

TAMALPA INSTITUTE
Movement-based Expressive Arts

Level 2 Europe:
Embodied Leadership
2020- 2021

Course Catalog
Tamalpa UK

LEVEL 2 TRAINING PROGRAM 2020 - 2021

EMBODIED LEADERSHIP

Welcome to Tamalpa's Embodied Leadership Training 2020- 2021! We are looking forward to offering this program for advanced studies and explorations in the Tamalpa Life/ Art Process®, our approach to movement-based expressive arts facilitation and therapy. As you all know, we feel a special commitment to this advanced level of training and are excited that you are furthering your studies at Tamalpa Institute.

The purpose of this orientation packet is to serve as a reference guide and to provide you with comprehensive information about the program. Enclosed in this packet you will find:

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We hope this information will assist you in your orientation. Keep this catalog on hand and review it as soon as possible. We wish you a rich and meaningful journey during your time at Tamalpa!

LEVEL 2 TRAINING PROGRAM EMBODIED LEADERSHIP Program Description

The program focuses on learning the foundations of the Tamalpa Life/ Art Process (TLAP) and the development of teaching and facilitation skills. Seminars emphasize aspects of the TLAP through experiential work, practice, and lectures which focus on theory, methods and models. Students develop their understanding of principles, theory, methodology, and learn skills required for teaching & facilitating groups and coaching individuals.

Students deepen their learning of the TLAP, practice their teaching & facilitation skills, and learn applications and variations of the TLAP and how to use and adapt the TLAP to different areas.

The Level 2 Curriculum is organized in the following areas:

- I. Foundations of TLAP – Philosophy, Maps, Methods
- II. Scoring Skills & RSVP Cycles
- III. Coaching and Facilitation Skills (Groups and Individuals)
- IV. Presentation and Performance Skills
- V. Applications of TLAP & Specialized/Related Themes
- VI. Integrative Learning

Level 2 is a full-time course of study that requires the successful completion of the following:

- Seminar Series
- Student Lab Sessions (practicum)

1. Seminar Series:

The overall educational goal of Level 2 is the development of leadership skills using the principles and methodology of the TLAP. These seminars are designed to provide an advanced class setting in which students work with faculty at the mastery level to deepen their theoretical, experiential and practical understanding of the TLAP. Within this framework, students are encouraged to further develop their own gifts, style and special interests in order to take the work out into the world. Each teacher will emphasize aspects of the work through advanced personal practice and by developing the understanding of principles, theory, methodology and skills required for teaching & facilitating groups, presenting the work in a variety of public settings and coaching individuals.

Note: Throughout the program different faculty members will make reference to authors that contribute to the understanding of the TLAP. Faculty may request specific readings from the Reading List, or from other sources in preparation for their seminars; and the students will be informed ahead of time.

2. Student Lab Sessions:

These sessions are led by members of the Level 2 group and provide an opportunity for students to self-organize TLAP practice presentations in their hometown. Students will present a 2-hour class in the Tamalpa Life/Art process inviting peers and personal guests to be part of the experience. These sessions give the students a chance to practice scoring and teaching skills and to receive feedback from peers. On-line seminars will be facilitated by a Tamalpa faculty to support and guide the practice of the Lab Sessions.

AREAS OF STUDY & INQUIRY

The Level 2 Leadership Training Program focuses on the development of professional applications of the Tamalpa Life/Art Process in several fields of practice including expressive arts therapy, somatics, education, consultation, health care, the arts and social change. The learning focus engages students in the following topics:

- **Tamalpa Life/Art Process: Philosophy, Principles and Theory**

- **Tamalpa Life/Art Process: Maps and Models**

Advanced understanding of the following maps & models for professional application:

- Movement Ritual and Integrative Dance
- Psychokinetic Imagery Process
- 3 Levels Awareness and Response
- 5 Part Process
- Body Part Mythology
- RSVP Cycles

- **Tamalpa Life/Art Process: Praxis**

Pedagogy in practice. How to apply the tools and methods of the TLAP in various professional settings.

- **Movement/ Somatic Studies**

Movement Ritual 1- 2 - 3 and Integrative Dance. Exploring the elements and principles of space and time, rhythm and force, inertia and momentum, body part movement repertoire and movement articulation, range of motion and gesture applied to creative

expression in movement.

- **Movement as Art and as a Psychological Process**

Metaphors and narratives of Body and Movement: Advanced understanding and practice on identifying and working with personal and collective themes and metaphors associated with each body part's function and movement repertoire. Relationship of body parts to feeling and imagination.

- **Communication Skills and Aesthetic Feedback**

Theory and techniques for communication skills and conflict resolution. Specific approaches for giving non-critical and non-analytical aesthetic feedback. Working with the 3 Levels of Awareness communication model (I see, I feel, I imagine) applied to group, partner, and individual work.

