

## Welcome to Rose Bruford College!

We're delighted to support you as you begin your training on the Acting BA programme at Rose Bruford College. As you begin this exciting and creative journey, it's essential that you arrive prepared with the right tools, clothing, and equipment to support your learning and safety.

The following guide outlines what you'll need to bring with you, as well as budgeting tips and recommendations to help you start your studies with confidence. Please choose items according to your personal comfort, gender identity and expression. Our community is inclusive, hands-on and collaborative - and we want you to feel equipped and ready from day one.

### Clothes and Equipment

Working clothes:

You'll need clothing suitable for physical work, movement, rehearsals, and performance preparation. Please ensure everything is comfortable and allows for ease of movement.

Quantity	Item	Notes	Where to Buy
1–3	Plain sweatshirts (any single colour)	Comfortable and suitable for studio work	Any clothing store
2–3	Plain jogging bottoms or trousers (any single colour)	Loose-fitting and non-restrictive	Any clothing store
A few	Plain t-shirts (any single colour)	For daily use in class	Any clothing store
1 pair	Hard-soled shoes	For general studio and rehearsal work	Any shoe shop
1	Yoga mat	For voice and movement sessions	Sports Direct, JJB Sports, etc.
1–3	White shirts	Used for certain exercises and rehearsals	Any clothing store
1–2	Well-fitted trousers	Versatile for different class uses	Any clothing store
1	Plain black full-length rehearsal skirt (heavy fabric)	Needed for Semester 2	Purchase or have custom-made

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1	Sports bra	For physical comfort and support	Clothing or sports shop
1 pair	Black character shoes (with strap, low heel)	For use in Semester 2	Charity shops or theatre suppliers
1–2	Shawls	For rehearsal and scene work	Charity shops
1–2	Scarves	Used for movement or performance	Charity shops

### Additional Essentials

Quantity	Item	Where to Buy
1 pack	A4 document wallets	Ryman, WHSmith, or similar
1	Diary	Useful for planning and scheduling
1 set	Notebooks, pens, pencils	For notes and classwork
Supply	A4 lined paper	For assignments and note-taking

### For Level 6 (Third Year) Students

Quantity	Item	Notes
1	Make-up kit	For auditions and performances
1	Self-tape equipment (e.g. smartphone and tripod)	Essential for professional development

### Other Useful Information

The College provides a range of instruments and equipment, including pianos, keyboards, amps and drums. However, you're very welcome to bring your own – just be sure to label everything clearly.

### Technology and Audio

- A **Mac laptop** is recommended for those purchasing a new computer.
- A **voice recording device** (such as your phone) will support voice and dialect classes. Ensure it allows saving and sharing audio files.

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- While College PCs are available, having your own laptop will be a definite advantage.

All students and staff have access to the latest Microsoft Office tools via web browser using their College login.

### Books

Throughout your course, you'll be expected to purchase certain texts as needed. We suggest budgeting approximately **£50 per term** for books and play scripts.

#### Recommended Suppliers:

- [Amazon UK](#)
- Royal Court Theatre Bookshop, London – 020 7565 5024
- National Theatre Bookshop, London – 020 7452 3456
- [Nick Hern Books](#) – often offers 20% discounts

#### Library Access:

Books can also be borrowed via [Bexley Library](#) and collected from the College Learning Resources Centre.

### Recommended Reading

We encourage you to read as widely as possible before arriving. Exploring a diverse range of plays—classical, contemporary, international and experimental—will enrich your understanding and ignite your imagination. Theatre visits are also strongly recommended and will form part of your learning.

