in the 'Hot Seat'. As a class, the students evaluated what was unusual and how character was represented emotionally, despite the challenge of the potentially imposed character of the mask. Several students wore the same mask 'design' and yet different scenarios and backgrounds created alternative reactions to the mask's emotional state, depending on the user. The students demonstrated a strong adherence to the standard mask wearing/usage rules despite their limited experience of mask usage.

The second activity again involved the students working in pairs, but with a different partner. In this activity, two characters met in an everyday, authentic situation. Students had to choose an emotional state in which their character would be and then undertake an improvised rehearsal without masks. Students then chose a specific Larval mask to match their interpretation of the character they had created. After a brief rehearsal with masks to develop blocking, they performed their scenarios to the rest of the class. The teacher indicated to the class that this activity was being used to support performance and rehearsal techniques, as well as characterisation.

The whole was class fully engaged. All students were positively encouraged to engage and were fully included; however, one student chose to exclude herself (and therefore did not partake in any aspect of any activity – despite discussing this with the teacher). The issue was a sore hip from an athletic injury. The student did not engage with any discussion of work, though she did partake in the interview for the research at the end of the lesson. This student is regularly emotionally and physically withdrawn in class.

One child had an Asperger's/ADHD diagnosis. This was only noticed after discussion with the teacher, as she was outstanding in body awareness and engagement, and dominant in discussions. Her behaviour and interactions did not fully match with her diagnosis, as she fully engaged with masks and supported other learners. The teacher stated that the engagement for all pupils was higher than expected, especially with those SLN.

Class F was a non-mask usage class. The lesson was focused on blocking movements for a previously rehearsed scene, as part of a larger performance to be undertaken as part of a showcase for parents later in the year. The student demographics were of mixed gender, mixed to low social economic status. The students were highly engaged and responsive. The teacher stated that engagement for all pupils was as usual.

Clear connections between KLAs were made in music and Drama. The students applied realism skills to 'Cat's Musical' numbers – though no real explanation was offered, nor justification given for this dichotomy other than emotional realism (simplistic knowledge) for characterisation.

There were no noted students with SLD but one student (male) was focused on operating technical equipment more than performance, was withdrawn and less engaged with other students – this was suggestive of mild ASD, which the teacher suspected.

Coding of Lessons

Separate to the field note observations, the lessons were coded through the Quality Teaching framework (NSWDET, 2003a). As previously noted, classes are coded in 18 areas, with a coding scale of 1-5 (see Appendix Item 7). Having 17 years' experience as a drama teacher and having been using the Quality Teaching framework for nine years, I undertook the coding. The researcher has coded over 250 individual lessons and lead many professional development sessions for teachers in its use.

Table 4.3 Quality Teaching coding of classroom observations by school

School	DK	DU	PK	HOT	M	SC	EQC	E	HE	SS	SSR	SD	BK	CK	KI	I	C	N
A	5.00	5.00	2.00	5.00	5.00	5.00	3.00	5.00	5.00	5.00	5.00	5.00	3.00	1.00	3.00	5.00	3.00	5.00
B	5.00	3.00	2.00	4.00	4.00	4.00	2.00	4.00	5.00	4.00	3.00	5.00	4.00	1.00	4.00	5.00	1.00	5.00
C	5.00	3.00	2.00	5.00	3.00	3.00	3.00	5.00	5.00	5.00	5.00	3.00	3.00	1.00	3.00	5.00	2.00	3.00
D	5.00	5.00	3.00	5.00	5.00	5.00	3.00	5.00	5.00	5.00	5.00	3.00	4.00	3.00	2.00	5.00	3.00	5.00
E	5.00	5.00	3.00	5.00	4.00	5.00	3.00	5.00	5.00	5.00	5.00	5.00	3.00	1.00	2.00	5.00	2.00	5.00
F	4.00	3.00	1.00	3.00	3.00	4.00	4.00	4.00	4.00	2.00	4.00	2.00	5.00	1.00	2.00	5.00	5.00	5.00
NSW	3.31	2.68	1.71	2.32	2.27	2.70	1.68	3.02	2.36	3.49	3.40	1.50	2.72	1.38	1.38	3.93	2.05	2.21

There were several key areas where the classes that were observed using masks achieved equal or higher codes than the New South Wales average for secondary schools or the non-mask using class (Class F). The New South Wales average class results stem from the Systemic Implications of Pedagogy and Achievement in New South Wales Public Schools (SIPA study) (Ladwig, Smith, Gore, Amosa, & Griffiths, 2007). Lead by Associate Professor James Ladwig and Professor Jennifer Gore, SIPA represents a collaborative effort between researchers at the University of Newcastle and the NSWDEC to understand and enhance the quality of professional learning, pedagogy and student learning in New South Wales public schools. The study was jointly funded by the Australian Research Council (ARC) and the New South Wales Department of Education & Training (2004-2007) as part of the ARC Linkage Program.

In 92% of cases, the coding for the five mask classes was higher than the New South Wales (SIPA) comparison figures for secondary schools. The exceptions were for:

- Cultural Knowledge where there was ‘no explicit recognition’ of cultural knowledge in any of the mask classes (scored as 1), except for Class D which scored a three, indicating ‘some cultural knowledge is recognised and valued in the lesson, but within the framework of the dominant culture’; and
- Connectedness (to the outside world) where Class C and Class E scored two, which was marginally below the New South Wales average of 2.05, indicating ‘some weak connections’ were attempted, and Class B which scored one, indicating no ‘clear connections’ were made.

In 76% of cases the coding for the five mask classes was higher than or equal to the non-mask comparison class (Class F). The notable elements were:

- Explicit Quality Criteria, where the score for the non-mask class was four (indicating ‘detailed criteria regarding the quality of work was made explicit or reinforced’), which was higher than any of the mask classes;
- Connectedness, where the score for the non-mask class was five (the highest score). One of the mask classes scored one, two scored two and the remaining two scored three; and
- Cultural Knowledge, where all of the classes scored one (indicating some cultural knowledge was recognised and valued in the lesson, but within the framework of the dominant culture).

This descriptive analysis, whilst not conclusive in isolation, suggests that drama classes can provide rich pedagogical environments. Findings of this kind align with those demonstrated by DICE (Eriksson et al., 2014) and The Role of Arts Participation in Student's Academic and Non-academic Outcomes: A Longitudinal Study, Home, and Community Factors (Martin et al., 2013) in asserting that drama education is able to support quality academic and non-academic outcomes. However, this needs a further longitudinal study of Quality Teaching before firmer conclusions can be made.

Cultural Knowledge was at the lowest coding possible for all but one class observed, which potentially supports suggestions that, in Australia, a male anglo-centric curriculum is being delivered with minimal gender perspective let alone other knowledge groupings (Amosa, Ladwig, Griffiths, & Gore, 2007). Problematic Knowledge is also on an average level with the state. Drama education may be value adding to the student's learning, however, the lack of Problematic Knowledge, Cultural Knowledge and Connectivity as a whole across all studies may be cause for concern.

It is important to reiterate that Quality Teaching data, at this point, does not indicate that any KLA is 'better' at any particular area than is another. There was enough variation in each specific class to potentially support the idea that it is individual classes (pupils and teacher), not subjects, that make a difference (Ladwig, Smith, Gore, Amosa, & Griffiths, 2007). The current study provides a snapshot of six classes coded using the QT framework at one point in time. Although not a specific focus of this study, there were important indications that masks may offer additional support for inclusivity and engagement for SLD students. Further observation and coding of the classroom teaching of drama and masks is needed to develop a defensible

evidence base and demonstrate further patterns, but these are all just snapshots of individual lessons. The next section looks at the student interviews as another source of evidence.

Student Interviews

The interview data offering the participants' learning responses supports the reality of the classroom learning experience that the observation data suggests. All students observed within the mask usage classes consented to partake in the interview process. The non-mask usage class participants were not interviewed as the interview questions were directly related to mask usage in the classroom and thus would have not been applicable. There were 74 students interviewed in the context of their class groupings. The interviews took place in the classrooms at the end of the lessons and lasted 6–9 minutes. Interviews were recorded using a digital recorder. The researcher and interviewees were seated in a circle. This occurred to minimise any potential distinct power relationships between the researcher and interviewees. It additionally allowed for easier eye contact to be made with all participants. All students took part in the responses.

The researcher transcribed the recordings. The students were de-identified in a similar manner to the field notes. All classes were given an alphabetic code. Gender was distinguished in transcripts through a numerical value (1–female; 2–male). Each speaker was given an additional numerical identifier, thus Pc.2.3 was the third male participant to speak in Class C.

There were five key questions asked of each of the five mask usage classes observed.

1. How are masks used in the classroom?
2. What is enjoyable or good about using masks in classroom?
3. What is less enjoyable or difficult about using masks in the classroom?

4. Does using masks in the classroom change your view or approach to learning?
5. How does using masks make you feel about yourself?

The questions were derived by the researcher, based upon the wider overarching questions of the research. Question One was created to provide an understanding and comparison as to how students viewed masks usage in the classroom as opposed to the evidence provided by the teachers in the Phase One Data. Questions Two and Three were devised to allow students to focus on the positives and negatives of the experience of mask usage, but they were kept open. These questions were devised to allow students to consider their personal responses, and they also built upon the reflective outcomes imbedded in the ‘Arts: Drama Curriculum’ (ACARA, 2015b). Questions Four and Five allowed the students to focus upon their own conceptual understanding. Taken in totality, the questions were created to support students through the three phases of Vygotsky’s intellectual processes of adolescents; from the primitive syncretic, through complex forms to potential concepts and genuine concepts (Vygotsky, 1986).

‘The child unites diverse objects in groups under a common “family name”; this process passes through various stages. The second line of development is the formation of “potential concepts,” based on singling out certain common attributes. In both, the use of word is an integral part of developing processes, and the word maintains its guiding function in formation of genuine concepts, to which these processes lead.’ (Vygotsky, 1986, p. 144)

Student comments were categorised into related areas of response.

Masks were used in an equal number of purposes from the students’ perspectives. Two responses linked mask usage to being topic specific, two to fun/engagement in learning, and two for developing body awareness as a purpose

This was a non-probing general introductory question reaffirming the teacher's comments from the beginning of the lesson as context, and creating an atmosphere of congeniality and informality. The students made links between the purpose of masks and their classroom learning. There was no requirement for higher order responses as students settled into the format of the interview.

Table 4.4 Positives in relation to masks

Response	Skill Development (Including Movement/Body)	Communication	Alienation	Self-Identity Exploration	Anonymity/ Becoming Other	Challenge	Fun/Different	Confidence Building	Freedom
Number of responses	19	5	3	2	27	8	4	14	4

Across the five classes observed with masks, the majority of statements were made in relation to masks allowing the adoption of an alternative identity that had no relation to the self. This was related to students commenting on personal skill development and confidence in learning. The students communicated that masks had an impact on their self-perceptions and achievement potential.

Pc.1.6 *It makes me think about trying more things. I'd use masks all the time now.*

Student Response

Students made clear links to the skill development potential of masks. This had not been made explicit as a purpose for the activities in the classroom.

Pd.2.1 *Yeah, it's good just for practicing in, not for actual performing but to practice in that you try that and then you take it off and like you feel more natural to use your facial expressions, I guess.*

Student Response

This could be seen as significant because it suggests that students have a higher developed sense of reflective pedagogical response, and understand the significance of learning activities that is not always explicit in classroom observation.

Pe.1.1 *You mainly focus on how the body works rather than making speech and it also helps you in other subjects to use your body language rather than your voice.*

Student Response

Students in two classes noted a clear difference between full-face masks and half-masks, with full-face masks offering greater freedom and anonymity, but half-face masks having greater comfort and offering better visual/spatial awareness.

Pd.1.8 *I think that it's good for people that can't get focused. Like cause if you smile then they're not going to notice that you're not keeping focus.*

Pd.2.5 *Unless it's one of those masks that don't cover.*

Pd.1.8 *But if it's a full-face mask then that's a benefit.*

Student Response Discussion

One student stated that they engaged more with masks, as they were interested with the historical context that they originated from.

Pd.1.7 *I like history, like I enjoy history, so I like the link back to history of wearing a mask. I think it's interesting say in*

Antigone they, I don't know if they used masks or not, but you assume that character and it links back to great theatre.

Student Response

The students identified a variety of areas that they felt masks usage had created a challenge for themselves. The largest groupings of comments were based upon masks being a barrier to clear verbal communication, with eight respondents noting this. Five respondents did comment on visual/spatial awareness limitations, although students also recognised that these restrictions forced them to develop greater body awareness. Three students noted slight discomfort, with one student feeling somewhat claustrophobic. This was a significantly lower number than might have been expected from the total of 74 students interviewed.

Five students also commented on the 'smell' of the masks, however all five comments were from the same class, and linked specifically to the PVC Basel masks being used. Whilst two students referred to the negative aspect of alienation that the masks could cause to an audience, again only one student of the 74 commented upon feeling '*unnerved*' by the observation of other performers being masked. Two students did state their dislike at being anonymous, which was contrary to the 27 students who saw this as an overwhelming positive of mask usage.

Students in all five classes regularly built upon any negative responses towards mask usage with a positive clarification. Masks may offer challenges in communication, but the students would build upon this negative, stating that it forced them to experiment and seek new skills and opportunities.

Pa.2.2

When you use it you can focus on your body completely without having to worry about your face. So that way even if it's over exaggerated you can still make sense.

Pa.2.5 *I think it's the opposite of that. I think that it's harder because if you can't show expression in your face you can't tell the audience with just your emotion in your face when like you may be in a still moment. You need to use your body more to try and get the message across to the audience.*

Student Response Discussion

The activities appeared to be both frustrating and yet challenging, offering self-satisfaction and reward whilst increasing engagement.

Pe.2.3 *It's difficult because you can't speak. You've got to try and use your hands and your body. I like how you have to use your body, like, because it's more of a challenge.*

Student Response

The comments relating to the challenges of smell as a negative all came from the students who used rubber masks. The masks were kept clean, but the rubber material used did have a strong, pungent smell, so the student response to the material was understandable. As a counter to this, some students appeared to find that the rubber 'Basel' masks were more comfortable and fitted better on the face.

Pc.2.5 *The smell!*

Pc.1.6 *Yeah, they stink.*

- general agreement noises -

Pc.2.4 *Oh mine was ok.*

Pc.1.5 *I couldn't see very well.*

Pc.2.1 *Yeah you have to watch where you're going.*

Pc.1.7 *I didn't like them. I like to use my face and expressions, and I couldn't.*

Pc.2.3 *But that's what I like about them.*

Pc.1.7 *Nah, I'm really expressive. I like to be seen.*

-laughter-

Pc.2.2 *I wanted to speak, but I guess it was good to try and talk with my body.*

Student Response Discussion

Visual limitations in performance and rehearsal also linked to the ‘Basel’ masks were visually engaging, but also offered the greatest challenges personally to the students.

- Pe.2.3** *It’s difficult because you can’t speak. You’ve got to try and use your hands and your body. I like how you have to use your body, like, because it’s more of a challenge.*
- Pe.2.4** *Your view is very restricted. It’s harder to see around. If you’re practicing without the mask, you can see around, you can see the chairs; you can see the person next to you.*
- Pe.2.5** *It’s good to use your body language and everything but using your facial expressions can really help and not getting to do that can make it a bit harder in what you are trying to say.*
- Student Response Discussion

Surprisingly significant was the reaction of those students with neurological based conditions that have the sensory processing disorder comorbidity. Not one of the Special Educational Needs (SEN) students commented on sensory limitations or negatives in the physical wearing of the masks. Each of them commented on the positive anonymity and freedom that the masks offered them in rehearsal and performance, suggesting that the beneficial engagements and impacts of using a mask in the classroom superseded their sensory processing issues which can often lead to high levels of exclusion from collaborative and interactive activities.

- Pc.2.5** *It felt good; I was kind of hidden, so I could just go for it.*
- Pc.1.4** *Yeah me too, it was free.*
- Pc.2.1** *I really had to think about what I was doing with my body. Focus on my movements.*
- Pc.1.6** *It’s amazing how just everyone looked different and you couldn’t see who they were.*
- Pc.1.2** *I’d have had no idea it was you, if I didn’t know.*
- Pc.2.4** *It’s hard but good.*

Student Response Discussion

It was a minority of the socially aware, extrovert students who felt that anonymity was a negative aspect of mask wearing. This in itself was an unexpected finding, yet important, as it

suggests that the societal stereotype of the drama student/actor needing to ‘show-off’ with their ego attached via individual recognition is an exception more than a majority position of elective students in the subject. Indeed, students commented in the recorded interviews, and teachers in informal discussions, that those who were more inclined towards introspection took risks and developed more extrovert attributes because of the anonymity the masks provided in the disassociation from self.

Pc.2.5 *Yes, I find it hard sometimes but with the mask on I felt... free.*
Pc.1.4 *I get embarrassed when performing. I didn't today. It felt good. I wanted to try out things.*

Student Response Discussion

An additional unexpected finding was that, of the 74 students, only one found the masks claustrophobic,

Pb.2.6 *I think feel shut off a bit.*

Student Response

To help understand student responses, student confidence in learning and general engagement, the answers were also codified in relation to the positive change indicated by students and to the skills and techniques used in drama.

Ten students saw the masks as being directly related to improving skills and focus in the wider drama classroom activities separate to mask usage. An additional four students commented on the potential of masks being used as a rehearsal tool, and an additional five students recognised masks as developing confidence in performance. Several students in one class focused on mask

skills in the class had made them consider how they would use their new awareness of movement to ‘read’ other individuals’ body language outside of the classroom.

- Pe.2.6** *It just makes you think about what other people are feeling and it gives you an idea how to portray other characters plus yourself. Like it makes you think what if that happened to me in real life? How would I deal with that?*
- Pe.1.9** *I don’t know but I sort of felt like in some the masks that I saw I could sort of see aspects of myself in that. I don’t know. I guess it’s just like certain things that I do maybe like the character Pe.1.2 was portraying. Sometimes I act like that maybe and its sort of saying that now that I’ve seen it, I probably shouldn’t be acting like that.*
- Pe.2.1** *It’s like what Pe.1.9 said. It can like, the only reason masks, it can change the way you think about your life. You can be character and see a character and say I do that and it’s not very nice.*
- Pe.2.5** *It makes you think about the emotions that you put towards people; which goes back to the question you asked before. It makes you reflect on what you do with your body, and think did I ever do something that rude? Did I ever cheat in a test? Did I ever do any of that? Then it makes you think about what your body is doing and then you’ll rethink it later if you like, I shouldn’t have done that. Why did I make that assumption I was doing something different?*

Student Response Discussion

Other students were keenly aware of the potential for masks as a tool, which, as previously noted, was not explicitly mentioned throughout any of the activities.

- Pd.1.4** *It changes what you are thinking about doing on stage because you know you have the masks on. I’d say like it’s developing a skill, when like using the mask.*
- Pd.1.6** *I think you’re less vulnerable as well. Like, people can’t see your face so it’s like you can do whatever you want and you’re like not as worried about making a fool of yourself. Like if you do the big things, you’re just getting into the character and you already look ridiculous with the mask on anyways, so you don’t need to worry whether you’re just going a bit too over the top or you look ridiculous because...*

Pd.2.9 *Yeah, I found that when I was doing that singing activity today, I just hate singing in front of an audience, but when I put the mask on, I didn't really have a problem with it as it felt like not me.*

Student Response Discussion

Students' self-awareness of positive pedagogical practice that they can apply is a significant piece of knowledge that is supported in the coding of knowledge integration, but was not be clearly identifiable through classroom observation alone. It suggests that discussion and substantive communication with students about their learning is an important complimentary source for reflective teaching practice to fully understand the learning needs of a class, rather than the coding of observation in isolation.

Pe.1.8 *I think before any mask work, I sort of focused on using my voice and my facial expressions to convey what I was trying to say, but now that I've done mask work, I can sort of, I've improved with how I use my body language, so I don't have to over compensate with my voice.*

Pe.1.3 *Just in addition to that, you learn to do more extravagant body movements to convey something, so before mask work, I would have done the body movements with a little less effort.*

Pe.2.6 *Going on from what Pe.1.8 and Pe.1.3 said, now that we learnt all these body, like, movements we can then go without a mask and make our performance better because it then helps us use our face plus our body more; because you didn't use it as much as you were working on your face and your voice.*

Student Response Discussion

It was of crucial importance to gain an understanding of whether or not students could self-reflect on their own personal identity, and the effects that masks could potentially have upon this. Students appeared to be able to correlate the use of masks intuitively to intrapersonal and interpersonal self-awareness.

Pc.1.1 *But I like the half mask more, so I could speak a bit, but yeah, you can be someone else and really think about it and what it's like to be that person, how they move.*

Student Response

Thirty-six of the 74 students interviewed made specific statements in relation to the role masks had upon their own awareness of self. The largest grouping of comments numbered 14 in relation to the development of self-confidence.

Pc.1.5 *It was like I could see myself as I wore the mask.*
Pc.1.3 *With movements and things. It made me really aware what I might be doing when I move. You don't always think about what your movements say.*

Student Response Discussion

Six students referred to the masks creating an awareness of personal behaviour, with an additional three students expressing a desire to change their behaviour directly because of the mask activities they had just undertaken. Five students commented on the role the masks played in increasing their awareness of emotional empathy to others whilst, interestingly, four students commented on the power of the mask to allow them to dissociate from themselves to observe the situation in which they were involved, and they deemed this to be a positive form of personal development.

Pa.2.1 *When you have a mask on you can do whatever you want, and you don't have to worry about it. They don't see you look like an idiot.*

Student Response

Of the 36 comments on self-awareness, only four were about specific drama curriculum skills. It was interesting to note that, whilst the students did find responding to any self-awareness questions challenging, it was the younger students more than the older who offered responses

with more depth and confidence in their own self-analysis. There is no specific empirical evidence with which to offer any reasoning behind this. The responses were distributed equally across genders in all classes.