- **Lesson Planning – RSVP Cycles and Scoring**

Developing Tools and resources on how to score and facilitate TLAP classes, workshops and other public presentations.

Designing and scoring themes, intentions, resources and activities to generate individual and collective exploration, creativity, problem solving and projects.

How to integrate intermodal art activities and apply theories of the practice to the model.

How to think and perform as a teacher-presenter: body, voice, language, timing, and material

- **Introduction to Trauma Approaches and Strategies with individuals and groups**

The use of TLAP, expressive arts therapy, and complementary models to support the work with trauma.

- **Guiding Skills**

Discussion and practice: theory and methods for individual & group facilitation and coaching. Focusing on: discerning issues and themes, developing strategies of feedback and intervention (modalities of intervention range from hands-on to verbal coaching), identifying the cycles of a session, and learning how to build collaboration with the client/group.

- **Values to Apply to Professional Practice**

Inquiry into challenges and resources in the development of personal and group values.

- **Tamalpa Life/Art Process for Social Transformation.**

- Planetary Dance. Introduction and facilitation of the Planetary Dance as a model to conduct group and community rituals.

- Tamalpa ArtCorps. Bringing the healing power of dance and creative expression to underserved communities.

-Developing Cultural Humility. Raising cultural awareness and gaining resources to incorporate when working cross-culturally.

- **Student Lab Presentations** (practicum)

FACULTY SEMINAR OVERVIEWS & BIOS

OVERVIEW

In each module, teachers will focus their presentations with the shared intention to reconnect with the work and learning group, review and repeat material, add new in order to Deepen, Develop and Broaden skills and applications of the work. The Curriculum through line is MR 1-2-3-4, 3 LAR, PKIP Body Part Mapping and movement repertoire, 5 PP, Baseline, want, need, Scoring and Communication Skills. Each teacher will bring to the shared practice and curriculum their own unique perspectives, style and special interests.

MODULE 1: CALIFORNIA

FACULTY

Daria Halprin, MA, REAT, RSMT

Week 1 Daria Foundations: opening ritual 3 LAR, Body Part Mapping, Basics on Movement Coaching. Joy Cosculluela, Somatics, MR 1-2-3-4

Week 2 Ken on Scoring and a day at PT Reyes

Week 3 Daria Scoring as a workshop planning model and as a coaching model for individuals, Body Postures and Characters, closing ritual with PD. Joy Cosculluela, Somatics continued.

Planetary Dance

Homework following Module 1:

Daria's Learning Reflections Handout

CSM score handout with the homework assignment to use it as a journal write score to process a real event

Create a personal score to perform at home

Prepare for Module 2:

A leadership portrait drawing

I am, I want, I need statements.

A response to Learning Reflections handout.

Bio

Over 30 years ago, Daria developed an interest in the relationship between the creative process, art expression and psychology, working in dance and theater labs with artists and psychologists from around the world. She was a member of the Dancers' Workshop Company, performing nationally and internationally for 15 years. She is the co-founder of Tamalpa Institute, author of *The Expressive Body in Life, Art and Therapy*, contributing author of *Foundations of Expressive Arts Therapy*, and chapter *Body Ensouled, Enacted, and Entranced*. Her work has made a "significant contribution to the coming of age of expressive arts therapy in relation to our global

society" (Jack S. Weller, California Institute of Integral Studies). Daria teaches at universities, growth centers and presents at conferences throughout the world. She has designed art-based programs and consulted with community organizations. She maintains a private practice in Marin County, is a Registered Expressive Arts Therapist and Movement Therapist. Daria is the Director of Tamalpa Institute. Website: www.dariahalprin.org

Ken Otter, MA, PhD

Ken's contribution to Level Two Training encompasses five themes. Each theme is explored using the Tamalpa Life/Art Process. This allows participants to deepen their learning of the Life/Art process from Level One while pursuing their personal and professional learning and change as teachers and guides of this work. These themes are as follow:

1. The Learning Journey:
An exploration of one's personal development as the ground for one's professional development, and the development of one's theory of embodied practice.
2. The Learning Community:
An exploration into group life and its development into a learning laboratory for leadership development and group facilitation.
3. The Art of Scoring:
An exploration of the RSVP Cycles, and scoring for both personal and professional development, which includes the relationship of scoring to skillful facilitation.
4. The Inner Way of Guiding, Teaching and Facilitating:
An exploration of using one's experience, awareness, and life themes as resources for guiding, teaching and facilitating others.

