HSC Drama

Student workbook – Approaches to Acting – Viewpoints

This workbook contains teaching and learning resources and activities for HSC Drama Topic 4: Approaches to Acting (Anne Bogart – Viewpoints).

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# About this resource

**Description**: this student workbook is designed to support study of HSC Drama Topic 4: Approaches to Acting (Anne Bogart – Viewpoints). The activities and scaffolds in this workbook suggest a variety of practical and written reflection activities that are designed to assist students’ theoretical and experiential exploration of Anne Bogart’s approach to actor training. The workbook also contains activities for further study which can assist student preparation for the HSC written paper.

**Duration**: this student workbook is designed to be completed alongside the study of a second practitioner from Topic 4: Approaches to Acting. The study of both practitioners is suggested to be run over a period of approximately 10 weeks in 50-minute lessons but can be adapted to suit the school context.

**Assessment:** assessment for this topic will focus on the development of a group performance, using the techniques associated with students’ chosen practitioner, and a written extended response. A sample assessment task is provided at the end of this document.

**Note:** the activities in this workbook require access to class copies of Bogart A and Landau T (2014)*The Viewpoints Book: A Practical Guide to Viewpoints and Composition*, **from Topic 4: Approaches to Acting in the** [Drama Stage 6 Course Prescriptions 2025–2027](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/drama-syllabus/course-prescriptions-2025-2027).

It is also recommended that teachers arrange class access to a copy of the supplementary text, Bogart A (2007) *And Then, You Act: Making Art in an Unpredictable World*, **from Topic 4: Approaches to Acting in the** [Drama Stage 6 Course Prescriptions 2025–2027](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/drama-syllabus/course-prescriptions-2025-2027).

# Outcomes

A student:

**H1.1** uses acting skills to adopt and sustain a variety of characters and roles

**H1.3** uses knowledge and experience of dramatic and theatrical forms, styles and theories to inform and enhance individual and group-devised works

**H1.5** demonstrates directorial skills

**H1.9** values innovation and originality in group and individual work

**H2.3** appreciates the dynamics of drama as a performing art

**H3.3** demonstrates understanding of the actor-audience relationship in various dramatic and theatrical styles and movements

[Drama Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/drama-syllabus) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2009.

# The rubric

Topic 4: Approaches to Acting requires the study of 2 practitioners from the allocated list. This workbook focuses on the practitioner Anne Bogart and Viewpoints (and Composition). Topic 4 requires students to study a second practitioner and text from the prescribed list.

## Rubric for Topic 4: Approaches to Acting

This topic explores approaches to actor training in the 20th century and its realisation in theatre production or other forms of drama performance. The study involves the theoretical and experiential exploration of the philosophical and practical approaches to two practitioners’ works and the manifestation of their techniques, process, and specific exercises, for performance. Students must consider the aesthetics and expression of the actor’s presence and its relationship to audience engagement. Specific examples from the practitioners’ theatre works, contemporary theatre practice and the student’s own experiential learning should be used to explore the topic.

Two of the following practitioners and texts must be studied.

Table 1 – mandatory practitioners and texts for Topic 4: Approaches to Acting

|  |  |
| --- | --- |
| Text | ISBN |
| Bogart A and Landau T (2014) *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*, Nick Hern Books, London. | 9781848424135 |
| Lecoq J (2009) *The Moving Body (Le Corps Poetique): Teaching Creative Theatre* (Bradby B trans), Bloomsbury, London. | 9781408111468 |
| Pitches J (2003) *Vsevolod Meyerhold*, Routledge, London. | 9780415258845 |
| Slowiak J and Cuesta J (2007) *Jerzy Grotowski*, Routledge, London. | 9780415258807 |

The following texts may be used in conjunction with, or as a supplement to, the texts above.

Table 2 – supplementary practitioners and texts for Topic 4: Approaches to Acting

|  |  |
| --- | --- |
| Text | ISBN |
| Bogart A (2007) *And Then, You Act: Making Art in an Unpredictable World*, Taylor and Francis Ltd, London. | 9780415411424 |
| Braun E (2006) *Meyerhold: A Revolution in Theatre*, Bloomsbury, Methuen Drama, London. | 9780413727305 |
| Grotowski J (2002) *Towards a Poor Theatre* (Barba E ed), Routledge, New York. | 9780878301553 |
| Murray S (2003) *Jacques Lecoq*, Routledge Performance Practitioners, Routledge, London. | 9780415258821 |

[Course prescriptions for Drama Stage 6 2025–2027](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/drama-syllabus/course-prescriptions-2025-2027) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2024.

## Topic 4 rubric unpacked

Students will develop understanding of the practitioner’s approach to acting through theory and experience.

Table 3 – unpacking the rubric

|  |  |
| --- | --- |
| Rubric term | Unpacking |
| Actor training | Actor training refers to the activities and techniques that actors engage in and explore to develop their overall skill as performers. |
| Realisation in theatre production and other forms of drama performance | Realisation in theatre production refers to the coming together of various creative elements to bring a theatrical work to life on stage in mainstream or experimental types of performance. |
| Theoretical and experiential exploration | Theoretical exploration refers to the research (theory) you will complete through reading the set texts and teacher led discussion in class.  Experiential exploration refers to the practical activities (experience) you will work with in class. These activities should be an extension of your research. |
| Philosophical and practical approach | Philosophical approach refers to the chosen theatre practitioner’s theories about and attitude towards theatre (what theatre should be like).  Practical approach refers to the way which the chosen theatre practitioner creates theatre (how theatre should be created). |
| Techniques, process and specific exercises | Techniques, process and specific exercises refers to the training exercises used by the chosen theatre practitioner to train actors, build ensembles and create theatre. |
| How does aesthetics and expression of actor’s presence influence audience engagement? | Aesthetics refers to the sensory qualities or impact of the performance on stage (what does a production influenced/created by the chosen theatre practitioner look, sound and/or feel like?)  Expression of actor’s presence refers to the qualities each individual actor and actors as a collective bring to the stage (what do actors who train in the practices of the chosen theatre practitioner look/perform like?)  Audience engagement refers to the level and type of audience response, interest and attention towards a performance. |

## Reflecting on learning – 3-2-1

Explore your initial response to the rubric by recording the following.

1. Three thoughts you have or 3 things you have learned.

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1. Two things you have found interesting.

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1. One question you have.

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# Overview – Anne Bogart and Viewpoints

Anne Bogart is a renowned American theatre director and co-founder of the Saratoga International Theatre Institute (SITI), an innovative ensemble-based theatre company which focuses on continuous actor training and collaboration. Her work in actor training and theatre direction has significantly influenced contemporary performance practices, especially seen in the development and expansion of the Six Viewpoints, a method of structuring dance improvisation originally conceived by choreographer Mary Overlie:

When Mary introduced me to her Six Viewpoints, I was galvanized, hooked. The students, empowered by the parameters of Mary’s Viewpoints (Space, Shape, Time, Emotion, Movement and Story), relished the freedom to make things up themselves, rather than wait for a director to tell them what to do. (Bogart 2021, p 86)

**Early life and education**

Anne Bogart was born in 1951 in Newport, Rhode Island. She pursued her interest in theatre and received her bachelor’s degree from Bard College in 1974 and her master’s degree from New York University's Tisch School of the Arts in 1977. During her studies, she explored various experimental ideas and techniques, applying this experimentation to her directing process. After graduating, Bogart began teaching at the university and focused on developing her experimental techniques.

