A gateway to specialist provision regardless of your location.
“Joining the programme was the best decision I ever made! I really had a ball and no glass slipper or pumpkin could have made it any better”.

Mick Purdy, Graduate, 2014
Teacher and Actor

Contents

Welcome to Rose Bruford College 3
Welcome from your
   Lead Academic Tutor 4
The College 5
How will I study? 6
Full-time route 7
Part-time route 8
Learning Online 10
Top up Potential 11
Reasons to choose Theatre Studies 12
Commendations for Programme
   Design and Delivery 14
   Level 4 15
   Level 5 16
   Level 6 19
Who is this course for? 22
Entry requirements 23
Meet some of our currents 24
Career Development 35
Fees and Materials 36
Theatres at Work 37
Academic Staff 38
Programme Administrator 47
Specialist Support Professionals 48
Next Steps 49
Useful links 50
Welcome!

Rose Bruford College is a Higher Education institution within the British University Sector and London’s International Drama School. In January 2017, Rose Bruford College was awarded Taught Degree Awarding Powers (TDAP) by Her Majesty’s Privy Council. The same year, the College was assigned Gold Status within the Government rankings for Higher Education. Under the Teaching Excellence Framework ‘gold’ is awarded for provision that is consistently outstanding and of the highest quality found in the sector.

As a world-class conservatoire training institution specialising in theatre and the performing arts, the College has an unequalled reputation for providing a wide range of undergraduate and postgraduate programmes worldwide. Our unique online programmes provide a gateway to specialist provision regardless of location.

Online learning is an increasingly viable and flexible alternative to attendance-mode study. We are proud to be able to claim that our BA (Hons) in Theatre Studies is the only full degree programme in the UK for those who wish to study theatre and performance entirely online. Furthermore, we have two decades of experience in delivering degrees at a distance and a reputation for rigor and excellence. There are now two routes through the programme: part-time and full-time and details of these options are set out on pages 7 and 8.

Please get in touch if you have any questions.

Best wishes,

Jayne Richards, SFSEDA, FHEA, CeLP (ALDinHE).
Online Curriculum Development Manager
Rose Bruford College
jayne.richards@bruford.ac.uk
Welcome!

This e-brochure aims to provide you with an outline of our comprehensive range of modules and introduce you to our tutor team of expert practitioner-academics.

You will find sections on how the course is structured and details of the modules we offer. To give you an idea of how the programme works for others, you will find profiles of some of our current students from page 24.

There is a link to our full prospectus and information on student loans, as well as details of who to contact if you have further questions. If you would like to discuss your own needs please contact me personally.

Dr Karen Morash
Lead Academic Tutor
Rose Bruford College
karen.morash@bruford.ac.uk
In 1950, Rose Bruford founded a drama school and developed a unique course of actor training. By 1976 she had pioneered the first vocational degree in acting. The College has been building on that success ever since with a range of programmes across all the professions of theatre.

Rose Bruford College is one of the largest centres of theatre training and education in the UK. Situated in the peaceful surrounds of Lamorbey Park in Sidcup, the College combines the heritage listed Lamorbey House with the most up to date facilities in a new set of buildings completed in 2002.

Our student body is diverse, especially on the Online Learning Programmes, and our courses are designed for those who intend to pursue a professional career in the creative industries, either from the perspective of a specialist discipline, seeking to extend their knowledge to enhance their appreciation of theatre and performance, or wishing to undertake further study to enhance their professional standing.

The College seeks to provide an educational experience that offers all students the breadth of knowledge required to be successful in a rapidly changing world. In establishing the Distance Learning degrees in 1996, the College broke new ground in the delivery of performance-based programmes to students worldwide. Our BA programmes now maximise the benefits of online delivery and are distinctive, innovative and highly regarded. Our experienced and highly qualified teaching staff provide the balance of expertise in education and professional practice. The College is home to a thriving research culture and in addition to our academic staff, practitioners drawn from theatre, film and television teach and lead projects on all programmes and provide a direct link to the creative industries.
You will be able to study the programme from wherever you are in the world provided you have access to the internet. We aim to equip you with a thorough knowledge of performance practice ranging from the social, historical and aesthetic contexts in which it flourishes to the practitioners who create it and the theatre buildings, sites and spaces in which it is made. The programme is divided into three levels. Each level is equivalent to one year of a full-time degree although many of our online students study part-time and regularly spread their work over a longer period. You may study purely for your own interest and pleasure or for vocational purposes and for students taking the part-time route the programme has a range of exit points:

Completion of Level 4 (120 credits)
Higher Education Certificate in Theatre Studies

Completion of Levels 4 and 5 (240 credits)
Higher Education Diploma in Theatre Studies

Completion of Level 4 and 5 plus 60 credits at Level 6 (300 credits)
BA degree in Theatre Studies

Completion of Levels 4 and 5 plus 120 credits at Level 6 (360) credits
BA Honours degree in Theatre Studies

Within each level, the programme of study is divided into modules or pairs of module (co-requisites), each focusing on a specific topic. Some modules are obligatory, as they are essential to the study of theatre and performance, but there is also a wide choice of elective modules to enable you to pursue your particular areas of interest. Each unit is designed to provide enough material for you to study in a month. A unit might include notes, exercises, documents, recordings and images – all of which are designed to give you the same information as if you were face-to-face with your tutor. Regular monthly webinars will also form part of your study routine and will provide you with opportunities to work with other students. Dates for these are agreed by each module group at the start of the semester.
Full-time route

This route is for those able to commit to full-time study: indicative learning hours 36 per week (1200 learning hours a year).

**Year 1: Level 4**: 120 credits

TS401 & TS402 Theatres at Work (40 credits)
TS403 & TS404 The Craft of Playmaking & The Critical Audience (40 credits)
TS405 & TS406 Elements of Performance (40 credits)

**Year 2: Level 5** 120 credits

Compulsory modules:
TS501 Naturalism (20 credits) and TS502 Shakespeare (20 credits)

Then select two further 40 credit strands from the following electives:
- The Actor (40 credits)
- The Director (40 credits)
- Beyond the Stage: Space and Place, & Live Artists at Work (40 credits)
- Musical Theatre (40 credits)
- British and American Playwriting (40 credits)

**Year 3: Level 6** 120 credits

Compulsory: TS602 Topics in Contemporary Theatre (20 credits)

Electives: choose 40 credits from the following electives:
- Shakespeare in Performance (20 credits)
- Theatre Criticism (20 credits)
- Theatre of the Absurd (20 credits)
- Brecht and the Epic Tradition (40 credits)
- Ancient Greek Theatre: Histories and Practices (40 credits)
- The Empire Acts Back (40 credits)

TS601 Independent Research Project (60 credits)
Part-time route

This route is for those who wish to balance their work and family commitments alongside their studies. Indicative learning hours will depend on the number of modules studied each semester: for example,

one module per semester = 12 hours a week
two modules per semester = 24 hours a week

You will work through the levels at the programme at a pace to suit your needs. This route is particularly suitable for those in full-time employment.