Bio

As a life long wave-rider, I live my life in motion, more improvised than choreographed. Professionally, I design and facilitate innovative and transformative learning experiences for people, individually and collectively who want to use their role and work to catalyze meaningful systems change in their world. I seek to link traditional and contemporary knowledge, art and science, body, mind and heart toward personal and social practices that cultivate presence, creativity, and a sensibility for the wild to cultivate health and wisdom in self and society. For past 23 years, I have made a home with my wife Taira in the Point Reyes Peninsula in Northern California, whose community and ecology sustains and enchants me, and inspires me to share and learn with others in many places world-wide.

I presently work as the Co-director of The Leadership Center at Saint Mary's College and Associate Professor in Leadership. I am also a core faculty member at the

Tamalpa Institute in the U.S. My educational background includes studies in somatic, counseling and organizational psychology, expressive arts therapy, adult development and learning, and leadership. In addition to both a M.A. and Ph.D. degree, I have earned certificates in Leadership Development from Harvard's Kennedy School of Government, and in Executive and Organizational Coaching from Columbia's Teacher's College, and have an advanced training in Social Presencing Theater with Arawana Hiyashi.

Joy Cosculluela, MFA, RSME, RSMT

Movement Ritual 1 will be reviewed, followed by the teaching of Movement Ritual 2, 3 and 4 as the basis for study and explorations on the somatic and movement explorations of TLAP.

Joy's sessions will explore the maps of the Tamalpa Life/ Art Process® in relationship to the natural environment. The work will focus on these themes:

*How can we heighten our somatic awareness towards the natural environment? *What can we learn about ourselves and our personal mythology by tuning in deeply and responding to nature?

Through the maps of TLAP, participants will discover how an embodied relationship with nature can open one to new ways of relating to oneself and with the environment.

Bio

Joy Cosculluela is a performing artist, somatic practitioner, and movement educator. Joy is a Filipino immigrant working with themes of migration, decolonization, and social-cultural-ecological interdependence. Joy is founder and artistic director of The Wayfinding Performance Group, a multicultural ensemble of women movement artists in the SF/ Bay Area. She has directed and choreographed full-length performances *Homing Devices*, exploring stories of home; *All that Remains*, a physical journey of loss and resilience; *Soil*, a performance ritual in response to migration; and *The Space Between*, a multi-media dance-theatre piece that explores borders and belonging. Her work has been featured as resident artist at SF Safehouse for the Performing Arts, guest artist at foolsfury Theatre Festival and at CIIS/ University of Chichester. Joy has performed with Anna Halprin in *Parades and Changes*, *Spirit of Place*, and *Seasons Awaken*. Other performances include GHSoto in SotoMotion and Shinichi Iova Koga's *Without Us*. She is lead performer in Daria Martin's film *Minotaur*. Joy has collaborated and performed with various Bay Area artists for Festival of Latin American Contemporary Choreographers, Women on the Way Festival, Dance in Revolting Times, and NextNow Festival. Joy has performed at YBCA, Intersection for the Arts, SFAI, Stanford University, Red Poppy Art House, and the Cultural Center of the Philippines. She co-directed with Bay Area artist Iu-Hui Chua *Between Shadow and Light*, a site-specific performance at Mountain Home Studio. She is co-director of EAR to the Ground Productions, a group dedicated to catalyzing community action in response to local current events (Women's March). Joy holds an MFA in Interdisciplinary Arts from Goddard College and is faculty at Tamalpa Institute in Kentfield, CA. She teaches Embodied Performance/ Movement Lab at SF, bringing students out of the studio to engage with both natural and urban environments. Joy continues to explore

collaboration as an embodied practice to cultivate creativity and build relationships. www.wayfindingperformance.com

UK BRANCH

MODULE 2: England, UK

Lian Wilson

Lian's work will focus on these themes:

- Provide a space that supports personal and group development using the methods of the Tamalpa Life/ Art Process, such as: Movement Ritual 1,2,3 and movement explorations, Body Part Movement Map, the Communication Model/ Three Levels of Awareness, Five Part Process, and Scoring, among others.
- Explore how to articulate and communicate scores, intentions and reflections using the TLAP tools
- Fostering the transition and bridge building between the training environment and life scenario. Bridging between the training environment and the general public: Classic TLAP for general populations: Tamalpa Experience model, Classes and special adaptations.
- Develop your ability to articulate and communicate your scores, intentions, reflections and TLAP tools to a group.
- Introduce and prepare for transition to online working environment

Bio

Lian Wilson. Creative Director & Core Faculty for Tamalpa UK branch. Tamalpa Practitioner, Dancer and certified Movement Therapist RSMT and Movement Educator RSME with ISMETA (International Somatic Movement Education Therapy Association). She was the Assistant Director at Tamalpa Institute in California, along with teaching on faculty from 2003-2005. She served on the Tamalpa Institutes President of the Board of Directors from 2006-2008.

