BA (Hons) Theatre Studies Online 2020-2021
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Welcome!

Thank you for your interest in the Theatre Studies online BA (Hons), a unique programme which will allow you to undertake undergraduate study in a flexible way. Every year we are pleased to welcome a diverse group of students of all ages and backgrounds, from across the globe.

This brochure will guide you through the programme and give you an overview of the modules we offer. It is possible to follow a full-time or part-time pathway, depending upon the amount of study hours you have available.

You will also be able to read student and staff profiles and details about the applications process and College services. I am always happy to speak with students in advance of their application to answer any questions you might have; please contact me via karen.morash@bruford.ac.uk.

I hope you enjoy this introduction to our innovative and exciting course. I look forward to receiving your application!

Dr Karen Morash
Lead Academic Tutor
BA (Hons) Theatre Studies
Welcome to Rose Bruford College

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: we 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 pages 8 and 9.
In establishing the distance learning degrees in 1996, Rose Bruford College of Theatre and Performance broke new ground. Since then, our teams of highly qualified and experienced staff have continued to explore and develop dynamic approaches to learning which sustain currency in our rapidly changing world. Our Theatre Studies programme is designed to meet the wide-ranging needs of our global cohort: we cater for those who intend to pursue a professional career in the creative industries or enhance their existing professional standing, and those seeking to extend their knowledge and develop their appreciation of theatre and performance.
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, performing 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 spread their work over a longer period. Each spring you are given the opportunity to plan your module choices for the academic year ahead, allowing you to speed up or slow down to suit your changing circumstances.

Each level of your 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 actively engage with other students.

The final 60 credits of the honours degree allows you to develop a unique research project around your own interests, practices and career needs.

There are four exit awards:

- 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 Levels 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

At all points of your learning journey you will be fully supported by specialist academic tutors and professional staff.
Level 4: 120 credits - Obligatory (up to three 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)

Obligatory modules:

TS501 Naturalism (20 credits) and TS502 Shakespeare (20 credits)

Then select two further 40 credit strands from the following electives:

- The Playwright (40 credits)
- The Director (40 credits)
- The Actor (40 credits)
- Beyond the Stage: Space and Place, & Live Artists at Work (40 credits)
- Musical Theatre (40 credits)

Level 6 120 credits (up to three years)

Obligatory: TS602 Topics in Contemporary Theatre (20 credits)
Obligatory for Honours: TS601 Independent Research Project (60 credits)

Electives: choose 40 credits from the following:

- 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)

This route is for those who wish to balance their work and family commitments.

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

Part-time route
Year 1: Level 4: Obligatory - 120 credits: one year

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: one year

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

Then select two further 40 credit strands from the following:

- The Playwright (40 credits)
- The Director (40 credits)
- The Actor (40 credits)
- Beyond the Stage: Space and Place, & Live Artists at Work (40 credits)
- Musical Theatre (40 credits)

Year 3: Level 6 120 credits: one year +

Obligatory: TS602 Topics in Contemporary Theatre (20 credits)

Obligatory for Honours: TS601 Independent Research Project (60 credits)

Electives: choose 40 credits from the following:

- 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)

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

Full-time route
Learning online

The programme is delivered through a Virtual Learning Environment (VLE) using Moodle, Mahara and Microsoft 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.

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.

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.
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 contact the Lead Academic Tutor to discuss your circumstances.

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

IMPORTANT: Credit can only be given for like-for-like study of specific modules.
Why 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 support.
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.
Entry requirements

To suit the contrasting circumstances and needs of our international student body 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.

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.


We warmly welcome students of all nationalities. To study the programme you will need evidence of proficiency in written and spoken English.

For further guidance see the following [link](#).
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.” [2019]

“I had the opportunity to meet with a sample of students. It was not surprising to hear their fulsome praise for their experience on the programme, even during the added challenges of coping in life under lockdown in widely varying personal circumstances. The students attributed their sense of being active members of a learning community to the expertise, passion and care of the tutors, library staff and the support staff associated with the programmes.”