**Level 4: 120 credits:**
TS401 & TS402 Theatres at Work (40 credits)
TS403 & TS404 The Craft of Playmaking (40 credits)
TS405 & TS406 Elements of Performance (40 credits)

**Level 5: 120 credits**
Compulsory modules:
TS501 Naturalism (20 credits) and TS502 Shakespeare (20 credits)

Then select two further 40 credit strands from the following electives:
- The Actor (40 credits)
- The Director (40 credits)
- Beyond the Stage: Space and Place, & Live Artists at Work (40 credits)
- Musical Theatre (40 credits)
- British and American Playwriting (40 credits)

**Level 6: 120 credits**
Compulsory: TS602 Topics in Contemporary Theatre (20 credits)

Electives: choose 40 credits from the following electives:
- Shakespeare in Performance (20 credits)
- Theatre Criticism (20 credits)
- Theatre of the Absurd (20 credits)
- Brecht and the Epic Tradition (40 credits)
- Ancient Greek Theatre: Histories and Practices (40 credits)
- The Empire Acts Back (40 credits)

TS601 Independent Research Project (60 credits)
Our course materials are compiled by experts to guide you through topics and skills in a varied and lively way. You will enjoy watching, listening, reading, creating and participating as you journey through a diverse range of core topics, debate ideas on the forums, engage with others in webinars and build your studies around your own interests.
The programme is delivered through a Virtual Learning Environment (VLE) using Moodle, Mahara and Adobe Connect software. Your VLE login details will be provided after you have registered. In addition to the module(s) which you have enrolled for, you will also have access to the online aspects of the Learning Resources Centre (LRC) and College study support services. Your module materials and further reading can be studied online and you can also link to other useful resources and websites. In addition to being an active learning environment, the VLE and your College email accounts are your primary means of interacting with the College, your tutors and your fellow students. You will find a variety of study forums, e-tutorials, ‘chat rooms’ and other social networking tools.

You are not expected to have any prior experience of VLEs or Moodle. User guides and video tutorials are provided to introduce you to the basics of the site. You will be expected to log on to the VLE every week and maintain full email contact with the College.

Technical requirements:
- You will require access to a computer, an internet connection (broadband).
- You will also need to be able to open, edit and create files compatible with Microsoft Office. If you do not have a copy of Microsoft Office, you should download Open Office.
- Guidance for Mac-users and other aspects of technical support are available on the VLE.
- Moodle User System Requirements are distributed with the programme’s Induction Module and students will be alerted to subsequent updates.
- Please note that the College will provide support on the use of the VLE, College webmail and other in-house platforms; but this support does not extend to third-party software or devices, e.g. the student’s own computer which is a prerequisite for study.
Top up Potential

If you already have any of the following you might be eligible for credit exemption for accredited prior and/or experiential learning (AP(e)L)/ RPL:

- an Acting Diploma or HND in performing arts
- certificated vocational training experience in theatre/performance
- academic credits in parallel subjects at the same level
- professional experience (e.g. in theatre administration, performance or production)

Please [click here](#) for more information.

Contact the Lead Academic Tutor if you wish to discuss your own circumstances.
1. With over 20 years experience of delivering distance learning education Rose Bruford College is a world leader, offering awards in theatre, opera and education at both undergraduate and postgraduate level.

2. The College has an international reputation within the industry and a burgeoning profile in both practice-based and academic research. Our graduate employment success, excellent student satisfaction scores and highly qualified staff are all recognised in our Gold Award in the Teaching Excellence Framework.

3. The Theatre Studies Online programme provides a dynamic and flexible programme of study and attracts a large cohort of learners from all around the world. Our virtual campus allows you to study independently as well as work with others in small groups online where you will be part of a vibrant community.

4. Many of our online students are drawn from the performing arts (actors, directors, designers), from the arts sector at large (arts managers and administrators) and from education (at all levels). We also cater to a broad group who are looking towards careers in the theatre industry, or who are seeking to move their existing careers in this direction; and also to those with a lifelong passion for theatre and performance, studying for their own interest and pleasure.

5. Whether you study full or part-time we strive to provide you with a comprehensive but flexible programme of study in theatre and performance equipping our graduates with a rigorous academic grounding in the practices, histories, contexts and methodologies of a very wide spectrum of theatre and performance-related subjects.

6. Our learning materials are crafted by experts and specially designed to create a balanced and coverage of subjects and skills. They will provide you with both theoretical and practice-based perspectives as you study working theatres, practitioners, playwrights and directors alongside the canon of theatre studies at large.

7. You can build a route through your degree to focus on your own interests and preferences. You will have a range of assessment modes which combine to equip you with essential and traditional academic practices alongside opportunities to create, present, perform, collaborate and research.
8. Alongside your academic work, you will develop valuable skills around professional behaviours, employability and entrepreneurship – fundamental to whatever career path you choose when you graduate.

9. The programme encourages committed and pro-active learners to find their own unique pathway through a broad and varied curriculum.

10. The tutor team is made of subject specialists; both academic staff and industry professionals, whose experience covers the broad spectrum of the discipline. Throughout your time with us you will receive expert tuition and ongoing study support.

Theatre Studies Online: an international success story.

We bring together a truly diverse body of students from across continents and from all age groups, backgrounds and abilities, to create a thriving, creative and high-achieving global learning community.

Be part of it.
Commendations for Programme Design and Delivery

“There is a very thorough approach to [the Theatre Studies] course and module preparation which means students have their programme study well mapped in advance with clear guidance on the challenges ahead. This would be good practice in all types of delivery.

The challenge of encouraging students to interrogate theatre and performance artefacts and practice has been fully embraced and the standards of analysis [in assignments] are at times excellent, with students looking at both traditional areas of study and newer practices.

The course design acknowledges this balance between the histories and traditions of performance and the application of this knowledge and understanding to contemporary practices.

The portfolio and process emphasis is good and foreshadows practice as research strategies which is good preparation for those considering postgraduate study.”


“I would commend the [Theatre Studies] team for:

- The high quality of communication within the staff team and the support provided to external and part-time tutors;
- The delivery of the programme in a way that is both highly professional and individuated for students;
- The rigorous marking process adopted;
- The use of positive and supportive feedback on student assessment;
- The incorporation of student self-assessment within the assessment process.”

There is a wealth of knowledge and expertise in the subject team about the principles of effective pedagogy in an online programme. This has meant that the high quality materials provided by tutors within the module are able to generate deeply engaging student learning experiences away from the online environment, through effectively structured tasks. At the same time, the support provided online, via a range of settings and approaches, are clearly of value to the students as an interactive space.

