



Welcome to Rose Bruford College!

We're delighted to support you as you begin your training on the Acting for Screen and Devised Performance 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	Sports bra	For physical comfort and support	Clothing or sports shop
1-2	Shawls	For rehearsal and scene work	Charity shops

Acting for Screen and Devised Performance BA

1–2	Scarves	Used for movement or performance	Charity shops
Small selection	Clothes suitable for basic character work eg skirt, trousers etc		

Additional Essentials

Quantity	Item	Where to Buy
1	Smartphone (that has ample storage and can record video)	For self-tape work
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. Tripod, shotgun/lavalier mic)	Essential for professional development

Important Notes:

- Jeans are not suitable for class work, as they restrict movement.
- No jewellery (including rings and watches) should be worn in class for safety reasons.
- You may at times be barefoot, depending on class requirements.

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.
- 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 & Films

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, as well as media material such as films.

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

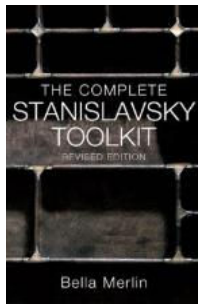
We encourage you to read as widely as possible before arriving. Exploring a diverse range of plays—classical, contemporary, international and experimental—will enrich your understanding and ignite your imagination. Theatre visits are also strongly recommended and will form part of your learning.

Useful Links

- [Rose Bruford College Library Catalogue](#)
- [Drama Online](#)

- [VLE Books](#)

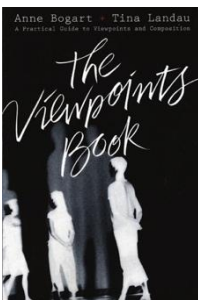
ASDP451 – Acting 1



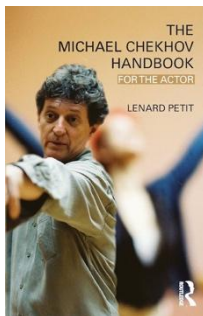
The Complete Stanislavski Toolkit – Bella Merlin

[Read online](#)

[Library copy](#)



The Viewpoints Book – Anne Bogart & Tina Landau



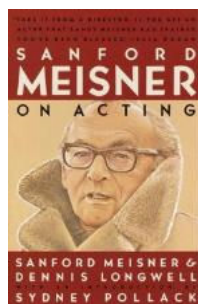
The Michael Chekhov Handbook for the Actor – Lenard Petit



The Actor And The Target – Declan Donnellan

[Read online](#)

[Library copy](#)

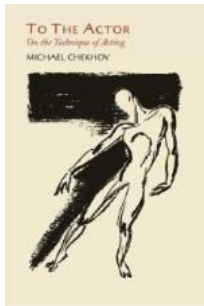


On Acting – Sanford Meisner & Dennis Longwell

[Read online](#)

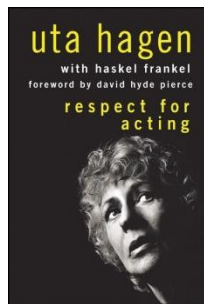
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Acting for Screen and Devised Performance BA



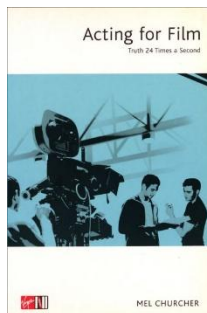
To The Actor – Michael Chekhov

[Library copy](#)



Respect for Acting – Uta Hagen (2008)

[Library copy](#)



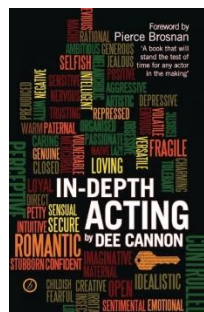
Acting for Film – Mel Churcher

[Library copy](#)



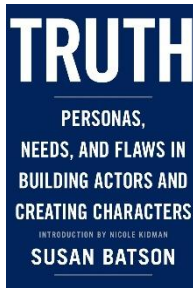
From Stage to Screen – Bill Britten

[Library copy](#)



In-Depth Acting – Dee Cannon

[Library copy](#)



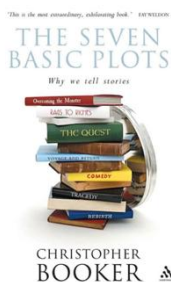
Truth – Susan Batson

Further Reading (ASDP451)

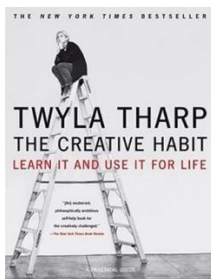
These titles will be referenced in seminar sessions throughout the year,