“There was a palpable sense of pride in the learning community of which they were full and active members”

Dr Tom Maguire, External Examiner, 2020
Head of School of Arts and Humanities, University of Ulster.
Level 4

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 and TS504: The Playwright (elective)

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. The module closely examines the work of significant British and Irish 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. TS504 takes an in-depth look at the conventions (and challenges to conventions) of North American (English language) playwriting, and how it responds to, and challenges the notion of the American Dream. The module closely examines the work of significant North American playwrights within their social and historical contexts, with units featuring the work of female playwrights and voices from the margins.

TS507 and TS508: The Director (elective)

Module TS507 explores the role of the Director in British and European theatre. While there is some discussion of historical context and development, the main emphasis of the Module is on contemporary practice. 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 begins with an exploration of the director’s position in relation to other practitioners in the production process and goes on to study in detail how the director might approach text-based work, both classics and new writing.

NTS508 develops the work undertaken in NTS507 by examining a range of contemporary developments in theatre and performance practice, particularly areas of directing which move beyond text-based theatre. 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.
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 Jules Styne and Arthur Larents, Gypsy, Stephen Sondheim, A Funny Thing Happened on the Way to the Forum, and A Little Night Music, respectively.
Level 6

**TS601 Independent Research Project (obligatory for Honours)**

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 (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). 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 Afro-Caribbean 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.
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, Opera Studies, new post-graduate online provision and specialist courses, Jayne has contributed to teaching on a wide range of programmes across both Schools and participated in a range of quality, strategy and policy-centred initiatives both within the institution and externally. 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.
Dr Karen Morash

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.
Cohen is a director, teacher, playwright, dramaturg, performer, and scholar who has lived and worked in Montana, Washington, New York City, Baltimore, Ireland, and Prague. He holds an MA in Performance Theory and Criticism, an MFA in directing from the University of Montana, and a BA in philosophy and theatre from The Evergreen State College. His research and scholarship interests include actor-training, practice-as-research, Performance Philosophy (phenomenology and pragmatism), media and digital dramaturgy, and cognitive science in performance. His work has been published in Theatre Symposium, Wheelhouse Magazine, State of the Arts, The Brecht Yearbook, and by the University of Montana Press. Most recently, his research is focused on theatre and performance training ecologies, critical performance pedagogy, critical digital pedagogy, and the philosophical implications of and design of fully online artist-training curricula and delivery.

He has directed and/or acted in over twenty professional and academic productions, most recently including an adaptation of Bertolt Brecht’s Life of Galileo, a production of Lanford Wilson’s Book of Days, and Charles Dickens’ A Christmas Carol. His latest play, Beachfront is in development with AboutFACE Theatre in Dublin. He coordinated the program and taught Acting, Introduction to Theatre, Script Analysis, and Theatre History at the Community College of Baltimore County in Catonsville, Maryland before moving to Co. Clare, Ireland in 2019.
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.
Cara is a researcher, educator, dramaturg and devising specialist. She undertook her PhD studies by practice at the University of Glasgow, working on postdramatic theatre and French feminist philosophy. She has nearly a decade’s experience teaching in Higher Education, having taught at the University of Glasgow and University of Manchester. Her teaching straddles theory and practice, and she has specialist interests in dramaturgy and curation, contemporary directing and devising, modernist and contemporary European theatres as well as performance theory and philosophy. Her research to date has focussed on the politics of postdramatic theatre, especially in relation to feminism and the politics of aesthetics. Her current research focusses on ecology, feminism and performance from 1962-2020. Her monograph on this subject is forthcoming with Manchester University Press and deals widely with interdisciplinary performance practices including live art, earthworks, postdramatic theatre, dance and experimental opera. Cara’s teaching and research is underpinned by her professional practice in dramaturgy and devised theatre-making. Her work in this area was shown at The Arches theatre, Buzzcut Festival, Unfix Festival and Forest Fringe amongst other venues and platforms. Next to her work in theatre, Cara is currently training in different areas of healthcare—namely counselling and Qigong movement practices—with an eye to developing connections between creativity in performance and holistic health in the future.
Dana Blackstone

