

BACHELOR OF FINE ARTS MAJOR IN PERFORMANCE 2012-13

Program Description

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 (PFAR203) and approval by BFA faculty is required for acceptance into the Performance program.

BFA in Performance Requirements*

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 course, 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.

Major in Performance

Recommendations for a course of study (requirements)

First Year Seminar Pilot Program

In 2011-2012 many incoming first-year students will be assigned to First-Year Seminar courses (COR113 and COR118). Completion of these two six-credit courses will fulfill the requirements for the following core seminars: COR115 Writing Seminar II, COR130 Contemplative Learning Seminar, COR150 Diversity Seminar, and COR220 Civic Engagement Seminar. Students who are registered in the First-Year Seminar are required to

First year, fall

COR110	Writing Seminar I (3)
COR130	Contemplative Learning Seminar (3)
COR150	Diversity Seminar (3)
PFAR103	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

COR115	Writing Seminar II: History of the Avant Garde (3)
PFAR203	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

PFAR210	BFA Module I (12)
COR220	Civic Engagement Seminar (3)

SUBTOTAL 15

Sophomore year, spring

PFAR260	BFA Module II (12)
COR115	Writing Seminar II: 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

PFAR233	Performance Studies Seminar I: Introduction to Performance Studies (3)*
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PFAR310	BFA Module III (12)
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SUBTOTAL 15

Junior year, spring

PFAR360	BFA Module IV (12)
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Elective (3)

SUBTOTAL 15

Senior year, fall

PFAR480	BFA Module V (12)
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Elective (3)

SUBTOTAL 15

Senior year, spring

Electives (12)

SUBTOTAL 12

TOTAL CREDITS 120

**This fact sheet describes the 2011–12 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 School of the 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:

- COR115 Writing Seminar II: History of the Avant Garde (3)
PFAR233 Performance Studies Seminar I: Introduction to Performance Studies (3)

Required Studio Courses: 6 credits

Choose two of the following:

- PFAR103 Dance and Theater Studies I: Wisdom of the Body (3)
PFAR185 World Dance I (3)
PFAR280 Dance Technique I: Into Improvisation (3)
PFAR311 Performance Practicum: Building Together from the Ground Up (3)

Additional Required Course: 3 credits

Choose one of the following courses:

- PFAR225 Discovering the Moving Voice (3)
PFAR240 Contact Improvisation (3)
PFAR245 Dance of Africa I (3)
PFAR250 Improvisation and Theater Games (3)
PFAR280 Dance Technique I: Into Improvisation (3)
PFAR281 Dance Technique II: Into Choreography (3)
PFAR303 Special Topics in Performance (3)
PFAR345 Dance of Africa II (3)
PFAR350 Acting: Performance and Presence (3)
PFAR375 Ignite Knowing, Dancing for Every Body: The Study of Contemplative Dance (3)

TOTAL CREDITS 12

BFA Ensemble Training Modules (12 each)

PFAR210, PFAR260, PFAR310, PFAR360, PFAR480

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 the Estill, Roy Hart, and Linklater methods; 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) with six-hour training slots per day. There is a lab fee for each training module.

PFAR210 and PFAR260

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 and 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 and 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.

PFAR310 and PFAR360

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 view 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.

PFAR480

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, singers, choreographers, stage managers, directors, and playwrights. A performing arts degree also prepares students 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. Some careers of recent graduates include:

- 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 in Performance Faculty

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 1998 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 2007 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 2006 and 2007, she directed dance.art.lab, a one-week intensive for an invited ensemble to deepen into art and stillness as sources for spontaneous composition.

Lorenzo Gonzales

MFA, University of Delaware.

Lorenzo Gonzales most recently appeared in *Mame* at New Orleans Summer Lyric Theatre and directed *The Comedy of Errors* at the New Orleans Shakespeare Festival. Among the various theatres he has worked in are The Actor's Gang; The Independent Shakespeare Co.; The RED CAT at Disney Hall; San Jose Repertory; The Ahmanson in L.A.; Tacoma Actors Guild; Seattle Repertory; Arizona Theatre Company; the Oregon Shakespeare Festival for five seasons; El Teatro Campesino; Colorado Shakespeare Festival; Idaho Shakespeare Festival; Fort Worth Shakespeare in the Park. Mr. Gonzalez's MFA is from PTPP at the University of Delaware. He is a certified Fitzmaurice Voicework instructor.

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

Joan Bruemmer, Meridith Crosley Grundei, Katharine Kaufman, Adwoa Lemieux, Maputo Mensah, Nathan Montgomery, Cara Reeser, Joanna Rotkin, Leeny Sack, Elizabeth Watt, Kirsten Wilson

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 adherence to university requirements and deadlines, the BFA in Performance requires

- completion of PFAR103, Dance and Theater Studies I: Wisdom of the Body, with a grade of "B-" or higher*;
- completion of PFAR203, 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

Campus Tours

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 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 in Theater: Contemporary Performance) are offered Tuesdays and Thursdays at 3:30 p.m., 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 admissionsevents@naropa.edu. You can also use the online Visitation Request form or you may view our campus from the online tour.

Priority 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 priority deadline will be given equal consideration. Applications received after the priority 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.

Application Requirements

There are three ways of applying to Naropa University:

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

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

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 of the application form—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. Letter of recommendation from a teacher or guidance counselor. If you have been out of school for more than three years, please request a letter of recommendation from a supervisor. This letter must be on or attached to the form provided.
6. A phone or in-person interview.

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.

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