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Rose Bruford College

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Introduction

The painting of our founder, Rose Bruford, now hanging in the Reception of our new campus facilities, shows a conventional middle aged woman of the twentieth century. It gives few clues to the radical, even visionary philosophy that has underpinned the College from its inception in 1950. Rose Bruford created an institution in which theatre practice and theatre education

co-existed in a unified curriculum, producing practitioners with an informed perspective of their responsibilities as communicators and educators, and teachers who were fluent in the theory and practice of theatre-making. The timetable of the first term, also now displayed in the Reception, shows that students were offered a broad range of performance and production skills alongside classes in teaching practice, history and the arts.

Rose Bruford was interested in the community of theatre and the role of theatre in the community. She, and the principals who have succeeded her, have led an institution that has produced graduates who have made significant contributions to the development of theatre practice and theatre education worldwide.

While much has changed in the intervening years, Rose Bruford's vision is still at the heart of the College mission. Students from all walks of life study at our campus in Sidcup or by distance learning in all parts of the world. At undergraduate level, our programmes provide specialist pathways to the increasingly diverse creative industries alongside opportunities to study particular styles and genres of theatre practice. Our postgraduate students are developing and extending their knowledge and the programmes we offer provide platforms for research and innovative theatre-making.

Our student body is therefore diverse and our programmes are designed for those who:

- intend to pursue a professional career in the creative industries, either from the perspective of a specialist discipline or from the broader context of a genre or geographical area,
- are seeking to extend their knowledge to enhance their appreciation of theatre and performance,
- wish to undertake a practice-based research programme to enhance their professional standing.

What binds them together is their passionate determination to make their own innovative, sometimes radical impact on the world.

The College embraces the broadest range of performing arts and skills and seeks to provide an educational experience that offers all students the breadth of skills and knowledge required to be successful in a rapidly changing world. We are particularly interested in exploring the processes of communication and collaboration, and place great value on the interaction between the disciplines that contribute to performance. Our programmes are rooted in established values, concepts and practices but are



looking to embrace new ideas and technologies where they enhance and extend our ability to articulate ideas and communicate with an audience.

Our teaching and administrative staff are of the highest quality and again reflect the balance of expertise in education and professional practice. Practitioners drawn from theatre, film and television, the music industry and other complementary professions teach and lead projects on all programmes and provide a direct link to the creative industries.

Our undergraduate and post-graduate programmes are validated by the University of Manchester and, where appropriate, validated by the National Council of Drama Training (NCDT). The College is a member of the Conference of Drama Schools (CDS) and one of eight specialist art, design and performing arts colleges comprising the Consortium of Arts & Design Institutions in Southern England (CADISE).

A student's view of the College

Elin Morgan, President of the Students' Union, 2002-2003

Based on a single site in Sidcup, Kent, Rose Bruford College offers a range of degree programmes covering all aspects of theatre practice, including both the performance and the production side of theatre making. The College is situated in Lamorbey Park, creating a peaceful, pretty backdrop to what can often be a hectic College life! The offices are located in the historic Lamorbey House, with most classes taking place in newly-built studios, rehearsal rooms and workshops. Sidcup station is about five minutes walk from the College and there are regular train services into central London. The journey to London Bridge takes about 20 minutes. There are plenty of buses that serve the local area. As most students live locally, an increasing number of students choose to cycle to College. There is a canteen on site offering cooked meals and a coffee bar selling snacks and hot drinks, which is open until 8.30pm. During the evening the coffee bar also serves wine and beer.

Programmes at Rose Bruford try to strike a balance between the practical and theoretical aspects of studying theatre. There is a lot of collaboration between programmes in order to create the atmosphere of a real working theatre. This means that studying here can be very demanding, physically as well as mentally. The hours can be very long, particularly during production seasons. Despite this, there is a good sense of community and most students find that the sense of achievement they get from working on such projects outweighs the stress. It also prepares them for careers in the professional theatre, which often involve relentless work and unsociable hours!



Students at Rose Bruford are a very diverse bunch, with many overseas students present, either as full-time students or as participants in exchange programmes from universities around the world. Being a small college with only around 600 students adds to the strong sense of community. The Student Union provides support to students, facilitating College societies and organising social events. The Student Union representatives are all full-time students at the College and have to balance their duties with their studies-not always easy! They try their best to be as active as possible in student life and organise, amongst other things, a Fresher's Week and an annual Summer Ball. College clubs and societies include a football team who play in the local Student Union league, a Christian Union and a Music Club. There are also numerous theatre companies formed by students that put on productions on campus and elsewhere in London. The College has a counsellor on-site and a nurse who visits weekly and is able to offer confidential advice.

Due to the long hours and timetables that can vary greatly, particularly during production projects, many students find it difficult to maintain paid employment during term-time, particularly during the final year of studying. Some students do manage to have part-time jobs, but many prefer to work during holidays.