Dana Blackstone is Module Year Coordinator for BA American Theatre Arts at Rose Bruford College. She is a graduate of the Royal Central School of Speech and Drama’s MA Actor Training and Coaching, and a recipient of Canterbury Christ Church University’s Full-time University Scholarship, which she is currently utilising towards her practice-based PhD exploring compassion-based practice, community creation, and multi-representativity in a feminist ensemble actor training. Dana is informed by a background in ensemble acting, having trained with a variety of practitioners, including Arthur Mendoza, Peta Lilly, and the Moscow Art Theatre School. Dana is the author of ‘The Gauntlet; enacting social transformation through the facilitation of community in a feminist actor training (2020) and ‘Joy is the way’ (2020). She has presented her research internationally, and in a number of academic communities, including TAPRA at Aberystwyth University, The Stanislavski Centre’s S-Word Symposium at DAMU Prague, CIJET at University of Murcia, and CCCU Critical Pedagogies Conference. Her research interests include intersectional feminist practice/pedagogy, creating connection and community towards social transformation, joy as a politically subversive act, compassion-based communication practices, actor training and self/social development, and the exploration of overlooked contributions from historically marginalised voices in the actor training and literary canons.
Specialist Tutors
Dr Philippa Burt

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.
David Chadderton is a theatre writer, teacher and critic from Manchester who was among the very first intake of students on the Rose Bruford distance learning (subsequently online) BA Theatre Studies course in 1996.

David is editor of the British Theatre Guide and Head of Drama Education for Mainstream Theatre Arts. He was a panellist for the Manchester Evening News Theatre Awards and then a founder panellist for the Manchester Theatre Awards. He has been teaching theatre, from primary schools and youth groups up to undergraduates, for almost 30 years and has written two books on the subject: *Practical Drama* (2002, 2006) and *The Theatre Makers* (2008, 2013, 2016), both published by Studymates. He also has an MA in scriptwriting from University of Glamorgan. He has written and directed scripts for young performers and young audiences, from pantomimes and dance shows to theatre-in-education programmes.

Besides writing reviews and articles and producing podcast episodes for 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, 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.
Specialist Tutors
Dr Joseph Dunne-Howrie

Joseph is an academic whose research specialisms include immersive and interactive theatre, archives and performance documentation, intermediality, autobiographical theatre, the politics of audience participation, site-based performance, and the media performativity of contemporary fascism. He is a long-term collaborator with the theatre and digital arts company ZU-UK. Joseph graduated with an MA in Theatre Practice from the University of Exeter where he was taught by Phillip Zarrilli in psychophysical actor training. He was awarded a PhD from the University of Lincoln in 2015 for his practice research thesis *Regenerating the Live: The Archive as the Genesis of a Performance Practice*. Since then he has taught drama at postgraduate and undergraduate levels at Rose Bruford College, Mountview Academy, and the University of East London.

Joseph currently splits his time as the MA/MFA module co-ordinator for Performative Writing/Vade Mecum at Rose Bruford and as artist in residence in the Library and Information Science department at City, University of London where he is one of the leaders of the DocPerform project. He has published articles in *Performance Research, Desearch, Stanislavski Studies, International Journal of Performance Arts and Digital Media, Proceedings from the Document Academy* and *Drama Research*. Forthcoming publications include a chapter on gaming cultures, the 2012 Olympics and Joan Littlewood’s vision of the Fun Palace in a book on Clive Barker’s legacy and an article in *Studies in Theatre and Performance* looking at how audience participation can act as model for resisting contemporary far right politics. Joseph is currently interested in exploring ideas around online theatre, digital narratives, and global isolation in a world of social distancing.
Michael is the Artistic Director of Border Crossings, which he founded in the UK in 1995 and the Irish Republic in 2019. He has directed most of the company’s work to date, including The Great Experiment, 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, and the 2020 film More Than Words. He also curates Border Crossings’ Origins Festival of First Nations, held across London every two years to showcase the cultures of Indigenous people.

