

## MAJOR IN PERFORMANCE BACHELOR OF FINE ARTS 2010–11

The Bachelor of Fine Arts, major in Performance, is a stimulating and innovative interdisciplinary training program offering a unique curriculum combining the rigor of conservatory style training with the rich, experiential and intellectual traditions of contemplative education. Students explore techniques inspired by the last fifty years of experimental performance training, integrating dance, acting and vocal work. The program prepares students to create original work while thoroughly acquainting them with the contemporary performance field. Upon graduation, students will be prepared to pursue advanced studies in performance, join existing companies with an interdisciplinary focus or create their own work.

Faculty and guest artists provide a rich interface with current techniques and styles as they teach and create work with BFA students.

### The Course of Study

The academic context for the BFA degree is strongly established in the first year through participation in the university's core curriculum. Seminars in contemplative practice, diversity and writing create the ground for the student's artistic journey. Students begin taking foundation courses in the performing arts immediately upon entering the university. These foundation courses in dance, acting, voice and improvisation are considered preparation for entering the intensive ensemble training module sequence beginning in the first semester of the sophomore year. Successful completion of a one-semester gateway course (PFAR 203) and approval by BFA faculty is required for acceptance into the Performance program.

### REQUIREMENTS: BFA IN PERFORMANCE

Students who enter the BFA program and successfully complete the prerequisite gateway course will begin a sequence of ensemble training modules in the first semester of their sophomore year.

Transfer students are encouraged to apply to the BFA program. Transfers with 60 credits or more who are accepted into the BFA are not required to complete the gateway course and will only be required to complete four of the five BFA Modules, pending approval by BFA faculty. Transfer students with 30–59 credits may not be required to complete the gateway, and will be assessed on an individual basis. All transfer students are required to complete one Performance Studies Seminar in addition to completing Naropa University's core requirements.

### PERFORMANCE REQUIREMENTS\*

#### First year, fall

COR 110 Writing Seminar I (3)  
 COR 130 Contemplative Learning Seminar (3)  
 COR 150 Diversity Seminar (3)  
 PFAR 103 Dance and Theater Studies I: Wisdom of the Body (3)  
 Choose a 3-credit course that fulfills the Cultural and Historical Studies, World Wisdom Traditions or Scientific Inquiry requirement (3)  
**SUBTOTAL 15**

#### First year, spring

COR 115 Writing Seminar II (3)  
 PFAR 203 Dance and Theater Studies II: Investigating Performance (3)  
 Choose two 3-credit courses which fulfill the remaining Cultural and Historical Studies, World Wisdom Traditions or Scientific Inquiry requirement (6)  
 Choose a 3-credit elective in Music, Visual Arts, Performing Arts or Traditional Eastern Arts (3)  
**SUBTOTAL 15**

#### Sophomore year, fall

PFAR 210 BFA Module I (12)  
 COR 220 Civic Engagement Seminar (3)  
**SUBTOTAL 15**

#### Sophomore year, spring

PFAR 260 BFA Module II (12)  
 COR 210 Humanities Seminar: Section B: History of the Avant-Garde (3)  
 Choose a 3-credit course that fulfills the remaining Cultural and Historical Studies, World Wisdom Traditions or Scientific Inquiry requirement; if these requirements have been fulfilled, choose a 3-credit elective.  
**SUBTOTAL 18**

#### Junior year, fall

PFAR 233 Performance Studies Seminar I: Introduction to Performance Studies (3)  
 PFAR 310 BFA Module III (12)  
**SUBTOTAL 15**

#### Junior year, spring

PFAR 360 BFA Module IV (12)  
 Elective (3)  
**SUBTOTAL 15**

#### Senior year, fall

PFAR 480 BFA Module V (12)  
 Elective (3)  
**SUBTOTAL 15**

#### Senior year, spring

Electives (12)  
**SUBTOTAL 12**  
**TOTAL CREDITS 120**

*\*This fact sheet describes the 2009–10 curriculum for the Bachelor of Fine Arts degree, major in Performance. Naropa University faculty and staff are committed to regular review and revision of the curriculum, to reflect new findings and understandings in the field, feedback from alumni and the professional community, and faculty expertise. Please inquire with the Office of Admissions and/or the Department of Performing Arts for any curricular changes that are being considered for future academic years.*

