

**Masks and Education**

**A Study in the Teaching of Drama and Theatre Studies**

**in the Australian Secondary Curriculum**

---

by

David Roy

MA, PGCE. ATQ, GCTT

A dissertation submitted to the University of Newcastle  
in partial fulfilment of the requirements for the degree of  
Doctor of Philosophy

Faculty of Education and Arts  
The University of Newcastle  
May 2019



*This page has been left blank*

# Table of Contents

<b>Table of Contents</b>	<b>i</b>
<i>Statement of Originality</i>	iii
<i>Supervisors</i>	v
<i>Statement of Authorship</i>	vii
<i>Statement of Contribution of Others</i>	ix
<i>Acknowledgments</i>	xiii
<i>Publications</i>	xv
<i>List of Abbreviations</i>	xvii
<i>List of Tables</i>	xix
<i>List of Figures</i>	xx
<i>Abstract</i>	xxi
<b>Chapter One Introduction</b>	<b>1</b>
<i>Research Question</i>	5
<i>Methodology</i>	6
<i>Significance</i>	8
<b>Chapter Two Masks: Context and Literature Review</b>	<b>10</b>
<i>Introduction</i>	10
<i>Masks in Culture and Society</i>	12
<i>Masks as Types</i>	15
<i>Mask Effect</i>	29
<i>Principles of Mask Work</i>	36
<i>Types of Mask in Drama</i>	37
<i>Masks and Theatre</i>	40
<i>Masks in identity and inclusion</i>	54
<i>Education, Inclusion and Developmental Needs</i>	59
<i>Dyspraxia</i>	61
<i>Masks as a Method</i>	66
<i>Masks and Classroom Practice</i>	68
<i>Drama, the Arts and Education</i>	72
<i>Current Australian Curriculum and Drama</i>	75
<i>Drama in the Curriculum</i>	88
<i>Drama and Non-Academic Outcomes</i>	95
<i>Conclusion</i>	97
<b>Chapter Three Masks: Research Phase One</b>	<b>99</b>
<i>Phase One Data</i>	100
<i>Regional and Distribution Challenges</i>	101
<i>Ethics</i>	103
<i>Quantitative and Qualitative Data Context</i>	103
<i>Descriptive Analysis</i>	105
<i>Mask Usage</i>	108
<i>Drama Learning Topics</i>	109
<i>Conclusions</i>	114
<b>Chapter Four Masks: Research Phase Two</b>	<b>117</b>
<i>Selection of Observed Participants</i>	118
<i>Methodology Principles/Process</i>	119
<i>Quality Teaching</i>	120
<i>Observation Field Notes and Interview Data Principles</i>	124
<i>Classroom Observations</i>	126
<i>Narrative of Observation</i>	128

<i>Coding of Lessons</i>	141
<i>Student Interviews</i>	144
<i>Conclusions</i>	156
<b>Chapter Five Masks: Australia, Education and Beyond</b>	<b>159</b>
<i>Supporting Research Questions</i>	160
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?	161
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?	162
3. What influences do teachers cite for the use of masks in their teaching of Drama and Theatre Studies in Australian secondary schools?	163
4. What methods of mask usage do teachers teach and use in the teaching of Drama and Theatre Studies in Australian secondary schools?	164
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?	164
<i>What potential impact do masks have upon adolescents in their engagement, social development and identity?</i>	165
<i>Limitations</i>	168
<i>Conclusions</i>	169
<b>Masks: Appendix</b>	<b>173</b>
<i>Item 1: Survey Request email</i>	173
<i>Item 2: Teacher Survey</i>	174
<i>Item 3: Research Instruments</i>	187
Interview Questions Letter	187
<i>Item 4: Quality Teaching Classroom Observation Coding</i>	194
Intellectual Quality	194
Quality Learning Environment	196
Significance	198
<i>Item 5: Identity and the Arts: Using Drama and Masks as a Pedagogical Tool</i>	200
<i>Item 6: Masks as a Method: Meyerhold to Mnouchkine</i>	207
<i>Item 7: Dyspraxia, Drama and Masks: Applying the School Curriculum as Therapy</i>	218
<i>Item 8: Masks in Pedagogical Practice</i>	225
<i>Item 9: Masks and Cultural Context: Drama Education and Anthropology</i>	243
<i>Item 10: Teaching the Arts: Early Childhood and Primary Education (excerpt)</i>	248
<i>Item 11: Author contributions</i>	255
<b>References Cited</b>	<b>256</b>

### ***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.

Signed

David Roy

Date: May 2019

*This page has been left blank*

## ***Supervisors***

### **Associate Professor James Ladwig**

Faculty of Education & Arts, School of Education

University of Newcastle, Callaghan Campus, Newcastle, Australia

### **Professor Maxwell Smith**

Faculty of Education & Arts, School of Education

University of Newcastle, Callaghan Campus, Newcastle, Australia

### **Professor John Fischetti**

Faculty of Education & Arts, School of Education

University of Newcastle, Callaghan Campus, Newcastle, Australia

*This page has been left blank*



### ***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.

Signed

David Roy

Date: May 2019

*This page has been left blank*

## ***Statement of Contribution of Others***

### **Co-author statement**

I, Associate Professor James Ladwig, attest that Research Higher Degree candidate David Roy contributed most substantially in terms of study concept and design, data collection and analysis, and preparation of the following manuscript:

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

Associate Professor James Ladwig

Date: May 2019

I, Professor Maxwell Smith, attest that Research Higher Degree candidate David Roy contributed most substantially in terms of study concept and design, data collection and analysis, and preparation of the full thesis.