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, and 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 2019) Theatre and Slavery (Border Crossings 2007) and The Orientations Trilogy Theatre and Gender: Asia and the West (Border Crossings 2010).
Fees

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.
Theatres at Work

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, 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.
I was a math major student since 2011 and now I am an IBDP math teacher in China. However, during my college time, I joined the school’s drama club and learned acting from this organization. I was fascinated by acting and theatre. Then when I went to the US to complete my master’s program, I enrolled acting courses. The specialized courses took me to a new level. My life was then filled with math and drama. My mind achieved a balance of sense and sensibility. I decided to study theatre and earn a degree in theatre. I am now also a drama club supervisor. I help Chinese high school students with their art education as well. We have produced four plays already in the past two years. Besides, I hope I could be an IBDP Drama teacher soon.
Petur Guojonsson
Events Manager
Resident: Areyri, Iceland

At the age of 34, I realized that I wanted to spend the rest of my life working at theatre and arts. Since then I have done some play writing, acting and directing and, also, I got a diploma degree in events management. Today I work as an events manager in a college, and direct at amateur theatre.

In my seeking for more knowledge I’ve been taking non-academic courses but where I live, there isn’t much of a choice to get a degree in theatre studies.

I didn’t even dream about getting into school in England! But after searching on the internet and getting a very helpful answers to my questions, I see now that my dream can come true.
Student Profile

Sian Prior
Secondary Drama Teacher/Stay at home mother
Resident: Malaysia
Level 4

I am a secondary school Drama teacher, mostly teaching IGCSE and the International Baccalaureate. I am currently taking some time out of my career to spend time with my little boy and to study. I have previously studied Drama at degree level; however, I find this course challenges me and I have learned so much in new skills and knowledge in my first year.

The tutors are excellent and the course is set out in a way that is easy to follow. Having the materials in advance helps me to organise my studies around my busy schedule.

I thoroughly enjoyed my first year on the course and feel that the College makes a big effort to communicate with online students and make us feel part of the wider institution through making us aware of events and inviting us to talks on campus. I am very happy I chose this course.
Student Profile

Fotis Karalis
Actor
Resident: Greece
Level 4

I am an actor and very passionate about 2 things: theatre and my dog.

I studied in Athens and I have worked 10 years now as a professional. I am extremely passionate about the movement and how bodies are working and functioning on stage. That's why I've done extra studies on this subject. I'm working on television, in films and in theatre, and I try to teach from time to time when time and work allows it.

Time in limited indeed, but I am thrilled to be part of Rose Bruford College for the Theatre Studies Online, even as part-time student. I want to obtain this degree and continue on becoming a teacher myself.
Student Profile

Ma Tsz Ying, Gianna
Student
Resident: Hong Kong
Level 4

At present, I am a university student pursuing English Language Studies and Education in The Education University of Hong Kong. I have previously been rather outspoken in the fields of performance, namely in Western and Chinese orchestras, public speaking, prose reading, monologue delivery and choirs. Hence, since my youth, my ardour and adoration for the performing and dramatic arts has burgeoned in a piecemeal fashion, in the accompaniment of my skill-honing progression. It is thus that I firmly believe that my life is entwined with the thespian artistry to a mammoth degree, and that I am much inclined to include it in my life.
Student Profile

Abbie Riddell
Arts Facilitator & Theatre Director
Resident: UK
Level 5

Before joining Rose Bruford College in 2018, I studied a Foundation in Acting at Royal Birmingham Conservatoire. In this time I trained as an actor and learnt a lot about performance. However, after completing the course and having a couple of acting opportunities (Cilla: The Musical at Alexandra Theatre, Birmingham and She Stoops To Conquer at Salisbury Playhouse) I discovered my potential for working in other areas of theatre such as creative learning, community engagement and artist development.

I’ve previously worked for Birmingham Hippodrome and I am currently working at Wiltshire Creative (Salisbury Playhouse, Salisbury Arts Centre and Salisbury International Arts Festival), the organisation I worked with for my theatre attachment at Level 4.

Studying BA (Hons) Theatre Studies with Rose Bruford College is perfect for me as I have found myself in the fortunate position of having existing work in the arts. The course also supports my passion for meeting new artists and practitioners, as well as making theatre as accessible, inclusive and meaningful as possible.