At present, most students live in rented accommodation or lodge with families. There is an accommodation officer who provides help and guidance on finding a flat. Finding your own flat may seem scary, but it can actually be a lot of fun and a good opportunity to meet other students before starting at College. Sidcup is a fairly quiet, suburban location but it boasts a number of pubs and an efficient train service to get students out at weekends and into London, where there are endless pubs, clubs, cinemas and restaurants. That said, there are several cinemas and small theatres close to Sidcup and in some ways it is nice to be close to the country as well as the city. In addition to this, the Students Union organises a number of events throughout the year and there are always plenty of productions to be seen in the theatres on campus. Greenwich is a popular hangout for Rose Bruford students. It's easy to get to by bus or train and has loads of pubs, bars, restaurants, shops and a market.

All in all, the best things about being at 'Rosie B' (as it is affectionately known to its students) are the friendly atmosphere and sense of community. It's a great place to meet people and create theatre. The programmes do require a lot of hard work and dedication, but most students tend to feel it's worth it.

Successes of former students

Rose Bruford College alumni can be found pursuing successful careers throughout the world in many different areas including acting, musicianship, working in production and technical areas, film, theatre and television.

Listed below are just a few of them.

Jean Benedetti	author, lecturer	Gary Oldman	actor and director
Tom Baker	actor, writer	Tania Peach	technical manager, Laban Centre
Chris Baldwin	co-author 'Devised & Collaborative Theatre'	Emily Pithon	actor, <i>Chorus of Disapproval</i> , Bristol Old Vic
Chris Bain	technical tutor, Middlesex University	Paulette Randall	director, TV & theatre
Clare Bowyer	freelance costumer maker	Jo Rawlinson	production manager, Greenwich & Lewisham YPT
Mike Brown	production manager, West Yorkshire Playhouse	Steve Rebbeck	production manager, RNT
Steve Burnett	company manager, <i>Bombay Dreams</i>	Josh Rowlands	wardrobe manager, East 15 Acting School
John Colclough	advisory consultant to 'The Spotlight'	Jay Ruck	freelance costume maker, Greenwich Films
Tash Dimond	<i>Pavilion Wigs - The Lion King</i>	Helen Russell	wardrobe assistant, York Theatre Royal
Michael Emans	director, Rapture Theatre Company	Jenny Salter	designer/costume supervisor, Flying Music
Diana Eskell	actor, <i>Little Women</i> , Sadlers Wells	Michael Shaeffer	actor, <i>The Threepenny Opera</i> , RNT
Paul Evans	production management, RNT	Andrew Sheridan	actor, <i>Port</i> , Manchester Royal Exchange
Ray Fearon	actor, <i>Pericles</i> , RSC	Kathy Shipton	actor, <i>Casualty</i> , BBC
Sue Gurley	dresser, <i>The King and I</i>	Roger Simonsz	film cameraman, Paris
James Hyland	actor, <i>The Winter's Tale</i> , <i>The Tempest</i> , RSC	Paul Skelton	production manager, Almeida Theatre
Gillian Kearney	actor, <i>The Real Jane Austen</i> , BBC	Jake Strickland	creative IT project manager, Albany Centre
Lynne Madison	deputy stage manager, The Royal Ballet	Pam St. Clements	actor, <i>EastEnders</i> , BBC
Sandy Maeer	controller of scheduling, planning and presentation at the BBC	Laurie Taylor	broadcaster, writer
Susie Masters	freelance costume maker, Telltale Productions	Abbie Walsh	wardrobe, European Chamber Opera
		Martin Watts	construction manager, Showworks, Melbourne, Australia

BA programmes

Programmes	Award	Duration	Mode of Delivery
Acting	BA(Hons)	3 years	Full-time attendance
Actor Musicianship	BA(Hons)	3 years	Full-time attendance
American Theatre Arts	BA(Hons)	3 years	Full-time attendance
Costume Production	BA(Hons)	3 years	Full-time attendance
Directing	BA(Hons)	3 years	Full-time attendance
European Theatre Arts	BA(Hons)	3 years	Full-time attendance
Lighting Design	BA(Hons)	3 years	Full-time attendance
Multimedia Design	BA(Hons)	3 years	Full-time attendance
Music Technology	BA(Hons)	3 years	Full-time attendance
Opera Studies	BA(Hons)	3 – 9 years	Part-time by distance learning
Scenic Arts	BA(Hons)	3 years	Full-time attendance
Stage Management	BA(Hons)	3 years	Full-time attendance
Theatre Design	BA(Hons)	3 years	Full-time attendance
Theatre Studies	BA(Hons)	3 – 9 years	Part-time by distance learning

All programmes validated by the University of Manchester.

MA programmes

Programmes	Award	Duration	Mode of Delivery
Dramatic Writing	MA	3 years	Part-time by distance learning
Theatre and Performance Studies	MA	2 – 5 years	Part-time by distance learning
Theatre Practices	MA	1 year	Full-time attendance

All programmes validated by the University of Manchester.