The coordination of the range of tutors who support the programme is also highly commendable, ensuring a consistency in teaching and assessment across the different modules and activities.

Dr Tom Maguire, External Examiner, 2018. Head of School of Arts and Humanities, Ulster University.

“Commendations for BA (Hons) Theatre Studies:

- the passion, commitment and enthusiasm of the Programme Director;
- the active engagement of the Programme Director with enhancing the induction process for students joining the programmes;
- The pedagogical innovation evident on BA (Hons) Theatre Studies, including the variety of assessment models.”

Dr Nick Hunt, Chair of School of Performance Programme Validation Panel, 2017
TS401 & TS402: Theatres at Work (obligatory)
These modules identify and explore the techniques and challenges of presenting theatre today. They include an in-depth study of how a professional theatre company functions in terms of its artistic policies, marketing strategies and funding initiatives. Much of your work will be based around the study of a professional theatre company in your own area and investigations of how it contributes to its localised contexts.

TS403: The Craft of Playmaking (obligatory)
This module explores ways of analysing dramatic writing in terms of its potential impact and meaning in the theatre. You will examine dramaturgy from a range of perspectives and focus on ways in which a text becomes a blueprint for performance. Plays currently studied include a range of traditional texts such as *Oedipus Rex* and *Everyman* as well as more contemporary writing such as Bryony Lavery’s *Stockholm* and Suzan-Lori Park’s *Topdog/Underdog*. Drilling down into issues surrounding genre, form, structure and character, the module simultaneously explores key principles and theories of dramaturgy as a craft while encouraging you to recognise how it is repositioned by performance contexts.

TS404: The Critical Audience (obligatory)
This module examines the relationship between meaning and text by examining a range of approaches to performance. You will investigate how conventions of genre, acting styles, direction and design signify in different ways. By taking the role of ‘the critical audience’ you will explore how contemporary productions are shaped by their historical, cultural and artistic conditions and discover ways of re-framing them within contemporary critical perspectives. You will watch recordings of a range of plays and devised material and guided through ways of analysing action and production choices and articulating their experiences.

TS405 & TS406: Elements of the Performance Work (obligatory)
These modules introduce key traditions or “elements” of theatre-making. You will explore the means by which the performing body is codified through visual elements such as costume, make-up and mask and examine the relationship between text, space, action, the changing social and political functions of performance and the role of context in meaning-making. These modules will introduce you to the evolution of various theatrical forms and traces the fusion of styles and conventions.
**Level 5**

**TS501: Naturalism (obligatory)**
This module interrogates Naturalism in its historical context. The module looks at the impact of science and technology and the new perspectives of sociology and psychology. The works of important writers including Zola, Ibsen, Strindberg and Chekhov are studied alongside practitioners such as Stanislavski and Antoine. Particular attention is given to the comparative analysis of play-texts and the ways in which, within Naturalism, they embody different aesthetic preoccupations and generate different experiences in the theatre.

**TS502: Shakespeare (obligatory)**
Module TS502 seeks to explore the plays as vehicles for performance, understanding them in relation to the original performance conditions for which they were created, and, by extension, in the contemporary theatre. In TS502 Shakespeare’s work is addressed through three key themes: Language, Space and Identity. Building research around the challenges presented by the New Globe theatre in London, the module focusses on the practical demands of staging of *Henry V* *Hamlet* and *Twelfth Night*. This module encourages you to learn through personal experience, observation and critical interrogation.

**TS503 & TS504: Post-War British and Irish Playwriting (elective)**
These modules provide an in-depth study of British and Irish playwriting over the past seventy years. A wide selection of plays is examined and compared, including key twentieth century works by Churchill, Osborne, Behan and Wesker. The module focuses on the work of the dramatist and introduces systematic ways of reading and analysing modern playwriting.

**TS505 & TS506: American Theatre and Drama (elective)**
These modules provide an overview of post-war American Theatre and examine some pre-war movements and writers in detail. Amongst the dramatists studied are Williams, Miller, Shepard, Mamet, Wilson and Wasserstein. Placing American Drama within its wider social, political, theatrical and theoretical frameworks, the modules investigate the ways in which cultural difference, nationhood, the “American Dream,” frontier myths and sexual politics are engaged and negotiated in American playwriting.
TS507 & TS508: The Director (elective)
These modules trace the ascendancy of the director in European theatre. You will examine the work of major practitioners in the twentieth and twenty-first centuries in terms of their treatment of classical and contemporary plays, their theoretical writing and their historical and cultural context. In looking at major figures and their contribution to theatre practice, the modules consider the developing role of the director in contemporary theatre and the ways in which the contribution of the director to the theatre event might be critically identified and examined.

TS509 & TS510: The Actor and the Realist Tradition (elective)
In this practice-based strand, you will be introduced to the dominant approach to acting of the last hundred years, namely that developed by Stanislavski, and guided through the process of the actor’s own preparatory work for rehearsal through a series of practical exercises, tasks and performances of a role of your own choosing. Alongside you will explore contrasting theoretical perspectives of two other key figures: Michael Chekhov and Bertolt Brecht. These modules provide both an historical overview of the changing social role and economic status of the actor as well as guide you through the application of primary techniques for preparation and performance.

TS511 & TS512: Musical Theatre: The American Golden Age (elective)
These modules investigate the world of musical theatre from a twentieth-century American perspective (focusing on productions spanning from 1920s-1970s). You will explore the theatrical forms that influenced the musical as it is widely known. For example, Minstrelsy, Vaudeville, Burlesque, Revue, Comic Opera and Operetta. Each unit will focus on writers, composers and productions that contributed to the development of American Musical Theatre: Jerome Kern, Showboat; Rodgers and Hammerstein, Oklahoma! and Carousel; Lerner and Loewe My Fair Lady, Jules Styne and Arthur Larents, Gypsy, Stephen Sondheim, A Funny Thing Happened on the Way to the Forum, and A Little Night Music, respectively.
**TS515: Beyond the Stage: Space and Place (elective)**

Module TS515 investigates the debates surrounding place and space and examines how these terminologies are applied to performance practice, audience theory and definitions of theatricality. TS516 begins by considering the question of place as a location for transgressive acts, examining medieval carnival and concepts of ‘reversal.’ These investigations feed into discussion of more contemporary case studies – of riots and rallies – as these are examples of the appropriation of space for Political and political ends. Crowd theory is introduced here to problematise notions of ‘audience’, and the relationship between spectatorship and participation.

The module then moves on to consider ‘space’ as a key condition of and delimiter of performance by examining examples of performance which interrupts or intrudes upon everyday life. The module closes by considering the use of theatrical methodologies and devices emerging from work developed away from purpose-built or designed theatre buildings; by considering the genre of promenade performance (especially as this takes place outdoors) and ‘living history.’

