

# TAMALPA INSTITUTE

## Movement-based Expressive Arts



### COURSE CATALOG LEVEL 1, LEVEL 2, & LEVEL 3 TRAINING PROGRAMS 2018 – 2019

Tamalpa Institute  
734 A Street  
San Rafael, CA 94901  
415-457-8555    [www.tamalpa.org](http://www.tamalpa.org)

*This catalog covers September 1, 2018 – August 31, 2019*

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# TAMALPA INSTITUTE

## Movement-based Expressive Arts

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# TAMALPA INSTITUTE

Movement-based Expressive Arts

## COURSE CATALOG FOR LEVEL 1, LEVEL 2 & LEVEL 3 TRAINING PROGRAMS

### About Tamalpa Institute Mission & Objectives

Tamalpa Institute is a non-profit organization that offers training programs and workshops in the Tamalpa Life/Art Process®, a movement-based expressive arts approach that integrates movement/dance, visual arts, performance techniques and therapeutic practices. This approach supports personal, interpersonal and social transformation, teaching new models for health, psychology, art and communication.

At Tamalpa Institute our objectives are to provide training in the Tamalpa Life/Art Process, to sustain professional dialogue with practitioners of our work worldwide, and to provide community events, performances, classes, workshops, and social service programming based on the Tamalpa Life/Art Process.

The Tamalpa ArtCorps is our capstone social engagement program, an integral part of our mission and objectives. For nearly four decades, the students, faculty, and graduates of the Tamalpa Institute have brought the healing power of creative expression to underserved communities throughout the world. It provides students and alumni of the Tamalpa Institute with the organizational training and support to bring this important work into diverse underserved communities in the U.S. and around the world. With support from the faculty, students design their own program of social engagement to bring the healing power of artistic expression to communities in need.

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#### **Contact Information:**

Tamalpa Institute  
Phone: 415-457-8555  
Fax: 415-457-7960  
www.tamalpa.org  
Email: info@tamalpa.org

#### Office location:

734 A Street, San Rafael, CA 94901

#### Level 1 & 2 Studio locations:

100 Sacramento Avenue, San Anselmo, CA 94960  
15 Ravine Way, Kentfield, CA 94904

#### Level 3 Online location:

<http://www.taasonline.org/>

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### History

Tamalpa Institute, founded by Anna Halprin and Daria Halprin, is a non-profit movement-based expressive arts organization. It is an internationally recognized school for dance/movement-based expressive arts education and therapy. The work originated at Tamalpa Institute has been taught internationally and represented by innovative performance work around the world for over 50 years.

In 1978, Tamalpa Institute began offering the first movement-based expressive arts therapy training and art-based, somatic movement therapy training program in the field. The Institute continues to be a center for research, collaboration, workshops, training programs and performance.

Our work is committed to the exploration and application of movement/dance and art as a healing and educational force. We draw from the wisdom of the body and the creativity of the imagination as a source for authentic expression, artful communication and new ways of learning and living.

A significant part of our work is related to the history of its originator, Anna Halprin, and her innovative work as a dancer, performance artist and teacher.

In the late 1950's dance pioneer Anna Halprin began a radical reshaping of dance that took it from the exclusive ranks of dance as a performing art to the universal context of dance as a healing art.

In the early 1960's Anna began collaborating with other artists and leaders in a groundbreaking movement that was to bridge the fields of dance/movement, art, performance, somatics, psychology and education. These collaborations included exchanges between Anna's dancers group and Fritz Perls (founder of Gestalt therapy), Moshe Feldenkrais (Awareness Through Movement), Carl Rogers (Person-Centered Therapy), and Thomas Gordon (confluent education). The dancers group also collaborated with Anna's husband, environmental designer Lawrence Halprin, the Fluxus group of New York, and others in the avante garde movement. The questions being explored were, *“What can the arts tell us **here and now** about the experience of being human? What do we know experientially, and what can we learn about the body/mind/spirit connection in our lives today?”*

Influenced by these collaborations and by her work with the dancers and artists who gathered around her, emerged what Anna Halprin called a "Life/Art Process®" -- an approach based on working with peoples' own life experiences as the utmost source for artistic expression. From its beginnings, the work was grounded in group learning, group creativity, and the actual life experiences of those she was working with. The work took place in spaces that extended from the dance studio and performance stage, to urban city streets and natural outdoor environments.