Other courses

Courses	Award	Duration	Mode of Delivery
International Foundation Course	College Certificate	1 year	Full-time attendance
Part-time Theatre Arts Course (Acting)	Non-award bearing	10 weeks	Evening classes
Summer Schools	College Certificate	1 – 4 weeks	Residential or non residential
Young People's Theatre ages between 8 to 17	College Certificate	1 – 2 weeks & Saturday mornings	



BA(Hons) Acting

The aims of the programme

The programme is designed to produce an artist who is flexible and articulate, able to work in a variety of genres and repertoires with the ability to apply skills as demanded by a text and its performance conditions. You will develop a range of analytic and communicative skills in order to become an articulate and reflective practitioner and to enable you to be successful in an increasingly competitive profession.

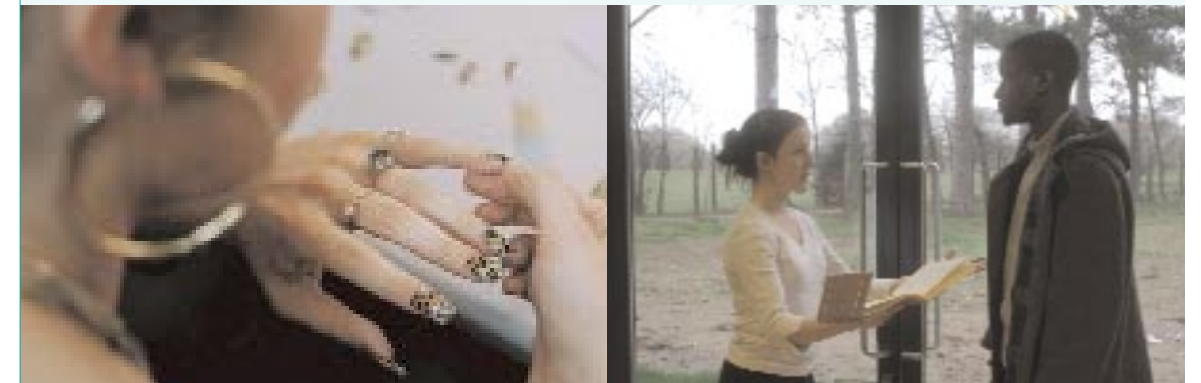
Why should you join this programme?

- You will receive first class vocational actor training.
- The team of permanent staff and part-time lecturers are highly skilled with strong ties to the theatre and film industry.
- In the third year you will take part in a Showcase in the West End of London and perform in a range of fully-mounted plays in professional venues.
- The new campus facilities are excellent and include purpose-built rehearsal rooms, movement space and a range of performance spaces including two flexible studios, the Rose Theatre and the Barn Theatre.
- You will have the opportunity to collaborate with other students studying complementary theatre disciplines.

Entry requirements

All applicants who satisfy the entry requirements set out on page 88 are invited for audition. The audition process has three stages. Firstly, all applicants are invited for an audition at which you will present two pieces to programme tutors and in front of other applicants. You will also have the opportunity to meet current students and tour the facilities. Selected candidates are then invited to attend a call-back audition, which consists of workshops in voice, movement, improvisation, and singing. Following the workshops, selected candidates are invited to stay for an interview with the Programme Director and other acting staff. You will be expected to demonstrate an active interest in performance arts and some prior experience in, for example, youth groups or amateur theatre will be an advantage.

- Suggested 'A' Level subjects: English, Theatre Studies, Drama.