Twitter: @AF_Riddell
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 Audiences 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!
Student Profile

Ricardo Madrigal
Actor in training
Resident: London
Level 5

When I started my vocational (practice-based) actor training, I was rather concerned about neglecting the more theoretical approach to theatre. Drama school can be very demanding, and it was rather difficult to join a face-to-face course on top of a full-time training programme. The BA (Hons) Theatre Studies online course was the perfect answer. This course offers a flexibility that allows you to adapt your studies to the everchanging situation of training and part-time jobs. The tutors are very knowledgeable and make sure you are at the top of your game, but they also take care of your individual learning process. This personalised approach to “learning how to learn” empowers you to find and embrace the optimal tools for your own path, which makes you the real responsible for your own career from the very beginning, and at your own pace.
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

Megan Lyon
Learning Support Assistant
Resident: UK
Level 4/5

I currently work full-time at a local secondary school as a Learning Support Assistant and the Marketing and Promotions officer. Alongside this, I teach drama, singing and musical Theatre within our dedicated Performing Arts Department. I’ve always been incredibly passionate about the Arts as a whole and spend most of my free time visiting the theatre regularly.

Whilst working full time and studying can be very challenging, the best part of this course is that you can work it around your schedule. I have learnt a lot about time management and how important that is!

Originally, I started this degree to finally become a teacher of Drama; since completing my first year of study I have decided that I’d like to work within the industry in Marketing and Advertising.
I work in a small indie (also community-based and Russian-language) theatre company in Vancouver. I am currently an administrator, but due to the size and capabilities of the company, the range of my duties varies significantly. I've taken care of various management, writing, and some technical tasks for shows and events, assisted directors and co-directed, acted, and hosted events. My most recent, and possibly arguable in terms of its theatricality, experience is my participation in the live streams of D&D performing one of the characters.

I fell in love with theatre in my early teens, first as an audience member, and then I studied at a studio-theatre in Russia. My mom moved to the Czech Republic when I was 14, so I lived somewhere in between two countries, and then immigrated to Canada, where I still reside. I'm combining my artistic endeavors with the job in property management. Theatre Studies online programme is a valuable and exciting opportunity for me, without dropping my other commitments, to fulfill what I wanted for a long time - to study and get theatre education.
Hello, my name is Rachel and I am commencing my second year at Rose Bruford, London’s International Drama School. I am so pleased I chose Rose Bruford. It is a prestigious Drama School, with dedicated tutors who bring out the best in each student. With a background in community theatre, I chose to expand on my knowledge and confidence in Theatre Studies. Since starting Theatre Studies, I have managed to successfully audition for three professional plays, getting the parts I desired, albeit all postponed due to the current covid situation.

I have since resigned from my “ordinary” job and now with added confidence and knowledge, I devote my vision to work within professional theatre, knowing I really could have only done this through the grounding Rose Bruford has offered.

My tutors have been the most dedicated, friendly and supportive tutors I could have asked for and I will be forever grateful to them. They see your potential and never give up on you.

Rose Bruford sets you up for a rewarding, bright and exciting future.
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 website 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. Upon receipt of your application, if you meet the basic requirements for entry the Lead Academic Tutor will contact you to arrange for an online interview and will gather references. If you are offered a place on the programme you will be able to choose how many modules you wish undertake.

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.

More questions?

Please contact Dr Karen Morash, Lead Academic Tutor
karen.morash@bruford.ac.uk
Ali Sheehan
Programme Administrator for Theatre Studies Online

Ali manages issues relating to programme administration for the Theatre Studies and she will be your point of contact for all matters administrative.

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

Shakira Martin
Head of Student Experience

“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.”

Shakira Martin 2020

Other Contacts:

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
Theatre Studies Online
Graduate Destinations

Click here to find out what some of our Theatre Studies students have achieved since graduating.

Click here for our full Prospectus 2021-2022.

Click here for a sample unit.

The information in this e-brochure is correct as at October 2020.