Professor Maxwell Smith

Date: May 2019

I, Caroline Dock, attest that Research Higher Degree candidate David Roy contributed most substantially in terms of study concept and design, data collection and analysis, and preparation of the following manuscript:

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

Caroline Dock

Date: May 2019

I, Amy Hamilton Cooper, attest that Research Higher Degree candidate David Roy contributed most substantially in terms of study concept and design, data collection and analysis, and preparation of the following manuscript:

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

Doctor Amy Hamilton

Date: May 2019

I, William Baker, attest that Research Higher Degree candidate David Roy contributed most substantially in terms of study concept and design, data collection and analysis, and preparation of the following manuscript:

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

Doctor William Baker

Date: May 2019

*This page has been left blank*

## ***Acknowledgments***

I am eternally grateful to the many people who have been involved in the completion of this thesis.

Firstly, my supervisors, Associate Professor James Ladwig and Professor Maxwell Smith, you have been amazing. Over the past six years, you have spent countless hours guiding me through my PhD, reviewing work and inspiring me to be the best researcher and educator that I could be. You have displayed an unwavering confidence in my work and have always put my needs first. I also wish to thank Professor John Fischetti who came on board to support me in the final stages of the thesis. The level of commitment and dedication that you have all shown as my supervisors and mentors is unparalleled and is very much appreciated. Thank you.

Secondly, I would like to thank Professor Victor Emeljanow and the late Dr Wendy Miller, both of whom started me off on this journey. Without their initial discussion, support and guidance I would not have reached this point.

Thirdly, I would like to thank the many staff and pupils of the schools who took part in the research. Without your dedication and inspiration there would be no research.

I would like to thank the students and staff of the University of Newcastle, in particular the Creative Arts for Learning group in the School of Education, who have supported and encouraged me in this endeavour, and specifically Doctor Kathryn Grushka and Professor David Lubans.

My interest in this area of learning began in the 1980s as an undergraduate at the University of Glasgow, Department of Theatre Film and Television Studies. I want to recognise in particular the late Dr Graham Barlow and the late Dr Alistair Cameron, as well as Dr Malcolm Knight of the Scottish Mask and Puppet Centre.

Finally, I would like to thank my family for their endless support of all that I do. My children David and Fraser motivate me to achieve all I can for them. They engaged and questioned the research contents at a level that far outstrips their ages and asked the pertinent questions that formed the foundation of the research; whilst my Border Collie Skye kept me sane at moments of stress. Most important though to the completion of this research and thesis is my partner and wife, Caroline, whose intellect and insight into this work has driven me to aim high in all that I do. Her continued support through my obsession and passion with this research topic has been beyond anything I could have expected. I love you and thank you.



## ***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

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

Chapter Two pp. 15-17 and pp. 29-40

Roy, D. (2016b). Masks in pedagogical practice. *Journal for Learning Through the Arts*, 12(1), 1-16.

Chapter Two pp. 15-28

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

Chapter Two pp. 30-54

Roy, D. (2016a). Masks as a method: Meyerhold to Mnouchkine. *Cogent Arts & Humanities*, 3(1), 1-11. doi:10.1080/23311983.2016.1236436

Chapter Two pp. 54-66

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

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

## ***List of Tables***

Table	Title	Page
2.1	<i>Erikson's Eight Stages of Psychosocial Development</i>	55
2.2	<i>Australian Curriculum</i>	68
2.3	<i>NSW Drama 7-10 Syllabus</i>	69
2.4	<i>Queensland Syllabus</i>	70
2.5	<i>Victorian The Arts: Drama F-10 Indicative Progress</i>	70
2.6	<i>General Capabilities and Core Skills Comparison Between Australia and Scotland</i>	86
3.1	<i>Gender Distribution</i>	105
3.2	<i>Qualifications</i>	105
3.3	<i>Additional Qualifications</i>	106
3.4	<i>Teacher Confidence in Mask Usage</i>	107
3.5	<i>Mask Usage in Drama Learning Topics Percentages</i>	110
3.6	<i>Teacher Responses to Mask Usage (Rotated Component Matrix)</i>	112
4.1	<i>The Three Dimensions of The Quality Teaching Framework</i>	122
4.2	<i>Observation Field Notes of Activities</i>	128
4.3	<i>Quality Teaching Coding of Classroom Observations by School</i>	141
4.4	<i>Positives in Relation to Masks</i>	146

## ***List of Figures***

Figure	Title	Page
2.1	<i>Mask Connections</i>	11
2.2	<i>Bauta Masquerade Mask</i>	21
2.3	<i>'V For Vendetta' Mask</i>	24
2.4	<i>Full Face Trestle Theatre Mask</i>	38
2.5	<i>Handmade Commedia dell'Arte Mask (Leather)</i>	39
3.1	<i>Mask Usage Mean Scale Scores</i>	113
8.1	<i>Mask Education Intersection</i>	170
8.2	<i>Performative Object Intersections</i>	171

## ***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.

*This page has been left blank*