Lian leads and facilitates Tamalpa Life Art workshops/ classes from private to community care, working with Kensington and Chelsea's Mental Health Carers Support Network, ARRCC (Activities, Respite, Rehabilitation Care Centre); She has presented at The Royal Society for Public Health's Art and Wellbeing Conference, The Somatic Movement Gathering and the Mind, Body, Spirit Festival.

Lian is also a Research Assistant at Canterbury Christ Church University in the Sidney De Haan Research Centre for Arts and Health, with a special interest in dance and movement and a key role in assisting Professors Stephen Clift and Paul Camic in their role as editors of the forthcoming Oxford Textbook of Creative Arts, Health and Wellbeing.

MODULE 3: ON-LINE (TAAS)

Student Labs & Mentorship: On-line seminars and mentorship sessions will support transitions between modules, sustain ongoing learning and practice outside of the studio study, cultivate self responsibility and maintain peer group connection. On Line supervision will be further explained during Module 2 and begins in October after module 2 seminars. Online facilitators are Katrin TGR, Marie TFR, Joy TUK

The online course is made up of three components

1. Journaling the learning process:
Communication Skills Practice
Learning Reflections
3 LAR check ins
Aesthetic Witnessing

2. The Workshop Project:
Collect Resources
Discuss/ think tank exchanges
Design
Teacher feedback
Present
Valuact

2. Interviewing drawings for client work

Each student receives up to 2 hours of personal feedback on their workshop and drawing interviews and each student receives up to 2 hours personalized mentorship from their branch mentor throughout the program.

Program Facilitators: TUK Joy Coscolluela, TFR Marie Motais, TGR Katrin Stelter
Program Mentors: TUK Lian Wilson, TFR Marie Motais, TGR Katrin Stelter

MODULE 4: Marseille, France

MODULE 7: To Be Determined, France

Aude Cartoux and Yoann Boyer

Aude and Yoann's work will focus on these themes:

- Cultivating performance skills: The use of RSVP cycles, the 5 part process and 3 Levels of awareness model applied in performance work.
- Exploring different models and creative approaches to introduce and use performance when working with beginner groups.
- Movement Studies: deepen students' understanding of the practice and underlying principals through further exploration of MR 1, 2, 3, and 4. The focus will be on using Movement Ritual and dance as tools to continue in the study of the body, its movement, and its felt experience, both as resources for students' own creative development as well as resources for future teaching
- Advance practice in communication skills and aesthetic feedback.

Last but not least, as we spiral out of the Level 2 program, we want to take the time to honor the journey from being a participant to become an embodied facilitator/ teacher of the Tamalpa Life/ Art Process.

Bios

Aude Cartoux is a dancer, movement educator and a Life Art Process practitioner. She has practiced contemporary dance and improvisation since the age of eight and has toured, since that age, with different companies in the field of Dance, Theater and Performing Arts including, Anna Halprin, Christine Fricker, Sébastien Chollet, Josette Baiz. Constantly questioning her practice, she studied Contact Improvisation and Yoga to deepen her understanding of movement. She is living art to unfold, express, experience sensitivity and to explore the bridge of interdisciplinary. Nowadays, she is developing her work by teaching class, workshops, individual session and by playing as an artist with different forms, people and context in France, Belgium and the U.S.A.

Yoann Boyer is a dancer, performer and a Life/ Art Process® graduate interested in the power of expressive arts as a way to reveal what intimately “moves” us as humans. After studying in the D.A.N.C.E program, he works as a dancer for choreographers like Pierre Droulers, William Forsythe, Carolyn Carlson, Thierry De Mey, Joanne Leighton, Christophe Haleb, Stefan Dreher and Julyenn Hamilton with whom he studies the art of improvisation. Looking for new ways to express himself he studies Clown work that opens him up to new performative territories and NonViolent Communication offering new perspective on inter-relational life and groups dynamics. In 2012, his interest to bridge the personal with the art brings him to the Tamalpa Institute in California. Today he is orienting his own artistic work around improvisation and performative play in a life/ art dimension. He is developing movement workshops and communication trainings in France and abroad.

MODULE 5: Ormiston, UK

Audicia Lynne Morley

Facilitation Skills in relation to:
Somatics, Coaching and Scoring Personal and Community Rituals

In this 4 day module we will

- Deepen Somatic practices oriented to the enhancement and adaptation of Movement Ritual. 1,2,3
- Develop Tamalpa Life Art Coaching Skills and Resource oriented approaches.
- Practice Scoring and the Five Part
- Explore the role of ritual in the Tamalpa Life Art process and learn how to develop personal and community rituals.