**TS517 Live and Performance Art (elective)**

This module explores the processes and practices of contemporary live and performance art. The module provides an historical overview of these approaches from ‘happenings’ to fine art and dramatic postmodernity. The meeting point between fine art, installation and performance, performance art and live art have often articulated as a desire for direct engagement with issues of identity, multiculturalism and globalisation. This module enables you to encounter some of the principle themes associated with contemporary performance art practice – in particular work which has occurred away from traditional theatre settings and audiences.

Drawing on a range of theories you will examine the work of contrasting live or performance artists practicing today. Building on the perceptual frames examined in the module, including the material body and performer, space and place, audience and spectator, text and story you will undertake a case study (e.g. an essay, portfolio or practical outcome). This module focuses on current performance practice, develops and rewards primary, first-hand, practical and experiential research, in addition to more orthodox, text and data based research methodologies.
Level 6

**TS601: Independent Research Project (obligatory for Honours)**
In this 60 credit module, you will undertake an extended research project on a subject identified and defined through discussion with the Programme Director. The choice of research topic might derive from earlier work on the programme or in certain circumstances it might take the form of an extended study based on a practical project. The independent research project is supported by tutorial supervision and replaces the traditional units.

**TS602: Topics in Contemporary Theatre (obligatory)**
This module examines some of the major developments in contemporary theatre, analysing the work of specific playwrights and practitioners and exploring particular sites of interrogation that have emerged in the post-millennial period. It focuses in particular on the following developing practices: documentary theatre, postdramatic theatre and multimedia performance. The discussion of each of these is centred on a series of overarching questions, including the changing role of the audience/spectator, the impact of space, the quest for truth or authenticity in a fundamentally fictional form, and the relationship between live performance and the (written) text(s).

**TS605 & TS606: The Empire Acts Back (elective)**
These modules place particular emphasis on performance and theatricality in post-colonial contexts. They adopt an intercultural perspective on performance and emphasise the significance of historical (social, political and economic) contexts in the creation of meaning through performance. Rather than presenting a general history of post-colonial theatre or an exhaustive analysis of all black theatre forms, the modules select specific aspects of the subject to demonstrate the relationship between text, performer, and space.
TS607 & TS608:  
Ancient Greek Tragedy: History and Reception (elective)
These modules explore Greek plays in their ancient socio-political and performance contexts and in the contexts of their transformations in subsequent theatre spaces, manifestations and cultures. You will analyse tragedies by Aeschylus (Oresteia), Sophocles (Philoctetes) and Euripides (Medea), as well as consider the nature and purpose of the satyr play (Euripides’ Cyclops). Versions of these dramas by contemporary playwrights and film-makers (including Yael Farber, Neil LaBute, Seamus Heaney, Liz Lochhead and Tony Harrison) will also be examined in order to introduce and interrogate the theory and practice of classical performance reception. Each module offers a specific and distinct perspective upon the evolving field of classical performance reception. Issues of politics, gender and post-colonialism, as well as theatre history, historiography and appropriate practitioner theories, will all be considered within this context.

TS611 & TS612
Brecht and the Epic Tradition in German Theatre (elective)
These modules provide an introduction to one of the most influential dramatists and theorists of the twentieth century. It also studies German traditions from the eighteenth to twentieth centuries. Particular attention will be paid to the staging and music of Brecht’s plays including The Threepenny Opera, The Exception and The Rule, The Mother and Mother Courage. The modules appraise the work of Brecht as director, which is the arena in which his practice and theory are seen to most fruitfully combine. The discussion widens to interrogate the concept of ‘Brechtian’ theatre and the chains of influence which perpetuate to the present day. Finally, the heritage is brought under consideration with detailed case studies on Heiner Müller and Klaus Pohl, their relationships with Brecht what is meant by ‘Brechtian’ theatre in the years since his death.
TS616: Theatre Criticism (elective)
This module is a practical and theoretical introduction to theatre criticism. It discusses the role of the theatre critic in contemporary society and assesses the impact of theatre criticism on performance practices. The unit also explores the techniques and approaches to analysing live performance from the particular perspectives and agendas of the arts critic. Each unit focuses on different aspects of reviewing, which will enable you to develop practical skills in performance-critical writing and foster your own reviewing style. The module analyses genuine examples of theatre reviews from different sources, such as broadsheet newspapers, listing magazines and literary supplements. Along with these sources, you will examine interviews with contemporary critics, plus a select bibliography.

TS613: Theatre of the Absurd (elective)
This module focuses on a number of plays written in English and French (the latter studied in translation) in the 1950s and 1960s which have been characterised by the term ‘Theatre of the Absurd.’ Beckett, Ionesco and Pinter receive the closest attention but related dramatists such as Genet, Adamov, Albee, Simpson and Stoppard are also considered. The work of all these dramatists is contextualised in terms of the cultural and historical conditions in which it was made.

TS614: Shakespeare in performance (elective)
This module, taking Shakespeare as its subject, encourages you to think practically about how a play text on the page becomes a script for performance. It asks what effect the director’s shaping of the text through cutting or re-ordering has on interpretation; and how trends in the stage history of the plays reflect the preoccupations of the society in which they are performed. As well as looking at the performance history of four plays, students are asked to undertake a practical exercise in preparing part of a text as if for performance.

Rose Bruford College reserves the right to make changes to the Portfolio of Modules. Those listed above are correct at the point of publication.
Who is this course for?

Since the programme’s inauguration some two decades ago, our specialist team of Theatre Studies scholars, practitioners and writers have planned and researched ways to ensure that learning materials and activities are current, purposeful and allow you to achieve the fullest benefit from your study time.

To suit the contrasting circumstances and needs of our global cohort we have designed learning around a wide range of tasks and activities. This not only ensures that you can learn in practical, creative ways and apply your discoveries to your own contexts, but also to share your research with other students – regardless of where you are in the world. You can study full-time or part-time to fit your studies around your work and/or family commitments and you can speed up or slow down to meet your changing circumstances. Whether you are looking to study for a certificate, begin your first degree, develop your existing knowledge, change career, or follow a dream, Theatre Studies Online will evolve to meet your academic needs and interests.
Entry requirements

Full-time Route:
UCAS points required: 96

Part-time Route:
Consideration is given to non-standard entry requirements and all cases are considered on their merits.

Applications should be sent directly to the College.
See page 49
Hi, my name is Rachel Martin and I have just started studying online for my degree in Theatre Studies with Rose Bruford.

I currently work in three large Theatres and also take on acting work, so my time needs to be well managed as it can be limited.

As well as feeding my interest I am hoping that this course will strengthen the weaker areas of my Theatre knowledge and allow me to look at things from new and different perspectives.

