A gateway to specialist provision regardless of your location.
Welcome to Rose Bruford

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, Rose Bruford 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 and to offer a process-orientated learning model. Furthermore, we have two decades of experience in delivering degrees at a distance and a reputation for rigor and excellence. There are two routes through the programme: part-time and full-time and details of these options are set out on page 6.
Welcome!

This e-brochure aims to provide you with an outline of our comprehensive range of modules and introduces 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 29.

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

Dr Karen Morash
Lead Academic Tutor
Theatre Studies Online
Rose Bruford College
Rose Bruford College of Theatre and Performance

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 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 well regarded. Our experienced and highly qualified teaching staff provide a 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 are drawn from theatre, film and television to lead projects on all programmes and provide a direct link to the creative industries.

Principal and CEO
Clarie Middleton
How will I study?

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.

Wherever you are in the world, provided you have access to the internet, you will be able to apply for a place. 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. There are 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, 5 and 6 including Independent Research Project (360 credits)
  - BA Honours in Theatre Studies

Within each level, the programme of study is divided into modules or pairs of modules (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 personal interests. Each module is divided into three units. A unit might include notes, tasks, documents, recordings and images – all of which are designed to guide you through the topic in an active way. You will keep a Coursework Portfolio and Reflective Journal which you will share with your tutors online. Regular monthly webinars will also form part of your study routine and will provide you with opportunities to work with other students.
Full-time Route

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

Level 4: 120 credits (up to 3 years)

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)

Level 5: 120 credits (up to three years)

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 (up to three years)

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)

This route is for those who can commit at least 36 hours to their studies each week.

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.
Learning online

The programme is delivered through a Virtual Learning Environment (VLE) using Moodle, Mahara, Adobe Connect and Office 365 software. Your VLE login details will be provided after you have registered. You will have a dedicated page for your learning materials and access to the online Learning Resources Centre (LRC) and College study support services. In addition to being an active learning environment, the VLE and your College email accounts are a key means of interacting with the College, your tutors and your fellow students. You will also have access to dedicated study forums, video channels and conferencing facilities for sharing and collaborating with others on research tasks and practical activities.

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 about credit exemption or contact the Lead Academic Tutor to discuss your circumstances.

Note that the maximum amount of credit the College can award is 180 credits.

Credit can only be given for like-for-like study of specific modules.

Our unique process-led learning model is the result of two decades of practice and research.
10 reasons to choose Theatre Studies

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 post-graduate 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 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.
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.

Since the programme’s inauguration some two decades ago, our specialist team of Theatre Studies scholars, practitioners and writers have continued to plan and research 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
- 1200 learning hours a year (36 hours a week).

**Part-time Route:**
- Consideration is given to non-standard entry requirements and all cases are considered on their merits.
- 12 hours of study time each week for each 20 credit module.
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.”

Phil Christopher, External Examiner, 2016.
Director of Higher Education, Liverpool Institute for Performing Arts.

“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

• 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.”(2018)

“Student success is underpinned by a distinct pedagogy for online learning that maximises the interactive and collaborative nature of the student learning experience.”

Dr Tom Maguire, External Examiner, 2019.
Head of School of Arts and Humanities, University of Ulster.
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.

**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.
TS501: Naturalism
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
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 focuses 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.
Level 5: Electives

TS503 & TS504: The Playwright
TS503 and its co-requisite module TS504 build on the learning and skills developed at Level 4, particularly TS403, The Craft of the Playmaker. TS503 takes an in-depth look at the conventions (and challenges to conventions) of British and Irish playwriting from the mid-twentieth century onwards, whilst TS504 examines American dramatic writing from the same period. Together, these two modules closely examine the work of significant playwrights within their social and historical contexts. In addition, each unit uses the work of particular playwrights to deepen students’ understanding of certain aspects of playwriting technique such as language, structure, character, etc. Students will respond to the work of the featured playwrights both critically and creatively, and will have the opportunity to undertake tasks focused on developing their own playwriting and dramaturgical skills.