Pb.1.6 *Well for me, I don't like performing much so it's better that I hide myself, so you could be anyone. Yeah, I could be anyone, so it makes me feel better about performing.*
Student Response

The specific responses to 'changes in attitude to self' summarise the wider responses from earlier where students recognised confidence and anonymity in mask usage that appear to suggest that students' self-perceptions of mask usage is both positive and inductive to self-reflection.

Pb.2.5 *It makes me... want to do a really good performance and show my best talents.*
Student Response

Pd.1.2 *I think it creates a lot more disconnect between you and the character because, because of the mask you don't use facial expression, as much and I know for me I use facial expression to get into a character and so having that taken away, it creates a kind of a barrier.*
Student Response

Pe.2.4 *It also helps you later on in life like if you had a certain job and you had to read someone's body language, it helps you focus on their body language rather than what they are talking about.*
Student Response

In addition to student interviews, one staff member volunteered to have personal observations of the learning experience recorded. Of particular note was the students' enjoyment of being separated from their identity.

Teacher

I spoke to the class at the end and asked what they liked, and they said... oh you feel like someone else. You feel like you feel heaps more confident. Can we do them again? Can we make our own mask? So suddenly they are very, very interested and very enthusiastic so I'll extend that for a couple of lessons into next week, to carry on from today for those guys. The girls who are really shy, they both said it was really good. One still didn't face the audience when she performed. But she did perform and rehearse and engage better in the process than she would overall. And all the ones I spoke to were really positive about it. The main thing was about hiding their identity and that they felt safe. That people couldn't see their faces.

Class Teacher Response

Conclusions

From the observed classes, it appears that student mask usage had positive impacts on the students' reported self-awareness and perceptions. Students were engaged in their classrooms when using masks and offered perceptive self-reflections, not only of the learning potential of using masks in the classroom, but also of their sense of identity and their behaviours outside and beyond the classroom and school. Whilst there is evidence of positive impacts in what their teachers and students reported and what was observed in classrooms, this is insufficient to establish a causal relationship definitively between mask use and the self-development of students. It is necessary to undertake further research to replicate such findings. Mask usage clearly allowed the students to access their learning activities in different ways, offering deeper and more meaningful inclusion for students with different needs. Masks also provided a more inclusive way of supporting students with special education needs (SEN), improving their confidence and overall learning experience. It is acknowledged that more studies of mask usage in classrooms are needed to replicate and extend these findings that were, for pragmatic reasons, based on quite a small sample with a specific demographic and educational level. Nevertheless,

the Phase Two qualitative and observational data represents a substantial capture of information on the use of masks in drama classrooms that is potentially representative of a wider population. Through focusing on qualitative data, there are always potential sources of bias in analysis, and this must be recognised in any concluding statements (Norris, 1997).

There are some key challenges arising from the data for educators engaging with masks to consider. One important challenge is that some students find that wearing a mask actually inhibits their sense of self and could restrict their learning in the classroom. This does not necessarily preclude the use of masks in classrooms if teachers are able to support student reluctance. If masks are to be used, how could they support or detract from other key skills that need to be developed as required by the curriculum? The broader evidence from the literature and previous studies suggests that mask usage in classrooms is often minimal, irregular and not fully integrated with other learning activities. Students might respond better to the use of mask if they use them more often and more effectively. Given the evidence from the professional theatre's usage of masks as a rehearsal tool, it follows that students may well benefit from the regular usage of masks as tools whilst exploring other drama pedagogies and learning topics.

This small but focused study demonstrates that masks may have a potentially positive academic, emotional and self-awareness developmental impact on students. However, the role that the embodied learning process of drama education has upon these matters also needs to be explored in a wider context, as does the role of object usage. Masks may allow students to adopt an alternative role. As Wright found in his study of role play (Wright, 2006), taking on a role supports developmental processes. Further comparative studies could be undertaken to

determine the extent of the effect that masks could have separate to other Drama pedagogies.

Therefore, it is suggested that:

Subsequent studies should employ a mixed, cross-sectional and longitudinal approach so as to detect any interaction between developmental processes and classroom-based drama programs (Wright, 2006, p. 57).

It can be seen from this that mask usage has positive benefits, although there are implications for which type of mask and the materials used in their making should be used, as well as the context in which they are engaged.

The implications of both the survey data in Phase One and the classroom observations and student interviews in Phase Two are discussed in detail in the next chapter. In addition, the potential for further and wider research on the potential usage of objects as tools for both pedagogy and student personal growth is explored.

Chapter Five

Masks: Australia, Education and Beyond

This chapter begins with an overview of how the masks and education study was developed. This is followed by a summary of the main findings. Limitations and implications for professional practice, policy, pre-service education and in-service training are then provided, followed by recommendations for future research.

Over a lifetime of education, from my own undergraduate studies at university and through two decades of teaching, the ways in which both wearers and observers of masks in usage react to masks has indicated that something different occurred in these moments of mask engagement. What that might be, and whether or not it was simply a personal reaction being imposed upon others led me to try to understand to how masks are being used in the Australian classroom, and what potential for students there might be.

The results of the study have implications for teachers, students, educational leaders and policy makers in Australia and internationally. Whilst the study may appear to be highly specialised, the topic has far-reaching implications. The use of masks offers a core element of understanding of others and self. Student emotional wellbeing and the development of self is crucial to educational success (Kaplan & Maehr, 1999). The evidence suggests that the use of masks supports all types of students in classrooms in terms of inclusion, including those with identified additional learning needs such as autism or dyspraxia, and this has implications for educators everywhere.

Supporting Research Questions

The key question for this research is “What impacts do masks have on the engagement, social development and identity of adolescents in schools?” Five research sub-questions were framed to fully address the key research question.

The supporting questions were:

1. To what extent are the official curricula of Drama and Theatre Studies in Australian secondary schools connected to the theories and practices developed internationally?
2. What is the current understanding of teachers of the use of masks in the teaching of Drama and Theatre Studies in Australian secondary schools?
3. What influences do teachers cite for the use of masks in the teaching of Drama and Theatre Studies in Australian secondary schools?
4. What methods of mask usage do teachers teach and use in Drama and Theatre Studies in Australian secondary schools?
5. What can be learnt through observation about how masks are taught and used in the teaching of Drama and Theatre Studies in Australian secondary schools?

The initial four questions pertain to the positioning of mask usage in drama classes in Australia. The data was obtained in Phase One of the research through a questionnaire offered to all drama teachers who were members of their professional drama teaching bodies in the three most populated states of Australia. It found that masks were used by just over four-fifths of secondary teacher respondents. Of the 48 respondents, just over a half had undertaken additional mask training, the majority of which was not provided directly by their education body but through

conference attendance. Almost forty percent of respondents had undertaken no training with masks, including five teachers who actually engaged with masks in their classrooms.

There was a direct relationship between the confidence in using masks and the uptake of using masks for teachers who had received training, either during their pre-service course work or through in-service/workshop attendance.

From this initial survey, the researcher sought schools who would allow the observation of teaching with masks in practice to provide potential answers to Sub-question 4 and for the key research question. The key research areas relating to engagement, social development and identity were developed from the literature review of the usage of masks in wider society and their historical application in drama and anthropology (Barba & Savarese, 2006; Pollock, 1995). Whilst undertaking this literature review, it was apparent that masks could also potentially have an impact upon students with diverse needs and Sensory Processing Disorders (SPD) such as dyspraxia, although there is no detailed data on this subject (Jennings & Minde, 1993).

1. To what extent are the official curricula of Drama and Theatre Studies in Australian secondary schools connected to the theories and practices developed internationally?

There is limited acknowledgement of masks in the curricula of Australia, which has undergone significant change in the past 10 years and will continue to do so as successive federal and state governments look to adapt the curriculum as part of the solution to improving educational standards across Australia (Hill, 2012). In curriculum documents, masks are associated, in general, with physical theatre and as a specific skill to be developed. The wider usage of masks

in understanding specific drama forms is not clearly articulated, nor are there clear connections to some theatre practitioners' usage of the masks as performance rehearsal tools (Hodge, 2010). The Victorian Arts Curriculum does offer a short 'Indicative Progress Example' (VCAA, 2017a) that uses masks (Table 2.5), but the description of the application for teachers and students is short and limited in its foreseeable usage. In addition, there are particular stylised usages of masks for specific areas of study in Commedia dell'Arte, Greek theatre and Asian theatre in some Australian teaching textbooks, but this is neither consistent nor of depth. Therefore, to understand teacher engagement with masks it was important to explore the next three sub questions.

2. What is the current understanding by teachers of the use of masks for the teaching of Drama and Theatre Studies in Australian secondary schools?

The majority of teachers in the survey stated that masks do have a role to play in drama education. Secondary teachers (31 of 41) more than primary teachers (only 1 of 9) reported regular use of masks. This level of usage contradicts the common perception that masks are seldom used in secondary drama classrooms.

Teachers focused on the utility of masks to engage students, and linked the use of masks to developing movement and physical theatre skills. The teachers generally linked masks to specific topic areas such as Commedia dell'Arte and Greek theatre, but not to comedy or tragedy. Most secondary teachers gained their understanding of masks from textbooks or the professional development courses and workshops offered at conferences. Nearly 40% of the respondents in Phase One had no formal training in mask usage. Close to 70% of secondary

respondents stated that they engaged with Greek theatre (a purely mask form with two genres comedy and tragedy) and nearly 90%, with Commedia dell'Arte, which is a comedic mask form. It is concerning that there appears to be a shortfall in the knowledge of between 10% and 30% of teachers engaging with these topic areas, where further training in mask usage might offer a greater depth of knowledge in the topic areas for both staff and students.

3. What influences do teachers cite for the use of masks in their teaching of Drama and Theatre Studies in Australian secondary schools?

Although the numbers of respondents were small, the data revealed that the earlier the staff had trained with masks, the more they engaged with them. Those staff who were introduced to masks in their undergraduate discipline degree or their initial teacher education (ITE) degree engaged with masks in a wider context and with more confidence. Teachers who undertook workshops at conferences, or privately, were the next most engaged. Of all the teachers who responded, 40% had no training in masks; therefore, it is possible that a large number of teachers use texts and personal research to support mask learning in their classrooms. The majority of teachers stated that they wanted more training, which is not surprising given that less than 30% of respondents reported that they had received training in masks during their initial teacher training. It seems that the amount of training teachers received in masks had a direct correlation with their use of masks in the classroom: the more training received, the greater was the use of masks, and in a wider variety of areas. If this relationship holds beyond this sample, then, potentially, the greatest impact for teachers using masks in the classroom is when masks are introduced in initial teacher training degrees, especially if they have opportunities to continue training in this aspect of drama throughout their careers.

4. What methods of mask usage do teachers teach and use in the teaching of Drama and Theatre Studies in Australian secondary schools?

There was an apparent dichotomy in knowledge and understanding about the relevance for mask usage in specific drama learning topics. Significantly, teachers did not offer the connection between Greek theatre and tragedy and comedy in mask usage in the classroom. Nor did they specifically connect comedy and masks, although masks were clearly linked to the teaching of Commedia dell'Arte. Whilst 30% of respondents used masks to a degree in teaching Asian theatre, the majority of teaching Eurocentric and focused on the three areas of movement, as well as Greek theatre and Commedia dell'Arte.

The respondents also recognised the wider learning benefits of mask usage beyond the specific curriculum outcomes. This usage generally related to supporting adolescent engagement, identity development and confidence within the classroom, which were also the dominant impacts of mask usage in the specific classroom observations. The students in the interviews also repeatedly stated that they felt confidence and an awareness of themselves and their movements, and that they had developed new skills in evaluating personal reactions and behaviours in the wider (outside of the classroom) world.

5. What can be learnt through observation about how masks are taught and used in the teaching of Drama and Theatre Studies in Australian Secondary Schools?

Generally, every class that was observed used similar structures in their workshop ideas, allowed students to play-build ideas for presentation with masks. The majority of knowledge development occurred through students using the masks and techniques, and discussion of the results after the experiential learning had taken place. Students found masks to be a different

form of exploration for skills and ideas. This is significant in that it matches with many of the ideas of theatre practitioners such as Meyerhold and Mnouchkine (Hodge, 2010). There is real potential for exploring connections between the real-world practices outside of the classroom and the activities and tools we offer to students to further enhance their skills, development and depth of knowledge.

The majority of masks used were pre-made (bought) with no self-created masks seen in any of the classroom observations. Students chose to be silent in performance (unless instructed to deliver lines) whether the masks used were full-face or half-face masks. For the majority of students, masks were not a common tool to engage with in the classroom.

What potential impact do masks have upon adolescents in their engagement, social development and identity?

The students noted that the masks offered confidence and anonymity with performance. For some students the masks offered them a method of characterisation, through the personal interpretation and assumption of the characterisation of the mask. Whilst some students did allow their mask to impose an identity, for other students the very nature of the mask's features offered them a chance to subvert visual assumptions of the mask to challenge the audience's interpretation.

The students also recognised the role of identity and exploration of self that masks offered. Those students who found the masks to be a challenge to work with did so generally either because of a perceived physical discomfort of the actual mask, or because of the diminution of their ego, which is also an important cognitive self-awareness development challenge for

students to experience. It is the creation of the 'id'. For the majority, this was a positive experience in that they were able to explore being 'the other'. They found freedom in movement, and a willingness to explore new ideas and interact with others. They indicated a sense of safety and protection as well as excitement from using a mask.

A minority of respondents felt that the masks took their identity away from them, and saw this as a negative as they preferred personal recognition from the audience in performance. Some were wary of the sensory aspects of mask wearing (whether through the smell of the material or the limitation of vision). That said, all did engage with the masks and all students indicated that they found the experience to be one that was positive and engaging. They all seemed eager to share their experiences and engage with their fellow learners without hesitation.

What was increasingly interesting to both observe and learn was the impact that masks appeared to have on those students who the class teachers identified as having some form of neurological disability and/or learning challenge. Their inclusion and participation in the classroom was not only equal, but their definable characteristics were not immediately apparent to the outside observer. Their role within teaching and learning was to present as neurotypical students. This is an important and unintentional finding of the research revealed by the teachers of the mask classes that were observed. This finding matches with the admittedly limited literature on mask usage by children and suggests a meaningful direction for further research.

What masks appear to offer many of the identified students with learning difficulties was a mechanism to focus and direct performance, but in a way that gives greater freedom to them as users. This may occur for a multitude of reasons. It may be the case that limiting sensory input

as against the stimulation of sensory input is seen as a major barrier for students with learning difficulties to engage in the mainstream class (Bundy et al., 2002). The role of identity and disassociation through using masks may provide additional support, as may the simple fact that the ocular limitation in mask wearing compels students to make eye contact and engage with others. This is an area is still being explored by Professor Parasuram Ramamoorthy at Velvi in Madurai, India, although no formal research from his work has been published at this time (Sivaswamy, 2016).

The question arises, though, whether a mask in itself is the factor of change for a student, or if the mask may not be part of a wider grouping and classification of ‘found objects’ in the classroom? The mask disguises the face and conceals identity. To an extent, so do costumes and also make-up, although as recognised by other research, an individual can still be identified in make-up or costume when prosthetics and mask items are not included as part of the process (Foreman, 2000; Napier, 1986; Pollock, 1995). Puppetry may have a similar impact to masks, in that they are ‘found objects’ that are separate from the performer and the focus is not on the performers face but on inanimate objects (Knight, 1992). There is also evidence to suggest that children with some aspects of disability, can be supported with puppets as a form of therapy (Kroflin, 2012) . In multiple countries, outside of the Western sphere, puppetry is seen as being on a par with masks as a popular and respected performance form and mastery of skill (Blumenthal, 2005).

What was consistent across all the classes that engaged with masks was that the students involved demonstrated confidence in themselves. They were able to articulate clearly their interactions with each other, their ability and willingness to collaborate, explore creative ideas

and be reflective learners during and after the activities and knowledge learning that they experienced. This, of course, matches findings from research in general drama classrooms that do not use masks (Cziboly, 2010). The students themselves, however, identified an increase in their awareness of self and their developing 'id'. They articulated the empathy and cognisance specifically formed through both the wearing of a mask and the observing of others. With current commentary from multiple education policy makers and implementers about the need for '21st Century Skills', such as critical thinking, creative thinking, communication, collaboration and personal & social skills (empathy, self-awareness, cultural awareness, ethical & moral understanding) (Kivunja, 2014), it is clear, from this research, that drama and, potentially, masks could have an important role to play. With said drama curriculums already in place, and teachers trained within these core skills, by basing such '21st Century Skills' on an authoritative knowledge foundation policy makers may be able to meet the required needs of wider society in delivering such skills without diminishing the knowledge core of schooling. There may well be arguments as to whether creativity or empathy, and other listed '21st Century Skills', can be taught (Saavedra & Opfer, 2012), but, through drama, and in particular masks, the findings of this research suggest that they can be developed.

Limitations

One limitation of the second phase of the study was that all of the teachers who offered to have their classes observed taught in non-government sector schools in New South Wales or Victoria. Several approaches were made to teachers in other schools, including schools in the government sector, but they did not accept because of the scheduling of mask-based units of work, their general availability or a lack of interest. The general context of the six participating

classes was nevertheless very similar in terms of their organisation and student socioeconomic backgrounds; all were mixed gender, academically non-selective and not streamed. An inevitable issue for research in the area of drama education is that only a limited number of schools offer drama as a full curriculum subject.

Conclusions

The Australian curriculum and schooling system is based closely on a Western model of teaching and learning, similar to the USA and UK educational systems (Donnelly & Wiltshire, 2014; Ewing, 2010b; Wyse & Ferrar, 2015). The reach of the results is clearly international, especially given that masks are universal performative objects, and whilst there are cultural differences between children, the development of self is core for all. In particular, drama and masks have the potential to support child self-efficacy, and understanding of the skills, knowledge and abilities required for the coming decades.

In addition, through the widening of future research to include non-Western based education systems, there are cross-cultural possibilities for research, such as the work of Parasuram Ramamoorthy in Madurai, India (Sivaswamy, 2016), that could also further the positive impact that masks might have on children with a disability. This is a potential area of study arising from this research that might enhance the inclusion of special educational need students in mainstream education (Rutherford, 2016). This, in turn, will support further studies on the role that drama and the creative arts play in student achievement in other curriculum areas (Martin et al., 2013). By implication, any developments should also be reflected in initial teacher education content and application. Further research is also required in regard to the paucity of

exploration into the role of facial masks in indigenous Australian history, other than that known of amongst the Torres Strait Island peoples.

The findings of this study suggest that masks have a positive impact on students in their engagement in classroom activities and overall learning. Mask usage in isolation will not necessarily improve student engagement and development, but is clearly an important contributing factor if used in the right ways.

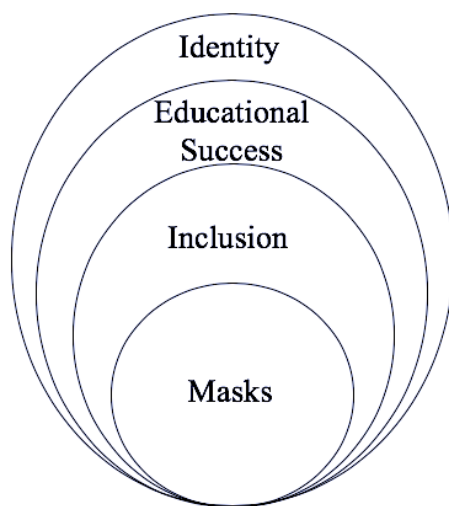


Figure 8.1 Mask Education Intersection

Figure 8.1 represents the intersection that masks have the potential to play in the competing purposes of education (Saavedra & Opfer, 2012). As developed through the analysis of the literature in Chapter 2 of this thesis, mask usage and application cross-sect across various academies (Figure 2.1, p. 11) There is a clear role that masks can play, in supporting the various competing educational demands, that has been potentially underplayed in the past through the need to meet an over-crowded curriculum. It might be of use to compare masks to other performative objects that might have similar potential impacts.

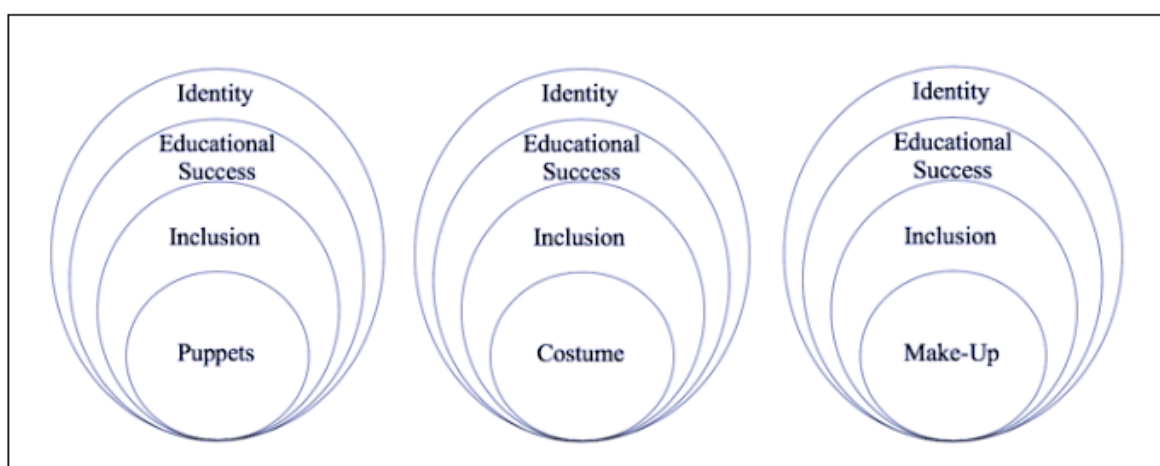


Figure 8.2 Performative Object Intersections

Of the three objects selected in Figure 8.2, puppets are the closest in relation to masks, in that they are a form of separate disguise, a mask of the hand (Bell, 1997).