Prerequisite for Module 5

In order for students to receive the most benefit from Module 5 we ask that you come prepared for the module by:

1- Being familiar and able to practice and flow through the sequence of Movement Ritual 1 self guided. Familiar and practiced in the improvisation of the movement material for MR 2 and MR 3

2 - In preparation for coaching skills read Daria's hand out on Sound Bites. Memorise 3 or 4 sound bites of Daria's that feel particularly supportive and create your own 3 or 4 sound bites you feel are helpful, resourceful. These can be generated through your work in your duets / trios prior to arriving at module 5.

3 - Bring your home practice drawings and journals from the previous module and online course work.

Home practice study:

After completion of Module 5 in order to support your learning journey and prepare you as you move forward into the next Module we ask that you: A more detailed home practice sheet may be given to you at Module 5 to support your continued journey.

1 - Continue to "hone" the practice of Movement Ritual 1,2&3.

2 - Practice and resource yourself in your somatic practice with the new approaches and resources you have been introduced to.

As Anna has said in the Movement Ritual Hand book, make the practice work for you, supporting yourself and resourcing yourself through your Movement Ritual practice and how you work with adaptations that are sensitive to your body needs or those you are thinking of working with.

3 - Continue to practice the communication model with your partners.

4 - Witness and track your self in your Life Art Journey on the 3LOA, keeping a drawing and or written journal of what you notice on a regular basis. Become familiar with what resources as well as what triggers you and how do you support yourself through your TLAP practice.

5- Continue to familiarise yourself with Daria's Sound Bites and creating your own basket of sound bites.

Bio

Audicia Lynne Morley is Co- Director & Core Faculty for Tamalpa UK branch. Choreographer, Dancer, Artistic director of State Theta Galleries. She is a certificated Planetary Dance facilitator trained by Anna Halprin (USA). She has studied with Anna and Daria Halprin and the Tamalpa institute since 1999 and served on the board of directors for the institute for 6 years. Her background includes over 30 years experience in the field of the performing arts and health. She is also a fully qualified and registered bodywork, somatic's therapist and teacher of Movement Shiatsu, Craniosacral Therapy, Aromatherapy and Lymphatic Drainage Massage. (MRSS (T), CICA, RCST)

Her studies and passion bridge both Eastern and Western approaches to the "body mind " consciousness and include a unique approach to Experiential Anatomy. As A performer she has worked with International Dance / performance companies including: Rosemary Butcher Dance Company, Davis Glass Mime Ensemble, Tom Yang Dance, Theatre Workshop Scotland, The Traverse Theatre Company and Tom McGrath. Since 2005 Audicia has been involved in establishing a dedicated centre for the development of movement, health and the arts – State Theta Galleries, Scotland– where she currently lives and works. Her work is influenced by a deep interest in both Eastern and Western approaches to energy, consciousness, the body and health. In 2012 she was awarded a bursary by Creative Scotland and The EHAMA Institute, New Mexico to explore Evocative leadership in relation to the Arts, researching into how Ancient Wisdom Practices and the Tamalpa Life Art work support personal and collective creative development.

MODULE 6: To Be Determined, France

Helen-Jane Ridgeway

Client & Group Applications of TLAP to specialized themes, with a focus on Trauma.

In this module we will explore some guidelines and tools to work with people who have experienced trauma on a variety of levels. Developing an understanding of trauma, the impacts of trauma and how this is held in the body. This material will address dynamics of the nervous system and how grounding, tracking sensation, and developing safe resources is the first step in treating trauma. Examining the container & resource of the arts; how the expressive arts, the somatic and movement work can be applied and what is most appropriate when approaching traumatic states. How to use the TLAP as a resource when trauma is triggered & how to track trauma. Helen Jane will guide students to be more prepared to offer containment, alleviate stress and encourage body resilience. We will also touch upon how the TLAP can be applied to traumatised populations in the wider community.

Bio

Helen-Jane (H-J) has had an extensive career as a professional dancer & choreographer. She has an MSc and a Clinical Diploma in Integrative Psychotherapy and Counselling from Middlesex University and Metanoia Institute. She originally trained in Group Psychotherapy and Facilitation and is a Certified Sensorimotor Psychotherapist. Specialising in the treatment of trauma integrating a Sensorimotor & body focused psychotherapeutic approach with Tamalpa Life/Art process. She is a graduate of the teacher training program at Tamalpa Institute. Helen-Jane has worked in a variety of setting since 1997; alcohol & addictions counsellor, college counsellor, organizational workplace coach, G.P liaison counsellor, youth counsellor, group therapist and personal development group facilitator, and in private practice as a psychotherapist, she is a tutor at psychotherapy training institutes & universities in the UK & a clinical supervisor. Specialising in working with trauma, she is developing research using the Tamalpa Life/Art Process to transform trauma and re-wire the autonomic nervous system towards health. She developed and facilitates an ongoing project using Tamalpa Movement & Expressive Arts therapy called - 'Art as Refuge' in Greece, working with displaced populations, refugees and the volunteers who are supporting them. Her passion is exploring the healing potential of dance, movement and the arts; supporting individuals, groups and communities to find alchemical transformations and sustainable change, true nature and freedom.