TS507 & TS508: The Director
Module TS507 and TS508 explores the role of the Director in British and European theatre. Students study the work of both leading and emerging directors through an examination of their creative decisions, working methodologies and complementary discourses; framing these in relation to a range of critical and theoretical considerations. The module combines the study of contemporary practitioners working in these areas with the development of the students’ own practical skills in devising, applied theatre and music theatre. These different areas of emerging performance practice, and the director’s role therein, are analysed in relation to a range of critical and theoretical considerations. Students apply their learning to a range of practical directing tasks, presented in the form of a Reflective Journal, which charts the development of their own directorial voice, and allows them to explore a broad range of directorial approaches.

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
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 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.

TS517 Live and Performance Art (elective)
This module explores the processes and practices of contemporary live and performance art 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.
Level 6: Obligatory

TS601 Independent Research Project
The Research Project constitutes the final module for honours students. It is designed to allow you to demonstrate your ability to design and pursue independent research on a subject which draws upon an aspect of your previous study or centres on theatre-related professional practices. The research project might be an extended study based on theoretical and scholarly reading or take the form of a critical evaluation of a practical project. For example, you might apply critical perspectives and analytical frames to a specific area of theatre-related practice or examine the work of a playwright, company or practitioner. Aspects of this work can be practice-based and the module aims to provide broad scope for a range of project types. The subject area is negotiable: there will be the opportunity to revisit, in depth, a subject area already studied, as well as move into new areas of enquiry. Students will be guided carefully in the selection of their topic and preparation planning and presentation of findings are assessed components and receive guidance on ethical and practical issues (in line with the College’s Policy on Ethics in Research). You will have access to a VLE page providing guidelines on planning and writing your project and tutorial guidance is given through all stages of the process.

TS602 Topic in Contemporary Theatre
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). Thus, the term ‘topics’ relates to both the particular forms that have gained prominence since 2000 as well the key themes that are being explored in these and other practices.
TS605 and TS606: The Empire Acts Back
TS605 addresses post-colonial theatre in a variety of social contexts, drawing on plays and performance studies from the Caribbean, Nigeria, South Africa, and India. Through critiques of play texts, theory and theatre practice the module will guide you through post-colonial, intra-cultural and inter-cultural issues including negritude, Black Consciousness, anti-apartheid movements and indigenous practices. TS606 broadens your studies of performance and theatricality in post-colonial contexts by encompassing indigenous theatre in Australia, Canada and diasporic black cultures, with a particular emphasis on AfroCaribbean and Asian theatre in Britain. The issue of language itself is discussed throughout in both modules. The module will guide you through theatre as a forum for debates on Aboriginal, Québécois, and indigenous practices and those emerging from diasporic communities in Britain.

TS607 and TS608: Ancient Greek Tragedy
TS607 and TS608 aim to introduce you to Greek plays in their ancient socio-political and performance contexts and in the contexts of their transformations in subsequent theatre spaces, manifestations and cultures. In TS607 you will analyse the only surviving ancient trilogy, the Oresteia of Aeschylus. You will also examine modern versions of, and responses to, this work by later playwrights including August Strindberg, Eugene O’Neill, Neil LaBute and Yael Farber to introduce and interrogate the theory and practice of classical performance reception. This module along with TS608 does not attempt to offer a comprehensive survey of Greek drama in performance. Rather, each unit 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 and TS612: Brecht and the Epic Tradition in German Theatre
These modules examine Brecht in detail – as writer, director and practitioner. This is achieved through a close reading of a number of Brecht’s plays and productions from the earliest stages of his career through to the immediate post-war period. It is impossible to discuss Brecht’s theatre without also acknowledging the ideologies and the theory bubbling underneath and, to this end, this part of the module explores both Brecht’s political radicalism (in his adherence to and departures from Marxism) and his theatrical radicalism (in the form of anti-Aristotelian drama). This module concludes with an appraisal of Brecht as director, which is the arena in which his practice and theory are seen to most fruitfully combine. Following on from this focused approach to Brecht and his canon, TS612 opens out the discussion in order to interrogate ‘Brechtian’ theatre and the chains of influence which perpetuate to the present day.