## Minor in Performance

Required Academic Course: 3 credits

Choose one of the following:

- COR 210 Humanities Seminar: History of the Avant-Garde (3)  
PFAR 233 Performance Studies Seminar I: Introduction to Performance Studies (3)

Required Studio Courses: 6 credits

- PFAR 311 Performance Practicum: Building Together from the Ground Up (3)

Choose one of the following 3-credit courses:

- PFAR 103 Dance and Theater Studies I: Wisdom of the Body (3)  
PFAR 185 World Dance I (3)  
PFAR 280 Dance Technique I: Into Improvisation (3)

Additional Required Course: 3 credits

Choose one of the following courses:

- PFAR 225 Discovering the Moving Voice (3)  
PFAR 240 Contact Improvisation (3)  
PFAR 245 Dance of Africa I (3)  
PFAR 250 Improvisation and Theater Games (3)  
PFAR 280 Dance Technique I: Into Improvisation (3)  
PFAR 281 Dance Technique II: Into Choreography (3)  
PFAR 303 Special Topics in Performance (3)  
PFAR 345 Dance of Africa II (3)  
PFAR 350 Acting: Performance and Presence (3)  
PFAR 375 Ignite Knowing, Dancing for Every Body: The Study of Contemplative Dance (3)

## TOTAL CREDITS 12

### BFA Ensemble Training Modules (12 each)

#### PFAR 210, PFAR 260, PFAR 310, PFAR 360, PFAR 480

Each BFA Ensemble Training Module is a progressive, interdisciplinary sequence in dance, acting and voice applicable to creating original work and includes training in exercises and techniques developed during the last fifty years of performance, as well as strong elements of research. Each module represents approximately 80 hours of voice training in practices such as Estill, Roy Hart and Linklater method; 80 hours of dance training in forms inspired by artists of the postmodern movement and beyond, with courses in Contemporary Dance Technique, Contact Improvisation, Body/Mind Centering, Spontaneous Composition and World Forms; and 100+ hours in actor training and devised work, including work in Physical Acting, Grotowski, Viewpoints, Script/Text Analysis, Self-Scripting and Project Development.

Across all disciplines, students are encouraged to discover their own creative process, participate in ensemble creation, direct elements of their own training, consciously choose techniques and develop a contemplative approach to the creative process.

Modules average 18 hours per week of total instruction with periods of evening and weekend rehearsal as required. All modules are offered on a three-day schedule (Mon/Wed/Fri or Tues/Thurs/Fri) with six-hour training slots per day. There is a lab fee for each training module.

### PFAR 210 and PFAR 260

#### First-Year Training: Ground—Modules I and II

The first year lays the ground by tuning the body, which is the instrument for all disciplines, with an emphasis on movement practices, kinesthetic awareness, functional anatomy and kinesiology. Once grounded in this frame, students begin to cultivate imagination, trust in internal impulse and foster a relationship to creative action. Students begin the practical exploration of the connection between body, voice and imagination. At the end of the first semester, students show works in progress and

the end of the second semester concludes with a faculty or guest artist-directed ensemble performance.

### Acting: Body, Voice, Imagination and Integration

Training focuses on development of the ensemble creative process. Students gain support in the development of their creative aesthetic through individual and group exercises, with training based in the exploration of contemporary physical theater techniques. Potential examinations include Grotowski, Suzuki, Viewpoints and Viola Spolin. Students begin examining the play of imagination and impulse through the body as well as exploring connections between voice and movement, structured improvisation, composition and self-scripting. The first semester focuses on freedom of emotional expression and the ability to recognize and trust impulse and the body as a means to access imagination and emotion. The semester culminates in a public workshop showing of student work. The second semester deepens the exploration of the foundations laid out in the first semester and concludes with a faculty or guest artist-directed ensemble workshop performance.

### Dance/Movement: Bones, Body and Mind

Using contemporary dance technique, dance improvisation and borrowing from movement practices such as Feldenkrais, Pilates and Alexander techniques as vehicles to synchronize body and mind, this training invites dancers of all levels to work with relaxed precision while dancing. An early focus on strength through alignment and efficiency tunes the body with awareness and ease allowing for individual expression in choreographed and improvised dance material. Students are introduced to both classical and unconventional techniques for preparatory and extended dance training with a playful eye and deep exploration into placement, space, shape, dynamics, rhythm, sequence memory and the ongoing interplay between self and other. Students work within the ensemble to perform choreographed material presented in class.