MODULE 7: Marseille, France

Frank Hediger

In this 3 day Intensive Seminar we will focus on Movement Ritual 1,2,3,4 as a way to study and embody some of the important physical/somatic principles and practices of the Life/Art Process. We will explore various M.R sequences through body-work, look at adaptations to suit different groups of people in diverse settings and engage in performance work based on the principals of M.R. to include creativity and artistic practice with our somatic work.

Bio

Frank has an MA in Psychology, and is a Physical Therapist, teacher in Anatomy and Somatic

Psychology, and instructor in Tai Chi Chuan, Qi Gong and Aikido (2nd Black Belt). Frank graduated from the Level 3 training at the Tamalpa Institute in 2000. At that time, Frank was part of Anna Halprin's Sea Ranch Collective and participated in various performances as a dancer between 2000-2004. After returning to Switzerland, he worked part-time for 7 years in a Mental University Hospital in Basel, Switzerland, incorporating the Life/Art Process in his treatment and teaching methods. Additionally he gave workshops in the Life/Art Process and taught part-time Anatomy and somatic psychology at various schools. Over the past two years, Frank has owned a private physiotherapy practice where he offers the Tamalpa work individually as well as giving workshops throughout the year. He is also a committed practitioner of the Martial and Healing arts, with over 25 years of experience, he teaches regularly Tai Chi Juan and Qi Gong classes. He is last but not least a committed father of two sons, which he personally regards as the most difficult of all jobs. His sons teach him how to adapt and utilize the Life/Art Process in the most creative and challenging ways. His passion is to bring creativity alive in all people through movement and art.

LEVEL 2 TRAINING PROGRAMS 2020-21
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Books - Reading List

BODY/MOVEMENT, ANATOMY, SOMATICS, NEUROSCIENCE

Calais-German, Blandine. Anatomy of Movement.

Bainbridge Cohen. Sensing, Feeling, and Action.

Bartenieff, Irmgard & Martha A. Davis. Effort-Shape Analysis of Movement: The Unity of Expression and Function.

Blakeslee, Sandra and Matthew. The Body Has a Mind of its Own.

Dispenza, Joe. Evolve Your Brain.

Doidge, Norman. The Brain that Changes Itself.

Doidge, Norman. The Brain's Way of Healing: Remarkable discoveries and recoveries from the frontiers of neuroplasticity.

Dytchwald, Ken. Bodymind.

Feldenkrais, Moshe. Awareness Through Movement .

Feldenkrais, Moshe. Potent Self.

Halprin, Anna. Moving Toward Life: Five Decades of Transformative Dance.

Hanna, Thomas. Somatics.

Hartley, Linda. The Wisdom of the Body Moving: An Introduction to Body-Mind Centering.

H'Doubler, Margaret N. Dance: A Creative Art Experience.

Heckler, Richard. The Anatomy of Change.

Juhan, Dean. Job's Body: A Handbook for Bodywork.

Kelleman, Stanely. Emotional Anatomy.

Lowen, Alexander. Bioenergetics.

Reich, Wilhelm. Collected Writings.

Todd, Mabel. The Thinking Body.

BODY/MOVEMENT AND CREATIVITY

Halprin, Daria. The Expressive Body in Life, Art and Therapy.

Kepner, James. Body Process.

Knill Paolo, Levine, Steven & Ellen Levine. Principles & Practices of Expressive Arts Therapy, Toward a Therapeutic Aesthetic

Lehrer, Johan. Imagine: How Creativity Works

Levine, Steven and Ellen Levine (Eds.). Foundations of Expressive Arts Therapy. (Essays from practitioners in the field.)

Levine, Ellen. Play and Art in Child Psychotherapy: An Expressive Arts Approach.

Levy, Fran. Movement/Dance Therapy as a Healing Art.

Mertz, A. (ed.) The Body Can Speak: Essays on Creative Movement Education. (With articles by G.H. Soto and J. Nisenbaum, of Tamalpa Institute.)

Pallaro, Patrizia. (Ed.) Authentic Movement: Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow

Wiener, D. Beyond Talk Therapy: Using Movement and Expressive Techniques in Clinical Practice.

BODY/MOVEMENT, CREATIVITY, PERFORMANCE, AND NATURAL ENVIRONMENT

Abram, David. The Spell of the Sensuous.

Halprin, Lawrence. The RSVP Cycles.

Macy, Joanna. World as Lover, World as Self.

May, Rollo. The Courage to Create.

Moreno, J.L. The Theatre of Spontaneity.

Nachmanovich, Stephen. Free Play.