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Daria Halprin, a young dancer, performer and participant in Anna's earliest dancers' groups and performance company, was inspired to continue studies with Fritz Perls in Gestalt therapy, and went on to pursue the interface between dance, psychology and theater. She brought these influences to the forming of Tamalpa Institute where she worked on developing the bridge between movement, art and psychology that informs the approach today.

Following decades of collaborative experiments and exchanges, workshops, research and performance works, Tamalpa Institute was formed with a vision to refine, articulate and teach an approach that would be a creative, healing and transformative process in the lives of individuals, groups and communities.

Through collaborative research, teaching and exchanges with colleagues in interdisciplinary fields of practice, our school continues to evolve in response to new developments in related fields and to the challenges and compelling themes of contemporary life.

Our guiding purpose is to explore and respond to the question of how the expressive arts might contribute to a more embodied, creative, and participatory world in which art as a healing force is fostered.

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### **Important Notes:**

\*Tamalpa Institute is a private institute approved to operate by the California Bureau for Private Postsecondary Education. Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) And Division 7.5 of Title 5 of the California Code of Regulations. This institution is not accredited by an accrediting agency recognized by the United States Department of Education.

\*As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

\*This Catalog covers September 1, 2018 – August 31, 2019, and any additions or changes shall be posted on our website and will be made clear in the updated version of the catalog. The course catalog is updated every year. It is available on our website and provided to the general public and prospective students prior to enrollment.

\* Tamalpa Institute is in an articulation agreement with Meridian University. This collaboration enables students to complete a graduate degree in Psychology at Meridian while concurrently completing a certificate program at Tamalpa. For more information about the collaboration between Tamalpa Institute and Meridian University please visit: <http://www.tamalpa.org/programs/degrees.html> and <http://www.meridianuniversity.edu/academics/psychology-programs/concentrations/tamalpa-meridian-collaboration>.

\* Tamalpa Institute has never filed a bankruptcy petition, operated as a debtor in possession, or had a bankruptcy petition filed against it.

\* As Tamalpa Institute is an unaccredited institution, please find below the known limitations of our certificate program:

- 1) A graduate of Tamalpa Institute's training program is not eligible to sit for a licensure exam in California and other states.
- 2) A certificate program that is unaccredited is not recognized for some employment positions, including, but not limited to, positions with the State of California.
- 3) A student enrolled in an unaccredited institution is not eligible for federal financial aid programs.

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### **Questions or Complaints**

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833 or P.O. Box 980818, West Sacramento, CA 95798-0818, [www.bppe.ca.gov](http://www.bppe.ca.gov), telephone number (916) 431-6959, toll-free telephone number (888) 370-7589 or by fax (916) 263-1897.

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling toll-free (888) 370-7589 or by completing a complaint form, which can be obtained on the bureau's internet web site [www.bppe.ca.gov](http://www.bppe.ca.gov)

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### **Location & Facilities**

Tamalpa Institute is located in Marin County, California. We are 30 minutes north of San Francisco across the Golden Gate Bridge, and northwest of Berkeley, Oakland, and the East Bay communities. Our Institute is influenced by the rich cultural diversity of the urban San Francisco Bay Area – a place of origin for leading artistic, body-mind, and spiritual innovations. The beauty of the magnificent natural environment surrounds our school. Mount Tamalpais, the Northern California coast from Marin Headlands, Muir Woods, and Muir Beach to Point Reyes, Bolinas, Sea Ranch, and Mendocino, and the vineyards of Napa Valley are some of the outstanding natural environments that we enjoy.

The Tamalpa office is located in the small city of San Rafael in central Marin County. It is conveniently located near the San Rafael Transportation Center, a large public transit center.

Mountain Home Studio is the historic indoor-outdoor studio of dance pioneer Anna Halprin, and is the original site where our work began. Hidden away in the residential neighborhood of Kent Woodlands, the studio and outdoor deck are surrounded by redwood trees, views of the mountain, surrounding hills, and the San Francisco Bay in the distance. Mountain Home is on a hill facing Mount Tamalpais. We take our name, Tamalpa, from Mount Tamalpais and the Native American myth of the sleeping princess who reclines within the sloping outline of the mountain. At Mountain Home Studio, students have access to a kitchen area, lounge area and studio space.