The most concise definition of “performative objects” is by Frank Proschan. In 1983 he described them as “material images of humans or spirits that are created, displayed, or manipulated in narrative or dramatic performance. Performing object is a descriptive term for all material images used in performance, and puppets and masks are at the centre of performing object theatre around the world. (Bell, 1997, p. 30)

Whilst there is a focus on redeveloping the basis of knowledge and skills in the curriculum, current pedagogical practices and an analysis of their impacts beyond specific curriculum outcomes may offer an alternative to the disruption that complete curriculum redevelopment can cause.

Teachers undoubtedly play a key role in directing learning and building student trust and confidence in classroom activities, making their knowledge and pedagogy central in understanding the benefits of mask usage in the drama curriculum. However, additional work is also needed to confirm the potential impacts of mask usage on students’ sense of self, well-

being and engagement, taking into account whether or not these are intertwined with other pedagogies and act in more direct ways to impact learning (or both). Clarity is forming around our understanding of how masks work (Pollak, 1995), but the ways they can impact on learning is an area that is still being discovered (Griffiths, 1998; Simon, 2003; Vervain, 2004, 2012).

The indications from this study are that masks allow students to explore new possibilities and provide their users with a dissociated kind of insight into behaviours and interactions that allow them to reconsider their sense of self. For students with a specific learning difficulty, masks appear to have a more significant impact as a mechanism with the potential to achieve true and equal integration and this is worthy of further research. Clearly, much more work needs to be done on the impact of masks in different subject areas, contexts, cultures and educational levels. As it stands, the indications are that masks are not used consistently or universally, even within the community of specialist drama teachers in Australia, too few of whom have the advantage of extensive training in the use of masks.

Masks: Appendix

Item 1: Survey Request email

As a practicing Drama / Theatre Studies Teacher, it would be greatly appreciated if you could undertake the following survey by clicking on the following link:

<https://www.surveymonkey.com/s/XXXXXX>¹¹

The survey should take 10 minutes.

It is asking specifically about your usage of Masks in the classroom.

The survey is part of a research project to understand the role masks and drama can play in shaping student identity. This could potentially offer clear justification for Drama to be a core curriculum subject for all students in Australia, similar to identity and citizenship studies have demonstrated in Europe.

By undertaking the survey, you would be helping in this process, as the more respondents there are, the greater the legitimacy of the findings.

All information is de-identified the University of Newcastle is undertaking the research and Teachers in Victoria, New South Wales and Queensland are being asked to take part.

If you require further information, please do not hesitate to contact

David.Roy@newcastle.edu.au

Thanks

David Roy

¹¹ Actual web address censored for ethics requirements

Item 2: Teacher Survey¹²

Unless otherwise indicated, please select one response only for each question.

Mark your selection by filling in the circle next to your response in pen only.

If you prefer to complete the form electronically, please do so.

For the purposes of this questionnaire, unless otherwise stated, Drama encompasses Theatre Studies.

Teacher Background

Q1 Your sex/gender

☐ Male ☐ Female

Q2 Are you of Aboriginal or Torres Strait Islander descent?

☐ No ☐ Yes, Aboriginal ☐ Yes, Torres Strait Islander

(MARK ALL THAT APPLY)

Q3 Do you have a language background other than English?

☐ No ☐ Yes (please specify)

¹² This is a text-based version of the survey. The administered version appeared on SurveyMonkey as a fully formatted, interactive web-form. A part image of the web version of the survey is shown in Table 4.12 (p.95).

Q4 Which of the following educational qualifications do you have? (MARK ALL THAT APPLY)

- ☐ Accelerated teacher training qualification
- ☐ 2 or 3 year teaching qualification
- ☐ 4 year education/teaching qualification (For example: B.Ed.)
- ☐ Bachelor degree other than education
- ☐ Diploma in Education
- ☐ Postgraduate certificate or Postgraduate diploma
- ☐ Masters in Education
- ☐ Masters in another academic subject
- ☐ Doctorate in Education
- ☐ Doctorate in another academic subject
- ☐ Other degree (please specify) _____

Q5 In which State do you teach?

- ☐ NSW
- ☐ Queensland
- ☐ Victoria

Q6 Are you a member of this school's teaching staff on a: (MARK ONE ONLY)

- ☐ permanent full-time basis
- ☐ permanent part-time basis
- ☐ casual basis

Q7 Prior to this year, how many years of experience have you had as a teacher in this school?

☐ less than 1 year ☐ 2 years ☐ 4-6 years ☐ 10-12 years ☐ 16-18 years

☐ 1 year ☐ 3 years ☐ 7-9 years ☐ 13-15 years ☐ more than 18 years

Q8 Prior to this year, how many years of experience have you had as a teacher?

☐ less than 1 year ☐ 1-3 years ☐ 4-6 years ☐ 7-9 years ☐ 10-12 years

☐ 13-15 years ☐ 16-18 years ☐ 19-20 years ☐ 22-24 years ☐ more than 24 years

Q9 Please indicate your major KLA affiliation or specialisation.

If your major affiliation or specialisation is not listed, please write it in the section provided (Other). Should you have more than one affiliation/specialisation, please choose the one you teach the most on a weekly basis. (MARK ONLY ONE).

☐ Careers

☐ Dance (CAPA)

☐ Drama (CAPA)

☐ English

☐ English as a Second Language (ESL) – included Intensive English Centres)

☐ Human Society and its Environment (HSIE) – includes History, Geography, Economics,

☐ Civics among others

☐ Language Other Than English (LOTE)

☐

Library

- ☐ Mathematics
- ☐ Music (CAPA)
- ☐ Personal Development, Health and/or Physical Education (PDHPE/PE)
- ☐ Primary generalist
- ☐ Religious Education
- ☐ Science – includes Agricultural Sciences
- ☐ Special Education
- ☐ Technology and Applied Sciences (TAS) – includes Design & Technology and
- ☐ Computing Sciences among others
- ☐ Visual Arts (CAPA)
- ☐ Other (please specify): _____

Q10 Do you teach Drama in this school?

- ☐ Yes ☐ No (if no, please go to question 31)

Q11 What year groups of Drama do you currently teach?

(MARK ALL THAT APPLY)

- ☐ Year 7 ☐ Year 8 ☐ Year 9 ☐ Year 10 ☐ Year 11 ☐ Year 12

Mask Background

Q12 Did you undertake any specialist mask courses whilst completing your qualification?

- ☐ Yes ☐ No (if no, please go to question 20)

Q13 Have you undertaken any specialist courses/workshops in mask usage/work outside of your qualification?

- ☐ Yes ☐ No (if no, please go to question 20)

Q14 Please describe the context for the courses/workshops you have undertaken

(MARK ALL THAT APPLY)

- ☐ Professional Development
- ☐ Personal Development
- ☐ Personal Interest
- ☐ Privately Provided
- ☐ Education Authority Provided
- ☐ Professional body Provided – such as by Drama Australia
- ☐ Part of a Conference
- ☐ Provided by Other group/institution
- ☐ Compulsory Attendance
- ☐ Optional Attendance
- ☐ Other (please specify) _____

Q15 Do you feel these courses increased your knowledge/practice of masks

☐ Yes ☐ No

Q16 Would you choose to attend further courses?

☐ Yes ☐ No

Q17 Please briefly state reasons for your answer to question 16.

Q18 Did you find your experiences of these courses had a positive impact on your teaching?

☐ Yes ☐ No

Q19 Have you used the knowledge gained from these courses in the classroom?

☐ Yes ☐ No

Current Teaching Practice

Q20 Do you feel confident in teaching masks as part of the Drama Curriculum?

☐ Yes ☐ No

Q21 Do you include masks as part of your teaching?

- ☐ Yes ☐ No (if no, please go to question 27)

Q22 What year groups of Drama do you currently teach and/or use masks?(MARK ALL THAT APPLY)

- ☐ Year 7 ☐ Year 8 ☐ Year 9 ☐ Year 10 ☐ Year 11 ☐ Year 12

Q23 Do you use masks in theory?

- ☐ Yes ☐ No

Q24 Do use actual masks?

- ☐ Yes ☐ No

Q25 In what areas of teaching Drama do you and your classes use masks? (MARK ALL THAT APPLY)

- ☐ Theory ☐ Playbuilding ☐ Process/Rehearsal ☐ Performance

Q26 Do you teach aspects of masks in the following areas of Drama (MARK ALL THAT APPLY)

- ☐ Improvisation
☐ Playbuilding
☐ Characterisation

- ☐ Commedia dell'Arte
 - ☐ Greek Theatre
 - ☐ Physical Theatre
 - ☐ Voice
 - ☐ Movement
 - ☐ Stanislavski
 - ☐ Meyerhold
 - ☐ Brecht
 - ☐ Boal
 - ☐ Brook
 - ☐ Lecoq
 - ☐ Suzuki
 - ☐ Street Theatre
 - ☐ Verbatim Theatre
 - ☐ Tragedy
 - ☐ Comedy
 - ☐ European Theatre
 - ☐ American Theatre
 - ☐ Australian Theatre – Traditional or Contemporary
 - ☐ Aboriginal and/or Torres Strait Islander Theatre
 - ☐ World Theatre
 - ☐ Asian Theatre
 - ☐ Other (please specify) _____
-

Q27 Which of the following Drama Education texts do you and your students use?

(MARK ALL THAT APPLY)

- ☐ Beginning Drama 11-14
- ☐ Centre Stage
- ☐ Creating Drama
- ☐ Creative Drama in the Classroom and beyond
- ☐ Drama and Theatre Studies
- ☐ Drama and Theatre Studies at A/AS/A Level
- ☐ Drama Studies
- ☐ Dramactive Book 1
- ☐ Dramactive Book 2
- ☐ Dramawise
- ☐ How To pass Standard Grade Drama
- ☐ Living Drama
- ☐ Making Drama
- ☐ Navigating Drama
- ☐ Navigating senior Drama
- ☐ Nelson Drama for Secondary Students
- ☐ Performance: A practical Approach to Drama
- ☐ Practical theatre: A Post-16 Approach
- ☐ Theatre: A Way of Seeing
- ☐ Other (please specify) _____

Q28 Do you physically use masks in the classroom?

- ☐ Yes ☐ No (if no, please go to question 31)

Q29 Do you buy masks for use within the classroom?

- ☐ Yes ☐ No (if no, please go to question 31)

Q30 Where do you buy your masks? (MARK ALL THAT APPLY)

- ☐ The Book Nook
- ☐ Trestle Theatre
- ☐ Holiday/tourist shop
- ☐ Local general goods store – includes Go-Lo, Reject Shop among others
- ☐ Specialist party/costume shop
- ☐ Specialist Theatre Supplier
- ☐ Specialist mask maker
- ☐ Internet based supplier
- ☐ Australian based supplier
- ☐ International Supplier
- ☐ Other (please specify) _____

Q 31 Please mark the extent to which

**you disagree or agree with each of
the following:**

Don't know	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly Agree
------------	-------------------	----------	-------------------	----------------	-------	----------------

a) Mask work is a required part of teaching Drama.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b) I enjoy teaching practical mask work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c) I teach Greek Theatre with masks.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d) I enjoy teaching with masks.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e) I use masks to teach many different topics.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f) Mask work is optional in teaching Drama.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g) I teach topics in Year 12 with masks.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h) Mask work is useful in teaching Drama at all times.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i) I enjoy teaching theory of masks.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j) Mask work is useful in teaching Drama.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
k) I teach Commedia dell'Arte with masks.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
l) I feel I have strong skills in teaching with masks.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
m) Masks are irrelevant in Drama teaching.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

n) Mask work is of historical interest only	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
o) Mask work is engaging for students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
p) I would like to use masks more in teaching.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
q) I teach Asian Theatre with masks.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
r) Mask work is a distraction for students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
s) . I feel using masks in be classroom a challenge.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
t) .It is difficult to source masks to buy for use within the classroom.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q32 Are there any additional comments you would like to make in relation to this topic?

If you would be willing to take part in Phase Two of this study, which would involve the researcher, Mr. David Roy visiting your classes to observe you teaching, please complete the following details.

Name: _____

School: _____

Address: _____

Tel: _____

Fax: _____

Email _____

Thank you very much for taking the time to complete this questionnaire

Item 3: Research Instruments

Interview Questions Letter

A version of this letter was created for all students, staff and parents.

FACULTY OF EDUCATION AND ARTS



Masks and Education: A study of masks in the teaching of Drama and Theatre Studies in the Australian Secondary Curriculum.

Research Team:

The University of Newcastle: Assoc.Prof. James Ladwig; Mr. David Roy

Student Interview Questions

Introduction

My name is David Roy and I am looking at how masks used in the drama classroom. Thank you for letting me observe your class. Your ideas and thoughts are important to look at not only what is done, but also how masks can be used in the future. Please feel to ask me any questions you wish. I am recording this discussion so it can be written up. If you don't want to part that is fine. None of your names will be revealed to anyone else.

Questions:

1. How do you use masks in the classroom?
2. What is good or enjoyable about using mask in classroom?
3. What is not fun or difficult about using masks in the classroom?
4. Has using masks in the classroom changed anything about drama learning for you?
5. How do masks make you feel about yourself when you use them?

Thank you for your engaging responses. Do you have any questions for me?

Regards,

Associate Professor James Ladwig
Chief Investigator

Mr. David Roy
Researcher

NEWCASTLE	CENTRAL COAST	PORT MACQUARIE	SINGAPORE
The University of Newcastle Callaghan NSW 2308 Australia	enquirycentre@newcastle.edu.au CRICOS Provider Number: 00109J		T +61 2 4921 5000 www.newcastle.edu.au

Information Statement for Research Project (Generic)

A school, specific version of this letter was created for all students, staff and parents for each school.

FACULTY OF EDUCATION AND ARTS



School X

Associate Prof. James Ladwig
School of Education, University of Newcastle
HC94, University Drive
Callaghan
NSW 2308
Tel: (02) 4921 6847 Fax: (02) 49217887
Email: James.Ladwig@newcastle.edu.au

Information Statement for the Research Project: Masks and Education

You are invited to participate in the research project identified above which is being conducted by Associate Professor James Ladwig, Professor Max Smith and Mr. David Roy from the School of Education at the University of Newcastle.

The research is part of Mr. David Roy's studies at the University of Newcastle, supervised by Associate Professor James Ladwig and Professor Max Smith from the School of Education at the University of Newcastle.

Why is the research being done?

The purpose of the research is to explore what place masks may have in teaching of Drama and Theatre Studies in the Australian Secondary Curriculum; including influence and understanding. At this time there has been no direct research into the application and engagement with masks as Secondary Education pedagogy. This research aims to offer the first analysis of authentic pedagogical teaching in Drama using masks.

Who can participate in the research?

Participants invited are the teachers of Drama and one of their classes who use masks in the classroom. The teachers invited to participate have volunteered for this project. Any students of the teachers involved are invited to participate.

What choice do you have?

Participation in this research is entirely your choice. Only those people who give their informed consent will be included in the project. Whether or not you decide to participate, your decision will not disadvantage you.

If you do decide to participate, or, you may withdraw from the project at any time without giving a reason and have the option of withdrawing any data, which identifies you.

NEWCASTLE | **CENTRAL COAST** | **PORT MACQUARIE** | **SINGAPORE**
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Callaghan NSW 2308 Australia CRICOS Provider Number: 00109J www.newcastle.edu.au

What will participants be asked to do?

If you agree to participate, drama students and teachers will be observed in a class.

This will not disrupt class learning but be part of normal classroom practice.

Students of the class will also asked responses to questions about learning during class, for example:

1. How do you use masks in the classroom?
2. What is enjoyable or good about using mask in classroom?
3. What is less enjoyable or difficult about using masks in the classroom?
4. Has using masks in the classroom changed your view and/or approach to drama and learning?
5. How do masks make you feel about yourself, when you use them?

All information will be kept de-identified. All the research observation, recording and transcription will be undertaken by Mr. David Roy; who is an experienced teacher of 17 years and was a Head of Drama.

If you choose to participate in the observation, you are not obligated to agree to be audio recorded.

How much time will it take?

All observation and audio recording will take place during normal Drama class time. No disruption to other lessons or activities will happen.

What are the risks and benefits of participating?

There are no anticipated risks. There will be no specific benefit to you in participating in this research but your involvement will assist in improving drama curriculum.

How will your privacy be protected?

Any information collected by the researchers which might identify you will be stored securely and only accessed by the researchers unless you consent otherwise, except as required by law.

Data will be retained for at least 5 years; to be held securely at the University of Newcastle.

How will the information collected be used?

The data will be reported or presented in papers in academic journals; and in a thesis to be submitted for Mr. David Roy's PhD degree.

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Individual participants and institutions will not be identified in any reports arising from the project. You will be able to review the recording to edit or erase your contribution to recordings and/or transcripts.

At the conclusion of the study, a summary of the results of the project written in lay language will be provided to participating teachers and schools.

What do you need to do to participate?

Please read this Information Statement and be sure you understand its contents before you consent to participate. If there is anything you do not understand, or you have questions, contact the researcher.

If you would like to participate, please complete the attached Consent Forms and return it to your teacher who will pass it onto the researcher, Mr. David Roy.
Consent is need for both observation and also for interviews.

Further information

If you would like further information please contact

David Roy

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Associate Professor James Ladwig

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Thank you for considering this invitation.

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Associate Professor James Ladwig
Chief Investigator

Mr. David Roy
Researcher

Complaints about this research

This project has been approved by the University's Human Research Ethics Committee.
Approval No. H-2014-0066.

Should you have concerns about your rights as a participant in this research, or you have a complaint about the manner in which the research is conducted, it may be given to the researcher, or, if an independent person is preferred, to the Human Research Ethics Officer, Research Office, The Chancellery, The University of Newcastle, University Drive, Callaghan NSW 2308, Australia, telephone (02) 49216333, email Human-Ethics@newcastle.edu.au.

Field Notes Form

All observations were noted on these forms.

Mask Student Discussion Field Notes

School		Teacher		
Date	Researcher	Year	Class	KLA
Start time	End time	Period	# boys	# girls
Topic				

Students

Diagrams

Notes:

Lesson Quality Teaching Coding Report

A coding sheet was written for each lesson.

Masks

Lesson Quality Teaching Coding Report



School		Teacher		
Date		Year	Class	KLA
Start time	End time	Period	# boys	# girls
Topic				
Lesson coded by:				

Intellectual Quality	Code	Descriptor	Notes
Deep knowledge	2	Some key concepts and ideas are mentioned or covered by the teacher or students, but only at a superficial level.	
Deep understanding	1	Students demonstrate only shallow understanding.	
Problematic knowledge	1	All knowledge is presented only as fact and not open to question.	
Higher order thinking	1	Students demonstrate only lower-order thinking. They either receive or recite pre-specified knowledge or participate in routine practice, and in no activities during the lesson do students go beyond simple reproduction of knowledge.	
Metalinguage	1	No metalinguage. The lesson proceeds without the teacher or students stopping to comment on the language being used.	
Substantive communication	1	Almost no substantive communication occurs during the lesson.	
Quality Learning Environment			
Explicit quality criteria	1	No explicit statements regarding the quality of work are made. Only technical and procedural criteria are made explicit.	
Engagement	1	Low engagement or disengagement. Students are frequently off-task, perhaps disruptive, as evidenced by inattentiveness or serious disruptions by many. This is the central characteristic during much of the lesson.	
High expectations	1	No students, or only a few, participate in any challenging work.	
Social support	1	Social support is low. Actions or comments by the teacher or students result in "put-downs", and the classroom atmosphere is negative.	
Students' self-regulation	1	Few students demonstrate autonomy and initiative in regulating their own behaviour. Teachers devote more time to disciplining and regulating student behaviour than to teaching and learning.	
Student direction	1	No evidence of student direction. All aspects of the lesson are explicitly designated by the teacher for students.	
Significance			
Background knowledge	1	Students' background knowledge is not mentioned or elicited.	
Cultural knowledge	1	No explicit recognition or valuing of other than the knowledge of the dominant culture is evident in the substance of the lesson.	
Knowledge integration	1	No meaningful connections. All knowledge is strictly restricted to that explicitly defined within a single topic or subject area.	
Inclusivity	1	Some students are excluded, or exclude themselves, from lesson activities throughout the lesson.	
Connectedness	1	The lesson has no clear connection to anything beyond itself. Neither the teacher nor the students offer any justification for the lesson beyond the school.	
Narrative	1	Either narrative is used at no point in the lesson, or the narratives used are disconnected or detract from the substance of the lesson.	

Item 4: Quality Teaching Classroom Observation Coding

All information below is directly taken from Quality Teaching in New South Wales Public Schools: A Classroom Practice Guide.