Poyner Helen, Libby Worth. Anna Halprin - Performance Practitioners

Roszak, Theodore, Gomes Mary E., and Kanner, Allen D. Ecopsychology: Restoring the Earth, Healing the Mind

Zapora, Ruth. Action Theatre

PSYCHOLOGY/THERAPY

Arnheim, Rudolf. The Psychology of Art.

Assagioli, Roberto. Psychosynthesis.

Brown, Molly. The Unfolding Self: Psychosynthesis and Counseling.

Campbell, Joseph. The Power of Myth

Chodorow, Joan. Jung on Active Imagination.

Corsini, Raymond. Current Psychotherapies. (General introduction to schools of psychology and psychotherapy).

Hillman, J. Blue Fire.

Hillman, J. Healing Fictions.

Hillman, J. Re-visioning Psychology.

Jung, Carl G. Two Essays in Analytical Psychology.

Krippner, Stanley. Personal Mythology: The Psychology of Your Evolving Self.

Kurtz, Ron. Body Centered Psychotherapy/The Hakomi Method ** (new school integrating Gestalt, somatics and spiritual principles; useful, practical articulation of theory which you might find similar to our school - D).

Maslow, Abraham. Toward a Psychology of Being (leader in the development of Humanistic Psychology. A kind of classic - D).

May, Rollo and Schneider, Kirk. The Psychology of Existence (an integrative clinical perspective with philosophical overviews - D).

McNiff, Shaun. Art as Medicine.

Miller, Alice. The Drama of the Gifted Child.

Mindell, Arnold. Dream Body.

Nathan, A. and Mirviss, S. Therapy Techniques: Using the Creative Arts.

Perls, Fritz. The Gestalt Approach and Eye Witness to Therapy.

Perls, Frederick S., Ralph F. Hefferline, and Paul Goodman. Gestalt Therapy: Excitement and Growth in the Human Personality.

Johanson, Greg and Kurtz, Ron. Grace Unfolding.

TRAUMA

Kalsched, Donald. The Inner World of Trauma: Archetypal Defenses of the Personal Spirit.

Levine, Stephen K. Trauma, Tragedy, and Therapy: The Arts and Human Suffering.

Levine, Peter. Waking the Tiger: Healing Trauma.

SOMATICS AND SPIRITUALITY

Hayes, Jill. Soul and Spirit in Dance Movement Psychotherapy: A Transpersonal Approach.

Williamson, Amanda; Batson, Glenna; Whatley, Sarah; Webber, Rebecca. Dance, Somatics and Spiritualities Contemporary Sacred Narratives

Students often request a suggested reading list:

- Halprin, Daria. The Expressive Body in Life, Art and Therapy.
- Halprin, Lawrence. The RSVP Cycles.
- Calais-German, Blandine. Anatomy of Movement.
- Todd, Mabel. The Thinking Body.
- Knill Paolo, Levine, Steven & Ellen Levine. Principles & Practical Expressive Arts Therapy, Toward a Therapeutic Aesthetic.
- Chodorow, Joan. Jung on Active Imagination.
- Hillman, J. Blue Fire.
- Perls, Fritz. The Gestalt Approach and Eye Witness to Therapy.

TAMALPA ALUMNI ASSOCIATION - TAAS¹

The TAAS online site was created in 2004 as a result of students expressing the need to stay connected with the Tamalpa community as they took the work back into their personal and professional lives. As technologies have rapidly changed, we have found the best available platform in order to create a new site that has the Tamalpa feel and aesthetics, with improved functionality. And, with the new site comes a new name: Tamalpa Alumni Association, or TAAS.

TAAS offers a space where graduates can come together to stay connected, network, and support one another. Peer dialogue and mentorship are keys to continuing to develop and embody the Tamalpa Life/ Art practice.

Through the TAAS site we also want to generate awareness about the great work that Tamalpa alumni and students do in the community engagement and social justice arenas. We are committed to continuing to encourage our graduate body to bring the healing power of the arts to diverse communities.

Please contact the Tamalpa office if you need assistance with logging in. TAAS provides **resources to support you during your Level 2: Embodied Leadership training**, as well as in your practice and in your personal life. You will learn the unique ways in which graduates take the work into the world, which may inspire you to find your own way. There will be opportunities to connect and dialogue with peers as TAAS is a lively and ever-changing on-line “studio.”

Here is the link: <https://www.taasonline.org/moodle/>

Once you set your profile, you can explore the following studios:

- **Tamalpa Announcements**: where you can learn what is happening and what is about to happen at the Institute.
- **Tamalpa ArtCorps**: explore ArtCorps projects that alumni are doing around the world - make sure to return from time to time as we keep adding more projects.
- **Tamalpa Library**: Take a peak at the different sections here, including a growing library of papers and articles. New features and treasures will be added to this studio.
- **Members Lounge**: where you can mingle and connect with one another, share poetry, artwork, announcements of your upcoming Tamalpa classes, etc.