The studio at Subud California at Marin is located in a quiet residential neighborhood next to a large open space natural area in the town of San Anselmo. The studio provides a wonderful well-lit space with beautiful hardwood floors. Students have access to a kitchen area, lounge area and studio space.

The Level 3 Supervision Course is a distance education program. Therefore the “facility” is the online platform, which is through Moodle ([www.moodle.org](http://www.moodle.org)), located at <http://www.taasonline.org>. Moodle is an open-source learning platform used by many institutions. Students only need internet access on any device to access the site.

#### **Office location:**

**734 A Street, San Rafael, CA 94901**

#### **Studio locations:**

**100 Sacramento Avenue, San Anselmo, CA 94960**

**15 Ravine Way, Kentfield, CA 94904**

#### **Level 3 Online location:**

**<http://www.taasonline.org/>**



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### ADMISSIONS

#### **Level 1 Training Program: Personal Embodiment**

This training program is offered in two formats: weekend and immersion. The weekend format meets once a month from April through the following February. Weekend sessions are generally 3-days long with several 4-day intensives and one 5-day intensive. The immersion format meets 5 days a week, Monday-Friday, from mid-September through mid-December. Mode of instruction: In-person lectures and experiential learning.

Total Hours: Level 1 Immersion format - 300 contact hours  
Level 1 Weekend format - 300 hours  
(235 contact hours & 65 home-based study hours)

#### **Level 1 Admissions Requirements:**

- High school diploma or equivalent
- English proficiency \*(See Page 11)
- Approval of an Application Packet containing the following:
  1. A completed Registration and Application Form.
  2. An autobiographical essay – maximum of 4 typewritten pages.  
Handwritten essays will not be accepted. Please address the following items in your essay:
    - Write a brief autobiography describing your background, interests and any relevant highlights of your life.
    - Describe your current personal and professional goals.
    - How do you want to apply the training in the Tamalpa Life/Art Process to your personal and professional life?
    - What specific life issues or themes are you currently working with that you would like to explore within the context of the training?
    - What do you imagine your strengths and challenges to be in a group-learning environment?
    - How did you hear about Tamalpa Institute?
  3. Two letters of recommendation. Please send signed copies of the letters or have your references email their letters directly to us at [office@tamalpa.org](mailto:office@tamalpa.org). Handwritten letters will not be accepted. Letters of recommendation must be from teachers, therapists, employers, or other professional relationships only. Letters from friends or family members will not be accepted.
  4. A full-length photograph of yourself (for identification purposes only)

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### **Level 2 Training Program: Embodied Leadership**

This training program is offered in two formats: weekend and immersion. The weekend format meets once a month from October through the following June. Weekend sessions are generally 3-days long with several 5-day intensives. The immersion format meets 5 days a week, Monday-Friday, from mid-February through the end of May. Mode of instruction: In-person lectures and experiential learning.

Total Hours: Level 2 Immersion & Weekend formats - 300 contact hours

### **Level 2 Admissions Requirements:**

- Successful completion of the Tamalpa Level 1 Training Program
- Approval of an Application Packet containing the following:
  1. Fill out the Registration and Application Form.
  2. On a separate document, please include the following (maximum of 2 type-written pages):  
A brief essay describing your professional interests in this work and any previous professional experience that you feel is relevant.

### **Level 3 Supervision Course: Fieldwork Supervision**

The Level 3 Supervision Course provides supervision to students as they apply the principles and models of the Tamalpa Life/Art Process® to a wide array of professional contexts in diverse communities around the world. During Level 3 students will receive supervision for the development of the Fieldwork Project, which includes designing the project classes/scores, facilitating the project, and documenting the project. The Level 3 course is offered twice a year in January and September. Mode of instruction: Distance education – written lectures and assignments provided by faculty to students in the online platform, online conversations between students and faculty in the online platform, and experiential learning through facilitation of the fieldwork project. The supervision provided individually to students during the Third Segment of Level 3 can be provided via the online platform, email, phone, or in-person.

The Level 3 Supervision Course is offered through distance education so that it allows students to conduct their fieldwork projects anywhere in the world while participating in Level 3 and receiving supervision from Tamalpa faculty members. The online platform, which is through Moodle, allows for meaningful exchanges between faculty and students. Students are able to upload photographs, videos, as well as documents for their assignments.