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### Useful Links

- [Rose Bruford College Library Catalogue](#)
  - [Drama Online](#)
  - [VLE Books](#)
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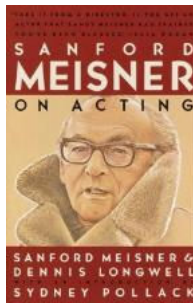
## ACT431 – Approaches to Acting 1



### **The Actor And The Target – Declan Donnellan**

[Read online](#)

[Library copy](#)



### **On Acting – Sanford Meisner & Dennis Longwell**

[Read online](#)

[Library copy](#)



### **The Complete Stanislavsky Toolkit – Bella Merlin**

[Read online](#)

[Library copy](#)

## **Further Reading (ACT401)**

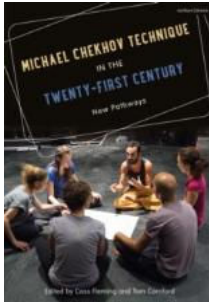
These titles will be referenced in seminar sessions throughout the year,

- Alfreds, M (2007), *Different Every Night: Freeing the Actor*
- Benedetti, J. (1989), *Stanislavski: An Introduction*
- Brown, B. (2013), *Daring Greatly*
- Brown, B. (2022), *The Gifts of Imperfection*
- Carnicke, S.M. (2009) *Stanislavsky in Focus: 2nd Edition*
- Clayman Pye, V. & Haft Bucs, H. (2020), *Objectives, Obstacles, and Tactics in Practice: Perspectives on Activating The Actor*
- Esper, W and Dimarco, D. *The Actor's Art and Craft*
- Hodge, A. (ed.) (2010) *Actor Training: Second Edition*
- Knebel, M. – compiled and edited by Anatoli Vassiliev; translated by Irina Brown (2021), *Active Analysis*,
- Lockett, S. & Shaffer, T.M. (2016) *Black Acting Methods*
- Merlin, B. (2003) *Konstantin Stanislavsky* (Routledge Performance Practitioners),
- Merlin, B. (2001) *Beyond Stanislavsky: The Psycho-Physical Approach to Actor Training*,

## Acting BA

- Stanislavski, K. (2008), *An Actor's Work* (translated by Jean Benedetti)
- Stanislavski, K. (2010), *An Actor's Work on a Role* (translated by Jean Benedetti)
- Thomas, J. (2016), *A Director's Guide to Stanislavsky's Active Analysis*
- Unsworth, T (2012) *Becoming An Actor*

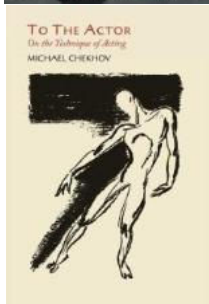
## ACT432 – Approaches to Acting 2



### Michael Chekhov Technique in the 21st Century – Cass Fleming

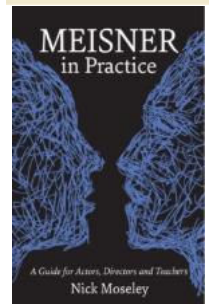
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### To The Actor – Michael Chekhov

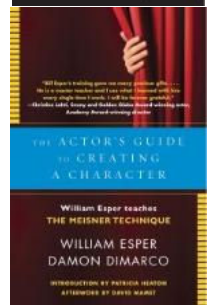
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### Meisner in Practice – Nick Moseley

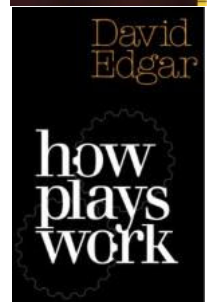
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### The Actor's Guide to Creating a Character – William Esper

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### How Plays Work – David Edgar

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## Further Reading (ACT432)

### Character

- Hutchinson, A.D. (2021), *Michael Chekhov and Sanford Meisner: Collisions and Convergence in Actor Training*
- Chamberlain, F. (2004), *Michael Chekhov* (Routledge Performance Practitioners)
- French, S.D. & Bennett, P.G. (2016), *Experiencing Stanislavsky Today: training and Rehearsal for the Psychophysical Actor*
- Gillett, J. (2014), *Acting Stanislavski: A practical guide to Stanislavski's approach and legacy*
- Mirodan, V. (2019), *The Actor and The Character: Explorations in the Psychology of Transformative Acting*
- Pitches, J. (2003), *Vsevolod Meyerhold* (Routledge Performance Practitioners)
- Rushe, S. (2019), *Michael Chekhov's Acting Technique: A Practitioner's Guide*
- Zarrilli, P.B. (2009), *Psychophysical Acting: An Intercultural Approach After Stanislavski.*