¹ **Becoming a member of TAAS is required for Level 2 students**

We hope that this new space encourages more members of our Tamalpa community to engage in rich professional exchanges, conversations, and to inspire and support each other in taking the Tamalpa work into communities around the world.

TAAS provides Level 2 graduates with a bridge to support the embodiment of the practice learned at Tamalpa. Being introduced to TAAS enables you to enter smoothly into the on-line learning environment in which Level 3 students work.

REQUIREMENTS FOR TAMALPA PRACTITIONER CERTIFICATION

REQUIREMENTS	Number of hours	Time-line
Completion of Level 1	300	---
Completion of Level 2	300	---
Completion of Level 3	200	---
OTHER REQUIREMENTS		
Fieldwork Project Proposal	---	With Level 3 Application
PERSONAL THERAPY	40	<i>(Read below)</i>

<p style="text-align: center;">Level 3 FIELDWORK PROJECT Practicum Hours</p>	<p>72</p>	<ul style="list-style-type: none"> • During Level 3: 20hrs of Fieldwork in the community are required. • Students have 1 year after finishing Level 3 to complete the remaining Fieldwork hours (52 hrs) • * You may begin collecting hours after completion of Level 2
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Important information:

It is Tamalpa Institute protocol that a certified Tamalpa Practitioner may call her/himself a Tamalpa Practitioner and/or a Tamalpa Associate Teacher. **A graduate of Level 2 or 3** who is not yet completed all requirements to be a certified Tamalpa Practitioner is allowed to teach the Tamalpa work while **calling her/himself a Tamalpa Teacher Training Graduate**.

Personal therapy

- A total of 40 hours of personal therapy is required for certification, which may include previous work in the last 5 years.
- Students have 1 year upon completion of L3 to fulfill this requirement.
- This therapeutic work needs to be with a professional and certified therapist, coach, or counselor in any of the following areas: expressive arts therapy, psychotherapy (Jungian, Gestalt, Transpersonal, Psychosynthesis etc.), or movement/ dance/ somatic-based therapy. Upon completion of the program, students are required to submit written documentation of these hours provided by the therapists.
- Main intentions for required therapy sessions are:
 - To clarify and deepen personal mythology and receive individualized guidance on challenges.
 - To explore the possibilities available in one on one work.

**Please note: the costs of these sessions are not included in the Level 2 tuition. **

After graduation from Level 2, a graduate has two years to complete these requirements. A Bachelor’s Degree from an accredited institution is strongly encouraged to apply for Tamalpa Practitioner Certification.

- **Practicum Hours Required: 72**

- Level 3 Fieldwork Project: students must complete 20 hours of teaching and facilitating the Fieldwork Project.
- The remaining 52 hours include and can be distributed in any way (starting after completion of Level 2 Program) among the following:
 - Continuing with the L3 Fieldwork Project.
 - Internship in a community or organization.
 - Client work in a community or organization.
 - Public Presentation: public workshops, performances, presentations in conferences, etc.

Note: students have 1 year after completing Level 3 to fulfill the rest of the practicum hours.

After graduation from Level 2, a graduate has two years to complete these requirements. A Bachelor's Degree from an accredited institution is strongly encouraged to apply for Tamalpa Practitioner Certification.

CERTIFICATE and PROFESSIONAL REGISTRATION INFORMATION

- Certification as a Tamalpa Practitioner upon completion of Level 1, Level 2, and Level 3; and **all requirements** with the approval of the core faculty. We recommend that you make a color copy of the certificate to keep in your records, as well as the original.

- Registration as a Somatic Movement Therapist (RSMT) or Somatic Movement Educator (RSME) by the International Somatic Movement Education and Therapy Association (ISMETA). Tamalpa Practitioner Certification is required to do the 'fast track application' (additional requirements may apply). Movement Therapists work one-on-one with individual clients while Movement Educators teach group classes. For further information, please contact ISMETA at 413-446-6009, info@ismeta.org, or visit their website at www.ismeta.org.

- Registration as an Expressive Arts Therapist (REAT) or Expressive Arts Consultant / Educator (REACE) by the International Expressive Arts Therapy Association (IEATA). A Master's degree and experience in the field are required for registration. Please call IEATA at 415-522-8959 for updated information or visit their website at www.ieata.org.

- MA and PhD programs are available through:
 - European Graduate School – an accredited degree program in Switzerland: European Graduate School www.egsuniversity.ch.
 - Tamalpa Institute/Meridian University Combined programs (MA, PhD, PsyD) please contact the Tamalpa Institute for more information.