Intellectual Quality

Deep Knowledge	To what extent is the knowledge being addressed focused on a small number of key concepts and the relationships between and among concepts?
1	Almost all of the content knowledge of the lesson is shallow because it does not deal with significant concepts or ideas. ^{1} _{SEP}
2	Some key concepts and ideas are mentioned or covered by the teacher or students, but only at a superficial level. ^{1} _{SEP}
3	Knowledge is treated unevenly during instruction. A significant idea may be addressed as part of the lesson, but in general the focus on key concepts and ideas is not sustained throughout the lesson. ^{1} _{SEP}
4	Most of the content knowledge of the lesson is deep. Sustained focus on central concepts or ideas is occasionally interrupted by superficial or unrelated ideas or concepts. ^{1} _{SEP}
5	Knowledge is deep because focus is sustained on key ideas or concepts throughout the lesson. ^{1} _{SEP}

Deep Understanding	To what extent do students demonstrate a profound and meaningful understanding of central ideas and the relationships between and among those central ideas?
1	Students demonstrate only shallow understanding. ^{1} _{SEP}
2	For most students, understanding is shallow during most of the lesson, with one or two minor exceptions. ^{1} _{SEP}
3	Deep understanding is uneven. Students demonstrate both shallow and deeper understanding at different points in the lesson. A central concept understood by some students may not be understood by other students. ^{1} _{SEP}
4	Most students provide information, arguments or reasoning that demonstrates deep understanding for a substantial portion of the lesson. ^{1} _{SEP}
5	Almost all students demonstrate deep understanding throughout the lesson. ^{1} _{SEP}

Problematic Knowledge	To what extent are students encouraged to address multiple perspectives and/or solutions? To what extent are students able to recognise knowledge as constructed and therefore open to question?
1	All knowledge is presented only as fact and not open to question ^{1} _{SEP}
2	Some knowledge is treated as open to multiple perspectives. ^{1} _{SEP}
3	Knowledge is treated as open to multiple perspectives, seen as socially constructed and therefore open to question. ^{1} _{SEP}
4	Knowledge is seen as socially constructed and multiple perspectives are not only presented, but are explored through questioning of their basic assumptions. ^{1} _{SEP}
5	Knowledge is seen as socially constructed, with multiple and/or conflicting interpretations presented and explored to an extent that a judgement is made about the appropriateness of an interpretation in a given context. ^{1} _{SEP}

Higher Order Thinking	To what extent are students regularly engaged in thinking that requires them to organise, reorganise,
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	apply, analyse, synthesise and evaluate knowledge and information?
1	Students demonstrate only lower-order thinking. They either receive or recite pre-specified knowledge or participate in routine practice, and in no activities during the lesson do students go beyond simple reproduction of knowledge. ^{1} _{SEP}
2	Students primarily demonstrate lower-order thinking, but at some point, at least some students perform higher-order thinking as a minor diversion within the lesson. ^{1} _{SEP}
3	Students primarily demonstrate routine lower-order thinking a good share of the lesson. There is at least one significant question or activity in which most students perform some higher-order thinking. ^{1} _{SEP}
4	Most students demonstrate higher-order thinking in at least one major activity that occupies a substantial portion of the lesson. ^{1} _{SEP}
5	All students, almost all of the time, demonstrate higher-order thinking. ^{1} _{SEP}

Metalanguage	To what extent do lessons explicitly name and analyse knowledge as a specialist language? To what extent do lessons provide frequent commentary on language use and the various contexts of differing language uses?
1	No metalanguage. The lesson proceeds without the teacher or students stopping to comment on the language being used. ^{1} _{SEP}
2	Low metalanguage. During the lesson terminology is explained or either the teacher or students stop to make value judgements or comment on language. There is, however, no clarification or assistance provided regarding the language. ^{1} _{SEP}
3	Some use of metalanguage. At the beginning of the lesson, or at some key juncture, the teacher or students stop and explain or conduct a “mini-lesson” on some aspect of language, for example genre, vocabulary, signs or symbols. ^{1} _{SEP}
4	Periodic use of metalanguage. The teacher or students provide commentary on aspects of language at several points during the lesson. ^{1} _{SEP}
5	High use of metalanguage. The lesson proceeds with frequent commentary on language use. ^{1} _{SEP}

Substantive Communication	To what extent are students regularly engaged in sustained conversations (in oral, written or artistic forms) about the ideas and concepts they are encountering? ^{1} _{SEP}
1	Almost no substantive communication occurs during the lesson. ^{1} _{SEP}
2	Substantive communication among students and/or between teacher and students occurs briefly. ^{1} _{SEP}
3	Substantive communication among students and/or between teacher and students occurs occasionally and involves at least two sustained interactions. ^{1} _{SEP}
4	Substantive communication, with sustained interactions, occurs over approximately half the lesson with teacher and/or students scaffolding the conversation. ^{1} _{SEP}
5	Substantive communication, with sustained interactions, occurs throughout the lesson, with teachers and/or students scaffolding the communication. ^{1} _{SEP}

Quality Learning Environment

Explicit Quality Criteria	To what extent are students provided with explicit criteria for the quality of work they are to produce? To what extent are those criteria a regular reference point for the development and assessment of student work?
1	No explicit statements regarding the quality of work are made. Only technical and procedural criteria are made explicit. ^{1} _{SEP}
2	Only general statements are made regarding the desired quality of the work. ^{1} _{SEP}
3	Detailed criteria regarding the quality of work are made explicit during the lesson, but there is no evidence that students are using the criteria to examine the quality of their work. ^{1} _{SEP}
4	Detailed criteria regarding the quality of work are made explicit or reinforced during the lesson and there is evidence of some students, some of the time, examining the quality of their work in relation to these criteria.
5	Detailed criteria regarding the quality of work are made explicit or reinforced throughout the lesson and there is consistent evidence of students examining the quality of their work in relation to these criteria. ^{1} _{SEP}

Engagement	To what extent are most students, most of the time, seriously engaged in the lesson? To what extent do students display sustained interest and attention?
1	Low engagement or disengagement. Students are frequently off-task, perhaps disruptive, as evidenced by inattentiveness or serious disruptions by many. This is the central characteristic during much of the lesson. ^{1} _{SEP}
2	Sporadic engagement. Most students, most of the time, either appear apathetic and indifferent or are only occasionally active in carrying out assigned activities. Some students might be clearly off-task. ^{1} _{SEP}
3	Variable engagement. Most students are seriously engaged in parts of the lesson, but may appear indifferent during other parts and very few students are clearly off-task. ^{1} _{SEP}
4	Widespread engagement. Most students, most of the time, are on-task pursuing the substance of the lesson. Most students seem to be taking the work seriously and trying hard. ^{1} _{SEP}
5	Serious engagement. All students are deeply involved, almost all of the time, in pursuing the substance of the lesson. ^{1} _{SEP}

High Expectations	To what extent are high expectations of all students communicated? To what extent is conceptual risk taking encouraged and rewarded?
1	No students, or only a few, participate in any challenging work. ^{1} _{SEP}
2	Some students participate in challenging work during at least some of the lesson. They are encouraged (explicitly or through lesson processes) to try hard and to take risks and are recognised for doing so. ^{1} _{SEP}
3	Many students participate in challenging work during at least half of the lesson. They are encouraged (explicitly or through lesson processes) to try hard and to take risks and are recognised for doing so. ^{1} _{SEP}
4	Most students participate in challenging work during most of the lesson. They are encouraged (explicitly or through lesson processes) to try hard and to take risks and are recognised for doing so. ^{1} _{SEP}
5	All students participate in challenging work throughout the lesson. They are encouraged (explicitly or through lesson processes) to try hard and to take risks and are recognised for doing so. ^{1} _{SEP}

Social Support	To what extent is there strong positive support for learning and mutual respect among teachers and students and others assisting students' learning? To what extent is the classroom free of negative personal comment or put-downs?
1	Social support is low. Actions or comments by the teacher or students result in "put-downs", and the

	classroom atmosphere is negative. ^{1,1} _{SEP}
2	Social support is mixed. Both undermining and supportive behaviours or comments are observed. ^{1,1} _{SEP}
3	Social support is neutral or mildly positive. While no undermining behaviours are observed, supportive behaviours or comments are directed at those students most engaged in the lesson, rather than those students who are more reluctant. ^{1,1} _{SEP}
4	Social support is clearly positive. Supportive behaviours and comments are directed at most students, including clear attempts at supporting reluctant students. ^{1,1} _{SEP}
5	Social support is strong. Supportive behaviours or comments from students and the teacher are directed at all students, including soliciting and valuing the contributions of all. ^{1,1} _{SEP}

Students' Self-regulation	To what extent do students demonstrate autonomy and initiative so that minimal attention to the disciplining and regulation of student behaviour is required?
1	Few students demonstrate autonomy and initiative in regulating their own behaviour. Teachers devote more time to disciplining and regulating student behaviour than to teaching and learning. ^{1,1} _{SEP}
2	Some students demonstrate autonomy and initiative in regulating their own behaviour, but there is still substantial interruption to the lesson for disciplinary and/or regulatory matters, as an attempt to avert poor behaviour, correct past behaviour or as an immediate reaction to poor student behaviour. ^{1,1} _{SEP}
3	Many students demonstrate autonomy and initiative in regulating their own behaviour and the lesson proceeds coherently. However, teachers regulate behaviour several times, making statements about behaviour to the whole class, or perhaps focusing on students who are acting inappropriately. ^{1,1} _{SEP}
4	Most students, most of the time, demonstrate autonomy and initiative in regulating their own behaviour and there is very little interruption to the lesson. Once or twice during the lesson, teacher comments on or correct student behaviour or movement. ^{1,1} _{SEP}
5	All students, almost all of time, demonstrate autonomy and initiative in regulating their own behaviour and the lesson proceeds without interruption. ^{1,1} _{SEP}

Student Direction	To what extent do students exercise some direction over the selection of activities related to their learning and the means and manner by which these activities will be done ^{1,1}_{SEP}
1	No evidence of student direction. All aspects of the lesson are explicitly designated by the teacher for students. ^{1,1} _{SEP}
2	Low student direction. Although students exercise some control over some aspect of the lesson (choice, time, pace, assessment), their control is minimal or trivial. ^{1,1} _{SEP}
3	Some student direction. Students exercise some control in relation to some significant aspects of the lesson. ^{1,1} _{SEP}
4	Substantial student direction. Some deliberation or negotiation occurs between teacher and students over at least some significant aspects of the lesson. ^{1,1} _{SEP}
5	High student direction. Students determine many significant aspects of the lesson either independent of, or dependent on, teacher approval. ^{1,1} _{SEP}

Significance

Background Knowledge	To what extent do lessons regularly and explicitly build from students' background knowledge, in terms of prior school knowledge, as well as other aspects of their personal lives?
1	Students' background knowledge is not mentioned or elicited. ^{L} _{SEP}
2	Students' background knowledge is mentioned or elicited, but is trivial and not connected to the substance of the lesson. ^{L} _{SEP}
3	Students' background knowledge is mentioned or elicited briefly, is connected to the substance of the lesson, and there is at least some connection to out-of-school background knowledge. ^{L} _{SEP}
4	Students' background knowledge is mentioned or elicited several times, is connected to the substance of the lesson, and there is at least some connection to out-of-school background knowledge. ^{L} _{SEP}
5	Students' background knowledge is consistently incorporated into the lesson, and there is substantial connection to out-of-school background knowledge. ^{L} _{SEP}

Cultural Knowledge	To what extent do lessons regularly incorporate the cultural knowledge of diverse social groupings?
1	No explicit recognition or valuing of other than the knowledge of the dominant culture is evident in the substance of the lesson. ^{L} _{SEP}
2	Some cultural knowledge is evident in the lesson, but it is treated in a superficial manner. ^{L} _{SEP}
3	Some cultural knowledge is recognised and valued in the lesson, but within the framework of the dominant culture. ^{L} _{SEP}
4	Substantial cultural knowledge is recognised and valued in the lesson with some challenge to the framework of the dominant culture. ^{L} _{SEP}
5	Substantial cultural knowledge is recognised and valued throughout the lesson and this knowledge is accepted as equal to the dominant culture. ^{L} _{SEP}

Knowledge Integration	To what extent do lessons regularly demonstrate links between and within subjects and key learning areas?
1	No meaningful connections. All knowledge is strictly restricted to that explicitly defined within a single topic or subject area. ^{L} _{SEP}
2	Some minor or trivial connections are made. Knowledge is mostly restricted to that of a specific topic or subject area. ^{L} _{SEP}
3	At least one meaningful connection is made between topics or subject areas by the teacher and/or the students during the lesson. ^{L} _{SEP}
4	Several meaningful connections are made between topics or subject areas by the teacher and/or the students during the lesson. ^{L} _{SEP}
5	Meaningful connections are regularly made between topics or subject areas by the teacher and/or the students during the lesson. ^{L} _{SEP}

Inclusivity	To what extent do lessons include and publicly value the participation of all students across the social and cultural backgrounds represented in the classroom?
1	Some students are excluded, or exclude themselves, from lesson activities throughout the lesson. ^{L} _{SEP}
2	Some students are excluded, or exclude themselves, from the majority of lesson activities except for minor forms of inclusion in one or two instances during a lesson. ^{L} _{SEP}

3	Students from all groups are included in most aspects of the lesson, but the inclusion of students from some groups may be minor or trivial relative to other groups. ^{1} _{SEP}
4	Students from all groups are included in a significant way in most aspects of the lesson, but there still appears to be some unevenness in the inclusion of different social groups. ^{1} _{SEP}
5	Students from all groups are included in all aspects of the lesson and their inclusion is both significant and equivalent to the inclusion of students from other social groups. ^{1} _{SEP}

Connectedness	To what extent do lesson activities rely on the application of school knowledge in real-life contexts or problems? To what extent do lesson activities provide opportunities for students to share their work with audiences beyond the classroom and school?
1	The lesson has no clear connection to anything beyond itself. Neither the teacher nor the students offer any justification for the lesson beyond the school. ^{1} _{SEP}
2	The teacher or students try to connect what is being learned to the world beyond the classroom, but the connection is weak and superficial or trivial. ^{1} _{SEP}
3	Students recognise some connection between classroom knowledge and situations outside the classroom, which might include sharing their work with an audience outside the classroom, but they do not explore implications of these connections which remain largely abstract or hypothetical. ^{1} _{SEP}
4	Students recognise and explore connections between classroom knowledge and situations outside the classroom in ways that create personal meaning and highlight the significance of the knowledge. There might be an effort to influence an audience beyond the classroom. ^{1} _{SEP}
5	Students recognise and explore connections between classroom knowledge and situations outside the classroom in ways that create personal meaning and highlight the significance of the knowledge. This meaning and significance is strong enough to lead students to become involved in an effort to influence an audience beyond the classroom. ^{1} _{SEP}

Narrative	To what extent do lessons employ narrative to enrich student understanding?
1	Either narrative is used at no point in the lesson, or the narratives used are disconnected or detract from the substance of the lesson. ^{1} _{SEP}
2	Narrative is used on occasion as a minor part of the lesson and/or is loosely connected to the substance of the lesson. ^{1} _{SEP}
3	Narrative is used at several points in the lesson to enhance the significance of the substance of the lesson. ^{1} _{SEP}
4	Narrative is used for a substantial portion of the lesson to enhance the significance of the substance of the lesson. ^{1} _{SEP}
5	Narrative is used throughout the lesson to enhance the significance of the substance of the lesson. ^{1} _{SEP}

Item 5: Identity and the Arts: Using Drama and Masks as a Pedagogical Tool

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Identity and the Arts: Using Drama and Masks as a Pedagogical Tool to Support Identity Development in Adolescence

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Open Access

Abstract

Identity in adolescents is an ever-growing concern and pre-occupation within formal education, with a need to identify factors that can positively impact upon adolescent development. Identity and understanding of the human condition has been apparent from earliest records of Homo sapiens. One of the earliest recorded exploration and understanding of this is through ritual ceremony and the role that mask has played in allowing people to explore what it means to us through adopting the "other". It therefore stands to reason that if masks have and still do allow individuals to explore identity and place in life, there may be an impact upon adolescents who use masks within their formal drama education. This paper explores: The concepts of identity having a correspondence to mask usage; The potential for masks to support the individual to disassociate from the self; and the sense of being. If we wish to support adolescent development and self awareness, at the core of drama curricula we need to re-position the usage of masks in the classroom beyond being tied to core historical academic knowledge but as a pedagogical methodology in its own right, we need to support adolescent exploration of identity.

Keywords

Drama, Secondary School Curriculum, Identity, Developmental Disabilities, Personal Development

1. Introduction

"The mask is powerful, dynamic, and iconographic. It can represent a fixed moment, a psychological motif or an emblematic emotional state." (Waincott & Fletcher, 2010: p 163)

Through the mask, the individual has the potential to challenge the understanding of whom they are through

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their body now being separated from the visual identifier of their face (Wilsher, 2007). This challenge can be personal or with the audience (Barba & Savarese, 2006). The definitions of mask demonstrate this, from the Arabic *maskhara*: to falsify or transform to the English form of mask to conceal (Nunley & McCarthy, 1999). The human mind focuses clearly on the face of the individual, and thus through the concealment of this core identifier, the mask allows the individual to be separated from their "id" and their movements to be interpreted as separate to the individual (Ching & Ching, 2006; Edson, 2005; Griffiths, 1998; Hamilton, 1997). Masks are synonymous with drama and theatre. Theatre, drama and drama education (as a curricular subject within schools) are each subtly different though not mutually exclusive. Drama education uses drama as the method to allow theatre as the art form to engage with.

"If Drama is about meaning, it is the art form of theatre which encompasses and contains that meaning. If theatre is about expression, then it is the dramatic exploration of the meaning which fuels that exploration" (Morgan & Saxton, 1987: p. 1)

Yet, to fully understand the role that masks play in drama education we have to have an understanding of how they potentially impact upon individuals' identity and self-awareness development. Masks have played various roles in society from earliest times to the present (Wainscott & Fletcher, 2010). These have included community ritual, performance and aesthetics. This has had an impact upon the understanding of who we are as a people, on our development of the idea of self. The key areas of masks to contextualize are not distinct but interact with each other (Figure 1).

The background for masks in context is based on the four primary areas and the research frameworks for this analysis of their role in educational practice stem from the following.

- Anthropology;
- Psychology;
- Theatre;
- Drama Education.

Theatrical practice is distinct from educational practice, though it informs the philosophical rationale of drama in education and the possible impacts and resonances. Part of the role that masks have been shown to develop is the physicality of a performer and their control. Through this knowledge, it is also therefore important to understand if the usage of masks has any impact, not only on the psychology of adolescents, but also upon developmental learning.

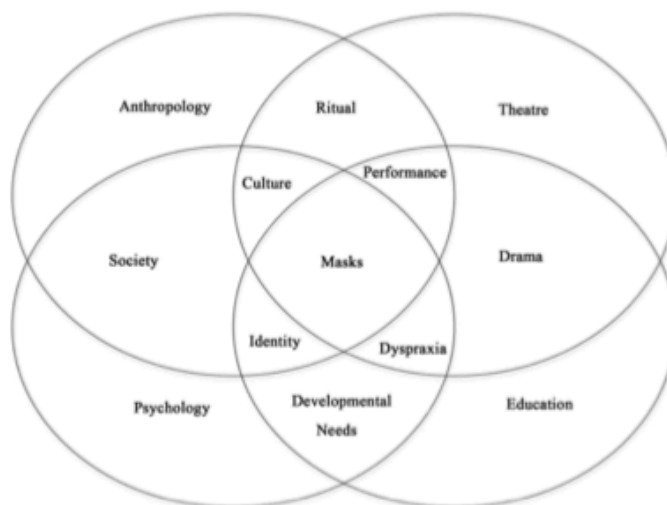


Figure 1. Interaction of mask knowledge.

2. Mask Anthropology

Shaman undertook mask usage to allow them to represent and embody the spirit world such as represented on the rock art at Trois Frères, France or Ainanrat, Tassil in Algeria during the Mesolithic period (Lévi-Strauss, 1982). What then is the effect this may have upon modern students? Throughout history the mask has allowed a freedom and license for individuals to adopt personae and roles other than their own (Edson, 2005; Mack, 1994; Nunley & McCarthy, 1999). In the Masquerades of medieval times the individual was relaxed of responsibility and the moral certitude of the times, so that through the time period they could revel in the society's perceptions of immorality without fear of retribution (Twycross & Carpenter, 2002).

"They serve to liberate the wearer from the inhibitions, laws and niceties of a seemingly well-ordered everyday life but are also a reminder that chaos and destruction and mutability are always with us." (Foreman, 2000: p. 27-29)

There are few, if any societies in the world, which do not find references or images of masks and their application in the earliest historical records (Edson, 2005). The role and purpose of the mask has always been to transport and transform the user and the observer (Foreman, 2000). Masks have an audience, whether in entertainment or ritual and the difference between these two can cross boundaries. In both ritual and performance, the mask is as fascinating for the individuals who partake as they are actively engaged and yet able to glorify and observe the spectacle around them (Campbell, 1969).

The idea of the mask as a representation of identity and exploration is still a fluid one as found the modern celebrations of Halloween, Scotland; Day of the Dead, Mexico; Guy Fawkes, England; Venice Carnival, Italy; or indeed within media such as the graphic novel/film 'V for Vendetta' (Moore & Lloyd, 1990). There is a freedom to masks that bridge societal needs within the context of liberation versus chaos as well as performance applications. As drama is often about the transformation of the individual into the "other", so as to explore aspects of the human condition in whatever form, masks must create an impact.

Nunley and McCarthy's overview of performance and anthropology is directly relevant to education. Through the use of masks within the classroom, this paper proposes that there is a potential to free students to explore their identities and establish their id in the adolescent year. This helps to fulfill one of the purposes of schooling on multiple levels. One is exploring curricular skill needs and the other is the wider "hidden curriculum" of creating individuals with skills to embrace society. It is not the purpose of this research to redefine the source neither of identity nor of offering an overarching theory to a definition of culture and place within this research. Claude Lévi-Strauss asserts that it does not matter whether culture is integrated or merely a collage with no underlying pattern (Lévi-Strauss, 1982). Nor is it crucial to determine whether cognitive relativism is a cogent application to culture, despite the variance of languages in culture that therefore could be seen to undermine such an idea (Just & Monaghan, 2000). Masks are one of the few objects that appear to transcend all of these theories. It is simply that masks have a role in all cultures.

There is no definitive time when masks can be seen to be first introduced, as they are ever present in visual records, but their purpose is and has always been to transport and transform the user and the observer (Foreman, 2000). Thus, masks have an audience, whether in entertainment or ritual. The difference between these two can cross boundaries. Ritual, similar to entertainment performance, is fascinating for the individuals who partake as they are actively engaged and yet able to glorify and observe the spectacle around them (Campbell, 1969).

Donald Pollock recognizes this wider purpose in the meaning of masks as an aspect of semiotic identity in society.

"Identity is displayed, revealed or hidden in any culture through conventional means, and that masks work by taking up these conventional means, iconically or indexically." (Pollock, 1995: p. 582)

This is supported through the work of other anthropologists that masks have several functions such as representational, emotive indexical and disguise (Urban & Hendriks, 1983). All these are observed in the multitude of modern usage of masks outside of the drama and theatre perspective, such as in modern religious festivals and events, children's play, religious attire and indeed in practical mask usage such as for health and medicine. In all these forms, their functions have a visual linguistic association that has the potential to impact how masks in the classroom are engaged (Pollock, 1995).