**Anne Bogart and Viewpoints**

Bogart encountered Mary Overlie's Six Viewpoints: Space, Shape, Time, Emotion, Movement and Story during the 1970s, a time when experimental theatre and dance were undergoing significant transformation. She was profoundly influenced by Overlie’s emphasis on breaking down performance elements and her ability to encourage collaboration and improvisation to create moments of performance. Bogart saw the potential for applying these principles to actor training, seeking to cultivate a more spontaneous, ensemble based and physically engaged approach to theatre making:

To me, much of the theatre at that time felt staid, literal, and conservative… the dominant means of theatre making felt patriarchal and hierarchical, an approach that simply did not sit well with me. Rather than using the role of director as a means of domination and control, I yearned for effective ways to collaborate with actors. (Bogart 2021, p 86)

**Expansion to 9 Viewpoints**

Building on Overlie’s framework, Bogart expanded the Six Viewpoints to include 9 Physical Viewpoints and Vocal Viewpoints. These Viewpoints were tailored specifically as a system of actor training that emphasises spatial (space) elements of Shape, Gesture, Architecture, Spatial Relationship and Topography, and temporal (time) elements of Tempo, Duration, Kinaesthetic Response and Repetition. Bogart's expansion of the Viewpoints was motivated by her desire to provide a comprehensive vocabulary for actors and directors:

Once the terminology of Viewpoints is introduced, it can remain a shortcut for giving direction or asking for adjustment throughout the entire process… Naming ways to talk about time and space onstage leads to a shared language, a common vocabulary. This saves time and circumvents understanding. (Bogart 2014, p 123)

**Saratoga International Theatre Institute (SITI)**

In 1992, Bogart co-founded SITI with Tadashi Suzuki, a renowned Japanese theatre director. SITI has become one of the leading experimental theatre companies in the United States, known for its unique actor training techniques and innovative productions:

Underpinning all exercises that Bogart has developed… is a reiteration that each performer at every moment in devising, rehearsal and actual performance is confronted with countless choices. Initially, all her training is about *revealing* these choices, making them explicit. (Murray and Keefe 2016, p 176)

**Philosophical and practical approach**

Anne Bogart's approach to directing often involves non-traditional, highly physical and collaborative methods, distinguishing her work from more conventional American theatre practices. Unlike Stanislavski’s ‘System’, which focuses on psychological realism and the actor's internal process through character analysis and emotional memory to encourage actors to inhabit their roles truthfully, Viewpoints prioritises spatial relationships and ensemble work. By breaking down movement and gesture into categories such as Tempo, Duration and Shape, Viewpoints encourages actors to be present and responsive in the moment and to value the interaction between actors and their environment over psychological realism:

Viewpoints and Composition suggest fresh ways of making choices on stage and generating action based on awareness of time and space in addition to or instead of psychology. (Bogart 2014, p 17)

Viewpoints suggests that performers should attune themselves to various elements of their environment and, by heightening awareness of these elements, actors can create more authentic and dynamic performances. Viewpoints encourages actors to embrace improvisation and exploration, fostering a sense of playfulness and openness in their work:

(Viewpoints) make(s) a point of asking the group to be open, to allow for play, mistakes, intimacy and embarrassment. (Bogart 2014, p 122)

Furthermore, Viewpoints emphasises ensemble collaboration, recognising that theatre is inherently a collective art form. By working together and responding to one another's impulses, actors can create richer and more layered performances. Overall, the philosophy behind Viewpoints promotes a holistic approach to performance, prioritising presence, connection and creative exploration:

Viewpoints and Composition offer an alternative to conventional approaches to acting, directing, playwriting and design. They represent a clear-cut procedure and attitude that is non-hierarchical, practical and collaborative in nature (Bogart 2014, p 15)

**Impact on actor training**

Anne Bogart’s adaptation and expansion of the Viewpoints have had a profound impact on contemporary theatre, especially in the areas of actor training and collaboration. By integrating these principles into actor training, Bogart has fostered a generation of performers and directors who prioritise collaboration, physicality and presence. Her work with SITI exemplifies the application of the Viewpoints in creating dynamic and innovative theatre:

Viewpoints and Composition tackle the *what* and *how* of acting from a perspective which has as its mentors’ figures from the avant garde traditions of theatre such as Meyerhold, Copeau, Decroux, Lecoq and Grotowski, as well as the world of postmodern dance. (Murray and Keefe 2016, p 176–177)

Anne Bogart continues to be an influential force in theatre, pushing the boundaries of performance and training through her international collaborations and experimental techniques:

Today, Bogart is an influential figure, not only as a theatre director, but as someone whose innovatory ideas and methods around actor training now represent a challenge to the hitherto largely uncontested dominance of ‘the method’ and narrowly psychological interpretations of Stanislavski’s system within American universities. (Murray and Keefe 2016, p 176)

## Reflecting on learning – retrieving and paraphrasing

1. Read through ‘Overview – Anne Bogart and Viewpoints’ and then (without looking at the information) attempt to recall what you read and summarise in your own words. Attempt to write your summary in clear and concise words (think about how you would explain this content to someone who does not study drama).

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# Introduction to Anne Bogart’s Viewpoints

Summarised from *The Viewpoints Book: A Practical Guide to Viewpoints and Composition* (Bogart 2014, pp 8–12 and pp 112–115).

Table 4 – Viewpoints of Time

|  |  |
| --- | --- |
| Viewpoints of Time | Description |
| Tempo | The rate of speed at which a movement occurs; how fast or slow something happens on stage. |
| Duration | How long a movement or sequence of movements continues. |
| Kinaesthetic Response | A spontaneous reaction to motion which occurs outside you. |
| Repetition | The repeating of something onstage (internal repetition and external repetition). |

Table 5 – Viewpoints of Space

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| --- | --- |
| Viewpoints of Space | Description |
| Shape | The contour or outline the body (or bodies) makes in space. All Shape can be broken down into either:   1. lines 2. curves 3. a combination of lines and curves.   In addition, Shape can either be:   1. stationary 2. moving through space. |
| Gesture | A movement involving a part or parts of the body; Gesture is Shape with a beginning, middle and end:   * Behavioural Gesture – belongs to the concrete, physical world of human behaviour as we observe it in our everyday reality. * Expressive Gesture – expresses an inner state, an emotion, a desire, an idea or value. It is abstract and symbolic rather than representational. |
| Architecture | The physical environment in which we are working and how awareness of it affects movement. |
| Spatial Relationship | The distance between things onstage, especially:   1. one body to another 2. one body (or bodies) to a group of bodies 3. the body to the architecture. |
| Topography | The landscape, the floor pattern we create in movement through space. |

Table 6 – Vocal Viewpoints

|  |  |
| --- | --- |
| Vocal Viewpoints | Description |
| Pitch | How high or low a sound is within the vocal range. |
| Dynamic | How loud or soft a sound is (volume). |
| Acceleration/Deceleration | Sound that is increased (acceleration) or decreased (deceleration). |
| Timbre | A sound’s texture which can be changed by producing sound from various physical resonators (nasal, chest, head). |
| Silence | The absence of sound (intentional soundlessness). |

## Reflecting on learning – 3-2-1

Explore your initial response to ‘Introduction to Anne Bogart’s Viewpoints’ information by recording the following.

1. Three thoughts you have or 3 things you have learned.

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1. Two things you have found interesting.

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1. One question you have.

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## Activity 1 – how to begin

**Teacher note:** the activities below have been taken from *The Viewpoints Book* (Bogart 2014, pp 21–34) **but could be replaced with similar activities which focus on physical and ensemble building to suit your students and their level of comfort.**

**In this activity, students will:**

* **develop understanding of the importance of sharing responsibility for their own safety and that of the group**
* **experience working together as an ensemble**
* **explore and develop soft focus**
* **explore and develop extraordinary listening.**

### Theoretical

Pre-read‘Chapter 4: How to Begin?’ of *The Viewpoints Book* (Bogart 2014, pp 21–34).

**Overview – ensemble and safety**

As with all physical work, it is important to prepare both mind and body. Participants are encouraged to positively experience each workshop with an open mind, Anne Bogart notes how she ‘make(s) a point of asking the group to be open, to allow for play, mistakes, intimacy and embarrassment.’ (Bogart 2014, p 122).It is also important that the safety of all participants is looked at as a shared responsibility, ‘People’s safety should not be put in danger: make sure that people aren’t throwing themselves around carelessly.’ (Bogart 2014, p 22).

**Overview – philosophic goals of Viewpoints**

Anne Bogart details, in *The Viewpoints Book* (Bogart 2014, pp 203–204), the importance that every participant‘work hard in every day of rehearsal to exemplify the philosophic goals of Viewpoints:

* **Listen**
* **Pay attention**
* **Be open**
* **Change**
* **Respond**
* **Surprise yourself**
* **Use accidents**
* **Work with fearlessness and abandon and an open heart’**

### Experiential

In the following activities, participants will explore the importance of preparing for physical activity and participate in various practical activities which encourage individual and group play, openness, soft focus and active listening skills.

**Warm-ups to prepare for physical activity**

* Exercise 1: Running Stretches (pp 22–23)
* Exercise 2: Sun Salutations (p 23)
* Kinaesthetic exercise: [Physical warm-up](#Physicalwarmup)

**Viewpoints activities to develop group consent**

* Exercise 3: High Jumps (p 26)
* Exercise 5: Run to Centre (p 27)
* Exercise 6: Twelve/Six/Four (pp 27–28)

**Viewpoints activity to develop peripheral vision**

* Exercise 8: Peripheral Vision (pp 29–30)

### Reflecting on learning – Think-Pair-Share

**Think** – reflect on today’s activity, focusing on your knowledge and experience of working as an ensemble. Record responses to the questions below.