“Studying online is perfect for me as I can plan my studies around the productions I am working on, whilst still experiencing theatre first-hand from backstage and front of house!”
Student Profile

Phyllis Ng’Aandu-platts
Reception Class Teacher
Resident: Zambia
Level 4

I live in Zambia, one of the countries in Southern Africa. I appreciate the opportunity to learn about the theatre with Rose Bruford College. I feel that I am on the right track to acquire background knowledge and all the relevant skills about the whole subject. The online programme is ideal for me as it not entirely interfering with my other responsibilities.

I am a Reception Class Teacher. I have had great experiences in drama activities during which I have discovered my capabilities relate to the Theatre and I wish to develop my skills further. These include script writing, preparing costumes, acting and directing presentations.

My studies, so far, are playing an important role in improving my computer, research, writing and study skills. I feel confident that I will be assisted in every way possible to achieve the best, because the college team have displayed their dedication through the students’ updates to ensure that no one feels left out.

“It is my pleasure to embark on the Theatre Studies course. I am optimistic that Rose Bruford College will enable me to realise my full potential in this aspect.”
Student Profile

Ricardo Madrigal: Theatre Director
Resident: UK
Level 4

I arrived to London a year ago. I came all the way from Spain attracted by its renowned Drama schools and I was lucky enough to start my training in one. Training as an actor is a demanding adventure, but if you also need to juggle this with your ‘day time job’, the adventure becomes a jigsaw puzzle of schedules and commitments. How then was I supposed to acquire the theoretical knowledge on theatre that I thought essential to combine with my training? Theatre Studies BA Online helped me realise my personal development plan. I am now being able to combine Drama School with a BA on Theatre Studies and my day time job.

The tutors are amazingly helpful and truly endeavour to make sure we are making the most of the course, and my understanding of Theatre and the role I want to have in it is being challenged every day. It has been an excellent decision.

“The programme could not be better designed and more relevant for an actor who wants a wider and different look at Theatre.”
Student Profile

Nicola Parker: Skills and Development Coach for Engineering Apprentices
Resident: UK
Level 5

I’m an engineer by trade, but have recently moved into the training sector, supporting the learning and development of engineering apprentices. I love to go to the theatre, and particularly enjoy watching musicals and improvised theatre. I am currently one of the facilitators and improvisers in a Lancaster based improvisation group called Improv Xpress, and I also co-run The Jester’s Jigsaw – a Lancaster based performance duo.

The modular structure of the course promotes independent, learner-led, learning, which allows me to focus on topics and areas that fascinate me, and ensures I am always motivated to put in the required work! Finally, this course has helped me develop many transferrable skills such as time management, communicating with others, and researching effectively, which I use daily in my work.

“For me, the Online Theatre Programme fits around my lifestyle and allows me to balance my array of interests.”
Student Profile

Jeannette Chong: Stage Manager
Resident: China
Level 5

Currently, I am working freelance as a production stage manager in Singapore. I graduated from Lasalle College of the Arts with a Diploma in Technical and Production Management. I am also affiliated to the Asia TYA Network and involved with a Theatre for Young Audience collective called Five Stones Theatre as production support but am definitely interested to create works for audiences in future! I am regularly working on a production which will make me busy but I will ensure that I make up for lost time when my work affects my studies diligently!

“As a new student, I look forward to enjoying the units and getting to know more about theatre!”
Athanasios Zagotis: Dentist
Resident: Crete
Level 6

My name is Athanasios Zagotis and I work as a dentist in my private practice in Sitia Crete in Greece. I studied dentistry in the University of Athens and I have a PhD in oral pathology from the University of Gottingen in Germany. I have always been a theatre and opera enthusiast. I am very much engaged in various amateur or semi amateur Theatre Companies in Crete as a writer and director. The companies I work with have become particularly extrovert so we are able to show our work almost everywhere in Greece and in fact we are planning a tour abroad for our current production.

“I found the opportunity of studying in Rose Bruford College distance learning program as something that I shouldn't miss. I am able to broaden my understanding as an audience member and to acquire invaluable knowledge as a semi-professional writer and director.”
Student Profile

Daniella Griggs:
Learning Support Assistant
Resident: UK
Level 4

I work full time at a local secondary school which has a large theatre arts department and is a particular area in which the school strives to succeed. I am the assigned Learning Support Assistant for the arts faculty, along with this I mentor students between the ages 11-16. Working full time is obviously demanding, however this course works well as the evenings give me the opportunity to complete exercises. … The support from tutors is available pretty much 24/7.

I chose the online Theatre Studies BA (Hons) course with Rose Bruford College as the qualification will allow me to go on to do my teacher training before fully qualifying to become a teacher.

“I would recommend this course to anyone who is looking to either just further their knowledge in Theatre Studies or to gain the qualification they may need to develop their career.”
Student Profile

Sammy-Jo Costi:
Special Educational Needs Teacher
Resident: UK
Level 5

It is such an amazing opportunity to work and study at such a high quality level; the tutors on the theatre studies course make your time and effort so worthwhile, and the course varied and interesting.

At the moment I work in a primary school teaching children with additional SEN needs from Reception to Year 6. Once I've completed this course I would ideally like to enrol on a master's course with the Shakespeare Institute and teach Drama at a college level, which is only possible because of the Theatre Studies course.

What I was most surprised at is how the modules and other students I have engaged with have positively affected my own practice - I run drama clubs for KS2 children, and a separate Shakespeare for Autism drama group. Our last productions were outdoor performances of *Hamlet* and *A Midsummer Nights Dream* and it was such an incredible inspiration. You can't help but take what you've learnt with Rose Bruford and apply it your own practice, and it's exciting to see the results! I'm so looking forward to the rest of my time here and couldn't recommend enough.

“This course is unique in offering full-time distance learning and so appreciated by those who study it.”
Student Profile

Wolf Christian:
Actor, Fight Director, & Stage Combat Teacher.
Resident: UK
Level 6

I have enjoyed a career as an actor, fight director and stage combat teacher and now live in semi-retirement in Dorset. I wanted to do something which would both challenge me and give me a deeper and wider knowledge of theatre practice. I have found that this course has excelled in both areas and has given me a perverse delight in discovering how little I know about a subject which was my livelihood! I am in the middle of nowhere and so I needed access to an online learning structure which gives me support and resources to complete my assignments. The course has exceeded my expectations in terms of challenges and enlightenment, its flexibility allows me to fit it in to my schedule very easily.

“Each unit brings a great sense of achievement upon completion.”
“I think the Online Theatre Studies course at Rose Bruford College will be an important step in realising my ambitions.”

I live in Beijing and work for an education company called Leading Education. My job involves project management and interpreting for teacher training courses. I have also interpreted and done stage management for a Scottish Opera project. Also, there are periods when I am very busy, so part time study is also most suitable.