Masks have remained prevalent through human society as a form of celebration and religion. Drama and religion and celebration have link in that they all communicate important societal thoughts, whether instructional, historical or educational; including questioning society; which is a thematic purpose for Dramatic narrative (Morgan & Saxton, 1987).

3. Adolescent Identity

Adolescent Identity understanding is within the domain of psychology. Mask in society and the community; have been explored by scholars in history and anthropology. It also compliments the psychology of identity. Theatrical practice is distinct from educational practice, though it informs the philosophical rationale of Drama in education and the possible impacts and resonances. Part of the role that masks have been shown to develop is the physicality of a performer and their control.

Identity and self-concept are often interchangeable terms in education, though for this writing, the term 'identity' will be used as it encompasses broader concepts than those of the "self-concept" (Berk, 2005; Harter, 2003). For adolescents the key idea of a general sense of self, along with beliefs and attitudes, is developing. This is in particular with peer relationships (Wigfield, Byrnes, & Eccles, 2006). It was Erik Erikson's Psychosocial Theory that emphasised the search for identity in the emergence of self through relationships with others and the role of culture (Erikson, 1963). Erikson developed a framework listing eight stages of psychosocial development (Table 1).

He placed greatest emphasis on the adolescent stage of Psychosocial Development, positing that it was the crucial stage in identity development.

For Erikson, the key factor in adolescence effecting psychological change was the impact of what the individual does rather than what is done to the individual. It is in this respect that engagement with education and learning becomes crucial. In the industrial model of education often 'learning' is 'done' to children rather than children taking control (Hattie, 2008; Robinson, 2011; Vygotsky, 1986).

Identity and Engagement are bound to each other in Education (Cooper, 2014). If we recognise that engagement is a key tool in supporting achievement and that identity development in all its forms, underlies this engagement. The importance of any pedagogical tool, such as masks, that potentially embraces both these concepts of engagement and identity, becomes apparent.

"Adolescents experience the highest levels of investment and gratification-facets of emotional engagement-in activities and relationships that positively influence their identity development." (Cooper, 2014: p.365)

It is assumed that through exploring roles in Drama, adolescent children are able to deal with who they are.

"Many teachers believe that participation in Drama In Education (DIE), where students are encouraged to take on roles of others, facilitates the development of their students socially, emotionally and intellectually."

Table 1. Erikson's eight stages of psychosocial development.

Stages	Approximate Age	Description
1. Trust vs. Mistrust	0 - 1 year	Through having basic needs met or not, children develop a deep-seated ideal of optimism or pessimism in relationships and the worlds. Core to this is the emotional and trust bond formed between caregivers and the child.
2. Autonomy vs. Shame and Doubt	2 - 3 years	Confidence is embedded here through success or failure of achievements and others reactions to this. It is also through being disciplined and being offered opportunities to assert control.
3. Initiative vs. Guilt	3 - 5 years	Through taking control and being creative and independent, a child develops a sense of self, but this can also lead to clashes with those with whom the child has imprinted with that can lead to guilt when in conflict.
4. Industry (competence) vs. Inferiority	6 - 12 years	At this stage the basic skills sets are developed and feelings of failure and incompetence are set in place. Schools have a key role in developing a self-confident child willing to expand and explore. It is interesting to see the rise of standardised testing within this age group and rankings, and the effect this will have on children's sense of self.
5. Identity vs. Role Confusion	13 - 18 years	In adolescence children start to see themselves as individuals with a role to play in the wider society, separate from our family. In this stage the greater impact is from what children do rather than what is being done to them.
6. Intimacy vs. Isolation	18 - 40 years	Relationships and interactions with others form the core at this stage
7. Generativity vs. Stagnation	40 - 65 years Adulthood	This age looks to have purpose and meaning in what is done or be isolated and adrift both physically and emotionally through lack of purpose.
8. Ego Integrity vs. Despair	Old Age	The identity is reflective, looking back at past success or failure with senses of contentment or resentment at the world as a whole.

What is often assumed, but has been harder to substantiate, is that drama has a unique role to play in this development. Questions remain, however, as to what the nature of this contribution is, and to what degree. Evidence that would substantiate these claims would strengthen the arguments that drama be included as part of a core curriculum.” (Wright, 2006: p. 43)

Wright has explored identity and adolescents in Drama through role-play (Wright, 2006), but this feeds to the model of self-discrepancy where students can explore ideals in identity rather than reality (Higgins, 1987). Masks allow the individual to present as a self, through disguise, which supports Erikson who saw the identity of self in competition with role confusion, where children are exploring whom they are. This is in relation to gender, role, politics and religion. Drama experiences at this age stage allow children to explore these concepts and their place within them in a safe environment. If we look at the role of the mask in developing a sense of distance from the self, it allows a safe place for these explorations to be undertaken whilst potentially not imposing identities upon children. Masks allow children to look at multiple roles and take control, in part of who they are becoming (Roy & Dock, 2014).

Erikson’s model of identity sits well with the potential application of masks and drama in supporting self-development but is based upon an extension of Freud’s psychosexual orientation to personality. The key development being that Erikson saw others as interacting with the self rather than as objects, thus allowing for adaptability in the environment. His analysis moved from pathology to healthy functioning. That stated it was a concept of identity grounded in a white, male, western context. Erikson’s psychosocial construct of ego identity must be understood through the interaction of biological need, ego organisation and social context but it is important as a starting point for understanding the role that mask and Drama play in adolescent identity for those very same reasons.

Psychodynamic theory such as Blos’s concept of individualisation lacks a strong empirical foundation (Kroger, 2004) and has a focus on infant individualisation and the severing of familial bonds. This is therefore less relevant in an education setting. Piaget and Kohlberg’s concepts of identity (Cole, Engstrom, & Vasquez, 1997) do have a greater relevance as they build and extend upon Erikson’s ideas. Whilst Kohlberg implied that unlike Erikson, age may not be an accurate indicator of reason and thus self-awareness in identity; age related trends are apparent in his theories. In addition, in the Occidental Education structure on which this study is based, works upon an age based system. Piaget’s relationship context for identity was based more upon the development of cognition in relation to the natural or physical world. When we put Erikson, Piaget and Kohlberg’s theories and processes together we can see that they work in conjunction. Erikson’s framework of identity can be explored through a cognitive-development lens.

Erikson’s initial framework is key as it underpins other identity formation concepts such as Loevinger’s ascription of ego as the master trait. Kegan’s constructive-developmental approach (Kroger, 2004) also supports Erikson’s definition of Identity vs. Role Confusion as similar to Erikson, Kegan sees events being interpreted and forming individual views and reactions to the world around us. In particular Kegan supports the theory proposed here that we should care whether or not masks have an impact on student mental health well-being and identity. He argues for a curriculum that addresses the growth of an individual mentally, not just develop a skill set.

All of the above stated models of identity formation fit the occidental society. This is a society that has been thought of as to be dysfunctional in a traditional community sense (Hewlett, 2013). It must be noted that whilst this study is approaching identity from an occidental perspective, in the multicultural world with multiple cultures and communities re-combing continually, this theoretical perspective does not sit comfortably with individuals from alternative minority groupings. Cultural contexts of identity formation must always be taken into account. Identity understandings and formations have been shown to be significantly different for minority groups. The reason for adopting such an occidental bias approach therefore, is that whilst the individuals within the educational system may have varying contexts, the actual system being studied is occidental based.

4. Drama and Non-Academic Outcomes

The relationship to the arts and drama with non-academic outcomes is clear, though the separation of the two, academic and non-academic, is open to question, as there has been no opportunity to isolate different factors (Cziboly, 2010; Martin et al., 2013). What is clear is that self esteem, life satisfaction and a sense of purpose and meaning as part of identity related development are supported through engagement with the arts and with drama

(Galaska & Krason, 2011; Rose-Krasner, Busseri, Willoughby, & Chalmers, 2006; Shanahan & Flaherty, 2001).

"There is a visible impact of creative activity on the development of an individual's self-creation. The ability to experience oneself as an object of creativity is the condition for a creative attitude. It is assumed that as a result of creativity and through creativity a child may enrich knowledge of themselves, gather positive experiences from their own actions which in turn enhances their positive self esteem" (Galaska & Krason, 2011: p. 5)

Drama, as applied through a constructivism perspective, can also be used as a pedagogical tool through the self-discrepancy theory. Self-discrepancy theory is an aspect of self-concept or identity. It is an understanding of the relationship and differences among:

- How I see myself;
- How I ideally like to be;
- How I think I should be;

This is important as it recognises and validates the sense of self whilst opening up the potential for others senses of self-identity. It forces the individual to not only recognise the possibilities but if applied in the two cognitive dimensions of the theory: domains and standpoints, then the individual can explore alternatives and make informed choices. Drama is recognised through using making, as having a significant impact on an individual's self-discrepancy (Wright, 2006).

Domains of the self are the foundational basis of Self-Discrepancy Theory (actual, ideal and ought self). Standpoints or self-representations of the self are positional aspects of whom we are and others being. When we link this to the theories of mask as representing the "other" and tie this to drama pedagogies such as invisible theatre (Boal, 1998) of Boal or other role-playing techniques (Lee, Patall, Cawthon, & Steingut, 2015), the potential for harnessing self actualisation of students in the classroom is apparent.

"The question of whether actors should work on a role from the inside (through emphatic identification with the character's psychology) or from the outside (by manifesting character through physical imitation of observable social behaviour) was rendered irrelevant in Saint-Denis's work with neutral masks. Such an inner/outer dichotomy often troubles actors who train in Strasberg's Method but spend most of their working life having to act to order as a consequence of the technical requirements of stage, television, or film. Mask was to teach the student actor an improvisational process that integrated the consciousness of aesthetic form with the experience of subjective impulse in performance. By developing a corporeal economy appropriate to expressing the personality of the mask, the student would acquire a physical discipline that prepared him for the performance of a wide range of dramatic styles." (Gordon, 2006: p. 163)

There is strong evidence that demonstrates that drama has an impact on individuals in their wider school learning and place in society (Martin et al., 2013). Masks can be a clear methodology for allowing identity exploration, self-awareness in developing good mental health, and in conjunction with academic achievement, self-confidence and societal responsibility. There is an argument that they should be embedded into the curriculum, rather than limited those few students whose teachers have been exposed to their potential.

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Item 6: Masks as a Method: Meyerhold to Mnouchkine



VISUAL & PERFORMING ARTS | CRITICAL ESSAY

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VISUAL & PERFORMING ARTS | CRITICAL ESSAY

Masks as a method: Meyerhold to Mnouchkine

David Roy^{1*}

Abstract: Through the mask, the individual has the potential to challenge the understanding of who they are through their body now being separated from the visual identifier of their face. From earliest records of performance, masks have been engaged with as both a performative object and more importantly as a tool for performance skill development. Through looking at the historical context of masks and the application by theatrical practitioners of the last 100 years, this paper argues to the importance of masks as tool for rehearsal and preparation of actors at both tertiary and secondary education levels, to help theatre remain relevant in the twenty-first century performance and entertainment world.

Subjects: Arts; Drama; Drama Education & Drama Therapy; Education; History of Performance; Performance Theory; Practice & Practitioners; Teaching & Learning; Theatre & Performance Studies; Theatre History

Keywords: masks; physical theatre; performance; theatre practitioners; theatre history; actor training

Through the mask, the individual has the potential to challenge the understanding of whom they are through their body now being separated from the visual identifier of their face. This challenge can be personal or with the audience. The definitions of mask demonstrate this, from the Arabic *maskahra*: to falsify or transform to the English form of mask to conceal. The human mind focuses clearly on the face of the individual, and thus through the concealment of this core identifier, the mask allows the individual to be separated from their "id" and their movements to be interpreted as separate to the individual.

They serve to liberate the wearer from the inhibitions, laws and niceties of a seemingly well-ordered everyday life but are also a reminder that chaos and destruction and mutability are always with us. (Foreman, 2000, pp. 27–29)

ABOUT THE AUTHOR

David Roy is a tenured lecturer in Drama and Arts Education at the University of Newcastle. He has been part of examination teams in Scotland, Australia and for the International Baccalaureate. He is the author of eight texts, and was nominated for the 2006 Saltire/TES Scottish Education Publication of the Year and won the 2013 Best New Australian Publication for VCE Drama and/or VCE Theatre Studies. His most recent text is "Teaching the Arts: Early Childhood and Primary; 2e" (2015) published by Cambridge University Press. His current research interests are masks, pedagogy, drama and arts learning, dyspraxia and inclusion in education.

David Roy

PUBLIC INTEREST STATEMENT

Masks are one of the first images we think of in relation to theatre, drama and acting, yet rarely do we nowadays find masks in the theatre being used, or in classrooms or actor training institutions. This article revisits the history of masks as they have been used by leading practitioners in theatre and acting, arguing that masks should once again be placed at the centre of performance.

1. Masks and theatre

The mask is an iconic theatrical symbol from the times of Socrates to Modern Western theatres. Simply put, masks symbolise the adoption of a role and hold a central place in drama across time and culture; in both ritual and performance and yet current theatre and drama training preparation makes scant reference to the mask as a key tool and foundational element in performance training.

It was in the twentieth century that masks became a specific tool for learning, initially starting with actor training. Masks usage with actors and training disassociated the performer from his own personal id, thus both releasing the performer into being the “other” similar to the shaman role. Through the disassociation, allowing objectivity the performer was also able to gain a deeper understanding of a sense of self.

But there is another way of giving the face an extra-daily dimension: the mask. When performers put on a mask, it is as if their body has suddenly been decapitated. They give up all movement and expression of facial musculature. The face's extraordinary richness disappears. There is such a resistance created between the provisional face (*kamen* in Japanese) and the performer that this conversion of the face into something apparently dead can actually make one think of a decapitation. This is in fact one of the performer's greatest challenges: to transform a static, immobile, fixed object into a living and suggestive profile. (Keefe & Murray, 2007, p. 136)

What becomes more apparent in any study of masks is the interconnected aspects of the forms of knowledge which they encompass. When moving from Ritual to Performance and Theatre Anthropology, all could be defined as being encompassed by Physical Theatre. Theorists/practitioners such as Brecht, Lecoq, Grotowski and Brook, as well as Favaio, Fo and Barba cannot be ignored nor Meyerhold.

There is a core difference to what masks do and how a mask is used. Research into what masks do in itself can be subdivided into the effect of mask usage upon the spectator and the effect of mask usage upon the masker. This is separate to the functionality of masks. Functionally, masks can be representational, emotive and indexical and disguise. This functionality purpose is separate to the effect of upon the spectator. Anthropologically, the mask works as a metaphor or signifier for the spectator to separate the individual performer, and distance that perception to allow an alienation effect. In simplistic terms, through forcing the spectator to accept the necessity for the suspension of disbelief, the spectator can willingly immerse themselves in the message and meaning of the spectacle and performance, creating their own meaning.

Elizabeth Tonkin sees the mask as a means to articulating power, the power of the individual to transform and become “other”, and the power of the spectator to take cognitive control and to accept experiences (Tonkin, 1979). This analysis appeals to the psychological and cognitive processes but as Pollock suggests, this analysis limits an understanding in that “one must interpret this as the work masks do rather than how they do it” (Pollock, 1995, pp. 581–597). Pollock further develops the concept of what a mask does.

The mask works by concealing or modifying those signs of identity which conventionally, represent the transformed person or an entirely new identity. Although every culture may recognize numerous media through which identity may be presented, masks achieve their special effect by modifying those limited number of conventionalized signs of identity. (Pollock, 1995, p. 584)

Pollock's concepts, which could be further researched in multiple academies of thought, can be identified as having recognised inadvertently applied twentieth-century theatre practice. The use of masks as a rehearsal tool is not a new concept but one that appears to be lacking in reference in twenty-first century theatre practice.

The concept of the mask as a modifier of conventional signs of identity can be seen in Bertolt Brecht's use of masks, as a deliberate act of alienation of the spectator. Derived in part from Vsevolod Meyerhold and Edwin Piscator, it was used to allow the audience to be conscious participants within a spectacle. This is different to the effect of the masks upon the spectator as has been theorised in relation to Greek Theatre, which in part is accounted for within the cultural basis for the society and the pragmatic requirements for performance.

Importantly, when viewed in an open-air space, the mask was an effective way of instantly establishing a sense of theatricality. The wearer of the mask is immediately separated from the spectators, and as the vase paintings show, just the simple act of donning a mask indicates that a performance is about to take place. Lastly, in an open-air space that allowed the external environment to inform the aesthetic experience of watching drama, the mask provides a visual focus for emotional communication, and is able to stimulate a deeply personal response from the spectators. The mask demands to be watched. (Meineck, 2011, p. 121)

2. Greek theatre

Greek theatre originated from a festival in honour of Dionysus; the god of wine, ritual madness and ecstasy. Masks were used in performance to exaggerate and accentuate the characters' features, as well as to make the actors more visible to the audience. Greek theatre was performed in the open air in large auditoriums with excellent acoustics that allowed all the audience to hear clearly, no matter how far away they were. However, this necessitated the movements to be bold and highly stylised. Actors performed with full-face masks and with very little in the way of sets or props. One of the key reasons that masks were used was due to the size of the theatres and the distance the actors had to the audience. Mask usage was also applied to allow the three actors to adopt a variety of roles. Originally, it involved only one actor and the chorus, but over time it began to involve three actors and the chorus.

Greek theatre used full-face masks, but they were not neutral. They had fixed, exaggerated expressions and the actors (including the chorus) used very clear and precise movements. The chorus moved and spoke in unison, and so created a very large visual style that could be compared to dance.

David Wiles, who has written extensively on Greek theatre and masks furthers the idea that more than a pragmatic idea for performance, the concept of ritual and respect for the context of Greek Tragedy ideas, gave the mask a purpose which links the dramatic to the anthropological.

To find new words for traditional heroic figures was precisely the ritual requirement. It was the mask which gave to the tragic figure its quality as a monument. (Wiles, 2007, p. 252)

The mask meaning also shielded the performer and spectator from direct identification with any political ramifications from performances, as it did with Commedia dell'arte, allowing the performer and spectator to feel safe and immune from the performance.

The mask prevents audience identification by establishing a barrier or creating an aesthetic distance between the character and the spectator just as it separates the actor from the spectator. The object is to deny the spectator a sympathetic or emotional response and to push him into being an analytical and rational observer. (Smith, 1984, p. 183)

Chris Vervain has argued that the Aristotelian concept of character being subsidiary to action, suggests that there were six basic mask types, easily identifiable by the spectators. Similarly, David Griffiths has recognised Noh and Commedia dell'arte used masks as identifiable in the audiences' minds as character types.

As with Noh, the characters introduce themselves through their masks and their costumes. They are instantly recognizable. Who and what they represent are seen before they are heard. (Griffiths, 2004, p. 2)

3. Commedia dell'arte

Commedia dell'arte originates from 1500s Italy. Similar to the traditions of many Asian Theatre performers, Commedia actors would play one role only, and develop their skill in that role to a heightened level. Storylines would remain similar with stock characters, thus the villages that hosted the touring troupes of performers would understand the nature and conventions of the performances allowing the troupe to add satirical references to events and people that the audience would understand, keeping performances fresh. In "Navigating Drama", Baines and O'Brien simplify the performance.

In Commedia, there is no complex characterisation, no tragedy, no character development and no psychological realism. Just basic comedy. (Baines & O'Brien, 2005, p. 64)

Practitioners in Commedia dell'arte such as Antonio Fava, John Rudlin and Dario Fo disagree that there is no depth in the performance of Commedia dell'arte.

Commedia dell'arte is full, complete, total theatre, which includes all the techniques and disciplines of the varied forms of theatre. But Commedia remains an absolutely autonomous and independent genre. In Commedia, psychology is everywhere present ... The result will be true to the universality of tradition and, at the same time, the immediate moment of performance when the artist communicates with the real, living, present audience, with whom that artist shares culture and rhythms of expression, mutual understanding, and complicity. (Fava, 2004, pp. 14–15)

Masked Italian Commedia dell'arte actors used half-masks to portray stock characters—characters all the audience knew, thus separating the performer's individuality from the role. The features of the masks highlighted the comic aspects of these characters. In Commedia dell'arte, there are several key characters that appear in the different stories. The masks reflect the characters, e.g. in the colour of the mask and the shape of the nose. These colours and shapes were based on the Four Temperaments of Galen, a Greek philosopher and doctor. Sanguine, red, was indicative of energetic individual whom was rationale, even confident. Yellow represented Cholerick, angry, mean spirited and suspicious. The blue Melancholic was over introspective, dissatisfied and a perfectionist; often viewed as an "uptight" character, whilst green symbolised a Phlegmatic nature being unemotional, lazy and resistant to change yet with an element of dependability (Boardman, Griffin, & Murray, 1988, p. 434).

4. Meyerhold

It was Vsevolod Meyerhold who re-habilitated the mask in modern theatre, both as a performative object, but also a training pedagogy for his actors. Vsevolod Meyerhold was a major theatre practitioner in Bolshevik Russia, a student of, competitor and collaborator with Constantin Stanislavski, who whilst disagreeing with Meyerhold also offered opportunities for Meyerhold's ideas to be developed. After Stalin's order for his death in the late 30s and since his gradual rehabilitation into Russian culture since the 70s, Meyerhold has been widely included in many international curricula and is referenced as a major influence recognised by theatre practitioners, alongside Jacques Lecoq and Étienne Decroux. His development initially started as an actor in Stanislavski's company, led to an exploration of mask and Commedia dell'arte, through to the development of stage design, audience relationship, music, political and didactic theatre, montage, authorship and finally the physical theatre style termed biomechanics (Bradshaw, 1954).