**Pair** – after writing your individual responses, pair up with a partner and discuss what you have written.

**Share** – after discussing with your partner, join the class and offer one insight which your partner shared with you that you found interesting.

1. What words, phrases or sentences would you use to describe an effective ensemble?

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1. How effective do you think these activities are to create an ensemble? Why do you think that?

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1. Using the kind of descriptive language you would use for a narrative, write in detail about one moment where you felt connected as a group (what was happening in the space at the time and what did it feel like?)

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## Activity 2 – Viewpoints of Time (Tempo, Duration, Kinaesthetic Response and Repetition)

**Teacher note:** the activities below have been taken from *The Viewpoints Book* (Bogart 2014, pp 35–43) **but could be replaced with similar activities which focus on Tempo, Duration, Kinaesthetic Response and Repetition. Choose practical activities which suit your students and their level of comfort.**

In this activity, students will:

* explore and experiment with the Viewpoints of Tempo, Duration, Kinaesthetic Response and Repetition
* enhance awareness of their own movements and respond to those of others
* develop collaboration and creativity in ensemble work
* continue to develop soft focus and extraordinary listening.

### Theoretical

Pre-read ‘Chapter 5: Introducing the Individual Viewpoints’ of *The Viewpoints Book* (Bogart 2014, pp 35–43).

**Overview – Introducing the Individual Viewpoints**

There are 9 Physical Viewpoints which are identified as either Viewpoints of Time (Tempo, Duration, Kinaesthetic Response, Repetition) or Viewpoints of Space (Shape, Gesture, Architecture, Spatial Relationship, Topography). Each of the individual Viewpoints should be explicitly introduced and explored before layering in another. ‘If too many Viewpoints are layered on too quickly no single one can ever be explored with enough depth.’ (Bogart 2014, p 35).

**Overview – Introducing the Viewpoints of Time**

The Viewpoints of Time (Tempo, Duration, Kinaesthetic Response and Repetition) focus on how time is manipulated within a performance, creating varied and dynamic expressions.

Tempo refers to the speed at which movement or action occurs. By experimenting with varying speeds, performers can explore the impact of pace on the overall performance. Fast tempos can create a sense of urgency, chaos or excitement, while slow tempos can evoke calmness, tension or contemplation.

Duration involves examining the length of time a movement or action takes. It encourages participants to play with sustaining or shortening actions for dramatic effect. Long durations can focus on the significance of a moment, allowing the audience to reflect on it. Short durations can create a sense of immediacy and intensity.

Kinaesthetic Response is the natural reaction to movement outside the body. It encourages performers to develop a heightened sense of presence and ensemble cohesion. By tuning into the impulses and actions of others, actors can respond authentically and spontaneously, creating a more fluid and connected performance.

Repetition involves discovering and exploring patterns within a performance. By repeating movements or actions, participants can build rhythm, emphasise important moments and deepen their understanding of an action's significance. Repetition can create a hypnotic or meditative effect, drawing the audience into the performance's underlying patterns. It also allows performers to refine their movements and discover new layers of meaning through repeated exploration.

### Experiential

In the following activities, participants will explore the Viewpoints of Time (Tempo, Duration, Kinaesthetic Response and Repetition). They will build on previous skills of individual and group play, openness, soft focus and active listening.

**Warm-ups to prepare for physical activity**

* Exercise 1: Running Stretches (pp 22–23)
* Exercise 2: Sun Salutations (p 23)
* Alternative exercise: [Physical warm-up](#Physicalwarmup)

**Introduction to Tempo**

* Exercise 2: Switches of Tempo (pp 37–39)
* Exercise 3: Tempo on a Grid (pp 39–40)

**Introduction to Duration**

* Exercise 4: Duration and Tempo on the Grid (pp 40–42)

**Introduction to Kinaesthetic Response**

* Exercise 5: Introducing Kinaesthetic Response on the Grid (pp 42–43)

**Introduction to Repetition**

* Exercise 6: Introducing Repetition on the Grid (p 43)

**Student note:** strategies for completing activities could include the approach below.

* Create a collaborative slide presentation and work with your teacher to grant access to the whole class.
* Divide the class into 4 equal groups, allocating one of the 4 Viewpoints of Time (Tempo, Duration, Kinaesthetic Response and Repetition) to each group.
* Each group reads the description of their allocated Viewpoint from *The Viewpoints Book* and decides on a coherent explanation which they place in the slide presentation. One slide for each Viewpoint.
* Each group creates an activity which best represents their allocated Viewpoint and teaches this to the class while referencing information on their slide.

### Reflecting on learning – Think-Pair-Share

**Think** – reflect on today’s activity, focusing on your knowledge and experience of working as an ensemble on each of the Viewpoints of Time. Record responses to the questions below.

**Pair** – after writing your individual responses, pair up with a partner and discuss what you have written.

**Share** – after discussing with your partner, join the class and offer one insight which your partner shared with you that you found interesting.

1. Which of the Viewpoints of Time (Tempo, Duration, Kinaesthetic Response, Repetition) did you enjoy exploring the most? Why?

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1. Describe a singular moment where you felt connected to one other, or others, in the group. Describe in detail what happened and what it felt like at the time.

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1. What was the most important moment from today’s activities that you would like to remember in a year’s time? Describe the activity and moment in detail.

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## Activity 3 – Viewpoints of Space (Shape and Gesture)

**Teacher note:** the activities below have been taken from *The Viewpoints Book* (Bogart 2014, p 47–53) **but could be replaced with similar activities which focus on Shape and Gesture. Choose practical activities which suit your students and their level of comfort.**

In this activity, students will:

* explore and experiment with the Viewpoints of Shape and Gesture
* develop understanding of the ways Shape and Gesture create meaning
* enhance awareness of their own movements and respond to those of others
* continue to develop collaboration and creativity in ensemble work.

### Theoretical

Pre-read ‘Chapter 5: Introducing the Individual Viewpoints’ of *The Viewpoints Book* (Bogart 2014, pp 47–53).

**Overview – Introducing the Viewpoints of Space (Shape and Gesture)**

Shape is defined by Anne Bogart as **‘the contour or outline the body (or bodies) makes in space.’ (Bogart 2014, p 9).** In performance, shape plays a crucial role as it can convey meaning and intention through the visual placement of bodies. Shapes can be made up of lines, curves or a combination of both and these can be stationary or moving. They can be created individually, in conjunction with the surrounding architecture, or collaboratively with other performers. By carefully considering the shapes they form, performers can communicate non-verbally and add a layer of depth to their storytelling.

Gesture is defined as ‘…Shape with a beginning, middle and end.’ (Bogart 2014, p 9). Gestures are more specific than shapes and can be categorised into 2 types: Behavioural Gesture and Expressive Gesture.

* Behavioural Gesture includes everyday movements such as scratching, waving, or pointing. These gestures are familiar and recognisable, they reflect the ordinary actions and reactions of daily life which add authenticity to a character's behaviour.
* Expressive Gesture is more abstract and symbolic, representing an inner state, idea or emotion, such as joy, grief, time or memory. These gestures go beyond the literal and tap into the symbolic and metaphorical. They allow performers to convey complex emotions and concepts that might be difficult to express through words alone.

### Experiential

In the following activities, participants will explore the Viewpoints of Space (Shape and Gesture). They will build on previous exploration of Viewpoints of Time (Tempo, Duration, Kinaesthetic Response, Repetition), along with skills in collaboration, soft focus and extraordinary listening.

**Warm-up to prepare for physical activity**

* Exercise 1: Running Stretches (pp 22–23)

**Introduction to Shape**

* Exercise 8: Introducing Shape, The Basics (pp 47–48)

**Introduction to Gesture**

* Exercise 9: Expressive Gesture (pp 49–52)

**Student note:** strategies for completing activities could include the approach below.

* Continue working on class slide presentation.
* Divide the class into 2 groups, allocating one chosen Viewpoint of Space (Shape and Gesture) to each group.
* Each group reads the description of their allocated Viewpoint from *The Viewpoints Book* and decides on a coherent explanation which they place in the slide presentation. One slide for each Viewpoint.
* Each group creates an activity which best represents their chosen Viewpoint and teaches this to the class while referencing information on their slide.