Total Hours: Level 3 (distance education) - 200 hours (online environment, fieldwork project facilitation, & home-based study)

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### **Level 3 Admissions Requirements:**

- Graduate of Tamalpa Institute's Level 1 and Level 2 Training Program
- A completed Online Application Form
- Assessment of student's computer skills as pertains to the Level 3 course, which is a distance education program.
- Complete Fieldwork Project Proposal – A 1-2 page paper detailing the proposed project the student intends to complete in a specific community setting.

### **International Students**

Tamalpa Institute is approved by the Department of Homeland Security, U.S. Citizenship and Immigration Services for issuance of M-1 vocational student visas for the Level 1 and Level 2 Immersion format Training Program. The Institute will aid in filing appropriate paperwork to the United States Citizenship and Immigration Services (USCIS) and serve as the liaison between the student and SEVIS.

When we receive a student's Training Program deposit, we will send the student visa information sheet and then provide the student with the required I-20 form. The student will need to contact their local American embassy/consulate to arrange for a visa interview. Students should allow at least 3 months to apply for the visa. Tamalpa does not charge any fees for the above-mentioned assistance.

### \*English Proficiency

Students must be proficient in the English language to attend Tamalpa's Training Program. Tamalpa does not provide translation services or instruction in English as a Second Language (ESL). Instruction will be in English. Students who do not have English as their primary language must take a test such as the Test of English as a Foreign Language (TOEFL) and must provide a minimum score of 79 (internet-based test) or 500 (written test) or students can take the IELTS test, providing a minimum score of 6.5. English proficiency is required and is also assessed through the application materials received and by an interview with our Admissions Team.

### **Ability to Benefit Students**

Non-High School graduates or the equivalent, must be at least 18 years of age (beyond the age of compulsory attendance) and will be required to pass the Ability-to-Benefit test prior to signing an enrollment agreement with the institute. Our institution uses the

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Wonderlic Basic Skills Test (WBST) Verbal forms (VS-1 & VS-2) and Quantitative Forms (QS-1 & QS-2). The institution's administrative team will provide applicants with additional information as how to arrange for the Ability-to-Benefit test.

All Ability-to-Benefit students must take and pass the test prior to admissions. This test is approved by the U.S. Department of Education, with a passing score of 200 for the Verbal test and a passing score of 210 for the Quantitative test.

Please note that a student enrolled in an unaccredited institution is not eligible for federal financial aid programs.

### **Financial assistance**

The Institute does not provide loans to students and does not participate in federal or state financial aid programs.

A student enrolled in an unaccredited institution is not eligible for federal financial aid programs.

### **Licensure information**

The educational programs at Tamalpa Institute are not designed to lead to a specific position in a profession, occupation, trade or career field requiring licensure in this state of California.

### **Program Cancellation**

If Tamalpa Institute has to cancel a training program, due to unforeseen circumstances, including low enrollment, notice will be provided at least 3 weeks in advance of the program start date and a full refund of tuition paid by student will be issued.

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### Tuition and Fees

#### Level 1 Personal Embodiment: Immersion & Weekend Training Programs

- \$75 Non-refundable application fee
- \$6,000 Tuition: Includes \$500 registration deposit (\$175 non-refundable), and an equipment fee of \$50 for Anna Halprin's *Movement Ritual* book, oil pastels, 18" x 24" drawing pad, and 20" x 26" portfolio. (Once supplies have been received by the student the equipment fee is not refundable unless the materials are returned to Tamalpa Institute. Please review the Cancellation and Refund Policies in the Catalog for further information.)
- \$26 Daria Halprin's book: *The Expressive Body in Life, Art and Therapy*; required reading prior to training. Available through Tamalpa Institute, Amazon.com or other online sellers, and public libraries.
- \$25 *Anatomy of Movement* by Blandine Calais-German; required reading; available from Amazon.com, other online sellers, and public libraries.

Total Charges for Level 1: \$6,075

Total Estimated Charges for Level 1: \$6,126 (includes possible book expenses outlined above)

\*Please note: Level 1 Immersion and some Level 1 Weekend Program students will need to factor in living expenses (room, board, transportation) in Marin County, CA as part of their education costs.