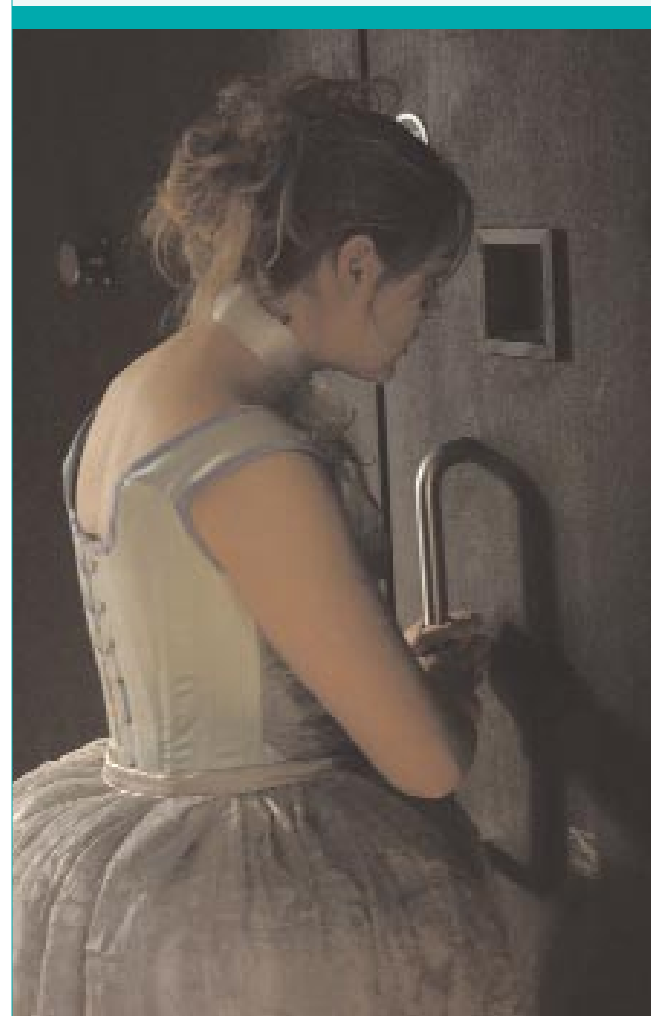
Your first year

This year provides a foundation on which the rest of the programme is built. The curriculum offers you the tools that will enable you to develop an acting process, designed to create credible and dynamic characterisation. Stanislavski's approach to acting is a predominant basis for the training and a range of practical classes and rehearsal projects introduce you to the concept of work on self, leading to focus on role followed by development through professional application. You will participate in classes in

voice, movement and singing which will emphasise the importance of an expressive, flexible and technically sound vocal and physical instrument. Texts studied in the first year are drawn from the work of Chekhov, Ibsen and Shakespeare.

Your second year

The curriculum focuses on the refinement of the actor's instrument. In voice classes you will develop and use an appropriate vocal style for chosen texts giving attention to rhythm, articulation, pace, inflection and intonation. Movement classes continue to work on space, dynamic and rhythm and you will be aiming for increased stamina, flexibility and release. There is also an emphasis on the acquisition of theatre skills such as accent, combat, historical dance, social dance, neutral mask, cabaret song, character mask and the work of the chorus. You will explore a wide range of non-naturalistic genres from Epic, Greek, Absurd and the Avant Garde which will introduce you to new modes of acting, staging and playwriting. You will also cover the study and performance of poetic text. All work in the second year culminates in the presentation of a short studio season in one of the College's performance spaces. Texts studied in this year include Brecht, Churchill, Pinter, Buchner, Shakespeare, Webster and Marlowe.



Your final year

The emphasis of this year is on preparation for professional practice. You will participate in fully staged productions presented to a professional standard in collaboration with students from other programmes. A series of lectures, workshops, mock auditions and interviews are aimed at providing you with the broad range of skills required to be able to manage an independent career. Letter writing and CV presentation, audition and interview technique and an understanding of the role of the professional casting director and agent are topics covered by the curriculum which culminates in a London Showcase of work to an invited audience of industry professionals at a West End venue. You will continue to develop new skills by applying your performance process to radio and microphone work, film and television. You will also undertake a major research project.

Our current students

Adam Baxter is an actor in his final year. His background includes local drama groups and school plays. Adam performed in numerous plays, devised projects and musicals prior to joining Rose Bruford College. These include musicals *Into the Woods* and *Grease* and Shakespeare's *Macbeth*, *Romeo and Juliet*, *Pericles* and *Twelfth Night*. His experience of working on Shakespearean text was excellent preparation for the programme. Adam also plays clarinet and has performed in bands and concerts. On graduating he would like work for the national companies such as the Royal National Theatre, the Royal Shakespeare Company and at the Globe Theatre. In addition he would like to combine his acting and musical skills in music theatre productions as well as working in television and film.

Our graduates

Recent graduates have performed in plays at the Festival Theatre, Chichester, the Royal Shakespeare Company, the Bush, the Royal National Theatre, the Royal Exchange, Manchester, the Donmar Warehouse and La Guardia. Others have pursued a career in television. These include: **Gillian Kearney** in *The Forsyte Saga*, *Chips Sex and Rock and Roll*; **Claire Rushbrook** in *Linda Green*; **Joseph Millson** in *Peak Practice* and *EastEnders*; **Jennifer James** in *Coronation Street*; **Michelle Joseph** in *EastEnders* and **Patsy Byrne** in *Black Adder*. Graduates have appeared in films such as *Life is Sweet*, *Air Force One*, *Bram Stoker's Dracula*, *Prick Up Your Ears* and *Nil by Mouth*.



The programme at a glance

Year 1, Semester 1

- The introduction of core skills and concepts of acting.
- The application of key skills to realise scenes from a text chosen from the Naturalism canon.
- Contextual study programme relevant to practical work.

Year 1, Semester 2

- The development and extension of core skills.
- Acting classes and rehearsal project examining approaches to Shakespearean text.
- Contextual study programme relevant to practical work.

Year 2, Semester 1

- Chorus and ensemble work.
- Acting classes and studio presentation of non-naturalistic text including Brecht, Pinter, Lorca, and Edward Bond.
- Contextual study programme relevant to practical work.