### Dramaturgy

- Aristotle - A New Translation by Kenneth McLeish. (1999) *Poetics*.
- Booker, B. (2004), *The Seven Basic Plots: Why We Tell Stories*.
- Thomas, J. (2014), *Script Analysis: For Actors, Directors, And Designers*. 5<sup>th</sup> edition.
- Irelan, S.R. Fletcher, A. Dubiner, J.F. (2010) *The Process of Dramaturgy: A Handbook*.
- Jeffreys, S. (2019), *Playwrighting: Structure, Character, How and What to Write*
- Luckhurst, M. (2006) *Dramaturgy: A Revolution in Theatre*.
- Mamet, D. (1986) *Writing In Restaurants*.
- McKee, R. (1999) *Story: substance, structure, style, and the principles of screenwriting*.
- Meisel, M. (2007) *How Plays Work: reading and performance*.
- Romanska, M. (2016) *The Routledge Companion to Dramaturgy*.
- Snyder, B. (2005) *Save The Cat!: The Last Book On Screenwriting That You'll Ever Need*.
- Trencsenyi, K. (2015) *Dramaturgy In The Making: A User's Guide for Theatre Practitioners*.
- Turner, C. & Behrndt, S.K. (2008) *Dramaturgy and Performance*.

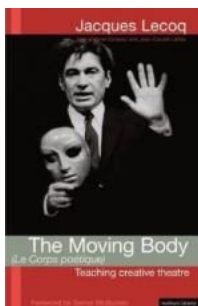
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- Unwin, S (2011) *The Well-Read Play*.

### Context

- Butler, I (2022), *The Method: How the Twentieth Century Learned to Act*.
  - Chinoy, H. K. (2013), *The Group Theatre: Passion, Politics, and Performance in the Depression Era*.
  - Clurman, H. (1983), *The Fervent Years – The Group Theatre & the 30s*.
  - Gordon, M. (2010), *Stanislavsky in America*.
  - Hethmon, R.H. (ed.) (1965), *Strasberg: At The Actors Studio*.
  - Pitches, J. (2012), *Russians in Britain*.
  - Shevtsova, M. (2020), *Rediscovering Stanislavsky*.
  - Strasberg, L. (1988), *A Dream of Passion*.
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## ACT433 – Skills: Movement and Voice

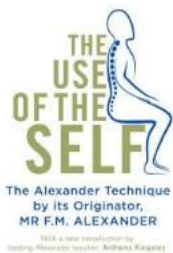


### **The Moving Body** – Jacques Lecoq et al.

[Read online](#)

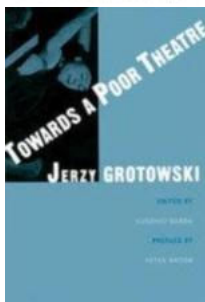
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F.M. Alexander



### **The Use of the Self** – F.M. Alexander

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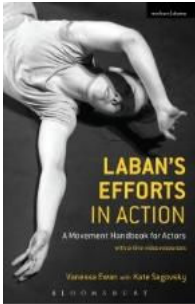


### **Towards a Poor Theatre** – Jerzy Grotowski

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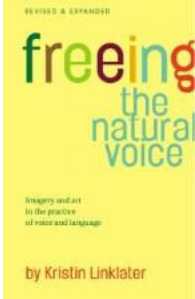
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**Laban's Efforts in Action** – Vanessa Ewan & Kate Sagovsky