### Reflecting on learning – Think-Pair-Share

**Think** – reflect on today’s activity, focusing on your knowledge and experience of working as an ensemble on each of the Viewpoints of Space (Shape and Gesture). Record responses to the questions below.

**Pair** – after writing your individual responses, pair up with a partner and discuss what you have written.

**Share** – after discussing with your partner, join the class and offer one insight which your partner shared with you that you found interesting.

1. Which of the Viewpoints of Space (Shape and Gesture) did you enjoy exploring the most? Why?

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1. What was the most effective Shape you noticed during today’s activities? Describe what happened in detail.

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1. Was there a Gesture from today’s workshop that resonated with you (made an impact)? What happened and why was it impactful?

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## Activity 4 – Viewpoints of Space (Spatial Relationship, Topography and Architecture)

**Teacher note:** the activities below have been taken from *The Viewpoints Book* (Bogart 2014, pp 44–47 and pp 52–54) **but could be replaced with similar activities which focus on Spatial Relationship, Topography and Architecture. Choose practical activities which suit your students and their level of comfort.**

In this activity, students will:

* explore and experiment with the Viewpoints of Spatial Relationship, Topography and Architecture
* enhance awareness of how the creative use of space can assist in creating dramatic meaning
* develop creative risk taking in ensemble work
* develop imagination and spontaneity in practical activity.

### Theoretical

Pre-read ‘Chapter 5: Introducing the Individual Viewpoints’ of *The Viewpoints Book* (Bogart 2014, pp 44–47 and pp 52–54).

**Overview – Introducing the Viewpoints of Space (Spatial Relationship, Topography and Architecture)**

Spatial Relationship is defined by Anne Bogart as ‘the distance between things on stage, especially (1) one body to another; (2) one body (or bodies) to a group of bodies; (3) the body to the architecture.’ (Bogart 2014, p 11). In performance, the spatial relationship is important as it shapes the dynamics between characters and their environment. By manipulating the distance and positioning of bodies, performers can create tension, intimacy, isolation, or connection. This use of space can help to define relationships or establish power dynamics. For example, close proximity might suggest intimacy or confrontation, while a greater distance can imply separation or detachment.

Topography is “‘the landscape, the floor pattern, the design we create in movement through space’ (Bogart 2014, p 11)and it involves the patterns and paths that performers create as they move. These movements can be linear, circular, or more complex designs that reflect the narrative's flow and rhythm. Topography can be used to guide the audience's focus, create visual interest and support the storytelling. For example, a chaotic, erratic movement pattern can convey confusion or turmoil, while a smooth, flowing topography might suggest harmony or calmness.

Architecture is defined as ‘the physical environment in which you are working and how awareness of it affects movement.’ (Bogart 2014, p 10). The architecture of the performance space includes all physical elements such as walls, doors, furniture and props.

### Experiential

In this activity, participants will explore the Viewpoints of Space (Spatial Relationship, Topography and Architecture). They will build on previous skills of exploring Tempo, Duration, Kinaesthetic Response, Repetition, Shape and Gesture. Participants will continue developing individual and group play, openness, soft focus and active listening.

**Warm-up to prepare for physical activity**

* Exercise 2: Sun Salutations (p 23)

**Introduction to Spatial Relationship**

* Exercise 7: Introducing Spatial Relationship on the Grid (pp 44–45)

**Introduction to Topography**

* Transition from the Grid: Introducing Topography (pp 45–47)

**Introduction to Architecture**

* Exercise 11: Introducing Architecture (pp 52–54)

**Student note:** strategies for completing activities could include the approach below.

* Continue working on class slide presentation.
* Divide the class into 3 groups, allocating one of the remaining Viewpoint of Space (Spatial Relationship, Topography and Architecture) to each group.
* Each group reads the description of their allocated Viewpoint from *The Viewpoints Book* and decides on a coherent explanation which they place in the slide presentation. One slide for each Viewpoint.
* Each group creates an activity which best represents their chosen Viewpoint and teaches this to the class while referencing information on their slide. By the end of this activity, all class members will have a comprehensive slide presentation which addresses all 9 Physical Viewpoints.

### Reflecting on learning – Think-Pair-Share

**Think** – reflect on today’s activity, focusing on your knowledge and experience of working as an ensemble on each of the Viewpoints of Space (Spatial Relationship, Topography and Architecture). Record responses to the questions below.

**Pair** – after writing your individual responses, pair up with a partner and discuss what you have written.

**Share** – after discussing with your partner, join the class and offer one insight which your partner shared with you that you found interesting.

1. Which of the Viewpoints of Space (Spatial Relationship, Topography and Architecture) did you enjoy exploring the most? Why?

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1. Describe the most memorable moment from today’s activity. What happened? Why do you think it resonated with you?

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1. What did you find most challenging about participating in today’s activities?

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1. What do you think is different about your participation in Viewpoints exercises compared to any previous acting study?

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### Further reflection on learning – 5 to 1

Reflect on your experience of working with each of the 9 Physical Viewpoints over the last 4 lessons and respond to the following:

1. Five things noticed (observations about your own actions, others' actions, specific moments or details):

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1. Four questions (things you didn’t understand, things you are curious about or things you want to explore further):

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1. Three things learned (new pieces of information, skills you developed or insights gained):

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1. Two connections (connections between the activity/activities and your own life, other subjects or previous knowledge):

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1. One action (something you want to practice, further research or a change you want to make in your behaviour or thinking):

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## Activity 5 – Viewpoints (Lane Work and Grid Work)

**Teacher note:** the activities below have been taken from *The Viewpoints Book* (Bogart 2014, pp 68–71)**. Adapt practical activities to suit your students and their level of comfort.**

In this activity, students will:

* explore and experiment with combining the 9 Physical Viewpoints
* enhance awareness of self-consciousness and how to develop hyper-consciousness
* further develop creative risk taking in ensemble work
* develop skills in giving feedback on choices made during improvisation.

### Theoretical

Pre-read ‘Chapter 6: Putting the Individual Viewpoints Together’ of *The Viewpoints Book* (Bogart 2014, pp 65–71).

**Overview – Putting the Individual Viewpoints together**

After exploring each of the Physical Viewpoints individually and developing group spontaneity and awareness, each Viewpoint can be combined and explored together in more advanced activities. This is an opportunity for participants to exit the ‘Gray Zone, where things are expected, safe, comfortable, middle-of-the-road’ (Bogart 2014, p 60)and start pursuing more extreme choices through play. Exploring various combinations of Viewpoints helps participants focus on listening and responding to one another without the pressure to be interesting, creative, or inspiring. Both Lane Work and Grid Work encourage spontaneity and movement choices which are intuitive rather than psychological. ‘Always, when working with Viewpoints, the choices are made intuitively and based on surrounding events.’ (Bogart 2014, p 66)

### Experiential

In this activity, participants will explore ways of integrating and combining each of the 9 Physical Viewpoints while being limited by Topography (working with lanes and grids). They will build on previous skills of individual and group play, openness, soft focus and active listening while demonstrating creative risk taking and willingness to participate. Participants will have an opportunity to reflect as a group after each activity.

**Warm-ups to prepare for physical activity**

* Exercise 1: Running Stretches (pp 22–23)
* Exercise 1: Counting (pp 65–66)

**Introduction to Lane Work**

* Exercise 3: Lane Work (pp 68–70)

**Introduction to Grid Work**

* Exercise 4: Grid Work (pp 70–71)

**Teacher Note (integrating feedback):** when dividing the group into participants and audience, allow the audience members to reflect as a group after each activity. They should note anything that resonated with them or left a lasting impression, focusing on moments or images they connected with rather than what they liked or disliked. This reflection should be more about engagement and connection than intellectual or analytical responses. These reflections will be separate from, but may inform, the written reflection response below.

### Reflecting on learning – Think-Pair-Share

**Think** – focusing on your knowledge and experience of working within Lane Work and Grid Work as both participant and audience. Record responses to the questions below.

**Pair** – after writing your individual responses, pair up with a partner and discuss what you have written.

**Share** – after discussing with your partner, join the class and offer one insight which your partner shared with you that you found interesting.

1. What did you most enjoy about today’s activities?

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1. What did you find most challenging about today’s activities?

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1. Describe the most memorable moment from today’s activity. What happened? Why do you think it resonated with you? Write from the perspective of either participant or audience and attempt to use descriptive language.