Year 2, Semester 2

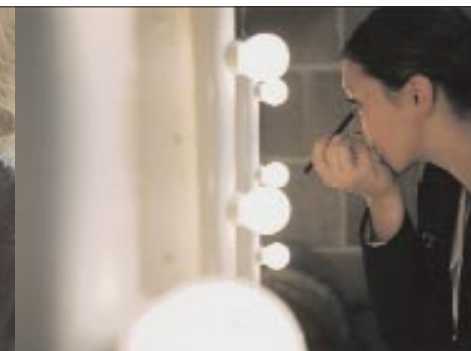
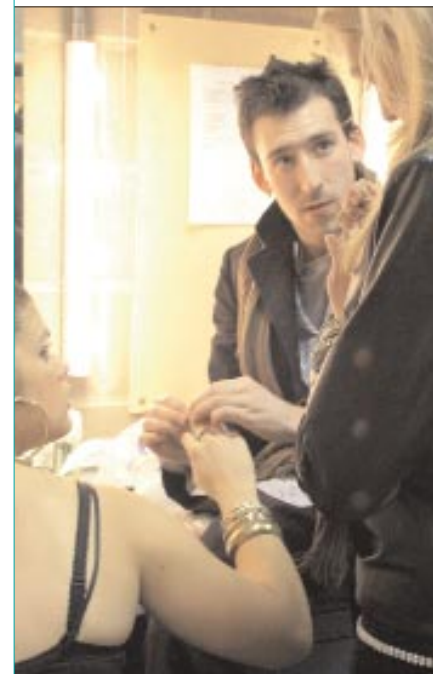
- The development and extension of acting skills.
- Acting classes and collaborative studio production of poetic texts including Shakespeare, Marlowe and Webster.
- Contextual study programme relevant to practical work.

Year 3, Semester 1

- First public performance.
- Approaches to radio and microphone technique.
- Research project and dissertation.

Year 3, Semester 2

- Second and third public performances.
- Television and film project and acting to camera.
- Professional preparation workshops and London Showcase.





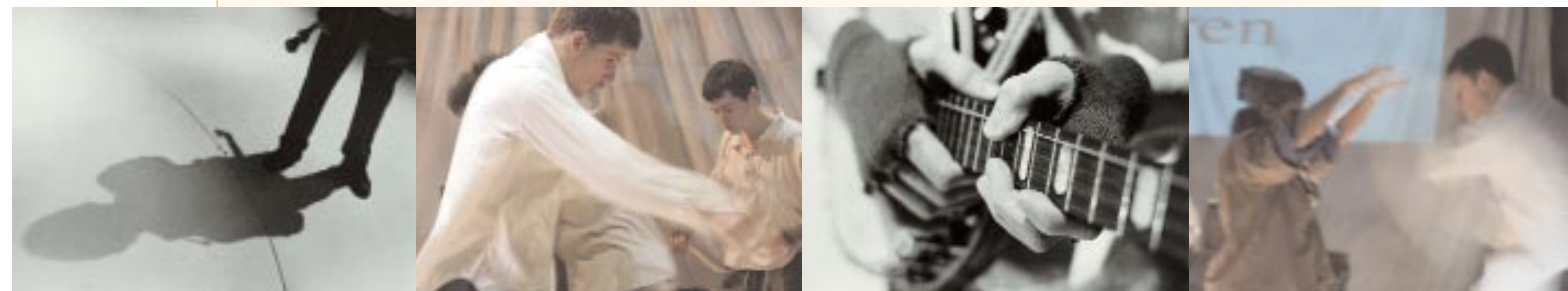
BA(Hons) Actor Musicianship

The aims of the programme

The programme aims to create an actor who is able to give equal voice to both their acting and musical abilities. It explores the relationship between theatre making and music, creating performers with the ability to articulate this academically and in practice. The programme develops both musical and acting skills whilst focusing on creating a clear relationship between the two. It is designed to equip you for a professional career as a competent multi-skilled performer able to work in many theatre-based mediums.

Why should you join this programme?

- The only one of its kind, the Actor Musicianship programme offers the opportunity for you to explore and develop the relationship between music and acting.
- The tutors who developed and now deliver the programme have extensive experience in the theatre industry.
- The growing need for multi-skilled performers has led to a very impressive graduate employment rate.
- The programme offers an honours degree for vocational and practice-based training.
- The programme will bring you into contact with a broad range of practitioners including casting directors, agents, actors, writers and directors.