In the future, I would like to set up a service company, acting as an agent for any Chinese theatre or opera groups who would like to go abroad or foreign groups who want to come to China from abroad. If I learn all the professional knowledge about theatre and stage management and gain enough working experience, I believe I will have a considerable advantage.

Student Profile

Liu Mengzhen
Project Manager/ Interpreter
Resident: China
Level 4
Student Profile

Katy Burke
Professional Fundraiser
Resident: UK
Level 4

I completed my Performing Arts B-Tec into a career in post protection of TV and Film for 10 years. I am now a professional fundraiser working for my local air ambulance charity promoting the need for gifts in wills and also looking after supporters that fundraise in memory of loved ones.

I always remained and continue to visit the theatre - mostly musicals and now take great pleasure in taking my children to see new productions.

I love going to watch all performances but my heart will always lie with musicals. the way you get transported to another world and the music can touch your soul.

As mentioned I work with a local stage school and also support the West End Summer School that they run with West End stars coming along to give master classes.

“I have finally gone back to what I love and teaching my children to never give up and do what you love it ever so important and priceless.”
Career development

Theatre Studies Online will equip you with a highly respected qualification. It is not a practical training course, as such, but it is a practice-focussed degree which will support a career in a wide range of theatre and performance-related areas.

Below are some examples of past student achievement.

Craig Sanders: Young Company Director: Lichfield Garrick Theatre  
Lecturer South Staffordshire College and Staffordshire University

John Severn: Post-doctoral Research Fellow Macquarie University, Sydney

Martin Christie: Co-Artistic Director of Alloway Academy

Atlanta Duffy: Theatre Designer: The Brokenville Project, Royal National Theatre

Rene Baker: Director and Artist: Puppet and Object Theatre

David Chadderton: Editor of British Theatre Guide, Head of Education Manchester. Mainstream; Tutor and Writer Rose Bruford College

Calum Campbell: Creative Director Aum; Audio Director Theatre Presto

Brenda Gogan-Harringington: Director, Drogheda School of Performing Arts

Jacquie Davy: Head of Drama, Hartesmere School

Martin Payne: Actor and Director

Sharon Frese: Actor and Practitioner.

Debbie Bird: Further study: MA in Acting Academy of Live and Recorded Arts, Actor and Educator

Georgia Docherty: Further study: MA Shakespeare on Stage, Birmingham University

Joseph Fisher: Comedian and Television Presenter

Megan Hunter: Press and Public Relations Officer: Royal Central School of Speech and Drama

Nigel Tickner: Director and Educator

Jenny Wooster: Teacher and Drama Specialist

And many more….

[Click here for graduate profiles]
Current module fees are published on the College website. These are currently in line with similar specialist courses offered elsewhere, and the Open University. Your fees cover core study materials, teaching and tutorial support. You will need to consider potential additional costs related to attending theatre productions and acquiring books and plays.

You are advised to take only as many modules as you can successfully complete in one year. You can discuss what is most suitable for you with the Lead Academic Tutor. Your Induction Module will be available as soon as you enrol and will introduce you to the Theatre Studies programme, module choices, tutorial staff, administration, library access and study events. We will also provide you with the bibliographies for your first modules. These will allow you to familiarise yourself with the course materials and begin to source the books you will need.

At the start of each semester you will have access to your Learning Materials via our VLE. The College’s Learning Resources Centre (LRC) offers a range of services to distance learning students. The LRC is open to all Online students who live within travelling distance, for personal use and for borrowing. In addition, photocopies of chapters from books or articles may be requested by email or over the phone. The LRC also provides information about useful web resources and you will be able to access information by logging on to the College website. Of particular importance is the College’s membership of the SCONUL Access scheme. This is a reciprocal arrangement between colleges and universities in the UK which will give you access and borrowing rights at the library of your nearest participating Higher Education Institution. You will be expected to read widely during your studies and access to books and other resources will be very important.
As part of the Theatres at Work module (TS401 and TS402) you will be offered a unique opportunity to study a professional working theatre and how it contributes to the local community. Your chosen theatre will most likely be within easy reach of your home. It is not a placement, requiring daily attendance and required research can be achieved with a few focussed trips. As well as focussing closely on the productions staged at the venue, you are encouraged to interview key members of staff within the organisation. We have built up a huge range of venues and companies (large and small) with whom we have a close working relationship but where such a project is not possible we can arrange alternatives. Recent destinations include: the Old Vic, the Donmar Warehouse, West Yorkshire Playhouse, Citz Glasgow, Nuffield Southampton, Manchester Royal Exchange, Sheffield Theatres and many international venues, too. The opportunity to study the day-to-day work of a theatre proves hugely rewarding and offers lasting insights which only such close focus can achieve.
Jayne Richards

Our students say...
“It is definitely a fantastic programme of learning and I feel that I am benefitting greatly from the study”

Jayne Richards trained at the Central School of Speech and Drama and studied both education and phonetics (IPA) with the University of London. She completed her MA in Theatre and Performance Studies with the University of Manchester before moving on to PhD research into performance practice at the University of Middlesex. Her current research interests centre on theatre and philosophy, in particular the concept of process in teaching and performance. Jayne has worked extensively in teaching and teacher-training and has wide experience in directing and production management. Before joining Rose Bruford in 2000, Jayne worked as a tutor and lecturer on the PGCE programme at the Central School of Speech and Drama. She was director of CRYPT at the Warehouse Theatre and an examiner in theatre practices.

Jayne has contributed to teaching on a wide range of programmes across the College both undergraduate and post graduate: MA Theatre and Performance Studies, MA Theatre Practices, MA Theatre for Young Audiences and numerous undergraduate programmes. Jayne was jointly awarded an RBC Research Fellowship (with David Matthews) to investigate the role of employability as a development theme in Theatre and Performance teaching. She is currently involved in research into e-learning and has given papers at a range of events. In 2015 she completed a course of study in Supporting and Leading Educational Change and was awarded Fellowship of SEDA. Jayne is now a Senior Fellow of the Staff and Educational Development Association, Fellow of the Higher Education Academy, a Certified Leading Practitioner (ALDinHE) and a member of the Association of Learning Technologists.
Karen is an academic, writer, and theatre maker, who completed a practice as research PhD at Goldsmiths, University of London, focusing on playwrights who engage with devising methodology. She is a specialist in the work of playwright Bryony Lavery, and her areas of interest in research include collaborative practice, feminist theatre, pedagogical approaches to playwriting, and theatre in translation. Karen was awarded an MA in Text and Performance from RADA and King’s College London and a BA (Hons) from the University of King’s College in Halifax, Nova Scotia. She also received a PGCE in English and Drama from the University of Cambridge.