#### Level 2 Embodied Leadership: Immersion & Weekend Training Programs

- \$6,000 Tuition: Includes \$500 registration deposit (\$250 non-refundable)
- \$100 Tamalpa Alumni Association (TAAS) lifetime membership
- \$150 Recommended Books/Reading. Available through online retailers and public libraries.

Total Charges for Level 2: \$6,250

Total Estimated Charges for Level 2: \$6,400 (includes possible book expenses outlined above)

\*Please note: Level 2 Immersion and some Level 2 Weekend Program students will need to factor in living expenses (room, board, transportation) in Marin County, CA as part of their education costs.

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### Level 3 Supervision Course: Fieldwork Supervision

- \$1,800 Tuition: Includes \$150 registration deposit (\$150 non-refundable)

Total Charges for Level 3: \$1,800

Total Estimated Charges for Level 3: \$1,800

For students who complete Tamalpa Institute's Training Program:

Total Estimated Charges:

Level 1: \$6,126 + Level 2: \$6,400 + Level 3: \$1,800= \$14,326

### Additional Fees

\* \$15 service fee will be charged for bank wire transfers.

\* \$15 fee will be charged for returned checks.

\*\* The Institute reserves the right to increase tuition fees from year to year without prior written notice.

\* As of January 1, 2019, a 4% service fee will be charged for all credit card and PayPal payments.

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### **Student Tuition Recovery Fund (STRF) Fee**

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency programs attending certain schools regulated by the Bureau for Private Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or this Division within 30-days before the school closed or, if the material failure began earlier than 30-days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

Please note that effective January 1, 2015 the Student Tuition Recovery Fund (STRF) assessment rate will be zero (\$0) per \$1,000. Prior to January 1, 2015, there was a \$2.50 - \$3 STRF fee charged to California residents attending Level 1 and Level 2 training programs. As of January 1, 2013, California residents were required to pay an additional \$0.50 per thousand dollars of tuition towards the Student Tuition Recovery Fund for our Level 1 & Level 2 trainings.

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### STUDENT SERVICES

#### **Student Services & Materials**

We provide students with a Student ID card, which can be used for student discounts at some area establishments. A student resource guide is also provided to Level 1 and Level 2 students, which gives students information on many area resources, from art stores to art galleries, banks, and libraries.

Each student in the Level 1 Training Program is provided with Anna Halprin's book *Movement Ritual*, a set of oil pastels, 18" x 24" drawing pad, and 20" x 26" portfolio. Each student in the Level 2 Training Program is provided with a set of oil pastels and a 18" x 24" drawing pad. In the Level 3 Training Program there are no materials provided to the students; students are only given access to the online site, <http://www.taasonline.org>. A User Guide is given to Level 3 students to assist them in learning to use the online environment.

#### *Housing & Transportation*

Once registered each Level 1 and Level 2 student receives access to an online housing directory and transportation and carpooling forum to assist students as they arrange for their housing and transportation needs during the training program. Level 3 is a distance education educational program and therefore no housing or transportation information is disseminated to students.

Tamalpa Institute does not have dormitory facilities and is not responsible for finding or assisting students in arranging their housing during the training program. To assist in the process, we do provide Level 1 & 2 students with a local housing directory containing a list of possible housing opportunities in Marin County and the greater San Francisco Bay Area. It is the student's responsibility to contact and set up their housing situation. The housing list is to assist the student as much as possible with their housing needs during their studies at the Institute. The current cost of renting a room in Marin County and the San Francisco Bay Area can range from \$750- \$1500 per month. Tamalpa Institute is not responsible for arranging transportation for students during the training program. It is each student's responsibility to make arrangements for him or herself if needed. To assist in this process, we supply a list of local transportation and a carpooling forum for students.

Please note that the Institute does not provide placement services and does not aid students in seeking employment upon program completion.



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### Library & Learning Resources

A resource library containing books, articles, periodicals, videos, papers and dissertations on the topic of expressive arts and related fields is available to students throughout the year. Students are encouraged to borrow these materials to complement their education.

An online library has been developed on the online TAAS platform, which all students/graduates who have completed at least Level 1 can have access to via <http://www.taasonline.org>. This online library contains articles, theses, papers written by graduates, and other documents on the topic of expressive arts and related fields. The online library also contains scores and media archives that students and graduates may find useful in their studies. To access the online TAAS platform a one-time membership fee of \$100 is required.