Entry requirements

All applicants who satisfy the entry requirements set out on page 88 are invited for audition. The audition process has three stages. Firstly, all applicants are invited for an audition at which you will present two pieces to programme tutors and in front of other applicants. Once you have completed your speeches, you will join other applicants in a group music workshop. You will also have the opportunity to meet current students and tour the facilities. Selected candidates are then invited to attend a callback audition, which consists of workshops in voice, movement, improvisation, and music, for which you will be required to

play a piece of your choice on your instrument(s). You should be able to play at least one musical instrument to a reasonable performance standard. Formal grades and an understanding of music theory are useful but not essential. Following the workshops, selected candidates are invited to stay for an interview with the programme director and other acting staff. You will be expected to demonstrate an active interest in performance and some prior experience in, for example, youth groups or amateur theatre will be an advantage.

- Suggested 'A' Level subjects: Theatre Studies, Music.

Your first year

This provides an introduction to the core skills of the actor musician. The work focuses on 'the self' and will encourage you to begin to develop emotional and imaginative release. The core skills of music, voice and movement are introduced and acting classes begin to equip you with the skills necessary to analyse and interpret text and character. Music is key in this development with instrumental work complemented by acting workshops that use musicality as their starting point. The texts chosen to facilitate this work begin with Naturalism and move on to more complex texts drawn from such playwrights as Shakespeare. The study component is aimed at introducing knowledge and concepts to contextualise and deepen your learning experience.



Your second year

The core skills development continues to build on the work of your first year. Through voice and movement you begin to expand range, stamina and flexibility whilst musically you continue to develop instrumental and compositional skills. Acting classes focus on the demands of non-naturalism before moving on to poetic text. Each semester culminates in a performance-based project in which you will participate fully as an actor as well as creating and facilitating the musical elements of the project. The study programme continues to extend your knowledge base as well as contextualising the work undertaken in other elements of the training.

Your final year

You will participate in three public performances culminating in a fully realised piece of actor musician- based work. You will be expected to be more self-sufficient in the creation of your music and acting work. Outside directors supplement the staff to provide a broad rehearsal experience based closely on professional models. You will also have the opportunity to work on radio and television/film techniques. Preparation for your professional career is given through audition technique classes that culminate in a London Showcase to an invited audience of agents, casting directors and other theatre and television professionals. The study element of the programme focuses on a research project or dissertation that allows you to closely examine areas that have been of particular interest to you.

Our current students

The current first year students have a very varied background. All share a strong determination to be performers and all were seeking a programme that allowed them to explore both acting and music in combination. None wanted to be professional musicians but rather develop a range of integrated acting and musical skills and the nature of this programme was therefore strong factor in their deciding to come to Rose Bruford College. This is perhaps best summed up by Nicholas Sayce Level 1 Actor Musician student: **"I wanted to find a programme that allowed me to train to be an actor and to continue to play music without it being a separate or split degree."**

Most of the first year students have 'A' levels although some have other qualifications. The majority joined the programme straight from school, although some have taken the opportunity of a gap year while others joined us as mature students previously pursuing such varied careers as tree surgery and office work. What unifies them is their strong commitment to pursuing a career as a creative artist in the performing professions.

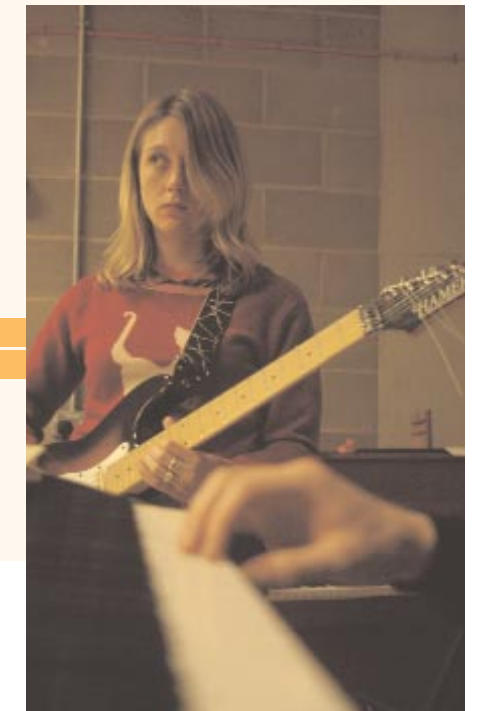
Our graduates

Many of our past students are actively pursuing careers as performers in theatre companies in the UK and Europe. Graduates can also be found composing and working as musical directors. Recent graduates have been seen in the West End, the Royal Shakespeare Company, on television and film, in regional theatres such as the award winning Watermill Theatre, Newbury, in educational theatre and in the European tours of *Buddy and Stomp!* Graduates have also found work as teachers and workshop leaders.

Paul Harvard graduated in 2001 and went straight into the West End production of *The Gondoliers* (TMA Award Winner for Best Musical 2001) then on to do *Fiddler on the Roof* (TMA Award Winner for Best Musical 2002), *Love in a Maze* and *The Firebird* at The Watermill Theatre. He also musically directed and composed music for a show at The Orange Tree Theatre. Paul says **"The Actor Musicianship programme is unique. The range of skills it provides makes you such a versatile actor and opens doors in your career that no other programme can."**

Saul Eisenberg graduated in 2001 and went straight into the European tour of *Stomp!* performing in many countries before becoming resident in Paris.