### Voice: Image, Self and Sound

For control, variation and nuance in singing and speaking, one must have an image and sense of the larynx and respiratory system that is complete, functional and supple. However, even for accomplished singers, speakers and voice scientists, this area of our self is one of the least represented in our self image, and as a result the sounds and sensations associated with this area of our bodies are often highly conditioned and habitually undifferentiated. We explore and make sensorial distinctions in other more clearly represented areas of the self, as well as the larynx, head & neck and torso, in an attempt to fill in the image necessary to create the many sounds possible for singing and speaking, with an emphasis on awareness, self-discovery and organic learning. The course is organized around basic developmental movement patterns as well as patterns of speech and singing development. Out of this deep and rich exploration emerge distinctions in sound and sensation, movement and orientation that will gradually become more and more clear, conscious and usable in life and performance. Applications include improvised and self-composed work.

### PFAR 310 and PFAR 360

#### Second-Year Training: Path—Modules III and IV

Students build on the foundational skills acquired in the first year, deepening them into dependable performance tools. They continue to explore and articulate their personal artistic vision through history and context as well as advanced studio work. Through study of critical theory and development of an analytical lens, students begin to establish their work in the context of community and society. Students explore more fully the lineage of performance, including a deeper exploration of Naropa's heritage and the fusion of contemplative traditions. At the end of the third semester, students perform self-created works, offering them to the community at large. The fourth semester culminates in a directed ensemble-based performance project.

### **Acting: Technique, Scene Study and Devised Work**

Training focuses on technique work designed to enable students to create performances that are intelligently conceived, emotionally engaging and physically precise. The work concentrates on action-based script analysis, character creation, emotional crafting, scene study, composition and devised work creation techniques. Students explore the application of techniques, specifically, and differences between applying technique to a completed script and their own work. At the end of the third semester, students perform self-created works in progress. The fourth semester culminates in a faculty or guest artist-directed ensemble-based performance project.

### **Dance/Movement: Time, Place and Reason**

Continuing with relaxed precision in technical training and deep exploration of working with choreographed material, students investigate the numerous ways in which dance improvisation can inform the body, mind and form. Borrowing from the traditions of artists such as Merce Cunningham and John Cage, Judson Church and the Grand Union, we explore the relevance of postmodern dance improvisation techniques and contemplative practices. These points of views are discussed and put into place to help dancers heighten their sense perceptions, identify self, other and object, while manipulating time, space and form.

### **Voice: Variation and Organization**

The second year builds on the sensory experience of the previous year with an emphasis on naming the sensations and organizing them into a functional, conscious vocal whole. We begin to differentiate between more and more complex vocal options and qualities while practicing an awareness of the whole self. Topics such as artistry, diction, style, vocal variation and learning music are in the foreground, as well as performance and use of whole self while learning, practicing and performing.

## **PFAR 480**

### **Third-Year Training: Fruition—Module V**

The upper-level curriculum allows for more space to work creatively on final projects, and builds on the first two years of training through advanced technique work and exposure to a range of performance styles in theater, dance and music. This allows the students to lay claim to their artistic vision and begin to see themselves as young-warrior-artists-in-training, a view of gentleness, discipline and vision based in Naropa's contemplative arts tradition. Students work closely with faculty mentors and artists within the community outside of Naropa. Specific course and workshop offerings change from year to year, and are based on the needs and special interests of the ensemble.

### **Acting: Facing Outward**

Focuses on building on the first two years of training through advanced technique work, lineage and cultural context and exposure to a range of performance styles in theater, dance and music, allowing students to lay claim to their personal artistic vision and prepare to become warrior artists in the world. The training options change from year to year, depending on the needs and special interests of the third- and fourth-year students. Students may participate in ensemble-created production work, guest-directed production work or independent production.

### **Dance/Movement: Facing Outward**

Continuing with physical technique training as well as deepening improvisational skills and awareness techniques, third-year students begin to work on compositional skills. We work with scores, improvisation and more traditional compositional approaches. Through the lens of composition, students work with other artists, including musicians, visual artists and videographers, to create solo and or ensemble dance works for performance.