A Level 1 and Level 2 student resource guide is provided to students upon enrollment, which includes information on local libraries and bookstores and many other resources.

There are three books required for our Level 1 Training Program. A copy of one of these required books, *Movement Ritual*, is provided to each student on the first day of the Level 1 training. The students are required to obtain the other two required books, *The Expressive Body in Life, Art and Therapy* by Daria Halprin and *Anatomy of Movement* by Blandine Calais-German, on their own.

There is a reading list for our Level 2 training programs that contains recommended books. Students must be familiar with the required books from Level 1 and are able to obtain any of the recommended Level 2 books on their own. Faculty also may pass out articles to students throughout the training. A resource list of local libraries and bookstores is provided to students during their orientation to the Level 1 and Level 2 training program.

There is no required reading/textbooks for the Level 3 training program, however students are expected to choose 3-4 books to assist in their research as they plan for their Level 3 Fieldwork Projects and which must be cited in their Level 3 Final Project.

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### **Retention of Student Records**

Tamalpa Institute maintains current records of those who have graduated within the past 5 years in its office location at 734 A Street, San Rafael, CA 94901. These records, including Transcripts and Enrollment Agreements, are available to students during regular office hours. If a graduate has graduated over 5 years ago only copies of the transcripts are retained and available at the San Rafael, CA office location. Older records, including the Enrollment Agreement, are kept in Tamalpa's storage unit in San Anselmo, CA and are available upon request. As of September 1, 2018, student records, including the Enrollment Agreement, will be stored electronically.

Tamalpa requests that students make copies of all their records that they submitted to Tamalpa for their own personal use. Tamalpa is not responsible for storing letters of recommendation. Students may request transcripts from the Tamalpa office in San Rafael, CA via mail, email or phone. There is no charge for the first copy of transcripts; the second copy has a transcript fee of \$15.

Staff are trained on how to properly complete and retain student records so that records are maintained according to regulations. This includes the Level 3 training program, for which record of dates when lessons/projects are received and when responses are returned are maintained accordingly.

#### Custodian of Records

Lori Richloff  
734 A Street  
San Rafael, CA 94901  
admin@tamalpa.org  
415-457-8555

### **Resources on our Website**

The general public and students can find the following documents and links on Tamalpa Institute's website:

The School Catalog, School Performance Fact Sheet, the most recent Annual Report submitted to the bureau (BPPE), and the link to BPPE's internet website can be found at: <http://www.tamalpa.org/bppe-documentation-california-students/>

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### Employment

Tamalpa Institute's training program is an interdisciplinary program, spanning fields of the arts, psychology, dance, performance, movement education and health.

There are many different applications of the work – depending on the student's background prior to enrollment. For each student counted as “employed within the field” the job title and code may be different.

Our graduates include life coaches, instructors of children's dance programs, massage therapists, social workers, marriage and family therapists, practitioners of mind-body therapies, and instructors of dance / movement education. Some of our graduates serve in non-profit or educational management. The list below is by no means exhaustive.

29-1129 Therapists – including registered expressive arts therapists, registered somatic movement therapists, somatic movement educators, dance therapists and mind-body therapists.

21-1010 Counselors including marriage and family therapists

21-1020 Social workers

21-1091 Health Educators

27-1010 Visual Artist

27-2030 Dancers and Choreographers

27-2099 Performers

29-9099 Healthcare practitioners

31-9099 Healthcare support workers

11-9030 Education administration

11-9190 Non-profit management

11-9150 Social and Community Service Managers

25-1194 Vocational education teachers

25-3099 Teachers and instructors

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### CERTIFICATE TRAINING PROGRAM DESCRIPTIONS

#### **Level 1 Training Program – Immersion & Weekend Format: Personal Embodiment**

##### Level 1 Course Objectives:

- To introduce students to the theoretical and philosophical foundations of the Tamalpa Life/Art Process (TLAP) that underlie their personal & creative inquiry.
- To study and practice the models of the Tamalpa Life/Art Process as it applies to the students' personal material.
- To facilitate the students' process of embodiment by developing awareness of body, mind, and feelings, and its integration.
- To support the student's learning and development of communication skills.
- To develop performance skills that are supportive of the expression and artistic communication of the students' personal inquiry.
- To guide students in identifying patterns that inhibit full embodied expression and teaching students options for new ways of learning and expression.
- To train students in developing resources practices and strategies for embodied expression, communication and action.
- To train students in developing literacy and fluency in somatic movement practices and expressive arts for personal application.