Rosie Craig who also graduated in 2001 went straight into the RSC production of *Alice in Wonderland*.



The programme at a glance

Year 1, Semester 1

- Core skills of the Actor Musician – music, acting, voice, movement.
- The application of key skills to realise scenes from a text chosen from the Naturalism canon.
- Contextual study programme relevant to practical work.

Year 1, Semester 2

- Core music and acting skills are developed.
- The application of skills using scenes from Shakespearean texts.
- Contextual study programme relevant to practical work.

Year 2, Semester 1

- Core music and skills continue to develop.
- The particular demands of non-naturalism are explored culminating in a performance.
- Contextual study programme relevant to practical work.

Year 2, Semester 2

- Core music and skills are further developed.
- Poetic text – source material for acting classes developed into a rehearsal process and performance.
- Contextual study programme relevant to practical work.

Year 3, Semester 1

- First public performance.
- Radio and microphone technique workshops.
- Research project and dissertation.

Year 3, Semester 2

- Second and third public performances.
- Television and film project and acting to camera.
- Professional preparation workshops and London Showcase.



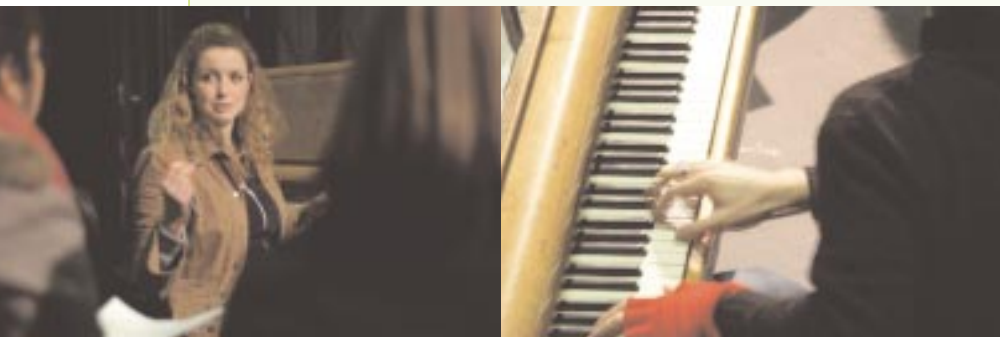
BA(Hons) American Theatre Arts

The aims of the programme

The creation of the BA(Hons) American Theatre Arts fulfils the mission of the College in developing a programme that is outward looking and responsive to international needs. Its curriculum is informed by the belief that European theatre practice has much to learn from models of theatre practice in the United States. The development of American theatrical performance over the past two centuries particularly demonstrates the role of theatre in negotiating and questioning national, regional and cultural identities and in exploring the relationship between the individual and society. Once you are equipped with an understanding of the traditions and innovations of American theatre and performance, you will be able to bring that understanding to the study and practice of theatre in Europe. You will play a part in increasing an awareness of the collaborative and parallel development of American and European performance arts and in developing the trans-Atlantic interchange of theatre practices.

Why should you join this programme?

- You will have the opportunity of a full year's study in the United States.
- You will take part in public productions directed by professional American and British theatre practitioners.
- The programme provides you with the opportunity to study a wide range of theatre practice including performance, musical theatre, directing, playwriting and design.
- We offer a strong academic grounding in the history, politics and multi-ethnic culture of the United States.
- You are given a practical approach to the American 'classics', including plays by Arthur Miller, Tennessee Williams and David Mamet, and the chance to work with experienced American and British playwrights and composers on the development of new work.



Entry requirements

All applicants who satisfy the entry requirements set out on page 88 are offered the opportunity to attend a group audition and meet with a member of American Theatre Arts staff for an individual interview. The procedure is designed to give applicants every opportunity to meet with fellow candidates, current undergraduates and members of staff in a typical working environment within the College. The programme is practice-oriented and you should be able to demonstrate an active interest in performance and some prior experience in, for example, youth groups or amateur theatre will be an advantage. You must also be able to demonstrate a genuine interest in the social function of theatre and the study of history, geography, economics, politics, sociology or related subjects would provide useful preparation. The ATA programme is essentially a collaborative experience and we place emphasis on group discipline and ensemble work. You must therefore be committed to joining a close-knit team.

Your first year

This year constitutes the foundation of the programme and establishes its methodological and knowledge base. You will be presented with the different disciplines and theoretical approaches needed for the study and exploration of theatre arts. It combines a chronological introduction to the development of American theatre in its historical context with practical classes in performance, directing, movement, voice and singing technique.