It is this isolation of the body and the desire to create something new through biomechanics, yet also develop physical control which intrigued Vsevolod Meyerhold in his initial desires to create a semiotic of performance. Meyerhold, through his dissatisfaction with what he saw as Stanislavski's

focus on the psychological imperative of performance, led himself to re-discover the performances of Commedia dell'arte (Braun, 1995). He applied the grotesque characters and scenarios and developed experimental and challenging performances. In "Meyerhold's Theatre of the Grotesque (Symons, 1973)", the focus on Meyerhold's work is not biomechanics and the études from which many texts refer, but rather on many of the performances he developed which led to this, namely Meyerhold's exploration of the grotesque through Commedia dell'arte. Biomechanics, the foundational theory that Meyerhold is most closely associated with, stems from the applied practice of mask usage he undertook to develop a new paradigm for performance, theatre and drama.

It is important to understand that Meyerhold's interest in theatre contained a deeply political desire to effect change in society, and his belief in the social impact of theatre upon the whole of society, something somewhat lost in many twenty-first century Western nations. Meyerhold recognised the role Commedia dell'arte had politically in society, which matched his own political aspirations for change. It was through the satirical mocking of the establishment and appealing to the poorer working peasant class of the Russia, similar to the peasant class of fifteenth-century Italy, that also drew him to engage with the grotesque elements of Commedia dell'arte, but adapt it for the burgeoning twentieth-century theatre movement (Hoover, 1988). Satire as a tool for reform has often been used with a political system that is authoritarian.

Meyerhold's adoption of the grotesque was most prominent in his productions from *The Magnificent Cuckold* through *The Death of Tarelkin* (a Russian classic reintroduced by Meyerhold though in his style) to *The Court Rebels*. Meyerhold's awareness of the role of the mask in performance and increasing underlying desire to explore the "grotesque" of the inner person that the mask represents was explored in detail. Quoted as the height of Meyerhold's achievement, it was a pinnacle that Meyerhold would never achieve again. Although Meyerhold later moved from his mask work into an exploration of the physical performance alone through his études and biomechanics; as a study in application of the power that masks can have in the development of a performance, we cannot ignore pieces such as *The Fairground Booth* and the impact upon actor training and performance pedagogy. Further exploration of the engagement of early twentieth-century Russian Theatre and Meyerhold with Commedia dell'arte can also be found in the "Pierrot in Petrograd" (Clayton, 1994) and others.

5. Brecht

Brecht's engagement with masks was as a tool for alienation and through the audience distancing themselves from the action, what he termed the *Verfremdungseffekt*. This was building upon the "deautomatization of aesthetic perception" (Kiebuszinska, 1988, p. 78) of Meyerhold. Whilst masks are used in Brecht's plays, it was in the *Caucasian Chalk Circle* that this was most apparent through the use of gestic masks. Gestic masks are used to move from facial expression to a greater reliance by the performer, upon physical movement to communicate an objective. Brecht focussed less upon the pedagogical potential of masks, than upon the performer and more upon its application as a performance tool to elicit a response from the audience.

6. Copeau

Performer trainers, who developed in Europe and promulgated the concept of physical actions as a rehearsal practice can clearly trace their roots to the establishment of Vieux-Colombier as a training school and work of Jacques Copeau (Evans, 2006). Copeau exemplified Meyerhold's desire to seek out new frames of reference for performance training in the development of actor training in the west. The North American system of actor training often studies the psychological truth to inform the performance; which can be seen to be derived from Stanislavskian ideas and taken through the Method system by practitioners such as Uta Hagen (2008) and Rudolf Steiner. What could be termed as a more Euro-centric system has an emphasis on physicality and control, such as developed by Grotowski and Michel Saint-Denis.

Major exponents of physical theatre and mask work such as Étienne Decroux, Jean-Louis Barrault, Jacques Lecoq and Michel Saint-Denis all studied under Copeau. In addition, there is a catalogue of who's who in early twentieth-century Theatre that have worked with Copeau such as Jean and Marie-Helene Daste, Jean Dorcy, Charles Dullin, Louis Jouvet and Marcel Marceau. For Copeau, the mask was an essential tool in improvisation and thus actor training. He saw the mask as means of allowing the individual to hide behind their own reality and thus transform beyond their own inhibitions. The mask became a tool for the actor/performer to explore the psychology of the performance. Within this, the mask was seen as having a dual purpose; as a psychological and physical tool for the performer as well as a visual semiotic for the audience. He felt that the mask forced the performer to move beyond the use of the face as an expressive force and rely upon the physical body as a means of communication. Similar to Meyerhold, the notion of rhythm and concept of Eurythmics, as developed by Appia and Dalcroze became core to his philosophy (Braun, 1982).

Copeau's journey for theatrical reform arose from his desire to stem "the detrimental effects of the star system and its basis in commercial exploitation" (Hodge, 2010, p. 43). His desire was to return actors to the foundations of performance and remove facile artifice. Alison Hodge succinctly reveals Copeau's deeper reasoning for focus on movement and rhythm that led to his adoption of masks work as a training tool.

He (Copeau) sometimes stayed behind after rehearsal to watch carpenters working on stage. What they did seemed purposeful, rhythmic, incidentally sincere. Whereas the actions of the actors in rehearsal had been unnatural and forced—lacking in a sure tradition of craftsmanship. (Hodge, 2010, p. 46)

Copeau used his training school to further develop his ideas. Initially starting with only six students, his aim was to train both young and old. In many ways Vieux-Colombier could be seen as an early model for Drama education with the focus was being on process as well as product. With training now based at Château de Montreuil and the company being titled Les Copiaus, the performances used Commedia dell'arte masks. In training his actors focussed on certain aspects of technique: breathing, rhythm and physicality. Many of these ideas were adopted as part of Lecoq's training method.

Copeau became aware of the potential of the mask, both in actor training and ultimately, in performance, during his visit to Craig (Edward Gordon). It made his appearance in his work by accident—whilst rehearsing a scene at the Vieux-Colombier he despaired of an actress who found herself repeatedly blocked during a scene and unable to move—a literal freezing of the blood. Copeau took his handkerchief and covered her face, noting that her body was immediately released as an expressive instrument. It was her face that had been making all the effort. This experiment was immediately put to work in the School, using stockings as well as pieces of cloth. (Hodge, 2010, p. 57)

Copeau used the mask as a means to release the actor to control the physicality of the performance. He used games and play, foreshadowing the work of Keith Johnstone. Copeau's development of the noble mask became the forerunner for the use of the neutral mask that Lecoq became synonymous with. All of these concepts helped form the basis for Michel Saint-Denis' transformation of the English tradition of acting that to this day remains at the core foundation of actor training such as the Royal Academy of Dramatic Art (RADA) and the National Institute of Dramatic Art (NIDA).

7. Lecoq

Jacques Lecoq equally complemented Copeau's influence on actor education and the use of the mask.

The teaching of Jacques Lecoq has over the past fifteen years made a significant impact on acting, directing, and writing in France and Britain. By an irony of history, the enormous success of Lecoq-inspired companies like the Theatre de Complicité in London in the 1980s and 1990s has helped to reintroduce the radical aspects of Copeau's practice into British

training in a way Michel Saint-Denis had not fully managed to achieve in the 1950s and 1960s. Lecoq himself learned Copeau's methods from various teachers who had been trained by members of the Vieux-Colombier or Compagnie des Quinze. (Gordon, 2006, p. 168)

Lecoq saw the mask as a tool to distance the actor from a false naturalism, allowing them to explore the grotesque or the real. The core was that the performer was to remain conscious of their very nature that they were performing. Similar to the more current ideas of Suzuki and Peter Brook, Lecoq wanted to reengage the actor in an elemental organic nature of who they were rather than an abstract experiential form. One of the first areas of training that Lecoq introduced his students to was the neutral mask, as a methodology and pedagogy in improvisation and "play".

Essentially the mask opens up the actor to the space around him. It puts him in a state of discovery, of openness, of freedom to receive. It allows him to watch, to hear, to feel, to touch elementary things with a freshness of beginnings. You take on the neutral mask as you might take on a character, with the difference that here there is no character, only a neutral generic being. (Gordon, 2006, p. 38)

Lecoq's use of the neutral mask was the core of his pedagogy. Lecoq and Amleto Sartori's experiments with leather mask making developed the neutral mask which is an important mask training tool today. Their work together also helped revive the art leather mask making and a new supply of commedia masks which are also used in actor training today. It allowed the actor to gain knowledge through movement that informs the psychological. Lecoq's ideas echo those of Meyerhold. Until his death, Lecoq was known mainly though Paris but not internationally until academic writings started appearing, as well as his own.

Jacques Lecoq's influential approach can be seen as a linkage between movement training and improvisational approaches as exemplified further by Keith Johnstone and Lynn Pierse with her work in Australia of Theatre Sports. It is his use of the mask and its impact on training that has influenced so many. Similar to Saint-Denis, what he termed as "Applied technique" (Lecoq, 2000, p. 14) closely resembles Laban's praxis although there is no evidence to suggest that Lecoq had an awareness of Laban's theories as he developed his own. Lecoq founded the L'École Internationale de Théâtre Jacques Lecoq after having spent eight years experimenting with Commedia dell'arte performances.

Lecoq's techniques being similar to those of Laban are not surprising, given his initial beginnings as a sports teacher, before joining the Association Travail et Culture as a performer. Politicised in Italy after the Second World War (WWII) with an explicit anti-fascist philosophy, whilst developing his skills in mask, he returned to Paris in 1956 to open his first school. Students such as Philippe Gaulier and Monika Pagneux trained with him, with Pagneux going on to work with Peter Brook at the CIRT and also with Complicité. All three as practitioners developed the focus on play and body control, including the role feet and stance play. Suzuki (1986) has since also moved in this direction from his initial rejection of Kabuki with a focus on feet. Lecoq's continued influence, along with Copeau and Meyerhold, and indeed many others are at the heart Physical Theatre, as opposed to physicality in theatre.

Lecoq, Pagneux and Gaulier have proposed an alternative model of "training" from the paradigm of "Method", "System" and their attendant preoccupations with psychology and motivation: a paradigm which remains dominant—but not understood—throughout the West. (Keefe & Murray, 2007, p. 234)

8. Ariane Mnouchkine and Julie Taymor

The work of Ariane Mnouchkine and Julie Taymor (whom both studied at L'École Internationale de Théâtre Jacques Lecoq) are testament to the embodiment of recent performance and training methods with the mask. Taymor's work incorporates aesthetic images, with masked and ritualistic performances exemplified in her most publically successful work *The Lion King*. Taymor's work is

reminiscent of Meyerhold and Brecht, through a deliberate constructivist style with the artifice being accepted by the audiences and embraced by the critics.

Taymor asked for a presentational set that did not hide the way the mechanised set pieces or puppets functioned but revealed the ways in which theatrical magic was created. (Wainscott & Fletcher, 2010, p. 144)

Mnouchkine recognises the influence of Lecoq, Copeau and Meyerhold whilst using grotesque and commedia styles in performance through her work as the director of Théâtre du Soleil in performances such as "1789".

Throughout her career Mnouchkine has sought to regenerate the dynamic interchange between performer and audience, while exploring socially relevant and compelling themes. (Hodge, 2010, p. 250)

Mnouchkine's work has been informed by looking towards performance origins, telling a story about people through theatricality. In this respect, Mnouchkine demonstrates similarities in motive for performance ideals similar to Barba, Brook and Grotowski, and like them, Mnouchkine has been influenced by the physicality of *commedia dell'arte* and World Theatre practice. More than most Mnouchkine places mask work at the heart of her theatrical pedagogy.

Mnouchkine's development of performances can take months as actors develop precise movements and physical strength for the roles they will adopt. In many respects, Mnouchkine has synthesised the use of *Commedia dell'arte* masks and the physical laboratory ideas of Grotowski and Meyerhold into one.

For ... Mnouchkine in particular, there was a commitment both rhetorically, and to a greater or less extent in practice to: ... Explorations in devising; theatre as a visual, physical and visceral experience rather than a purely literary one ... theatre forms which were at once both "popular" and political; popular styles of acting and performing such as masks, clowning and circus skills. (Murray & Keefe, 2007, p. 94)

She initially explored mask work in her early production *Capitaine Fracasse*, using *Commedia dell'arte* masks and later with *L'Age d'Or* where the left-wing politics she promotes, commented on émigrés in France using traditional commedia characters. Mnouchkine's inspiration from Meyerhold and his production of *The Fairground Booth* meant she included not only the elements of the grotesque but also innovative use of theatre spaces. Whilst experimenting with various other forms of mask in performance such as *Sihanouk* and *The Oresteia* in the late 1980s and early 1990s, it is in rehearsal rather than performance that the mask is a core device for Mnouchkine.

In workshops and improvisational scenes, Mnouchkine offers actors a choice of mask that once they connect with, informs the movement and costume they will explore as a character. Individuals using the masks form groups to develop scenes involving their mask character on themes directed by Mnouchkine.

Mnouchkine blended the linking of Western and Eastern cultures with productions of *Twelfth Night* and *Les Atrides*. Brook and Barba have also explored these connections to critical acclaim and influence. Whilst Barba studied Kathakali and immersed himself in Asian and world theatre practices, once again including embedded mask practices (Fischer-Lichte, 2008), Brook explored intercultural concepts in *The Conference of "The Birds"* and *"The Mahabharata"*. It could be argued that rather than intercultural ideas, these performances were more cultural appropriation by a colonial Westerner using the excuse of performance studies. By appropriating or engaging with culturally specific traditions of performance, there could be a critique offered that by such appropriation creates a facile representation. However, the recognition of multiple cultural traditions and in particular mask engagement within these performances, has also been seen as creating a recognition of

validity to non-Western traditions that allowed for a wider conversation about the relationship between self and other (Barba & Savarese, 2006). Using multiple forms of the mask for a variety of cultural sources opens up potentials for the actor and the audience self-reflection. Within this, through the use of masks and physicality in rehearsal and performance, all of the stated directors were critically successful and influential in both process and product.

It is clear that leading and innovative practitioners continually demonstrate that masks not only have a relevance to modern actor training, but also enhance training. If theatrical practice is to be relevant in the twenty-first century with continuing pressures of other media and entertainment forms impinging, it is in looking to the past that we may find a way to the future, to continually revitalise and progress theatrical innovation. Masks are a method to allow this to happen. Jonathan Pitches, Mel Gordon and other key writers on physical theatre have been collected together by John Keefe and Simon Murray in their companion text on physical theatre, "Physical Theatres: A Critical Reader". It is interesting that many of the articles focus on the students of Copeau and Lecoq or exponents of the mask as an actor training tool with the mask still viewed as a key form of performance as well as training.

Where though, is there a depth or application of the potential for the mask as a tool for training, let alone performance in the twenty-first century? Given that the many of influential practitioners of the twentieth century have used the mask for performative and training purposes, it is posited that now it is a prescient time for the next generation of theatre practitioners, and indeed secondary and tertiary institutions, to reposition and apply the mask as a tool and a performative object for a innovative and challenging theatre in the twenty-first century.

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Item 7: Dyspraxia, Drama and Masks: Applying the School Curriculum as Therapy

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Item 8: Masks in Pedagogical Practice



Title:

Masks in Pedagogical Practice

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Abstract:

In Drama Education mask work is undertaken and presented as both a methodology and knowledge base. There are numerous workshops and journal articles available for teachers that offer knowledge or implementation of mask work. However, empirical examination of the context or potential implementation of masks as a pedagogical tool remains undeveloped.

On a theoretical level, throughout both ancient and modern drama education and performance, masks have been seen as synonymous to the field of drama. The mask is an iconic theatrical symbol from the times of Socrates to Modern western theatres. Simply put, masks symbolise the adoption of the role and hold a central place in drama across time and culture. Within Drama (as a field in itself), the use of mask have been used by influential drama theorists explicitly in specialist drama training. In schools, however, whilst referenced in official curricula internationally, there is no formal development of pedagogies for mask use in Drama, and little to no research in its potential impact upon the enacted curriculum.



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This paper presents some methodologies of 'how' to apply masks offered through presenting theoretical, historical knowledge contexts. Two teacher workshops in mask application and pedagogical potentials is also further discussed.

Supporting material:

Image 1 (Trestle Basic 3)
Image 2 (Commedia Leather)
Image 3 (White Masks)
Image 4 (Mask Workshop)
Image 5 (mask tableaux)

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Masks in Pedagogical Practice

The mask is powerful, dynamic, and iconographic. It can represent a fixed moment, a psychological motif or an emblematic emotional state. (Wainscott, R., & Fletcher, K., 2010, p63).

Context

In drama education, mask work is undertaken and presented as both a methodology and knowledge base. There are numerous workshops and journal articles available for teachers that offer knowledge or implementation of mask work. However, empirical examination of the context or potential implementation of masks as a pedagogical tool remains undeveloped.

On a theoretical level, throughout both ancient and modern drama education and performance, masks have been seen as synonymous to the field of drama. The mask is an iconic theatrical symbol from the time of Socrates to modern western theaters. Simply put, masks symbolize the adoption of the role and hold a central place in drama across time and culture. Within drama (as a field in itself), the mask has been used by influential drama theorists explicitly in specialist drama training. In schools, however, whilst referenced in official curricula internationally, there is no formal development of pedagogies for mask use in drama, and little to no research in its potential impact upon the enacted curriculum.

This article presents some methodologies of how to apply masks offered through presenting theoretical, historical knowledge contexts. Two teacher workshops in mask application and pedagogical potentials are also further discussed.

Definition

It is important to define what is meant by the mask and masking, and indeed what is not. The mask usage in which this study is focused is upon training and performance within schools. While makeup is used as a form of masking in both ritual and performance, as it is classed as part of a separate knowledge area of production skills in drama and theater studies curricula, it will not be included in the role or definition of masks as part of this study. For this research there is no division between the mask in usage and the humanizing of the mask, as some practitioners do, those who refer to certain performance techniques as the Hu-Mask (Simon, 2003). "Before you put on a mask it is not inhabited, not alive, and therefore not a Hu-Mask (a human in a mask)." (Simon, E., 2003, p. 5)

Masking, the art of using a mask, can be classified into six clear areas (Foreman, 2000)

- a) Setting Apart: human, demonic/spiritual, animal
- b) An object: cast, painted, sculpted, modelled, woven
- c) An action and being: to put on a face, attached behind the nape of the neck, held with the mouth, worn on the hand
 - Uses (or practices): magic, ritual, religion, war, decoration (drama), training (acting), performance (actors)
- d) Function: social, individual, psychological
- e) Purpose: dissimulation, mimetic, transformation, transference, induce fear

Further to this, Susan Harris Smith (Smith, 1984) further clarifies four key mask types within Drama and Theatre.

- Satiric Masks: Masks that suggest that the masker is spiritually incomplete.
- Ritual, Myth and Spectacle: used to suggest the masker is superior to the audience/spectator
- Personification and Projection: masks to make dream images and mental conflicts visible
- Public Masks and Private Faces: The masks used to represent the artificial social role, and the performer is unmasked when showing their true self. (Smith, 1984)

There is a core difference to what masks do and how a mask is used. Research into what masks do in itself can be subdivided into the effect of mask usage upon the spectator and the effect of mask usage upon the masker. This is separate to the functionality of masks. Functionally, masks can be representational, emotive, indexical and as a disguise. This functionality of purpose is separate from the effect on the spectator. Anthropologically, the mask works as a metaphor or signifier for the spectator to separate the individual performer and distance that perception to allow an alienation effect that, in turn, allows a suspension of disbelief (Pollock, 1995). In simplistic terms, through forcing the spectator to accept the necessity for the suspension of disbelief, the spectator can willingly immerse him/herself in the message and meaning of the spectacle and performance, creating their own meaning. Elizabeth Tonkin sees the mask as a means to articulating power (Tonkin, 1979). This analysis appeals to the psychological and cognitive processes, but, as Pollock suggests, this analysis limits an understanding in that "one must interpret this as the work masks do rather than how they do it." (Pollock, D., 1995, p.583) Pollock further develops the concept of what a mask does.

The mask works by concealing or modifying those signs of identity which conventionally, represent the transformed person or an entirely new identity. Although every culture may recognize numerous media through which identity may be presented, masks achieve their special effect by modifying those limited number of conventionalized signs of identity (Pollock, D., 1995, p.584)

The powerful role that masks have is in its force on the spectator to interpret communication, using methods other than the norm, through the limitations the mask places on the usual codifiers of the face. This concurrently also forces the "masker" to consider carefully just what each subtle movement, gesture and positioning of their whole body is undertaking, given that the dominant communication form of the face has now been removed.

For theatrical purposes, Brecht's use of masks was a deliberate act of alienation of the spectator, as derived in part from Meyerhold and Piscator (Hodge, 2010), to allow the audience to be conscious participants within a spectacle. This is different from the effect of the masks upon the spectator as has been theorized in relation to Greek Theatre, which in part is accounted for within the cultural basis for the society and the pragmatic requirements for performance.

Importantly, when viewed in an open-air space, the (Greek) mask was an effective way of instantly establishing a sense of theatricality. The wearer of the mask is immediately separated from the spectators, and as the vase paintings show, just the simple act of donning a mask indicates that a

performance is about to take place. Lastly, in an open-air space that allowed the external environment to inform the aesthetic experience of watching drama, the mask provides a visual focus for emotional communication, and is able to stimulate a deeply personal response from the spectators. The mask demands to be watched. Meineck, (P., 2010, p. 121)

David Wiles, who has written extensively on Greek theater and masks furthers the idea that, more than a pragmatic idea for performance, the concept of ritual and respect for the context of Greek tragedy ideas gave the mask a purpose which links the dramatic to the anthropological (Wiles, 2007). The mask meaning also shielded the performer and spectator from direct identification with any political ramifications from performances, as it did with *Commedia dell'Arte*, allowing the performer and spectator to feel safe and immune from the performance (Fava, 2004). Yet as Evy Johanne Håland explores (Haland, 2012), the mask empowers, as well as protects, the performer.

Masks are the most ancient means of surrendering one's own identity and assuming a new extraordinary identity, whose power sizes (possesses) the person carrying the mask'. (Haland, E. J., 2012, p. 125)

Chris Vervain has argued that, with the Aristotelian concept of character being subsidiary to action, there were six basic mask types, easily identifiable by the spectators (Vervain, 2012). Similarly, David Griffiths has recognized that Noh and *Commedia dell'Arte* used masks as identifiable in the audience's minds as character types.