TS613: Shakespeare in Performance
This module explores the translation of Shakespearean texts from page to stage through a series of case studies from the performance history of four plays, and through practical exercises requiring you to prepare a text, or part of a text, as a director might prepare it for performance, providing annotations and a critical analysis of the decisions taken. The module is intended to stimulate interest in further research and to provide a set of skills that may be utilised in dissertation work. The module focuses on four plays which may include: Hamlet, A Midsummer Night’s Dream, The Merchant of Venice and The Tempest. The texts are studied in terms of their potential for realisation on stage. The performance history of the set plays is examined and the approach of a range of practitioners is studied. However, your own work on the texts is central to this module and assessment is through the critical annotation of a selected piece of text.
TS614: Theatre of the Absurd
This module is intended to provide you with an overview of the post-war movement known as the Theatre of the Absurd, to introduce its principal exponents, and to enable you to place the plays in your own cultural context. The primary focus of the module is a number of plays written in English and French (the latter studied in translation) in the 1950s and early 1960s which have been characterised as the Theatre of the Absurd. Beckett, Ionesco and Pinter will receive the closest attention, but related dramatists such as Genet, Adamov, Albee, Simpson and Stoppard will also be considered. The module enables you to study the work of these dramatists, and provides you with an opportunity to contextualise their work in terms of the cultural and historical conditions in which it was made.

TS616 The Theatre Critic
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 students to develop practical skills in performance-critical writing and foster their own reviewing style. There is a unit on each of the following three areas: Description and reporting, Value and evaluation, and Advocacy and engagement. The module also locates theatre criticism within its historical contexts from past to the present. 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. This module involves you in attending live theatre events, developing a range of skills in theatre criticism and publishing their reviews online.
Online Curriculum Development Manager

Jayne Richards

Jayne 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 is responsible for the design and delivery of online programmes at the College. In addition to overseeing developments in Theatre Studies and Opera Studies, Jayne has contributed to teaching on a wide range of programmes across the College including 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 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 of the Association of Learning Developers in Higher Education, 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.
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.
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 and postgraduate students at Goldsmiths, and has experience of teaching on a wide range of subjects, including Marxist theory, structuralism and poststructuralism, modernist performance forms, protest performance and feminist theory.
Tony trained at The Royal Welsh College of Music and Drama, the Ecole Philippe Gaulier and Middlesex University. He was the founder and first artistic director of Camden People’s Theatre in London. Tony has trained actors and directed work across Europe in Italy, Poland, the Ukraine, Malta, Germany, Spain and lately in Greece where his play Episkeptis was produced this year in collaboration with The Little Argo Theatre in Athens. Tony was lately the Course Director of the BA Theatre Studies degree at London Metropolitan University and the MA in Creative Industries. He has contributed to both undergraduate and postgraduate courses at The Royal Central School of Speech and Drama, the School of Film and Acting in Łódź, Poland and was a regular theatre and arts critic for The Times of Malta. He is currently working on a screenplay for the Greek Film Foundation and a new play for The Little Argo. Tony’s work has travelled from European somatic theatre practice to the fields of theatre activism and new writing; he is interested in the amalgamation of those areas and the interdisciplinary potentials of hybridity in performance. Tony is passionately committed to arts education and to lifelong learning in particular.
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 affiliate 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.
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 1996.

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.
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, as well as Central and East 15. He has published many books and articles on intercultural theatre and related topics, including editing *The Promised Land* ([https://issuu.com/border_crossings/docs/the_promised_land_e-book_issuu](https://issuu.com/border_crossings/docs/the_promised_land_e-book_issuu) 2019) *Theatre and Slavery* (Border Crossings 2007) and *The Orientations Trilogy - Theatre and Gender: Asia and the West* (Border Crossings 2010).
Fees and materials

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, Watford Palace, Dorset Shaftesbury, Wycombe Swann, Colchester Mercury, Citz Glasgow, Scottish Opera, Nuffield Southampton, Manchester Royal Exchange, Sheffield Theatres, Canterbury Marlow, Newcastle Theatre Royal, London Monkey House, and many international venues – The Phoenix Theatre Arizona, Barefeet Theatre, Lusaka, Center Stage, Baltimore USA and many, more. 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.