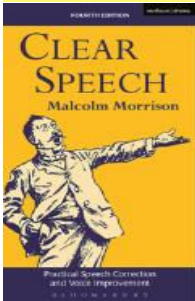
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**Freeing the Natural Voice** – Kristin Linklater

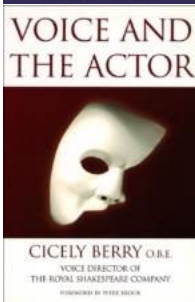
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**Clear Speech** – Malcolm Morrison

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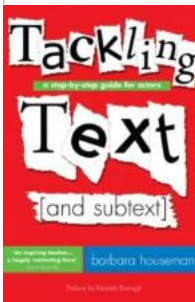
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**Voice and the Actor** – Cicely Berry

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**Tackling Text (and Subtext)** – Barbara Houseman

[Read online](#)

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## Further Reading (ACT433)

### Voice

- Carey D and Clark-Carey R. (2008), *The Vocal Arts Workbook and DVD: A Practical Course for Developing the Expressive Range of Your Voice*,
- Clifford, T. J. (2007), *Voice and Speech in the Theatre*
- Houseman, B. (2002), *Finding Your Voice*,
- Linklater, K. (2006), *Freeing the Natural Voice*,
- McCallion, M. (1998), *The Voice Book: For Everyone who Wants to Make the Most of Their Voice* London:
- Mills, J. (2004), *The Broadcast Voice*
- Mills, M. (2017) *The Voice Book For Trans And Non-Binary People : a practical guide to creating and sustaining authentic voice and communication.*
- Rodenburg, P. (2002), *The Actor Speaks: Voice and the Performer* London:
- Rodenburg, P. (2018), *The Need for Words*

### Movement

- Bloom, Katya ed. (2018), *The Laban Workbook for Actors – A Practical Training Guide with Video*
  - Callery, D. (2001), *Through The Body – A Practical Guide to Physical Theatre*,
  - Chambers, J. (2019), [www.labanarium.com](http://www.labanarium.com).
  - Evans, M. and Kemp, R. (2016), *The Routledge companion to Jacques Lecoq*.
  - Lecoq, J. and Bradby, D. (ed.) (2006), *Theatre of movement and gesture*,
  - Potter, N. (ed): (2016), *Movement For Actors (Second Edition revision by Mary Fleischer and Barbara Adrian)*,
  - McCaw, D. (2018), *Training the Actor's Body*:
  - Newlove, J. & Dalby, J. (2004), *Laban for All*.
  - Snow, J. (2013) *Movement Training For Actors*. United Kingdom: Bloomsbury
  - Dowd, I. (1995) *Taking Root to Fly: Articles on Functional Anatomy* United Kingdom.
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### **Travel and Theatre Visits**

Throughout the course you'll rehearse and work in venues beyond the Sidcup campus. These are considered an extension of the College, but travel costs are not covered, so please budget for transport accordingly. Similarly, work placements may require additional travel planning. You will need to pay for your own travel insurance for student trips.

### **Academic and Dyslexia Support**

All written assignments must be word-processed. College computers are available, but having your own laptop is beneficial.

Students with a dyslexia diagnosis may be eligible for equipment grants via local authorities. If you think this applies to you, please contact our Disability Advisor at [disability@bruford.ac.uk](mailto:disability@bruford.ac.uk), for support and advice.

### **Final Reminders**

- Ensure all your kit and equipment is clearly labelled and you have insurance for them.
- You're responsible for maintaining your kit and replacing lost or damaged items.
- Set aside funds for visits to the theatre, exhibitions, and relevant trips throughout your course.

### **We Can't Wait to Meet You**

We're excited to have you join our Acting community at Rose Bruford College. Bring your creativity, curiosity, and willingness to learn – we'll provide the rest. If you have questions or need support before you arrive, don't hesitate to get in touch.

Warmest regards,

**The Acting Team**

*Rose Bruford College*