As with Noh, the characters introduce themselves through their masks and their costumes. They are instantly recognizable. Who and what they represent are seen before they are heard (Griffiths, D., 2004, p.2)

In the course of the development of the *Commedia dell'Arte*, there grew up certain traditions that held fast for many years. The rascally servant, the old man, the lady's maid, and the like—stock characters who appeared in every play—always wore conventional dress, with masks. In general these masks may be classed under four or five groups: Pantalone and the Doctor, both old men; the Captain, a young man of adventure; the valet or jester, usually called Zanni; the hunchback Punchinello; and sometimes an additional old man, somewhat different from the first two (Camagnaro, 2010; Fava, 2004).

Other characters who appear are Il Dottore, Brighella, Pierrot, Pulcinella, Colombina and various other Zanni. Many of these characters were based closely on the key ones listed above and went on to become individual characters in their own right. You can still see these characters performed today in pantomimes and puppet shows (often using the same names), and in soap operas (Grantham, 2000; Griffiths, 2004; Roy, 2009).

Western contemporary practitioners have engaged with mask work as a performance medium and even more extensively as a training device in the professional theater (Wainscott & Fletcher, 2010). From Meyerhold at the start of the 20th century, to Mnouchkine and Fava using processes developed by Copeau and Lecoq, embedding the practices of theater history and ritual, the mask is an important element in actor training. It was in the 20th century that masks became a specific tool

for education and learning, initially starting with actor training. Masks usage with actors and training disassociated the performer from his own personal id, thus both releasing the performer into being the "other," similar to the shaman role. Through disassociation allowing objectivity, the performer was also able to gain a deeper understanding of his own sense of self.

For usage with masks in the classroom, it is through the theories of theater and the methods of drama that the methodologies for how to use a mask are drawn. Within this context, there are certain core practices that appear to be agreed on by the majority of mask practitioners in the theater. Jacques Lecoq has been hugely influential in this through his exploration of different mask types in actor training. Lecoq further simplified masks for usage into five types: neutral, expressive, larval, character and utilitarian (Lecoq, 2000). He did not include symbolic masks, as there are very specific encoded gestures used with rituals such as in Balinese mask or Japanese Noh masks.

With all these forms, basic mask usage principles are applied. These basic principles have broad agreement across a multitude of practitioner/researchers into mask training with theatre (Appel, 1982; Fo, 1987; Simon, 2003; Wilsher, 2007). Lecoq's training methods were themselves influenced by Copeau. In training, Copeau's actors focused on certain aspects of technique: breathing, rhythm and physicality, with many of these ideas adopted as part of Lecoq's training method.

Copeau became aware of the potential of the mask, both in actor training and ultimately, in performance, during his visit to Craig (Edward Gordon). It made his appearance in his work by accident – whilst rehearsing a scene at the Vieux-Colombier he despaired of an actress who found herself repeatedly blocked during a scene and unable to move – a literal freezing of the blood. Copeau took his handkerchief and covered her face, noting that her body was immediately released as an expressive instrument. It was her face that had been making all the effort. This experiment was immediately put to work in the School, using stockings as well as pieces of cloth. (Hodge, A. (Ed.), 2010, p.57)

Copeau used the mask as a means to release the actor to control the physical body in performance (Braun, 1982). He used games and play, foreshadowing the work of Keith Johnstone (Johnstone, 1987). The noble mask became the basis for the use of the neutral mask that Lecoq with which Lecoq became synonymous.

Arianne Mnouchkine has furthered the theories of Copeau and Lecoq in the usage of masks as a training/educational tool for actors. In workshops and improvisational scenes, Mnouchkine offers actors a choice of mask that, once they are connected, informs the movement and costume they will explore as a character. Mnouchkine studied with Lecoq and insists on the performers' respect of the mask in the manner they hold and use the mask. Individuals using the masks form groups to develop scenes involving their mask character on themes directed by Mnouchkine (Hodge, 2010).

Based upon the work of Jacques Lecoq and Arianne Mnouchkine in particular, the following principles in relation to mask usage can be considered. Initially, application of physical exercises should be undertaken prior to the wearing of a mask to prepare the performers to communicate emotions through their bodies physicality without access to the face (Wilsher, 2007). As with most physical activity, basic stretch and warm ups are required. Once basic movement exercises are introduced,

Vervain recommends that masks are incorporated sooner rather than later in the development process.

Scenes are rehearsed in small sections first without, then with mask. In this way I avoid the sort of problems encountered in Hall's 'Oedipus' rehearsals in which the masks tended to be neglected so that when the actors playing the main roles finally wore them some of their movements, while appearing good for naturalistic acting appeared fussy and unnecessary in mask. (Vervain, C., 2012, p.173-174)

General principles apply, such as the mask being placed on the face and adjusted with the back turned to the audience. This is so that when the mask is revealed to the audience, the sense of suspension of disbelief is not removed; the audience is not given awareness that this is in actor wearing a mask, but indeed the individual with the mask is "the other" (Wilsher, 2007).

Wilsher goes on to expound on the need for a simplicity in gestures, and economy and clarity in movements, recognizing that performers will come in and out of character as they become more accustomed to wearing and inhabiting the mask.

Enclosed within the mask, the actor needs work hard to establish a secure sense of balance and spatial orientation. Strength in the feet also helps compensate for the enlarged scale of the masked head. (Vervain, C., & Wiles, D., 2001, p.262)

Michel Saint-Denis offers a clear summary of mask usage and training that has been collected as part of a series of his writings by Jane Baldwin (Saint-Denis, 2009).

- The smallest movement of the head, the slightest turn, a look up or down, counts.
- Sudden movements, or violent ones, prevent the audience from reading the movement clearly.
- It is important to be aware of the most favorable angle of the mask in relation to the position of the body. If one turns the head too far, the illusion of the mask being part of the body is destroyed – one sees the edge of the mask.
- The same applies, of course, to throwing the head back exposing one's own chin under the mask.
- The sound of breathing under a mask is greatly amplified: one should not hear it. If the student is relaxed, his breathing will be quieter.
- To achieve its fullest expression, the mask needs action. But until he gets the feeling that he has become one with the mask, the student should try out simple actions only: walking back and forth, sitting down, watching something or somebody, picking up an object.
- There are certain gestures one cannot do in a naturalistic way with a mask – picking one's nose, for example. But one can find a way to pick one's nose, which will involve certain transposition from everyday life.
- In general, one must find the right sort of technique to make the mask express what it wants; this bears analogy to the technique one uses with a text where one gets the meaning from the text and not from one's own subjectivity. (Saint-Denis, M., 2009, p.178-179)

Saint-Denis reinforces, through these practices, that the mask can create a focus of discipline in rehearsal and a precision to all movements. Using such techniques in the classroom, with masks, allows the students to develop rehearsal techniques as well as increased self-awareness of control of their own physicality.

Types of Mask in Drama

In addition to the development of physicality through mask usage, students can be supported in their development of self identity through mask usage. From a psychological perspective, masks have been used through ritual and also in modern day therapy to allow both the masker and the observer to disassociate from the individual in performance, allowing a self awareness of identity understanding to be constructed (Roy, 2015; Roy & Ladwig, 2015). Using the mask as a methodology to allow development of identity, students can explore the relationships and situations with safety. Boal's work of Forum Theatre (Boal, 1998) gives a practical methodology for students of drama to role play different alternatives, thus giving potential resolution to crisis in identity that can have a lasting effect on self-image. With the further addition of a mask allowing one to be "the other," this creates a stronger alienation effect from the personal so that children can develop a sense of objectivity in exploration.

Within secondary drama classrooms, there is usually a choice of two types of mask, full face or half mask. Full face relates closely to the work of Lecoq and the neutral mask as well as being relevant within the study of Greek theater. The inherent problems with this are that unless there is a clear and enlarged mouth specifically designed for voice projection, any dialog will sound muted and potentially remind the audience that this is a masked actor rather than a complete character. It is for this reason that, unless specifically designed for dialogue, full face masks are often best used silently, developing mime skills (Vervain, 2012).

For students, however, the real benefit is that the full face masks forces an awareness of the physicality of the performance and thus encourages the students to consider their skills and abilities in communicating emotions and reactions through the body rather than relying on an overdependence on facial movement and reaction.



Figure 1 Full Face Trestle Theatre Mask

Equally as popular is the half mask best associated with the *Commedia dell'Arte*. While as a positive factor the mouth is freed to allow dialogue, the negative challenges are that half masks have a fixed characterisation. Even with a half mask, when there is an attempt to keep as neutral expressions as possible in the construction, the fact that the actors' chin and mouth are revealed means that there is no neutrality, and a fixed character is created. This, of course can be a benefit to its use, as the character the masks suggest can make it easier for a performer to become a character as there is one already present on the face for them to build upon (Fava, 2004). While the mask does not necessarily impose a specific character onto the performer, the features do suggest stereotypic characteristics and will impose an interpretation of the character on the audience. The counter here is that such a perception may be contrary to the intention of the performance. "The fixity of the mask clarifies the character and constrains the actor to distribute onto other parts of his body the expressive variety of the character's intentions." (Fava, A., 2004, p.23)



Figure 2 Handmade Commedia dell'Arte Mask (Leather)

Mask Practice Workshop Methods

As a research exercise into potential usage of masks as a pedagogical tool by teachers, two workshops were undertaken: the Drama Victoria State Conference 2013 (Using Mask as a Pedagogical Tool) and the Drama NSW State Conference 2014 (Masks: An Applied History). As part of the workshops, participants undertook basic activities to engage with masks whilst discussing how the activities re-enforce drama practitioner ideas and can be used as pedagogy rather than as a “mask” unit. The purpose was to observe teachers’ responses to masks as a rehearsal tool (not performance) that would allow students to consider specific and controlled movements and blocking. Observations became field notes, recording activities and responses in situ and noting comments made by participants.

The activities were a summary of masks in history and society, followed by a warm-up on health and safety. The workshop, led by the researcher, explored how the audience imposed meaning on a performer. The processes involved confirming basic physical theater teaching practices as used in drama classrooms and applying methodologies suggested by mask practitioners such as Antonio Fava John Rudlin, and Trestle Theatre Company (Fava, 2004; Rudlin, 1994; Wilsher, 2007). Activities described in drama education texts as used by drama teachers from the Phase One survey data (Baines & O'Brien, 2005; Burton, 2004; Clausen, 2004) were all used.

The workshop structure was as follows:

1. Introduction – Context

- Ritual
 - Theatre: Greek – Commedia dell'Arte – Meyerhold - Mnouchkine
 - Society – Carnival – Halloween – Politics
2. Warm Up
 - Health and Safety
 - Knowing a mask
 - Best practice
 3. Physical release: Copeau and Lecoq
 - Self-awareness
 - Isolated movements
 4. Discipline: Asia and Decroux
 - Movements
 - Blocking
 5. Communicating without words: Brecht and Brook
 - Tableau
 - Script subtext
 6. Movement and meanings: Meyerhold
 7. Rehearsing with masks: Mnouchkine
 8. Tableau Part 2: Bogart
 9. Next Steps: Barba

Each section connected theater practitioners to practice in order to contextualize the activities. There was an individual mask for each participant. Participants chose the mask they wished from two choices, a white comedy or white neutral mask. Masks were the same size and material.



Figure 3 White masks used in workshop

Introduction – context

There was an introductory brief PowerPoint offering a history of masks in anthropological and theatrical usage.

Warm up

At the start of the session, a very basic warm up prepared the participants for physical activities so as not to strain any muscles.

- Put feet together and slowly stretch the arms up toward the roof as far as possible, standing on tiptoe.
- Slowly lower arms.
- Place feet wide apart and let the arms and hands slowly pull the body to the floor, keeping legs straight.
- Slowly pull back into upright position.
- Now turn to the right, keeping the left leg straight and bending the right leg, stretch both arms out to the right and try to get as low to the ground without touching it. Slowly return to upright position.
- Repeat this in the other direction.
- Finally, start running in place and shake legs, arms and hands.

Neutral position

Participants were refreshed on the importance of developing a neutral stance as a method to show as little emotion as possible.

- Stand with feet in line with your shoulders.
- Keep arms relaxed at your sides.
- Stand straight.
- Keep legs straight but relaxed.
- Keep shoulders straight but relaxed and look straight ahead with no emotion.

Mask rules

- Never touch a mask when wearing it and facing any audience. Every mask should make the audience focus on the body position. By touching the mask, it reminds the audience that the face is covered and destroys their acceptance of being someone else. Masks have a “power” that touching it can destroy.
- Always put the mask on and off with back to the audience. Never try to turn the head away from the audience when wearing a mask, whether in performance or rehearsal, and never turn your back to the audience.
- When wearing a mask, children will become very aware of what each part of the body does. The wearing of a mask makes you consider how you place your feet. How do you bend your knees? How do you move your hips? How do you swing your arms? How do you move your shoulders?

Physical release activity

Group members chose a full-face mask. It could be neutral or have a character. They each looked at the mask for a moment, thinking about the potential character that mask had. The group members turned their backs away from the rest of the group. Standing in the neutral position, they each put the mask on. Each member moved their legs, body and arms into a way of standing that they thought suited the mask. The entire group turned around and faced the rest of the group to let others see them. They held this position for a few moments and then turned their backs again, to the whole group. While standing in the neutral position they removed their mask. Finally, we discussed what characters each thought others were.

Participants undertook the activity several times, each time changing body positions when wearing the mask. The teacher participants commented on finding many surprising and different reactions to the kind of person people thought each mask represented.

Discipline activity

The next activity was to have two volunteers in full-face masks. Initially, without wearing masks, they had a brief improvised discussion on how they came to the venue. Participants repeated the discussion wearing masks. Immediately, the non-performing workshop participants commented on the positioning of the heads creating a diminution of meaning in performance when the performers' physicality did not match the needs required by the masks.

The volunteer participants in this activity could speak only with their heads facing directly toward the audience and the listener looking at the speaker. When a speaker finished each individual piece of dialog, s/he had to look directly at the other performer. With eye contact made, the next speaker turned his head and spoke directly to the audience. This process continued for the entire scene/dialog. The audience engaged with each performance to higher level. The performers needed to rehearse several times to perfect this technique, but also commented on the power and impact they felt. Most importantly, the participants felt the activity embedded physical discipline and rehearsal without feeling onerous to the performers. The use of masks as a pedagogical tool to embed skill development in rehearsal for performers was clearly present.

Communicating without words activity

- This activity involves three participants wearing full-face masks. The three stand in a line, facing the audience, in neutral position: from left to right labeled M1, M2 and M3.
- M3 leans forward and turns her head to the left.
- M2 leans forward and turns her head to the left.
- M1 turns her head to the right.
- All three turn their heads to look to the front.
- M3 turns her head to the left
- M2 turns her head to the right
- Both M3 and M2 turn their heads to the right and fold their arms.
- M1 turns her head to the right, then turns their head to the front, lowers her head slightly and pulls shoulders forward.



Figure 4 Communicating Without Words Activity

The audience and the performers were clear in their understanding of isolation and bullying communicated through simple movements. Linking to Asia, Decroux, Copeau and Lecoq (Hodge, 2010), the groups explored how a scenario can be enacted, then re-rehearsed with masks, and finally, without masks. This was to explore how the middle section of rehearsal, with masks, changed and simplified the movements and gestures to become clearer and bolder and thus give purpose and impact.

Movement and meanings

The next activity was to create tableaux with the masks to reinforce the role of participants as very conscious of the positioning of each individual in all elements. One person in each group took on the role of director. This is important in that, while giving each group an objective positioning from an audience's perspective and interpretation, it also created a significantly inclusive role for any individuals who were psychologically uncomfortable with wearing a mask. The activity was to create four freeze frames that communicated a silent narrative.

Rehearsing with masks

During the rehearsal of these scenes, we collectively paused to consider the different types of rehearsal techniques applied to some groups' improvisations as they rehearsed, compared to other groups' clearly planning each scene before rehearsal. For some groups, there was a dominating leader and for others an equal decision-making processes. Some groups used ITC resources such as iPads and iPhones to photograph each freeze frame so they could use this as a reference to then adapt their positioning.

Tableau Part 2

The workshop participants finished their rehearsals and performed their tableaux to the other participants. After each performance, the group discussed the meanings intended by the group and the semiotics of performance that as interpreted by the audience. This included the images of the masks used and the heights and gender (when observable) of the participants.



Figure 5 Tableaux Workshop

The final process was to discuss the practicalities of implementation in the classroom. One of the most important issues for many was the sourcing of appropriate and cost effective masks.

Conclusion

The response of the participants supported the theories and thoughts of engagement from anthropology in relation to the semiotics and identity potential inherent in masks (Pollock, 1995). Participants noted increased awareness of identity, group cohesion and a shared collegiality. Participating in any shared group experience, particularly a creative one, can often be seen to develop similar responses from participants. Therefore, while a direct causality cannot be attributed to said reactions and mask usage, there is the potential of that causality. Participants were positive in their reaction to activities and felt there was a development in skills and a greater awareness of the potential for usage within the classroom. Participants stated that creativity is the core to higher order thinking and educational success. It is not something innate, but taught. Participants readily stated that, through masks, students will be engaged and focused and intellectually and emotionally stimulated. (It should

be noted, however, that participants came from the bias of previous engagement in drama education.)Practitioners would claim, if anecdotally, that this is a key role that masks play in performance pedagogy (Roy, 2016).

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Item 9: Masks and Cultural Context: Drama Education and Anthropology

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Review

Masks and cultural contexts drama education and Anthropology

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In the developed 'western' society, masks are consistently used in Drama Education, though it is usually through the specific knowledge of Drama and Theatre practice that they are contextualised. Drawing upon cultural understandings of the past and present, anthropology offers a context for masks and drama demonstrating that the purpose for masks in society supports the wider educational benefits, beyond the academic, for child development in formal education. This paper explores many of the historical and present day occidental usages of masks beyond a pragmatic purpose, as well as the educational application of masks and reframes the potential for schools to engage with anthropological concepts in a crowded curriculum.

Key words: Masks, cultural identity, drama, education.

INTRODUCTION

There are few if any societies in the world which do not find references or images of masks and their application in their historical record to the current era (Edson, 2005). There is no definitive time of when masks can be seen to be first introduced, as they are ever present in visual records, but their purpose is and has always been to transport and transform the user and the observer (Foreman, 2000). Thus, masks have an audience, whether in entertainment or ritual. The difference between these two can cross boundaries (Schechner and Appel, 1990). Ritual, similar to entertainment performance is fascinating for the individuals who partake as they are actively engaged and yet able to glorify and observe the spectacle around them (Campbell, 1969). Through a critical analysis of key writings his paper presents some key cultural context of masks in society in a non-theatrical

context and questions the implications for drama and wider education.

Donald Pollock recognizes this wider purpose in the meaning of masks as an aspect of semiotic identity in society. 'Identity is displayed, revealed or hidden in any culture through conventional means, and that masks work by taking up these conventional means, iconically or indexically' (Pollock, 1995 p.582).

This is supported through the work of other anthropologists in that masks have several functions such as representational, emotive indexical and disguise (Lévi-Strauss, 1982; Urban and Hendriks, 1983). All these are observed in the multitude of modern usage of masks outside of the Drama and Theatre perspective, in modern religious festivals and events, children's play, religious attire and indeed in practical mask usage such

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as for health and medicine (Schechner, 1985). In all these forms, their functions have a visual linguistic association that has the potential to impact of how masks in the classroom are engaged, and needs to be explored if we are to understand not only the function of masks but also how the mask changes the user and audience.

MASKS IN TRADITION

Masks have remained prevalent through human society as a form of celebration and religion (Mack, 1994). Drama and religion and celebration have link in that they all communicate important societal thoughts, whether instructional, historical or educational (including questioning society which is a thematic purpose for Dramatic narrative). Symptomatic of these multitude of purposes for a modern context is the historical role masks played in Greek Theatre (Boardman et al., 1988). Ancient Greek Theatre is still the origin of the modern semiotic representation of Drama. Originating as a festival in celebration of the God Dionysus, the performance competition which was core to this the competition had two forms of performance, Tragedy and Comedy (Wiles, 1991). It is from these two elements that we now have the classic symbol of theatre with the two masks in conjunction, one tragic and sad, the other smiling in a comedic way though both are social constructs not truly representing the meaning of the concepts of comedy and tragedy from Greek times. (Napier, 1986; Wiles, 2007; Wilson and Goldfarb, 2008).

Masks were used in performance to exaggerate and accentuate the characters' features, as well as to make the actors more visible to the audience. Greek theatre was performed in the open air in large auditoriums with excellent acoustics that allowed all the audience to hear clearly, no matter how far away they were. However this necessitated the movements to be bold and highly stylised. Actors performed with full-face masks and with very little in the way of sets or props. One of the key reasons that masks were used was due to the size of the theatres and the distance the actors had to the audience. Mask usage was also applied to allow the three actors to adopt a variety of roles. Originally, it involved only one actor and the chorus, but over time it began to involve three actors and the chorus (Chrisp, 2000; Kitto, 1961).

MASKS, RELIGION AND RITUAL

Modern religious and traditional celebrations still have clear examples of mask at the heart of their basis and in particular the four functions as described by Urban and Hendricks (Urban and Hendricks, 1983). The modern western traditions of masked carnivals (based on Venice) and the 'supposed' ancient pagan celebration of Halloween, now most recognised as adopted by the

United States but harking back thousands of years to Northern Europe, demonstrate the current role of the function of masks clearly (Twycross and Carpenter, 2002).