As a playwright, Karen’s work has been featured on the stages of the Southwark Playhouse, the New Diorama Theatre, the London Theatre, the Cockpit Theatre, and various festivals, along with Bare Fiction magazine. She works as a dramaturg with director Sue Dunderdale and translator Catherine Boyle as part of Head for Heights Theatre Company (headforheights.org.uk), which produces work in translation by acclaimed international playwrights rarely seen on British stages, and has worked as a producer for Head for Heights and other theatre companies. Karen is also an award-winning poet.

Our students say...
“I would certainly recommend the programme to others. It is not only fascinating in terms of content, but motivating and engaging. It has had an impact on many different areas of my life and above all, it is highly enjoyable.”
Dr Walter Anderson

*Our students say...*

“I have always loved the theatre, but the programme has definitely enriched my theatregoing experiences and encouraged me to view – and appreciate – a much broader range of theatrical performances.”

Walter is the educational head of The Conservatory, Baltimore Actors' Theatre, which has a college preparatory division and a college division where students have successfully worked towards their Trinity/Guildhall graded qualifications and diploma qualifications. College level students are also enrolled in the Rose Bruford College distance learning theatre studies BA. Walter holds a bachelors degree in music, a Master of Drama Studies and a Master of Liberal Arts from the Johns Hopkins University, Baltimore; a Licentiate in Applied Drama and a Fellowship in Education Studies Musical Theatre from Trinity College, London. Walter has served as musical director for the Baltimore Actors' Theatre since 1970. In that capacity he has been show accompanist and conductor; and he has composed numerous musical scores for the company’s children’s theatre which has won several awards for its artistic achievements. He has also composed the score for an original adaptation of *The Phantom of the Opera* which BAT toured Great Britain through the Apollo Leisure Group to its flagship theatre in Oxford, The Hippodrome in Bristol, and the Edinburgh Festival in 1990. This show also toured to Australia in 1991.
Dr Philippa Burt

*Our students say...*

“I absolutely love the webinars; it's a chance to test and apply what you have learned so far and to benefit from your tutor's insight about their specialist subject. It's a wonderful opportunity for the module to come alive and feel like you are in a lecture with your fellow students.”

Philippa completed her doctoral studies at Goldsmiths, University of London, where she also completed an MA in Culture and Performance in 2008. Her thesis focused on the attempts to establish ensemble theatre companies in Britain during the first half of the twentieth century, analysing the various social, ideological and economic forces underlying the field of theatre in Britain. Her research is highly interdisciplinary and is rooted in the sociology of the theatre, drawing on theories of anthropology, sociology and politics. Her specialised areas of interest are directors and directing, ensemble theatre practice, British theatre, political and socialist theatre, audience-performer relationships, theories of space, installation art and environmental performance. Philippa has taught undergraduate students at Goldsmiths, and has experience of teaching on a wide range of subjects, including Marxist theory, structuralism and poststructuralism and feminist theory.
Our students say...

“An online programme has the advantage of all study (including tutorials/seminars) being done remotely, without the need to travel.”

Dr Christos Callow Jr.

Christos is the artistic director of Cyborphic and founder of Talos, the UK’s first science fiction theatre festival. A playwright, theatremaker and academic, he has a PhD in Creative Writing from Birkbeck, University of London and he previously completed an MA in Playwriting at UCLAN and a BA in Acting at the drama school Athenian Stage in Greece.

His plays include Last Tragedy which has been performed in London, Brighton and Chicago and Bunnies which has been performed in London and Athens. He’s previously worked as Teaching Fellow in Theatre Studies at the University of Leeds and Associate Lecturer in Classical Drama at the University of Chichester. His theatre company is focused on science fiction theatre as well as modern & contemporary Greek theatre. He has founded The Internet Database of Science Fiction Theatre, the conference series Stage the Future and Performing Greece, and is currently working on his second academic book.
Our students say...
“I now feel I have a greater understanding of the artistic elements of a production and the business side of running a theatre. Through studying the modules so far, I can feel hopeful of achieving my dream of teaching the next generation of drama students.”

David Chadderton is a theatre writer, teacher and critic from Manchester who was one of the first intake of students on the Rose Bruford distance learning BA Theatre Studies course in 1997.

He has been teaching theatre, from primary schools and youth groups up to undergraduates, for more than 25 years and has written two books on the subject: *Practical Drama* (2002 and 2006) and *The Theatre Makers* (2008), both published by Studymates. He also has an MA in scriptwriting from University of Glamorgan. David is editor of British Theatre Guide and Head of Education for Mainstream Theatre Arts and was a founder panellist of the Manchester Theatre Awards. He has written and directed scripts for young performers and young audiences, from pantomimes and dance shows to theatre-in-education programmes.

Besides BTG, he has written on theatre and scriptwriting for a number of general and specialist publications, recorded interviews for theatreVOICE and appeared on local and national radio and TV, including BBC Radio 3’s *Night Waves* and BBC TV’s *This Morning*, plus he produced and presented a weekly community radio show on theatre for more than three years. He is a member of the Writers’ Guild of Great Britain and the Critics’ Circle.

David is very pleased to have come full circle to be teaching some of the subjects that he first learned some years ago on this course.
Dr Stephe Harrop

*Our students say...*

“I would say that the programme has increased my confidence, and enhanced my computer skills and my writing is improving. These things definitely help me in my professional work and my voluntary work with theatre groups.”

Stephe Harrop’s PhD, which explored the physical performance of Greek choruses, was awarded in 2008 (Royal Holloway, University of London). The contemporary re-performance of ancient tragedy and epic is her major research focus, with recent publications including 'Greek Tragedy, Agonistic Space, and Contemporary Performance' (*NTQ*, 2018), 'Grounded, Heracles and the Gorgon's Gaze' (*Arion*, 2015), ‘Ercles’ Vein: Heracles as Bottom in Ted Hughes' Alcestis' (*Classical Receptions Journal*, 2014), 'Speech, Silence and Epic Performance: Alice Oswald's Memorial' (*New Voices in Classical Reception Studies*, 2013) and *Theorising Performance: Greek Drama, Cultural History and Critical Practice* (co-edited with Edith Hall, 2010). Stephe is also co-author of *Greek Tragedy and the Contemporary Actor*, (Palgrave Macmillan, 2019) and an associate of the Archive of Performances of Greek and Roman Drama (University of Oxford). Her other research interests include contemporary performance storytelling, and the traditional arts within modern theatre-making. She is a Senior Fellow of The Higher Education Academy.
Michael is the Artistic Director of Border Crossings which he founded in 1995. He has directed most of the company’s work to date, including This Flesh is Mine and When Nobody Returns (co-produced with Ashtar Theatre, Palestine), Consumed (with Shanghai Dramatic Arts Centre), Re-Orientations (a major EU-funded project with artists from five countries, including China, where the piece was also performed), The Dilemma of a Ghost (co-produced with the National Theatre of Ghana), Dis-Orientations (co-produced with Shanghai Yue Opera) and Bullie’s House (co-produced with Jiriki Management, Australia), as well as the 2016 film Hidden Histories, narrated by Mark Rylance. He also directs Border Crossings’ Origins Festival of First Nations.