### **Voice: Facing Outward**

The third and final year focuses primarily on performance—bringing all of the pieces of awareness together to create a clear intention while singing, speaking and performing. Applications include experiments designed to test and integrate learning and practicing in performance, in-class coaching and work on final projects.

## **Careers in the Performing Arts**

A degree in the performing arts prepares students for a wide variety of careers. Artistically, students are able to apply to graduate schools, audition for repertory companies, start their own nonprofit performance companies and work as actors, dancers, choreographers, stage managers, directors and playwrights. A performing arts degree also prepares you for any career that requires leadership skills, team building, project management, interpersonal communication, critical and analytical thinking, multi-tasking, detail-oriented organizational skills and entrepreneurship. These skills are found in, but not limited to, the following careers: education, human resources, project management, arts administration, events planning, public relations, marketing, community nonprofits and social services.

- Colorado Shakespeare Festival
- Graduate degree candidate
- Musical recording artist
- Yoga instructor
- Theater educator
- Founding member of square product theatre (non-profit theater company located in Boulder)
- Professional actor

## **BFA Faculty**

**Joan Bruemmer, Interim Director**

**BFA, New York University; MFA, Naropa University.**

Joan Bruemmer holds an MFA in Contemporary Performance from Naropa University and a BFA from New York University's Experimental Theatre Wing at the Tisch School of the Arts. Her original work has been performed nationally and internationally, most recently at the Boulder International Fringe Festival, where her work was selected Pick of the Fringe for 2005 and 2006. She is artistic director of San Francisco's Marjoh DanzTheatre, a movement theater company known for integrating multidisciplinary techniques and original text for the stage. Recent acting credits include Mrs. Freeman in *Good Country People*; Carol in *The Deer and the Antelope Play*; the Nurse in *Antigone*.

**Barbara Dilley**

**BA, Mount Holyoke College.**

Barbara Dilley studied and performed dance in New York City from 1960–1975 with the Merce Cunningham Co. (1963–1968) and the Grand Union, a dance/theater collaboration that was to extend the definitions of the art of improvisation (1969–1976). Beginning in 1974, she has taught at Naropa University, first designing the Dance/Movement Studies program, then serving as president (1985–1993). Her teaching emphasizes "embodied awareness" through dance/movement studies, creative process and the disciplines of meditation. Throughout these years, she has created dance and performance art with the Mariposa Collective, which she co-founded in 1994 in Boulder, and with 'pickup companies' in New York, Florida and Boulder.

She has been active with Contemplative Mind in Society, receiving a fellowship in '98 and continuing to associate with CMS through presenting at national conferences in San Francisco and New York and at retreat weekends. She is a teaching faculty in the Naropa Summer Seminars, begun in '07 under the auspices of the Lenz Foundation, to support the development of contemplative education with faculty peers from other universities. She continues to travel to Europe as well as Florida, California, New York and Chicago to teach contemplative

approaches to dance improvisation. Several interviews and articles have appeared in *Contact Quarterly*, an alternative dance magazine, presenting the development of contemplative art practices at Naropa University. In the summer of '06 and '07, she directed 'dance.art.lab,' a one-week intensive for an invited ensemble to deepen into art and stillness as sources for spontaneous composition. She has two children and two grandchildren.

#### **Cara Reeser**

**BA, Sarah Lawrence College; MFA, New York University.**

Cara relocated to Colorado from New York City in 1994. She has performed and choreographed for her Denver-based dance company, Still Moving Dances, since its inception in 1994. Cara's works have been commissioned by the Museum of Contemporary Art Denver and the Boulder Museum of Contemporary Art, where she has been collaborating with local artists on site-specific performance works for the past several years. Cara was a member of the Mariposa Artists Collective from 1997 to 2001 and has enjoyed dancing and collaborating with many local and nationally based artists on performance projects throughout the United States. She has served on the faculty of Naropa since 1997 and has taught at the Colorado Dance Festival, as well as locally in Boulder, Denver and Fort Collins, since 1994. Cara is a second-generation Pilates instructor who had the honor to mentor under Master Teacher Kathleen Stanford Grant, and owns Denver Pilates studio Pilates Aligned Inc. Currently, Cara teaches workshops in movement education, dance and Pilates around the nation.