The role of masks is thought to have a much deeper role in the spirituality of Celtic peoples at Halloween, a symbolic meaning that continues through today, though some might argue has been lost in the commercialisation of 'holiday' events (Napier, 1992). However, the role of masks in Halloween is not as urban myth might suggest. Halloween is the modern name for the ancient Celtic festival of Samhain linked to a celebration of the dead and popular myth suggests that the wearing of masks and 'guising' to defend from evil spirits stems from this (Kelley, 2008). Research of the the origins of this 'supposed' ancient celebration reveals that there is no mention of any druidic religious rites being held at Samhain. There is nothing in the ancient Celtic literature that even hints at the idea that Samhain was a 'Druid festival' as opposed to a time of year when a large feast was held for chieftains and warriors, along with their wives and families (Markale, 2001).

The only real connection between Samhain and Halloween is that both were celebrations that took place in the Northern hemisphere that used the excess food that could not be stored in preparation of the Winter coming and in celebration of the autumn harvest that had been (O'Donnell and Foley, 2009). Today's Halloween parties, like ancient Samhain celebrations, include 'games and amusements and entertainments and eating and feasting'. The linking of the festival of Samhain and a connection to a celebration of the dead is not there (Campbell, 1969). Thus, the role of Halloween customs such as 'guising' and mask usage can only be attributed to 15th century plus customs (Santino, 1994).

The element of masking and guising is thought to stem from the Catholic recognition of All Saints Day which originates from the Eleventh century as a feast day in February to pray for all the dead who have existed, that was later moved to November. As a Christian festival it was believed that the souls of anyone that had departed the living that year were left wandering the earth until All Saint's Day and that Halloween was a day that they were given a second chance to wreak vengeance upon their enemies in life. It is on the following day, All Saints' Day that those in purgatory are freed to move on to the full afterlife. Early Christians strated to wear masks (guises) in the 15th century, to allow themselves to be unrecognised by the angry, vengeful spirits of the dead, trapped in Purgatory. The masks were to protect the wearer from recognition, in much the same manner that the social activists cover their faces with masks and scarves. such as 'anonymous' wear the 'V' for Vendetta mask to hinder authorities from recognising them.

Shakespeare makes mention of the custom called 'souling' which had developed in England in which the poor would go from house to house asking for soul-cakes

(Twycross and Carpenter, 2002). The wealthy would exchange these foods for prayers for their dead relatives. Souling continued up until the twentieth century in some parts of Britain, though the ritual became increasingly secularised and was eventually relegated to children. Souling almost certainly forms the basis for American 'Trick or Treating'. Shakespeare uses the phrase 'to speak pulling like a beggar at Hallowmass' in 'The Two gentlemen of Verona' (Wells, 2002).

With the rise of Protestantism, whose beliefs disregard the previous held notion of purgatory, 'guising' and Halloween fell into disrepute in the UK except for the strong catholic communities in Ireland and Scotland. Such traditions were transferred to the new colonies of North America as Catholics escaped persecution and poverty. Thus, the idea of masking to hide ones identity from spirits grew as a festive custom, though it does hark back, inadvertently, to the spiritual origins of ancient man in rituals. Halloween is but now an excuse for children to assume an 'other' identity. It is creative play and drama without the formal educational element (Gupta, 2009). Children engage with adopting new roles through dress up and masing to explore new ideas as they consolidate their own about society and growing up. This is apparent in the multitude of children's dress-up costumes and toys where masks have become back to the forefront, due to the revival cinematic adaptations of 'masked superheroes' such as Batman and the Avengers. All forms of masks are used by 'superheroes in childrens comics (and adults) from full face and half mask to the domino mask of basic eye covering as represented by 'Green Lantern' (Reynolds, 1992). The superhero concept of being masked is to allow the individual to hold a dual identity, which the readership/audience accept in theory suspension of disbelief (Bongco, 2013).

In terms of masking and ritual, the tradition continues throughout Europe beyond Halloween and children's play but through Winter Solstice and Spring Celebrations. Such festivals may seem to be archaic in the context of the 21st Century but remain vibrant and relevant to the cultural groupings that engage with practices. The celebrations may relate to current Christian practices but originate from rituals that predate Christianity. Often men reenact animals such as bears or deer, or beast like men. The Austrian 'Krampus' is an animal-like wild man figure that frightens naughty children as a counterpart to St Nicholas/Santa Claus. He represented in France, Poland and Germany (Shea, 2013). As in other mask representations, he represents part of the other in humans, the part society does not want expressed in normal civil behavior. It is no different to masquerade of Venice in this respect and links to the ritual of the shaman.

MASKS IN SOCIETY

Masks and the masquerade was a shared practice of all

people in Venice, no matter the position or status of the individuals. The society would allow the mask wearer to be absolved of licentious restraint, thus allowing society to be freed from the trappings moral impositions. Purposefully, this created a release of societal tensions imposed by the Serenissima Republic (Johnson, 2011). By freeing the wearer to be 'other' than they were, a separation between public and private life without judgment in the close city conditions was allowed. Just as in modern day society where public figures are brought down by their private actions, Venice too had strict codes of behaviour and the mask allowed freedom from restrictive laws. The citizen found that by wearing a mask, they could act like a stranger.

The masks themselves focussed more on simplistic symbolic colours and designs, thus furthering the anonymity. They were not used as status symbols to represent any aspect of the wearer, but more to hide and create neutrality to the observer in a practical fashion. The simplicity in mask design simplicity meant that it was difficult to distinguish between the class systems of the wearers. (Johnson, 2011). In many aspects this very fact has always been the attraction of the mask in performance in that through adoption of mask usage, individuals are released from their fragile identities to explore knowledge and performance without fear of denigration by their peers or critics. There is evidential aspect to this with students's engagement with masks in the classroom (Jennings, 1998; Roy and Dock, 2014).

Reflecting modern day concerns and fears of individuals who cover their faces, Venetian authorities introduced restrictive laws throughout the 14th century to increasingly limit the usage of masks. In part to stop individuals from undertaking violent crime and also to protect victims (in particularly women) from sexual assaults 'multas inhonestates', masks were eventually banned from usage at certain times of the year, namely religious festivals and celebrations. Ironically, mask usage was encouraged around Easter, throughout to the start of the North hemisphere summer months, and the Venetian Carnival has its roots from this time. (Gardiner, 1967; Johnson, 2011; Nunley and McCarthy, 1999).

Our current society has concerns about individuals covering their faces in public, not only through the wearing of protective helmets but also through religious garments such as the adoption of the niqab and burqa by some Muslim followers. Western media has promulgated concerns about such garments (Kilic et al., 2008). The niqab, a covering of the face that still reveals the eyes is closest potentially to the performance styled mask and itself has created a new semiotic meaning for individuals, that meaning being widely different to each individual depending on their context.

The mask is political and as such has been adopted in the 21st century as part of grass roots political protest, whether through anti-capitalist marches in the west to democratic change protest in countries that are viewed

as lacking democratic elections are often have military control. In the 2010 to 2012 Arab spring (Dabashi, 2012), political protestors often wore a shared mask which was the face of 'V' from the graphic novel/movie *V for Vendetta*. Mass manufactured, the masks became an identifiable symbol of the Arab Spring, but more so had become the appropriated identity of both 'Occupy' and 'Anonymous' who are both anti-globalisation movement (Sheets, 2013). *V for Vendetta* is a graphic novel, set a dystopian future UK run by a totalitarian government who places minority groups in 'resettlement camps' and are subject to medical experiments and torture. The narrative is both an allegory of Nazi Germany practices of the Second World War but also an indictment of right wing governments and policies in current society. The main character, whom has been scarred through the experiments, escapes, dons a stylised Guy Fawkes masks and takes revenge. He brings down the government, leaving a suggestion that people will take back their lost freedoms (Moore and Lloyd, 1990). The mask worn by the lead character is highly stylised, with a fixed smile. Guy Fawkes was a Catholic sympathiser who attempted to blow up the British Houses of Parliament in 1605, and this even is celebrated with a burning of his effigy and fireworks through Britain every 5th of November, just after Halloween.

CONCLUSION

In Drama and Theatre, masks have been applied using the theories of a multitude of practitioners such as Meyerhold, Brecht, Grotowski, Lecoq, and Brook (Mackey and Cooper, 2000). They are mentioned as potential learning areas in curricula (BoS, 1999, 2003, 2008; QSA, 2007; VCAA, 2006a, 2006b). Masks have sections in the major Drama Teaching texts of Australia (Baines and O'Brien, 2006; Burton, 2011; Clausen, 2004). There is, however no requirement in Australia nor other western education systems (Ontario, 2000; SQA, 2002) for masks to be used either as a pedagogy or a knowledge. In contrast, there is a continued importance of masks as a training tool for performance by 20th/21st Century Theatre Practitioners (Gordon, 2006; Hodge, 2010), which helps to support the assumption they should be embedded in drama curricula. Too often the concepts of 'how' to apply masks are offered through theoretical, theatrical knowledge or specific contextual application of 'mask' units of work (Moreland and Cowie, 2007). Through offering a wider anthropological and cultural context to masks, with in the delivery of the curriculum, depth of understanding through student awareness of knowledge significance has the potential to improve achievement, by countering growing alienation to knowledge from students (Ladwig and King, 2003). There is therefore the potential for impact upon student engagement of mask through introducing anthropological knowledge through drama education and the presentation

of contemporary cultural contexts.

Masks in their multiple forms have been and continue to be, part of everyday society. They are challenging and political to the observer and the observed. In all contexts, they allow the wearer to act in a manner that frees them from the constraints and limits placed upon the individual by societal norms (Barba and Savarese, 2006). As a pedagogical tool, they have a potential important place to play in delivering an effective curriculum that not only meets the academic aspirations for children and society. Through recognising the historical and present anthropological applications of masks in the developed world, masks usage within the classroom can help shape our children to have secure identities (Roy and Ladwig, 2015).

Conflict of Interests

The authors have not declared any conflict of interests.

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Item 10: Teaching the Arts: Early Childhood and Primary Education (excerpt)

- Means that all content is chosen for a particular learning purpose (not just because it seemed to have inherent value).

There are four key ideas in outcomes-based education that Spady listed.

Outcomes must be demonstrations of learning – they are things that learners can do as a result of their learning. Outcomes are not the score, label, grade or percentage that someone attaches to the demonstration but the substance and actions of the demonstration itself.

Outcomes describe significant learning, not trivial learning. Learning is not significant unless the outcomes reflect the complexities of real life and give prominence to the life-roles that learners will face after they have finished their formal education. Significant outcomes 'matter in the future'.

Learners should demonstrate their achievements in appropriate contexts. Situations should be or at least simulate real-world settings in which learners will be expected to apply their knowledge and skills after they have finished school.

All students should be expected to demonstrate high quality learning – deep understanding, high levels of competence. Some criticisms of OBE suggest it is a 'dumbing down' approach because it doesn't emphasise mastery of essential content. However, Spady's OBE stresses that all students should be capable of high performance, rather than assuming that some will fail (as is often the case in norm-referenced systems) (Spady, 1995).

Quality teaching

One of the key recent research studies, led by Fred M. Newmann of the University of Wisconsin, *Authentic Achievements* (Fred M. Newmann and Associate, 1996), identified the areas of inquiry that led to raised outcomes in children:

- 1 Depth of knowledge and understanding.
- 2 Substantive communication.
- 3 Higher-order thinking.
- 4 Connection to the world beyond schools.

Newmann and Associates were analysing the impact of 10 years of intervention in the late 1980s and early 1990s to improve children's outcomes in the United States. The basic structure of authentic pedagogy arose from this analysis to determine what effect different models of teaching had on learning. It was one of the first empirical studies to look at teaching itself, as opposed to looking at teachers or learners.

This was built upon by the Queensland School of Reform Longitudinal Study, which resulted in the concept of 'productive pedagogies' (Ladwig, 2004). Productive pedagogies extended authentic pedagogy to include 20 items, each item being cast in terms that allowed rating on a one-to-five scale. Productive pedagogies were also designed to examine inequality issues in teaching that had not been included in the Newmann study. Although deliberately created for an Australian context (as has been quality teaching), it has been found to apply across the education systems of most Western-based societies.

The overall strategy was to bring together previously divergent bodies of research into a methodology drawn from conventional studies of school effects and effectiveness. (Ladwig, 2004)

It is evident that teachers play an influential role in children's learning. To fulfil this role it is essential that they have a tool that enables them to reflect on their own teaching (Hattie, 2008). Ladwig and Gore further developed the productive pedagogies framework for New South Wales through the quality teaching model.

There is no question that in learning, teachers make a difference. John Hattie's study of factors involving teacher learning impact upon students found that teachers, at 30 per cent were the highest factor for effecting learning of students, after the students themselves being a factor (Hattie, 2009). Jeroen Imants' (Imants, 2002) research into teacher development that impacts on the classroom looked at inclusive and special education professional development. It found that schools were the key to successful implementation of professional development, through supporting staff and that the role of feedback and collaborative work between teachers allowed for more sustainable success in lasting implementation of development. It is therefore apparent that self-reflection with teacher-to-teacher collaboration with others, which engages teachers in action research, is important for teachers to continually develop their practice to achieve improvement in student learning.

'Co-constructors of data, co-constructors of meaning: Teacher professional development in an age of accountability' (Schnellert, Butler and Higginson, 2008) demonstrated that the outcome potentials of projects and how teachers responded to professional development lies with the success or otherwise experienced by the participants as to the relevance in their practical work and be given opportunities to engage in discussion and implementation. Beatrice Avalos (Avalos, 2011) reviewed research into teacher professional development, and confirmed that many research papers demonstrate that professional development teachers find effective usually involved practical engagement, collaboration and application where the whole school is engaged in the reform/development and continually reviews progress.

Action Research is geared to teachers' own practice and the situation in which they are practicing. In action research teachers engage in reflection based on information that they have systematically gathered themselves. (Ponte, 2004)

In this form of professional development the teachers take responsibility for goals, as it is purposeful (Ponte, Ax, Beijgaard and Wubbels, 2004). Ponte and her colleagues found that teachers respond with greater depth to the professional development when the facilitators asked open questions. All of this points to a need for teachers to embrace a pedagogical reflective tool such as Productive Pedagogies or Quality Teaching in conjunction with the development of their curriculum knowledge.

Jenlink and Kinnucan-Welsch found the same with their specific case studies (Jenlink and Kinnucan-Welsch, 2001). Those teachers, who engage with reflective tools collaboratively, also demonstrate greater change in practice and an ownership of the learning that they both implemented and adapted to achieve greater success with their students. The clear trend though all of this is the need for good communication to happen between all colleagues, an openness and honesty with trust. These are the same precepts that professional learning communities also require (Bowe, Gore and Elsworth, 2010). Starkey's research found that a strong focus on needs of participants, understanding of participants contexts, keeping people focused and preparing key program goals and objectives (Starkey et al., 2009).

Hilda Borko of the University of Colorado complements Starkey's research. She recognises the ultimate role of teachers needing to lead change through desire to have change (Borko, 2004). Borko places an emphasis on the need for strong professional learning communities. Professional learning communities are important tools to implement in collaboration because they can foster and grow teacher improvements, and the group as a unit to analysis, interpret and implement change from the findings of the action research. Borko also places emphasis, as did Jenlink upon records of classroom practice, case studies and staff feedback/discussion within the collaborative process.

Understanding quality teaching and reflective learning

Quality teaching (QT) is not new. It is not a **panacea** for schools and teaching. Rather, it is a tool or framework that enables direct reflection and allows teachers to engage in

Panacea: a remedy or solution for all problems.

conversations about pedagogy and to codify elements of practice (Department of Education and Training, 2003a, 2003b). The goal is to create a system for teachers to target areas of teaching and learning in order to improve children's achievement (Gore, 2007). QT is not about teachers, but about teaching.

If pedagogy is to improve significantly, teachers need a clear set of concepts as to what constitutes good practice with specific details about what that practice looks like and this set of concepts needs to be framed as support for teacher development, not as a system for judging relative performance. (Gore, 2007, p. 16)

If we are to apply the learning in this text, it is useful to have a tool to measure the success of learning goals. The pilot study of QT was the Systemic Implications of Pedagogy and Achievement (SIPA), conducted in New South Wales between 2003 and 2007 (Amosa et al., 2007; Ladwig et al., 2007). Creative and Performing Arts (CAPA) was one of the Key Learning Areas (KLAs) that was not commented on in detail. A new study, *Effective Implementation of Pedagogical Reform* (EIPR), is currently under way, led by Professor Jennifer Gore with Julie Bowe and David Roy, exploring the implementation of QT as professional development (Bowe, Gore and Elsworth, 2010).

The initial findings are already starting to demonstrate the power and impact that the Arts have upon teaching and learning for all children. Using the measures from research as to what elements make 'effective' teaching, it has been found that the Arts, along with other 'active learning KLAs', such as Physical Education, demonstrate high levels of teaching that can lead to strong achievement of outcomes for children. Of course, such findings may well be too controversial for society, as they challenge the nature of schools. However, by engaging with the Arts in your classroom, you will see increased improvements for all learners. This also supports the theories of John Dewey from the 1930s and the recent work of Sir Ken Robinson (Dewey, 1997; Robinson, 2011).

QT has been divided into three dimensions:

- pedagogy that is fundamentally based on promoting high levels of intellectual quality
- pedagogy that is soundly based on promoting a high quality learning environment
- pedagogy that develops and makes explicit to children the significance of their work.

Each dimension has six elements for coding, although not all elements are applicable in the coding of assessment practice. Each element can be coded on a scale of one to five. For the research relevant to each element, see Ladwig

Table 11.1 The three dimensions of QT

Intellectual quality	Quality learning environment	Significance
Deep knowledge	Explicit quality criteria	Background knowledge
Deep understanding	Engagement*	Cultural knowledge
Problematic knowledge	High expectations	Knowledge integration
Higher-order thinking	Social support*	Inclusivity*
Metalanguage	Children's self-regulation*	Connectedness
Substantive communication	Children's direction	Narrative

*Marked elements do not pertain to the coding of assessment practice.

and King (2003). However, the actual coding number is not the most significant aspect to the process. It is the discussion and reflection that arises from the coding process that is essential.

This chapter will look at how the three dimensions of intellectual quality, quality learning environment and significance, along with their associated elements, tie together with CAPA.

Intellectual quality

Deep knowledge

Deep knowledge: To what extent is the knowledge being addressed focused on a small number of key concepts and the relationships between and among concepts? (Department of Education and Training, 2003a, p. 12)

In drama, as long quality criteria: to what extent are students provided as we teach ideas and concepts that are relevant and demonstrate the relationship between these ideas – such as stage area, boundaries and audience position in relation to the physical movements to be developed – there is the opportunity for there to be a high level of deep knowledge (Roy, 2009). In music, the exploration of the eight musical elements and their relationships and connections through the processes of composing, listening and performing tasks is a means by which both deep knowledge and understanding may be enhanced.

Higher-order thinking

Higher-order thinking: To what extent are students regularly engaged in thinking that requires them to organise, re-organise, apply, analyse, synthesise and evaluate knowledge and information? (Department of Education and Training, 2003a, p. 18)

In most creative activities – those that do not just require the transportation of information (repeating given knowledge) – higher-order thinking is present. This can be as simple as synthesising tempo, rhythm and fingering (or breath) in performing a piece of music for an audience.

Metalanguage

Metalanguage: To what extent do lessons explicitly name and analyse knowledge as a specialist language? To what extent do lessons provide frequent commentary on language use and the various contexts of differing language uses? (Department of Education and Training, 2003a, p. 20)

Metalanguage can include visual symbols and representations, so long as the meaning is being explored. For example, the exploration of the way in which tone communicates emotions in drawing would be referred to as metalanguage. Metalanguage is regularly the focus of deep knowledge and deep understanding in an art lesson (Wainscott and Fletcher, 2010).

Metalanguage: analysis and commentary on specialist language (visual, oral, aural and symbolic).

Substantive communication

Substantive communication: To what extent are students regularly engaged in sustained conversations (in oral, written or artistic forms) about the ideas and concepts they are encountering? (Department of Education and Training, 2003a, p. 2)

As soon as groups are discussing ideas or sharing oral evaluations, or indeed conversations, about any performance or presentation of an Arts creation, substantive communication is happening (Roy, 2008). For children, this could include discussing a visual artwork or, having composed and performed a piece of music, having a conversation with the audience about the ways in which they used musical elements to express an idea.

High expectations

High expectations: To what extent are high expectations of all students communicated? To what extent is conceptual risk taking encouraged and rewarded? (Department of Education and Training, 2003a, p. 30)

High expectations involve challenging children beyond their capabilities and creating an environment where they are willing to take risks. Taking risks can be as simple as attempting something they have never done before. The Arts regularly offer children opportunities for risk-taking and challenge, such as developing a series of movements and performing them to others in dance (Bradley, 2009). Children need to be able to experiment and take risks without fear of failure.

Social support

Social support: To what extent is there strong positive support for learning and mutual respect among teachers and students and others assisting students' learning? To what extent is the classroom free of negative personal comment or put-downs? (Department of Education and Training, 2003a, p. 32)

Children will not learn if they feel unsafe, and this is never more apparent than when they are subjected to jokes and put-downs from teachers and other children. An individual can laugh at a joke but feel inwardly crushed. As teachers, we have a responsibility to ensure that children can engage with the Arts and express themselves without fear of being ridiculed for it (Lyons, Ford and Arthur-Kelly, 2011).

Student self-regulation

Student self-regulation: To what extent do students demonstrate autonomy and initiative so that minimal attention to the disciplining and regulation of student behaviour is required? (Department of Education and Training, 2003a, p. 34)

In the Arts, we often have multiple learning situations happening at once, and therefore children need to be enabled with the skills to work and behave autonomously. If children are using a variety of materials in visual arts, there needs to be strong organisation. As explored in Chapter 10, the teacher has to be willing to apply discipline where needed for the safety of all.

Item 11: Author contributions

Study concept and design: David Roy

Acquisition of data: David Roy.

Analysis and interpretation of data: David Roy.

Drafting of manuscript: David Roy.

All figures: David Roy

Critical revision of the manuscript: David Roy, John Fischetti, James Ladwig and Max Smith.

Statistical analysis: David Roy.

The author declares that there are no competing interests.

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