##### Level 1 Program Overview

The Tamalpa Life/Art Process presents a model for identifying patterns that inhibit full, embodied expression and teaches options for new ways of learning and expression. Students train in developing resources and systems for embodied expression, communication and action.

The Level 1 Training offers an atmosphere and tools for the exploration of the following questions:

1. What happens in the interplay between body, mind and feeling?
2. How do the conflicts and dissonance between these three dimensions of our experience shape our ability to live fully?
3. How can we develop creative and mindful interplay with our own life narratives, between self and others, between inner experience and the world?
4. What does the creative process and the life/art metaphor teach us about ways to reshape our ways of living?

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The Level 1 Training Program is taught using lectures and experiential learning. Level 1 is comprised of two main phases: the Body Part Mythologies and the Self-Portrait Process. During the first phase, the focus is on exploring a part of the body; during the second phase the focus shifts towards the integration of all body parts through the self-portrait process. The body part work is presented as one lens through which to study the whole body of work, to identify and explore one's life narrative, and to address the theme of each week or weekend. Theory and activities are presented so as to train participants through somatic awareness and a multi-modal expressive arts approach that uses art mediums such as:

- Movement
- Drawing
- Creative writing (poetry/dialogue/storytelling)
- Performance/improvisation in movement, sound and words
- Creative communication and problem solving models including: feedback, active listening, scoring
- Reflections on learning experiences and material that arises

Explorations occur on the physical, emotional and mental levels. The life material of each participant will be employed by both the student and teacher as resource material upon which the training acts – as in an alchemical process. Personal and group material, as it arises, is channeled back through the work presented in training through the ongoing practice of the models and skills being taught.

Each weekend or week, depending on the Weekend or Immersion format, will be oriented around a specific theme, which establishes opportunities for participants to explore the above questions, to make meaning of their experience and to articulate their understanding.

There is no final test or examination nor required internship or externship in Level 1. A certificate of completion will be issued upon satisfactory completion of the Level 1 Training Program.

\* In the Weekend Format homework is the student's way to practice the art and discipline of *embodied learning* in the context of their daily life. Homework will include primarily drawing(s) on the body part, dialogues, questions given by teachers for journaling, the practice of Movement Ritual, and the practice of communication skills learned. It is essential to their personal and group learning that students arrive each weekend with the resources of their homework in hand. This also allows each teacher to build on the training material in an effective and creative way for optimal learning. To affirm the importance of homework and research and the body part lens on the work, the first day of the weekend training (mostly Fridays and some Thursdays) will be the focus day for that piece of curriculum.

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### Level 1 Weekend Format - Core Curriculum Synopsis

Adriana Marchione, MA, REAT, RSMT, CHT

#### *Curriculum*

- Overview of the Life/Art Process: The Three Levels of Awareness and Response; The Psychokinetic Imagery Process, The Five Part Process; Theory and Practice of Expressive Arts Therapy

#### *Course Objectives*

- To study and practice the Three Levels of Awareness and Response.
- To study the interconnections between physical structures, movement, emotions and images.
- To develop connections between personal life narratives and expressive arts as a model for a life-long learning process.
- To develop the expressive arts as a model for change and to enhance one's ability to communicate creatively and responsibly with self, others and the world.

Rosario Sammartino, MA, PhD (cand), RSMT/E

#### *Curriculum*

- Somatic Movement/Movement Ritual I and Movement Explorations
- The Life/Art Process
- Scoring and the RSVP Cycles

#### *Course Objectives*

- To learn Movement Ritual I. To develop sensory and kinesthetic awareness. To provide a grounding practice/container to hold and integrate material that gets generated on mental and emotional levels. To develop a common movement vocabulary within the group.
- To learn and practice the Tamalpa Life/Art Process both in the studio and in the natural environment.
- To learn Scoring and the RSVP Cycles; to practice Scoring in service of the self- portrait process.