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## Activity 6 – Open Viewpoints and Working with Music

**Teacher note:** the activities below have been taken from *The Viewpoints Book* (Bogart 2014, pp 71–73 and pp 95–100). **Adapt practical activities to suit your students and their level of comfort.**

In this activity, students will:

* explore and experiment with improvising using their Viewpoints training
* develop skills in responding instinctively to the environment and ensemble
* develop skills in giving feedback on choices made in improvisation
* explore the possibilities of using Viewpoints to develop moments of performance.

### Theoretical

Pre-read ‘Chapter 6: Putting the Individual Viewpoints Together’ and ‘Chapter 8: Working with Music’ of *The Viewpoints Book* (Bogart 2014, pp 71–73 and pp 95–100).

**Overview – Open Viewpoints**

Open Viewpoints is ‘a free-form version of Viewpoints training, where floor patterns, such as the lane or grid, are not predetermined.’ (Bogart 2014, p 71).Improvisation in an Open Viewpoints activity is instinctual rather than psychological, it works when participants are actively listening to each other and working with the Viewpoints vocabulary to create ensemble shapes and images. The possibilities of working with Open Viewpoints is endless as it can be adapted to provide a possible framework that can assist the devising process, especially when used in conjunction with group feedback and reflection.

**Overview – Working with Music**

The introduction of music into the Open Viewpoints space can expand possibility and becomes both inspiring and a challenge.‘Working with music in Viewpoints training is yet another way to increase awareness of patterns and thereby increase one’s ability to choose, thereby expanding one’s range.’ (Bogart 2014, p 97).The challenge of working with music is when the group compromises the openness and unpredictability of their work and begins to move only to the music. The goal of working with music is to use it as inspiration, eventually working towards creating ‘the impression, both for the performers and the audience, that the music is coming from the actors’ bodies – it should be *that* organic and integrated.’ (Bogart 2014, p 99).

### Experiential

In this activity, participants will explore improvising using all 9 Physical Viewpoints. They will build on previous skills of individual and group play, openness, soft focus and active listening. Participants will have the opportunity to reflect as a group after each activity.

**Warm-ups to prepare for physical activity**

* Exercise 1: Running Stretches (pp 22–23)
* Exercise 2: Starting With Music (pp 98–99)

**Introduction to Open Viewpoints**

* Exercise 5: Open Viewpoints (pp 71–73)
* Exercise 5: Music as Theme (pp 99–100)

**Teacher note:**

**Adjustment:** if integrating music into the Open Viewpoints activity is challenging, the session can continue without music, with the focus on the Open Viewpoints activity only.

**Integrating feedback:** when dividing the group into participants and audience, allow the audience members to reflect as a group after each activity. They should note anything that resonated with them or left a lasting impression, focusing on moments or images they connected with rather than what they liked or disliked. This reflection should be more about engagement and connection than intellectual or analytical responses. These reflections will be separate from, but may inform, the written reflection response below.

### Reflecting on learning – Think-Pair-Share

**Think** – reflect on today’s activity, focusing on your knowledge and experience of working within an Open Viewpoints activity. Record responses to the questions below.

**Pair** – after writing your individual responses, pair up with a partner and discuss what you have written.

**Share** – after discussing with your partner, join the class and offer one insight which your partner shared with you that you found interesting.

1. What did you find most enjoyable about today’s Open Viewpoints activity?

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1. What did you find most challenging about today’s Open Viewpoints activity?

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1. Describe one moment during your Open Viewpoints activity where you felt connected as an ensemble.

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1. What advice would you give to anyone who is about to participate in an Open Viewpoints session for the first time? Make the advice concise and practical.

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## Activity 7 – Vocal Viewpoints

**Teacher note:** the activities below have been taken from *The Viewpoints Book* (Bogart 2014, pp 105–110). **Adapt practical activities to suit your students and their level of comfort.**

In this activity, students will:

* explore and experiment with the Vocal Viewpoints
* enhance awareness of their own vocal habits and limitations
* develop creativity and explore various vocal choices
* develop awareness of voice as an instrument.

### Theoretical

Pre-read ‘Chapter 9: Starting to Speak’ of *The Viewpoints Book* (Bogart 2014, pp 105–110).

**Overview – Introducing the Vocal Viewpoints**

Recognising the integral role of voice in performance, Anne Bogart extended Viewpoints training to include Vocal Viewpoints which differ slightly to the 9 Physical Viewpoints. The 12 Vocal Viewpoints are identified as: Tempo, Duration, Repetition, Kinaesthetic Response, Shape, Gesture, Architecture, Pitch, Dynamic, Acceleration/Deceleration, Timbre and Silence. Working with the Vocal Viewpoints offers participants a structured yet flexible approach to vocal work, encouraging exploration of vocal range, dynamics and responsiveness in relation to their physical movements and the overall performance environment.‘Vocal Viewpoints highlights the limitations of one’s vocal range and subsequently encourages more radical and dynamic vocal choices.’ (Bogart 2014, p 105)

### Experiential

**Warm-ups to prepare for vocal activity**

* Exercise 1: Running Stretches (pp 22–23)
* Exercise: [Vocal warm-up](#Vocalwarmup)

**Introducing the Individual Vocal Viewpoints (Starting Solo)**

* Exercise 1: Pitch (pp 106–107)
* Exercise 2: Dynamic (p 107)
* Exercise 3: Tempo and Duration (p107)
* Exercise 4: Timbre (p 107)
* Exercise 5: Shape (pp 107–108)
* Exercise 6: Gesture (pp 108–109)
* Exercise 7: Architecture (p 109)

**Introducing the Individual Vocal Viewpoints (Continuing in Groups)**

* Exercise 8: Repetition (p 109)
* Exercise 9: Kinaesthetic Response, Silence and Onward… (p 110)

### Reflecting on learning – 5 to 1

Reflect on your experience of working with each of the 12 Vocal Viewpoints by reflecting on the following.

1. Five things noticed (observations about your own actions, others' actions, specific moments or details):

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1. Four questions (things you didn’t understand, things you are curious about or things you want to explore further):

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1. Three things learned (new pieces of information, skills you developed or insights gained):

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1. Two connections (connections between the activity/activities and your own life, other subjects or previous knowledge):

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1. One action (something you want to practice, further research or a change you want to make in your behaviour or thinking):

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## Activity 8 – Composition

**Teacher note:** the activities below have been taken from *The Viewpoints Book* (Bogart 2014, pp 137–151). **Adapt practical activities to suit your students and their level of comfort.**

In this activity, students will:

* explore and experiment with developing ideas for performance (Composition)
* explore creating as director, writer, performer and/or designer
* experiment with using Viewpoints training to develop moments of performance
* develop problem solving and communication skills.

### Theoretical

Pre-read ‘Chapter 11: Introducing Composition’ of *The Viewpoints Book* (Bogart 2014, pp 137–151).

**Overview – Introducing Composition**

Composition is a collaborative method used to create original, innovative and thought-provoking performances. It encourages groups to listen to each other and contribute equally to the process of developing moments for the stage. This method allows for the integration of different artistic disciplines, such as dance, music and visual arts, into the theatrical experience. As Anne Bogart states, ‘Composition is to the creator (whether director, writer, performer, designer, etc.) what Viewpoints is to the actor: a method for practicing the art.’ (Bogart 2014, p 13). Composition focuses on the creation of short performance pieces in brief periods of time. These pieces can then be performed for feedback, reflected on and refined. It is a way of creating theatre that is both active and theatrical. Bogart further explains, ‘Composition is a form of writing, but it is writing on your feet in space and time using the language of the theatre.’ (Bogart 2014, p 186).

### Experiential

**Warm-ups to prepare for physical and vocal activity**

* Exercise 1: Running Stretches (pp 22–23)
* Exercise 5: Run to Centre (p 27)
* Exercise: [Vocal warm-up](#Vocalwarmup)

**Introducing Composition**

* Composition Assignment 3: Loss/Reunion (p 150)

**Teacher note:**

**Adjustment 1**

Alternative activity to introduce Composition. The following activity is designed to help students explore Composition based on information from *The Viewpoints Book* (pp 138–141). Here are the steps:

**Numbers**: divide students into groups of 3 to 5.

**Leader vs collective**: encourage a collective approach where all students have equal roles within their group.

**Ingredients**: provide a variety of stimuli that might interest your students. These could include images, artwork, poems, newspaper articles or short stories.

**Complexity**:

* Instruct each group to develop 3 short scenes inspired by their chosen stimulus.
* The scenes do not need to follow a linear structure and can explore an issue/theme rather than a narrative.
* Each scene should focus on using one or 2 Viewpoints techniques.