Michael studied History at Oxford University. As a freelance director, he has worked all over the world, winning awards for Two Gentlemen of Verona in the US and Paul & Virginie in Mauritius. More recent productions include Handel’s opera Xerxes for Houston and San Francisco Opera Companies, A Midsummer Night’s Dream (Lake Tahoe Shakespeare Festival). Michael directed the ENO’s acclaimed workshop productions of Wagner’s Ring at the Coliseum and Barbican. He was Associate Director to Peter Sellars on Nixon in China, and to Phyllida Lloyd on The Handmaid’s Tale (Canada). Alongside his work as a director, Michael teaches regularly at Rose Bruford College, where he is Visiting Professor, and Royal Central School of Speech and Drama. He has published many books and articles on intercultural theatre and related topics, including editing Theatre and Slavery (Border Crossings 2007) and The Orientations Trilogy - Theatre and Gender: Asia and the West (Border Crossings 2010). Michael was one of the authors of the 2016 EU report on the role of Culture in the Refugee Crisis.
David Zoob is Programme Director of the BA (Hons) Acting Course at Rose Bruford College. David was joint Artistic Director of Electric Theatre Company in the 1980s, presenting devised work based on testimony collected in conflict zones around the world. The company performed in schools, universities and theatres both nationally and internationally, funded by The Arts Council of Great Britain and by the British Council. In the 1990s he was Associate Director at The Royal Theatre Northampton and at Theatr Clwyd. David has a particular interest in modern and post-modern European Theatre.

While working at Rose Bruford College David founded Sacred and Profane Theatre Company, which creates new work that integrates live music with digital sound technologies. He is currently completing a Book entitled Brecht: A Practical Handbook to be published by Nick Hern Books in 2018. He is about to direct Gibraltar by Octavio Solis for a staged reading at the CASA Festival at Southwark Playhouse in October 2017 and a fully staged version at the Vaults Festival in 2018.
Alison Sheehan

Ali manages issues relating to programme administration for the Theatre Studies Online course. As a mum to two teenage daughters. Ali can fully empathise with the conflicts of balancing work and family life! Before joining Rose Bruford College Ali worked in both primary and secondary education as well as for an international newspaper and a public relations company. During her spare time Ali enjoys cooking, sewing and supporting her daughters at their drama performances and football matches!

alison.sheehan@bruford.ac.uk
0044 (0) 208 308 2658
Admissions
Claire Gardner
claire.gardner@bruford.ac.uk
0044 (0)208 308 2936

College Librarian
Frank Trew
frank.trew@bruford.ac.uk
0044 (0)208 308 2635

Registrar
Ruth Bourne
ruth.bourne@bruford.ac.uk
0044 (0)208 308 2612

Finance
Daryl Burns
daryl.burns@bruford.ac.uk
0044 (0)208 308 2603

Student Services Manager
Ebru Rackley
ebru.rackley@bruford.ac.uk
0044 (0)208 308 2637

Disability Officer
Ros Platton
ros.platton@bruford.ac.uk
0044 (0)208 308 2610
Next steps...

Do I have to attend classes or events at the College?
There are no obligatory attendance-mode events on campus but you will be required to participate in monthly webinars and some assessments involve online presentations. However, should you choose, you will be able to attend the College’s annual Symposium either on campus or online and take part in special guest lectures, master classes and performances, details of which will be sent to you. These events provide an ideal opportunity for you to make contact with your fellow students, meet tutors and staff.

Subject to availability, there are also study weekends and optional summer Master Classes and programmes. See our Prospectus for more details.

Am I eligible for funding?
If you are an undergraduate you will be able to apply for a Tuition Fees Loan regardless of your choice of route. This loan covers the cost of their course and will be paid directly to the College by the Student Loan.

For more details on finance issues please click here to link to the Student Support Pages on our website

What if I have a disability?
Please contact the Lead Academic Tutor to discuss your circumstances.
Also see the following:

Disabled Student Allowance

https://www.bruford.ac.uk/study/starting-here/disabled-students/

How do I apply?
To enrol you must complete the application form. Click here.

On receipt of your application the Lead Academic Tutor will contact you for an informal chat and to arrange a time for your interview which will be undertaken online. If you are offered a place you will be contacted to discuss your choice of module(s) for your first year of study.

How do I pay my fees?
Please see the additional information sent this brochure regarding fees and payments. If you have any questions concerning methods of payment please contact Daryl Burns (Finance Department) on +44 (0) 208 308 2603 or at daryl.burns@bruford.ac.uk
“To say that Rose Bruford distance learning changed my life would be an understatement. I will never be able to thank all of those involved enough.”

Cal Campbell, Graduate 2014

For further information please contact:

Admissions,
Rose Bruford College,
Lamorbey Park,
Burnt Oak Lane,
Sidcup, Kent, DA15 9DF
Tel: +44 (0) 20 8308 2660
e-mail: claire.gardner@bruford.ac.uk
(Programme Administration)
Website: www.bruford.ac.uk

The information in this e-brochure is correct as at January 2019

Rose Bruford College is a registered Charity Number 307907 and exists to provide training in theatre and related arts

Virtual tour of the campus Click here

You are welcome to come to the campus or attend any of our Open Days. Check the College website for details.

Click here to download our Sample Unit

Click here to download our prospectus

Click here to download our Sample Unit 50

Click here to download our Sample Unit

The Role of the Audience

Undergraduate Prospectus 2019/2020

London Metropolitan University
Rose Bruford College

To say that Rose Bruford distance learning changed my life would be an understatement. I will never be able to thank all of those involved enough.”

Cal Campbell, Graduate 2014

For further information please contact:

Admissions,
Rose Bruford College,
Lamorbey Park,
Burnt Oak Lane,
Sidcup, Kent, DA15 9DF
Tel: +44 (0) 20 8308 2660
e-mail: claire.gardner@bruford.ac.uk
(Programme Administration)
Website: www.bruford.ac.uk

The information in this e-brochure is correct as at January 2019

Rose Bruford College is a registered Charity Number 307907 and exists to provide training in theatre and related arts

Virtual tour of the campus Click here

You are welcome to come to the campus or attend any of our Open Days. Check the College website for details.

Click here to download our Sample Unit

Click here to download our prospectus

Click here to download our Sample Unit 50

Click here to download our Sample Unit

The Role of the Audience

Undergraduate Prospectus 2019/2020

London Metropolitan University
Rose Bruford College