- Alfreds, M (2007), *Different Every Night: Freeing the Actor*
- Carnicke, S.M. (2009) *Stanislavsky in Focus: 2nd Edition*
- Esper, W and Dimarco, D. *The Actor's Art and Craft*
- Hodge, A. (ed.) (2010) *Actor Training: Second Edition*
- Lockett, S. & Shaffer, T.M. (2016) *Black Acting Methods*
- Stanislavski, K. (2010), *An Actor's Work on a Role* (translated by Jean Benedetti)
- Unsworth, T (2012) *Becoming An Actor*

ASDP452 – Collective Creation Reading List



The Seven Basic Plots – Christopher Booker

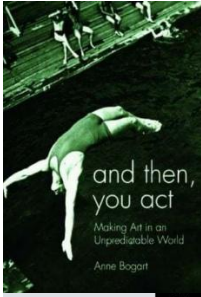


The Creative Habit – Twyla Tharp

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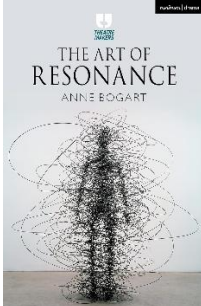


The War of Art – Steven Pressfield

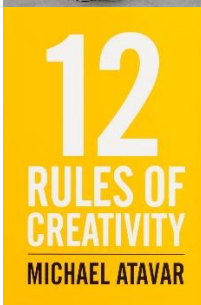


And then, you act – Anne Bogart

[Library copy](#)



The Art of Resonance – Anne Bogart

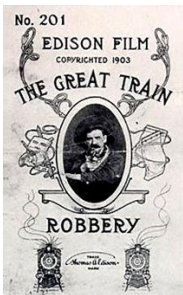


12 Rules of Creativity – Michael Atavar



On Connection – Kae Tempest

ASDP452 – Collective Creation 1 Watch List



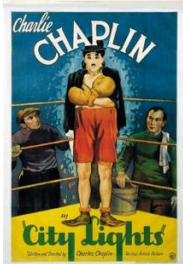
The Great Train Robbery (1903), directed by Edwin S. Porter



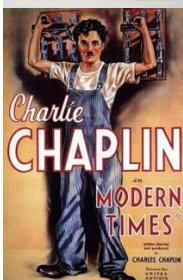
A Corner in Wheat (1909), directed by D.W. Griffith



The Kid (1921), directed by Charlie Chaplin



City Lights (1931), directed by Charlie Chaplin



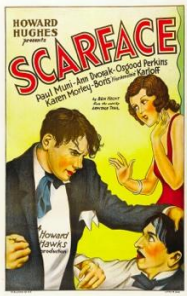
Modern Times (1936), directed by Charlie Chaplin



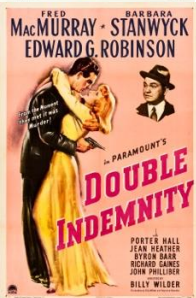
The Cabinet of Dr. Caligari (1920), directed by Robert Wiene



Nosferatu (1922), directed by F.W. Murnau



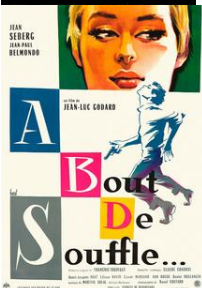
Scarface: The Shame of a Nation (1932), directed by Howard Hawks



Double Indemnity (1944), directed by Billy Wilder

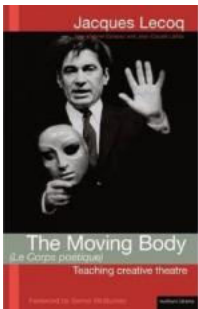


The 400 Blows (1959), directed by Francois Truffaut



Breathless (1960), directed by Jean-Luc Godard

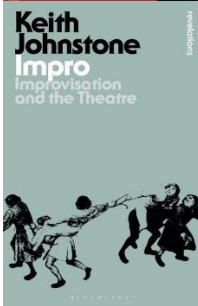
ASDP453 – Voice and Movement 1



The Moving Body – Jacques Lecoq et al.

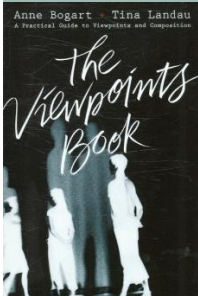
[Read online](#)

[Library copy](#)



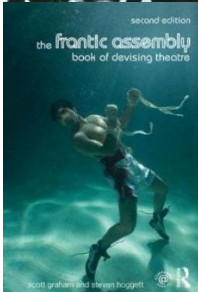
Impro – Keith Johnstone

[Library copy](#)



The Viewpoints Book – Anne Bogart and Tina Landau

[Library copy](#)



The Frantic Assembly Book of Devising Theatre – Scott Graham
(2014)

[Library copy](#)



The Empty Space – Peter Brook (2008)

[Library copy](#)

Further Reading (ASDP453)

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.
- 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.

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, 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 for Screen and Devised Performance 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 for Screen and Devised Performance Team

Rose Bruford College