**Preparation time**: allow the groups 10 minutes to create their 3 short scenes.

**Present and discuss**: have each group present their scenes to the class.

After each presentation, encourage the audience to provide positive feedback using the following sentence starters:

* ‘A choice that I connected to was…’. This should highlight a specific moment or choice made during the performance. For example, *‘*A choice that I connected to was when 3 performers slowly turned their backs, leaving one performer running quickly on the spot, trying to reach the audience.’
* ‘Have you thought about…?’. This is not a criticism but an opportunity to suggest how a moment or choice could be reworked in another way. For example, ‘Have you thought about using slow motion during the fight sequence?’

**Refine:** allow each group to select the feedback they wish to incorporate into their scenes. Provide them with time to refine their scenes based on this feedback. If time permits, give each group an additional 10 minutes to prepare and then present their revised scenes.

**Adjustment 2**

**Alternative activity to explore Composition**. Another activity could be developed to help students explore Composition based on information from *The Viewpoints Book* (pp 153–161).

### Reflecting on learning – Think-Pair-Share

**Think** – reflect on today’s activity, focusing on your knowledge and experience of working with Composition. Record responses to the questions below.

**Pair** – after writing your individual responses, pair up with a partner and discuss what you have written.

**Share** – after discussing with your partner, join the class and offer one insight which your partner shared with you that you found interesting.

1. What did you find most enjoyable about today’s Composition activity?

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1. What did you find most challenging about today’s Composition activity?

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1. What was the most useful piece of feedback your group was given?

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1. What do you see as the benefit of being given only a short period of time to develop your performances for presentation?

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1. Reflect on how easily your group was able to incorporate Viewpoints into your performance.

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### Further reflection on learning – question starters

1. Brainstorm a list of **at least 12 questions** about your overall study of Viewpoints and Composition so far.

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**Student note:** use these question starters to help you think of interesting questions.

What…?

What if…?

What could…?

What would change if…?

What is the difference between…?

What is the purpose of…?

Why…?

Why would…?

Why did…?

How…?

How might…?

How would it be different if…?

When…?

## Activity 9 – group research task

**Teacher note:** the task below gives students the opportunity to research specific examples from Anne Bogart’s theatre works. **Adapt the research activity to suit your students and their level of understanding.**

In this activity, students will:

* gather resources which display knowledge of Anne Bogart’s theatre works
* gather resources which display knowledge of Anne Bogart’s Viewpoints influence on contemporary theatre practice
* develop understanding of the links between the theory of Viewpoints and how these have been used in the development of theatrical performances.

### Theoretical

Pre-read ‘Chapter 11: Introducing Composition’ and ‘Afterword: Working with SITI Company/Working with the Steppenwolf Ensemble,orAn Old Dog Learning New Tricks’ of *The Viewpoints Book* (Bogart 2014, pp 154–155 and pp 211–218).

### Experiential

**Preparation for research**

Students are to divide into 4 groups. Each group will research one of the following:

* Culture of Desire (a play by SITI Company)
* Cabin Pressure (a play by SITI Company)
* Zen Zen Zo (Australian Physical Theatre Company)
* Chopt Logic (Australian Physical Theatre Company)

**Research task**

Each group should use [SITI Archive](https://archive.siti.org/), [Zen Zen Zo](https://www.zenzenzo.com/) or [Chopt Logic](https://choptlogic.com.au/) websites and other online resources to gather information about their assigned area of research. They should focus on the following areas of interest during their research:

* The influence of Viewpoints – how Viewpoints influenced or influence the process of the production or company.
* Philosophical approach– the impact of Anne Bogart’s philosophical approach on the production or company.
* Practical approach – the practical application of Anne Bogart’s methods during the developmental stages of the production or within the company.
* Other interesting information – any other interesting knowledge gained from research which links to study of topic.

**Presentation**

Each group will present their findings to the class for review.

### Reflecting on learning – Think-Pair-Share

**Think** – reflect on today’s activity, focusing on your knowledge and experience of working as an ensemble on each of the Viewpoints of Space (Shape and Gesture). Record responses to the questions below.

**Pair** – after writing your individual responses, pair up with a partner and discuss what you have written.

**Share** – after discussing with your partner, join the class and offer one insight which your partner shared with you that you found interesting.

1. What did you find most interesting about your own research?

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1. What did you find most interesting about another group’s presentation?

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1. Did you notice any similarities between information from each group’s presentation?

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# Study activities

## Study activity 1 – focus on the rubric

Use this scaffold to note any ideas, quotations and personal insight associated with terms from the rubric. Notes can come from your research or personal experience during workshops as either director, actor or audience.

Table 7 – study notes on the rubric terms

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| Term and description from rubric | Notes |
| Actor training refers to the activities that actors undertake to develop their overall skill as performers. |  |
| Realisation in theatre production and other forms of drama performance refers to the coming together of various creative elements to bring a theatrical work to life on stage within mainstream or experimental types of performance. |  |
| Theoretical exploration refers to the research (theory) you will complete through reading the set texts and teacher led discussion in class. |  |
| Experiential exploration refers to the practical activities (experience) you will work with in class. These activities should be an extension of your research. |  |
| Philosophical approach refers to Anne Bogart’s theories about and attitude towards, theatre (what theatre should be like). |  |
| Practical approach refers to the way in which Anne Bogart creates theatre (how theatre should be created). |  |
| Techniques, process and specific exercises refers to the training exercises used by Anne Bogart to train actors, build ensembles and create theatre. |  |
| How does aesthetics and expression of actor’s presence influence audience engagement? |  |
| Aesthetics: What is the sensory experience or quality of an Anne Bogart production like? |  |
| Expression of actor’s presence refers to how Viewpoints training manifests through acting choices and embodiment by actors in performance. |  |
| Audience engagement refers to how interested or effected audiences are in the performance they are experiencing. |  |

## Study activity 2 – comparison chart

Reflect on comparisons between Anne Bogart’s Viewpoints and your other choice of practitioner for study.

Table 8 – practitioner comparison

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| --- | --- | --- |
| Characteristic | Anne Bogart (Viewpoints) | Other practitioner |
| Actor training |  |  |
| Realisation in theatre production and other forms of drama performance |  |  |
| Philosophical approach |  |  |
| Techniques |  |  |
| Process |  |  |
| Specific exercises |  |  |
| Aesthetics |  |  |
| Expression of actor’s presence |  |  |
| Other comparisons |  |  |

## Study activity 3 – analysing essay questions

Read through previous HSC Drama Topic 4: Approaches to Acting essay questions and, using the rubric as a guide, attempt to write your own essay questions. Remember, the question will need to be answered about 2 chosen practitioners, so will not be specific to Anne Bogart or Viewpoints.

Table 9 – Topic 4: Approaches to Acting – past HSC Drama exam questions

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| Year | Topic 4 question |
| 2023 | How did actor-training practitioners in the 20th century use **space and presence** to **engage audiences?**  In your response, refer to two practitioners set for study and your own experiential learning of this topic. |
| 2022 | How do practitioners’ **exercises and techniques** allow actors to choose a **specific performance aesthetic** for audiences?  In your response, refer to the philosophies and practices of two practitioners’ works set for study and your own experiential learning of this topic. |
| 2021 | To what extent did actor training in the 20th century **shift the focus from performance to process?**  In your response, refer to the philosophies and practices of two practitioners’ works set for study and your own experiential learning of this topic. |
| 2020 | Theatre is **realised** through **discipline and tension**.  Discuss this statement with reference to the **philosophy and practice** of two practitioners’ works set for study and your own experiential learning of this topic. |
| 2019 | How are practitioners’ **philosophies, techniques and exercises** manifested in both the **actor’s presence and audience engagement**?  In your response, refer to two practitioners’ theatre works set for study and your own experiential learning. |

[HSC exam papers – Drama](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-exam-papers) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2024.

### Writing your own essay question

1. Make a list of the focus terms (words that need definition and unpacking for the essay response) for each of the essay questions above.

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1. Make a list of focus terms from the rubric which have not been addressed in the questions above.

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1. Now attempt to write your own HSC essay questions, based on the information above and the terminology from the rubric. Don’t forget that the question needs to be answered about 2 chosen practitioners, so cannot be specific to one (Anne Bogart).

* Question 1

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* Question 2

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* Question 3

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## Study activity 4 – retrieval note taking

Allocate time (15 to 20 minutes) to write as much as you can remember about a chosen topic without looking at information. Attempting to retrieve information from your memory without the use of an open book is a ‘desirable difficulty’ which allows for long term learning.