#### **Lee Worley**

**BA, Mount Holyoke College; MA, The Naropa Institute.**

Ms. Worley was founding faculty at Naropa where she developed the Theater Studies BA. She was also instrumental in creating the Interdisciplinary BA and the MA in Contemplative Education. She is one of a very few holders of the Mudra Space Awareness lineage—a performance training derived from Tibetan Yoga. She was a founding member, actress and teacher in Joseph Chaikin's Open Theater and is a senior student of Tibetan Buddhism. Her book, *Coming from Nothing: The Sacred Art of Acting*, outlines her contemplative acting method.

#### **Adjunct Faculty**

**Katharine Kaufman, Adwoa Lemieux, Maputo Mensah, Joanna Rotkin, Leeny Sack, Elizabeth Watt**

#### **DECLARING A MAJOR IN PERFORMANCE**

Most students enter Naropa University as first-year students and declare a major after completing 30 credits. In addition to adhering to university requirements and deadlines, the BFA in Performance requires

- completion of PFAR 103, Dance and Theater Studies I: Wisdom of the Body, with a grade of "B-" or higher\*;
- completion of PFAR 203, Dance and Theater Studies II: Investigating Performance, with a grade of "B-" or higher\*;
- a meeting with the department and consent of the department directors.

*\*This course may be waived in lieu of previous performance training. Waiver should be requested through the department; students will be assessed on an individual basis.*

#### **BFA ADMISSION REQUIREMENTS**

You are strongly encouraged to visit Naropa University and meet personally with the BFA co-directors. When possible, prospective students may be invited to participate in the ensemble training module. Events for prospective students are scheduled every fall and spring. See [www.naropa.edu/admissions/ugrad\\_events.cfm](http://www.naropa.edu/admissions/ugrad_events.cfm) for more information. The visitation coordinator will be happy to arrange for you to meet with an admissions counselor or a member of our faculty, visit a class or take a campus tour. Arapahoe Campus tours are offered Monday

through Friday at 2 p.m. in the main lobby of the Administration Building. Nalanda Campus tours (Music, Visual Arts, Performance, MFA Theater: Contemporary Performance) are offered Tuesdays and Thursdays at 3:30 p.m., also by reservation only (at least 24 hours in advance). The visitation coordinator can be contacted at 303-546-3548 or 1-800-772-6951 (within North America) or by email at [admissions@naropa.edu](mailto:admissions@naropa.edu). You can also use the online Visitation Request form or you may view our campus from the online tour.

There are three ways of applying to Naropa University:

1. Apply online at [www.naropa.edu/apply](http://www.naropa.edu/apply) or [www.commonapp.org](http://www.commonapp.org).
2. Download the Naropa undergraduate application form at [www.naropa.edu/ugradapply](http://www.naropa.edu/ugradapply).
3. Request that an application be sent to you in the mail.

#### **Suggested Deadlines**

Naropa University uses a rolling admission policy. Applicants may apply as early as September for summer and fall admission. Applications received between September 1 and the suggested deadline will be given equal consideration. Applications received after the suggested deadline will be reviewed on a space-available basis.

- January 15 for fall semester admission
- October 15 for spring semester admission

Please contact the Office of Admissions at 303-546-3572 or 1-800-772-6951 (within North America) for more information.

If you have fewer than 30 semester credits, you must apply to Naropa University as an undeclared student. See [www.naropa.edu/ugradapply](http://www.naropa.edu/ugradapply) for specific admission requirements. If you have 30 or more semester credits, you may apply directly to the major.

The most important criteria for admission to the BFA are artistic experience and potential, and interest in contemplative practices and community engagement. We require BFA applicants to have experience in the performing arts—as performers and/or students—in one or more of the disciplines of dance, theater and voice.

To apply for admission to the BFA program, the following is required:

#### **APPLICATION REQUIREMENTS**

1. Parts A and B of application form.
2. \$50 nonrefundable fee in the form of a check or money order; payable to "Naropa University." Applicant's name must be clearly indicated on the check.
3. Part C – Three Essays (all must be typed).
4. Official college transcript for every university attended (must be sent in a sealed envelope from the registrar), showing proof of 30 semester credits.
5. Letters of Recommendation: One from a teacher and one from another teacher, counselor or someone who knows the applicant well other than a family member or a current therapist. These must be on the forms provided.
6. Supplemental application (for transfer students with 30 or more credits who are applying directly to the department).
7. A phone or in-person interview.