“The Theatre Studies programme at Rose Bruford enables me to study wherever I am in the world. The staff have been very supportive and get back to me quickly if I ask questions.”
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.”

Danielle Griggs
Learning Support Assistant
Resident: UK
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!

“I am enjoying the units and getting to know more about theatre.”

Jeanette Chong
Stage Manager
Resident: China
Level 5
Student Profile

Gillian Chalk
Housewife
Resident: UK
Level 4

“I feel I owe it to myself to take the chance to fulfil my dream of gaining a degree and it makes sense to attempt this in a subject that evokes my emotions.”

I live in Southern England and, having worked in a high street bank and as Assistant Manager in a shop, my professional career and training have always been numerically based. However, my passion is in theatre and I am looking forward to studying something purely for my own satisfaction. I did not have the opportunity to attend university when I was younger and so now my children have grown up, I have decided to fulfil a dream and work towards a degree in Theatre Studies.

I really enjoy going to the theatre and I see a wide variety of performances, although I particularly love musicals. I also have a strong interest in history, having been a member of a living history re-enactment group for many years, so the opportunity to combine these two interests has reignited my thirst for learning.

I’m so excited to be studying something that really interests me and the BA Theatre Studies online course is ideal. It gives me the freedom to explore and develop my knowledge of theatre at my own pace, whilst allowing me to keep up with my busy family life and commitments.

Student Profile

Mike Took
Portfolio Career
Resident: UK
Level 5

“I feel doors began opening for me from the first day of study.”

I am a writer and performer based in the UK who has worked as an independent creative for many years and in various fields including film, journalism, music and poetry.

My professional development has always been based on the growth of my own experience and skillset, but in recent years it had become increasingly clear that my development was being hampered by my not having any significant professional qualifications. As someone who left school at the age of 15, I never thought it would be possible for me to pursue a degree; me, a Bachelor of Arts?!

The prestigious on-line Theatre Studies degree programme from Rose Bruford College has been exactly what I needed for both my career and my personal happiness. I really have found every aspect of the course to be fascinating and highly relevant to so many areas of my work.
I have always been fascinated by acting and theatre. I started out in school productions and then branched out into local am-dram groups. I also studied with Patrick Tucker in the OSC, culminating in a performance at The Globe Theatre, London.

I am currently teaching LAMDA (part time) at Aiglon College in Switzerland, where my wife is the Director of Drama. I love Ibsen, Dario Fo and Alan Ayckbourn.

“"I am finally taking that step from knowing 'a bit' about theatre, to really extending my working knowledge and enhancing my knowledge of the magic that is theatre""
FAQs

Q: Do I have to attend classes or events at the College?
A: 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.

Q: What if I have a disability?
A: We are keen to support students of all abilities. 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/

Q: How do I apply?
A: 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.

Q: How do I pay my fees?
A: Please see the additional information sent this brochure regarding fees and payments. If you have any questions concerning methods of payment or eligibility for funding, please contact Daryl Burns (Finance Department) on +44 (0) 208 308 2603 or at daryl.burns@bruford.ac.uk

Q: Can UK citizens wishing to study part-time get a Government loan?
A: Yes. The minimum amount of academic credits you need to study each academic year is 30.
Ali Sheehan
Programme Administrator

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

Finance Officer for TSO: Mrs Daryl Burns: daryl.burns@bruford.ac.uk
0044 (0) 208 308 26

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

Student Services Officer: Tiffany Banks. tiffany.banks@bruford.ac.uk
We know that 60% of jobs not yet created will be digital – which will ultimately change the way in which we teach, learn and train in the future. This is why it’s essential to immerse digital technologies within learning environments, equipping students with the skills and knowledge they’ll need to thrive in the workplace.

During my time as NUS president prior to this role, I saw first-hand the ways in which digital technology is already being used to enhance teaching, learning and inclusion. Students are not just training for a job, but for a global career.

As the Head of Student Experience my focus is to develop a strong student voice and student engagement to meet the needs of our diverse student body. The use of digital technology will be vital in bringing together fresh new ideas and innovations to ensure every student here at Rose Bruford has an exceptional high-quality student journey and experience.