**Example topic**: Anne Bogart/Viewpoints (or choose a more specific Viewpoint within this unit of study).

## Study activity 5 – mind mapping

Choose a Viewpoint for your mind map. Write the name of the Viewpoint in the middle of your page. With a black pen, write everything you can recall about the chosen Viewpoint on your page – ‘What you know’. Now look over your notes and then with a red pen, write everything that was missing from your previous attempt – ‘What you should know’. Then use your time to study through the red information to consolidate your learning.

## Study activity 6 – reflections on assessment

The following questions are to assist in reflecting on your assessment performance in preparation for your essay. You are encouraged to focus on the prompt questions which allow you to present information where you can offer the most meaningful examples and insights.

**Practical approaches undertaken**

* What specific practical techniques did your group use during rehearsals?
* How did these practical techniques align with the methods of your chosen practitioner?
* Can you give examples of exercises or activities that were particularly effective?
* What challenges did you encounter when applying these practical approaches and how did you overcome them?

**Influence of philosophical approaches**

* What philosophical principles guided your performance?
* How did these philosophical principles influence your creative decisions?
* In what ways did the philosophical approach of your chosen practitioner resonate with your group?
* Can you provide an example of a moment in your process or performance that was heavily influenced by this philosophical approach?

**Audience engagement**

* How did your chosen practitioner’s theories on audience engagement influence your process and performance?
* Can you describe a particular moment in your performance where you felt the audience engagement was most in line with your practitioner’s methods?

**Reflections on learning**

* What were the key learnings your group gained from exploring the approaches of your chosen practitioner?
* How did this process of exploration change or develop your understanding of theatrical performance?
* Can you discuss a significant moment of growth or discovery for your group during rehearsals?
* How might you apply the insights and skills gained from this experience to future performances?

# Sample assessment task description

**Studies in Drama and Theatre (Topic 4: Approaches to Acting)**

**Outcomes assessed**

A student:

* **H1.1** uses acting skills to adopts and sustain a variety of characters and roles
* **H1.3** uses knowledge and experience of dramatic and theatrical forms, styles and theories to inform and enhance individual and group-devised works
* **H1.5** demonstrates directorial skills
* **H3.2** analyses, synthesises and organises knowledge, information and opinion in coherent, informed oral and written responses
* **H3.3** demonstrates understanding of the actor-audience relationship in various dramatic and theatrical styles and movements

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**Task description**

Both parts of this task will explore the following focus question.

How do the philosophical and practical approaches of actor training practitioners influence the development of engaging performances?

**Part A: group performance (8 to 10 minutes)**

Working in groups of 3 to 5, you are to create a performance based on the given stimulus, using the philosophies and practical approaches of **one** of your chosen practitioners.

**Stimulus**: ‘Unknown stories that need to be told’

The developmental process of this performance should also support an exploration of the above focus question for this task.

You will be assessed on evidence of how you:

* use activities in rehearsal inspired by your chosen practitioner
* integrate the techniques, processes and specific exercises of your chosen practitioner into both rehearsal and performance
* demonstrate an understanding of the philosophical approach of your chosen practitioner and reflect this in your work
* show an understanding of, and be influenced by, the aesthetics and acting choices associated with your chosen practitioner
* employ dramatic elements effectively within your performance
* aim to elicit the intended audience response
* highlight the chosen practitioner’s views on the actor-audience relationship and how it impacts performance
* ensure there is an opportunity for each performer to showcase individual skills in both the performance and the creation of role or character

**Note:** performances that run over time will be asked to stop performing and students will be marked on the work presented.

**Part B: extended response (45 minutes in class)**

You are required to complete a timed, extended response to the above focus question.

In your response, refer to **2** practitioners set for study and your own experiential learning of this topic.

You will be assessed on how well you:

* demonstrate knowledge and understanding of drama and theatre relevant to the given question
* express your point of view and use appropriate supporting evidence
* present a sustained, logical and cohesive response.

# Appendix

## Glossary of terms

Table 10 – glossary of terms

|  |  |
| --- | --- |
| Term | Explanation |
| Aesthetic | Refers to the visual and auditory elements that contribute to the overall sensory experience of a performance. |
| Architecture | ‘The physical environment in which you are working and how awareness of it affects movement.’ (Bogart 2014, p 10) |
| Atmosphere | The feeling or mood that is created by and emerges through, dramatic action. |
| Audience engagement | The level and type of audience response, interest and attention. |
| Collaboration | The process of artists and creators working together to achieve a purpose. |
| Composition | ‘…is a method for creating new work…. the practice of selecting and arranging the separate components of theatrical language into a cohesive work of art for the stage.’ (Bogart 2014, p 12) |
| Dramatic structure | The framework through which the content of the drama is presented and shaped. |
| Duration | ‘How long a movement or sequence of movements continues.’ (Bogart 2014, p 8) |
| Ensemble | A group who works collaboratively together towards a shared vision. |
| Episodic | A dramatic structure which features loosely connected scenes or episodes which are not in sequential order. |
| Experiential | Refers to something related to or involving experience, particularly through direct participation, observation or personal involvement. |
| Extraordinary listening | ‘…listening with the whole body, with the entire being.’ (Bogart 2014, p 32) |
| Feedback | ‘…the information and sensation that one receives as the result of an action.’ (Bogart 2014, p 34) |
| Flow | An approach which emphasises discovering connections and developing uninterrupted energy between the performers rather than having the impulse to control and pre-empt. |
| Gesture | ‘A movement involving a part or parts of the body.’ (Bogart 2014, p 9) |
| Gray Zone | ‘… is where things are expected, safe, comfortable, middle-of-the-road.’ (Bogart 2014, p 60). Participants are encouraged to move out of the Gray Zone, to take risks which allow possibility for more choices in performance. |
| Improvisation | Refers to the spontaneous creation of dialogue, action and/or characters without a script or predetermined plan. |
| Ingredients | ‘The elements you select to be included in any given composition assignment, and out of which the work will be composed.’ (Bogart 2014, p 140). |
| Interest | The engagement and focus of performers, especially when working collaboratively. |
| Kinaesthetic response | ‘A spontaneous reaction to motion which occurs outside you.’ (Bogart 2014, p 8) |
| Linear | A dramatic structure where events are presented in a chronological sequence. |
| Narrative | The storyline of a performance. |
| Peripheral vision | The ability to see objects and movement outside of the direct line of sight. |
| Philosophical/philosophy | Refers to the underlying beliefs, theories and approaches that shape a practitioner’s creative vision and practices. |
| Play | ‘…reacting to something that happens in a spontaneous fashion, without self-consciousness, judgement or hesitation.’ (Bogart 2014, p 209) |
| Presence | ‘… is related to personal moment-to-moment *interest;* interest is something that cannot be faked or indicated.’ (Bogart 2014, p 29) |
| Repetition | ‘The repeating of something onstage.’ (Bogart 2014, p 9) |
| Shape | ‘The contour or outline the body (or bodies) makes in space.’ (Bogart 2014, p 9) |
| Soft Focus | ‘…the physical state in which we allow the eyes to soften and relax so that, rather than looking at one or 2 things in sharp focus, they can now take in many.’ (Bogart 2014, p 31) |
| Source work | ‘The customary research and discussion that often begins a rehearsal process.’ (Bogart 2014, p 165). |
| Space | The physical environment where performances or action takes place. |
| Spatial Relationships | ‘The distance between things onstage.’ (Bogart 2014, p 11) |
| Tempo | ‘The rate of speed at which a movement occurs.’ (Bogart 2014, p 8) |
| Theoretical | Involves exploring the ideas, philosophies and methodologies that inform and shape theatre practice, often through critical analysis, historical research and the study of dramatic theory. |
| Topography | ‘The *landscape*, the *floor pattern*, the *design* we create in movement through space.’ (Bogart 2014, p 11) |