Your second year

A central feature of the ATA programme is the study of American models of theatre practice in the faculty of theatre at a university in the USA. Currently, students spend the year at Stephen F Austin State University (SFA), Texas. The experience provides you with a unique opportunity to explore aspects of American theatre practice and as well as advancing your knowledge of American theatre history, performance and directing techniques, theatre design and production management, you also participate in playwriting workshops with the university's Writer-in-Residence. Class field trips include visits to Dallas, Houston, San Antonio and New Orleans, and you might consider doing what many students have done and take the opportunity to travel throughout the United States before returning to the UK.

Your final year

The final year builds on the foundations of the previous two years and requires selective and more intensely focused study. You are enabled to undertake independent work combining practical and theoretical research, and to specialise in a field of your choice including directing, design and dramaturgy. Practical classes in voice, movement and singing technique continue and the further study of contemporary American playwrights culminates in public performances of new work.

Our current students

Leanne Hall came from her native Southampton to Rose Bruford College with A levels in Performing Arts, Dance and English Language & Literature. She has never wavered from her ambition of becoming a professional actor, and feels that the American Theatre Arts programme has not only broadened her horizons, but strengthened her resolve and self-confidence.

A practical experience of directing, designing and playwriting has made her appreciate fully the other areas of expertise that make up a theatrical production and classes in history and cultural studies have provided her with a context in which to analyse her own performance as well as that of others. The year spent in the United States heightened her sense of responsibility, self-discipline and independence as well as providing an opportunity to perform in main-house and touring productions. Her third year currently finds her successfully balancing the academic demands of a research project on her chosen area of American theatre history with the physical rigours of rehearsals for a new play in the Rose Theatre.

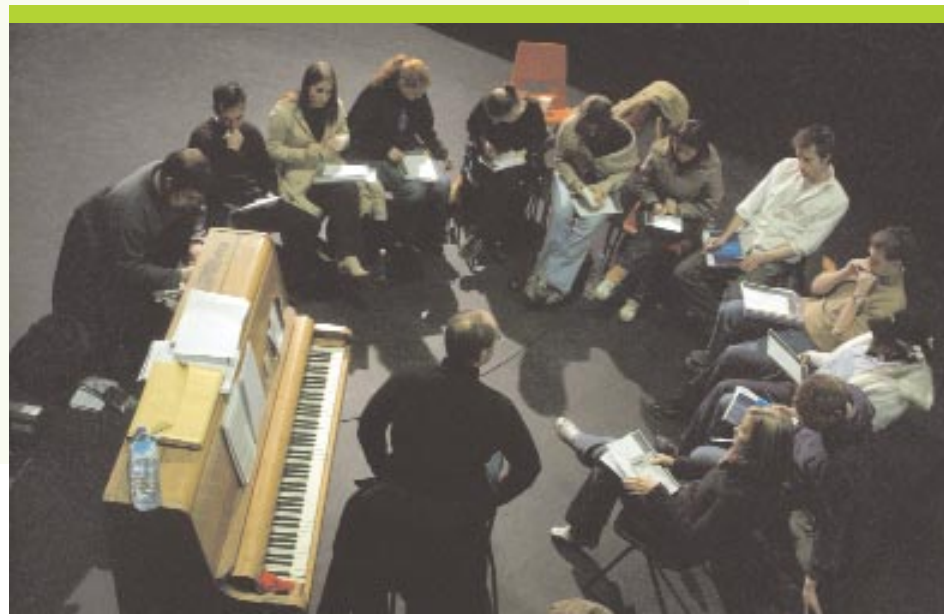
Several of the current Year Three students have chosen to concentrate on performance in their final year with a view to acting professionally. The recent production of *The Happiness Compartment* was attended by a number of theatrical agents who approached members of the company with offers of representation. Other career choices have been influenced by time spent in America and a desire to return there: one student has an interview for an assistant director's post with the Dallas Children's Theatre, others are exploring the possibility of continuing their training within the College at post-graduate level, specialising in directing and dramaturgy.

Our graduates

This programme is new and the first cohort of students will graduate in 2003. Our current third years have strong desires to follow a range of careers paths.



Karen Rawlinson



The programme at a glance

Year 1, Semester 1

- The study of American plays in their historical context from the founding of the Republic to the present day.
- The practical study of American theatre through an understanding of a variety of performance and directing techniques.

Year 1, Semester 2

- A practical introduction to the Broadway musical from *Showboat* to *Rent*.
- The development of a vocabulary and frame of reference in order to articulate an objective analysis of the material studied in Year 1.

Year 2, Semester 1

- An introduction to American performance and directing techniques.
- Classes in American history and the development of the American theatre.

Year 2, Semester 2

- Advanced programmes in performance, directing and design.
- Advanced study of regional playwrights and practical classes in playwriting and theatre for children.

Year 3, Semester 1

- The study of shared aspects of theatre practice between the United States and Europe.
- Independent study by students into area of particular interest developed during Year 2.

Year 3, Semester 2

- Public performances of productions of contemporary American plays and musicals.
- The study of the latest developments in American theatre.



Karen Rawlinson