## Instructions for reflection activities

Table 11 – instructions for reflecting on learning

|  |  |
| --- | --- |
| Activity | Instruction |
| 3-2-1 | The 3-2-1 reflection strategy helps students process and summarise their learning. It involves 3 specific prompts that guide students to reflect on their experiences, understand key concepts and identify areas for further inquiry or clarification.  **Example prompts**  3 thoughts you have or things you learned – students identify and write down 3 key points or pieces of information they have learned from the lesson, activity or reading. This encourages them to recall and articulate the main ideas or concepts covered.  2 things you found interesting – students note 2 interesting facts or aspects of the lesson that stood out to them. This helps them engage with the material on a more personal level and often highlights elements that they found particularly engaging or surprising.  1 question you have – students formulate one question about the material. This could be something they didn't fully understand, a point they are curious about, or an area they would like to explore further. This step promotes critical thinking and identifies areas where additional instruction or discussion may be needed. |
| 5 to 1 | The 5 to 1 strategy is designed to help students reflect on their learning by focusing on different aspects of their experience.  **Example prompts**  5 things noticed – students list 5 things they noticed during the activity. These can be observations about their own actions, others' actions, specific moments or details about the environment.  4 questions – students formulate 4 questions they have about the activity or the subject matter. These questions can be about things they didn’t understand, things they are curious about or things they want to explore further.  3 things learned – students identify 3 things they learned from the activity. These can be new pieces of information, skills they developed or insights they gained.  2 connections – students make 2 connections between the activity and their own lives, other subjects or previous knowledge. These connections help them see the relevance and application of what they’ve learned.  1 action – students decide on one action they will take based on what they learned. This action could be something they want to practice, further research or a change they want to make in their behaviour or thinking. |
| Question starters | The question starters thinking routine is designed to stimulate curiosity and encourage deeper thinking. It involves students generating their own questions about a topic to explore information more thoroughly.  **Example prompts**  Why...?  Why would…?  Why did…?  How did…?  How would it be different if...?  What is the reason for…?  What are the reasons...?  Suppose that...?  What if...?  What if we knew...?  What is the purpose of...?  What would change if...? |
| Think-Pair-Share | Think-Pair-Share is a collaborative learning strategy designed to promote active participation and deeper understanding of a topic by engaging students in individual thinking, peer discussion and shared learning.  Think (individual reflection) – students are given a question or problem and a few minutes to think about their response individually. This step encourages independent thinking and allows students to formulate their ideas without immediate peer influence.  Pair (partner discussion) – students then pair up with a partner to discuss their thoughts and ideas. This interaction helps students articulate their thinking, refine their ideas through dialogue and consider different perspectives. It also provides an opportunity for peer learning and support.  Share (group sharing) – pairs share their discussions with the larger group or class. This step can be done in various ways, such as having a few pairs present their ideas to the entire class, conducting a whole-class discussion or using a rotating sharing method where pairs share with multiple other pairs. |

## Teacher resources

Table 12 – warm-ups

|  |  |
| --- | --- |
| Activity | Instruction |
| Physical warm-up | **Teacher script for activity**  Let’s start by standing in a circle and closing your eyes. Bring your awareness to your body and attempt to stand in a neutral position. Focus on your arms and bring them gently to your side. Focus on your feet and allow them to move to hip width apart. Focus on any tension that might be in your body and try to relax that area.  Bring your awareness now to your breathing. Breathe in through the nose for a count of 4. Hold the breath for a count of 4. Exhale through the mouth for a count of 4. Now we will go through the same pattern of breathing but for a count of 6. Now we will try a count of 8. As you move through this breathing pattern, focus on the tension within your body and attempt to release any tension with each exhale.  Now focus on the shoulders and rotate them backwards. Slow rotations. Try to stay in your neutral stance, with only your shoulders moving. Now rotate forwards. Push the movement as far as is comfortable. Now bring your shoulders up to your neck and hold the position for a count of 4. Now release. Go through this movement 3 more times.  Now focus on your neck. Bring your arms behind your back and rotate your right ear towards your right shoulder. Breathe in and out for a count of 4. Now rotate your left ear towards your left shoulder. Again, breathe in and out for a count of 4.  Check your feet are still hip width apart. Breathe in and drop your chin towards your chest and release your arms so they hang loose at your side. Slowly curl your head down towards the floor, rolling through your vertebra, unlocking your knees until you are hanging comfortably with arms and shoulders hanging loosely on either side. Start to sway gently from side to side and imagine loosening your spine. If possible, try to trace a semi-circle on the ground from one heel, around your toes and then around to the other heel.  Take a breath in. As you breathe out, start to roll your body back up, vertebra by vertebra until your shoulders and then your neck is the last to return to the starting position. When you are comfortable, go through the movement down for a count of 4 and then back up for a count of 4. Then attempt a count of 3, then 2, then one (that’s a count of one down and a count of one back up).  Slowly start to move your body in any direction and then gently build this movement to shake your whole body in whatever way feels comfortable. Release all tension with a shake. After you stop, take a deep breath in and control your exhale. You are now ready for physical work. |
| Vocal warm-up | **Teacher script for activity**  Let’s start by standing in a circle with eyes closed. Bring awareness to your breathing and take in one large breath, hold and then release. Stretch your neck to one side with opposite arm to gently place pressure on the stretch. Let the jaw go. Breathe into the stretch. Now change sides.  Bring your head back to neutral and start to massage your jaw hinge with mouth open, use the heels of your hands to gently rotate and release tension from your jaw. Now start to massage cheeks and all over your face. Then attempt to shake your jaw from side to side.  Place 2 fingers between your front teeth and repeat:  ‘Bee, Boo, Bor, Bah’  ‘Dee, Doo, Dor, Dah’  ‘Fee, Foo, For, Fah’  ‘Tee, Too, Tor, Tah’  Now try to speak on the edge of a yawn by counting to 10 as a group. Do this with an exaggerated stretch movement. Now, give into the yawn and with exaggerated stretch repeat: ‘We, Woo, War, Wah’.  Make your face as small as you can, squishing all features together. Your eyes, nose scrunched, mouth tight. Now make your face as wide and open as you are able. Open eyes, flared nose, wide open mouth. Change between small face and wide face. Repeat.  Now, pretend that there is a pencil on the end of your nose. Attempt to write your name in the air with the pencil. Focus on loosening your neck.  Bring your left arm straight up into the air and then drop it down beside you. Now repeat with your right arm. Change between left and right. Now include a sound, ‘Ahhhhh’ with each drop of the arm.  Now give yourself a hug and attempt to stretch your back. Imagine your shoulder blades separating and stretching apart. Now twist gently from side to side, continuing to hug yourself.  Now let go of the hug and come back to neutral. You are now ready to begin vocal work. |

## Study retrieval practice activities

|  |  |
| --- | --- |
| Activity | Instruction |
| Flashback Friday | Flashback Friday is a retrieval practice activity which helps to enhance retention of knowledge by retrieving information from past lessons.  Use at the end of each week to reflect on learning.  Create a list of 10 questions based on what you have learned over the past week.  Write your answers to each question on a separate page.  Return to these questions one week later and attempt to answer. |
| Mind mapping | Mind mapping is a study activity which helps to enhance retention and draw attention to gaps in knowledge.  Choose a topic you are studying and write the name of the topic in the middle of your page.  With a black pen, write everything you can recall about the chosen topic – ‘What you know’.  Now look over your notes and then with a red pen, write everything that was missing from your previous attempt – ‘What you should know’.  Then use your time to study through the red information to consolidate your learning. |
| Paraphrasing and reflecting | Paraphrasing and reflecting is a retrieval activity which is more effective than highlighting information as it promotes retention through recall.  Read through information (a paragraph, a page or a chapter) and then (without looking back at the information) attempt to recall and summarise in your own words.  Attempt to think about how you would explain the content to a 5-year-old. |
| Pomodoro technique | The Pomodoro technique is a study activity which benefits procrastinators, people who are easily distracted or those who find it difficult to begin a task. It is especially beneficial when working on assessment tasks.  Choose a task to work on.  Set a timer for 25-minutes and start your task. If a distraction pops into your head, write it down on a piece of paper and return to your task.  When the timer rings, put a check mark on your paper so you know where you are up to.  Take a 5-minute break.  After 4 Pomodoro’s, take a 30-minute break.  Repeat |
| Success-challenge-idea | The success-challenge-idea activity helps reflection on learning and highlights any gaps in knowledge.  What is one success you’ve had with your study this week?  What is one challenge you’ve had with your study this week?  What is one new idea you have discovered due to your study this week? |
| Total recall | Total recall is an activity which helps long term learning by using ‘desirable difficulty’. Retrieving information from memory without the use of an open book helps to solidify knowledge.  Allocate 10 to 20 minutes to write as much as you can remember about a chosen subject or unit of study without looking at information.  Another idea, at the start of your afternoon/evening study, is to allow 2 minutes for each lesson you have had each day. Write as much as you can from each lesson in 2 minutes without looking at notes. This activity should only take a maximum of 12 minutes in total. |

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