Joy Cosculluela, MFA, RSME, RSMT

#### *Curriculum*

- Movement Studies:
  - Exploration of space, time, force (dynamics)
  - Movement Ritual I, II, III

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- Improvisation and Creative Movement
- Performance Skills

### *Course Objectives*

- To build a foundation of kinesthetic awareness: to deepen existing movement skills, to gain new movement resources and to develop an embodied understanding of movement.
- To explore movement as an experience of relationship—relating to the self, to others, to the world, and to bridge learnings to life.
- To develop performance skills, integrating maps and methods of the Tamalpa Life/Art Process.

### Level 1 Immersion Format - Core Curriculum Synopsis

Daria Halprin, MA, REAT, RSMT

### *Curriculum*

- Overview of the Tamalpa Life/Art Process®: The Three Levels of Awareness and Response; The Psychokinetic Imagery Process, The Five-Part Process; Theory and Practice of Expressive Arts Therapy

### *Course Objectives*

- To study and practice the Three Levels of Awareness and Response.
- To study the interconnections between physical structures, movement, emotions and images.
- To develop connections between personal life narratives and expressive arts as a model for a life-long learning process.
- To develop the expressive arts as a model for change and to enhance one's ability to communicate creatively and responsibly with self, others and the world.

Dohee Lee, RSME

### *Curriculum*

- Performance Art Skills and Coaching
- Voice/Rhythm Studies

### *Course Objectives*

- To develop performance skills that support and deepen the students' artistic expression of personal material.
- To provide a safe and supportive space for students to be witnessed, and to witness others in their unfolding process through the performance coaching model.

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- To utilize solo and ensemble/group work (duets, trios, and larger configurations) to create, build and support group awareness and identity.
- To develop breath and rhythms into the instrument of the body.
- To develop resources in the use of voice and rhythm: finding and giving voice to an experience, creating the sounds to accompany movement dance, exploring giving sounds to images and feelings.
- To integrate performance skills with internal and external resources such as intentions, themes, space, people, objects (props) etc.
- To analyze and internalize rhythms in relation to movement and sound.

Rosario Sammartino, MA, PhD (cand), RSMT/E

### *Curriculum*

- Reflection and integration.
- Scoring and the RSVP Cycles.
- Work in the environment.

### *Course Objectives*

- To provide a grounding practice/container to hold and integrate material that gets generated on mental and emotional levels.
- To review and integrate the week's learning using TLAP® methods
- To learn and practice scoring and the RSVP Cycles; to demonstrate understanding of scoring through design and enactment of self-portrait performance scores.
- To learn and practice the Tamalpa Life/Art Process® in the natural environment.

Natan Daskal, RSME

### *Curriculum*

- Movement Ritual

### *Course Objectives*

- To develop sensory and kinesthetic awareness.
- To support the development of movement vocabulary; to deepen range and access to personal movement choices for integrated functional and expressive/artistic purposes.
- To develop a common movement vocabulary within the group.



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Anna Halprin, PhD (Hon.)

### *Curriculum*

- Movement Studies: Integrative Dance

### *Course Objectives*

- To study the areas that comprise Integrative Dance: The Science, The Philosophy, and The Art, in relationship with the Environment.
- To gain an embodied understanding of movement and movement principles for integrated functional and expressive/artistic /creative purposes.

### **Level 2 Training Program - Weekend & Immersion Format: Embodied Leadership**

#### Level 2 Course Objectives:

- To facilitate the students in developing leadership skills using the principles and methodology of the Tamalpa Life/Art Process.
- To deepen the personal application of the movement-based expressive arts therapy and education (TLAP).
- To expand the theoretical and philosophical understanding of the work.
- To develop the skills required for teaching/facilitating groups and coaching individuals.
- To learn applications of the TLAP as well as how to use and adapt the TLAP in different fields of practice including: expressive arts therapy, somatics, education, consultation, the arts, and social change.
- To deepen the understanding and practice of communication skills and somatic movement and expressive arts practices.

#### Level 2 Program Overview

During Level 2 students will deepen their theoretical, experiential and practical understanding of the Tamalpa Life/Art Process (TLAP). The first part of the program focuses on learning the foundations of TLAP and the development of teaching and facilitation skills. Seminars emphasize aspects/models of the work through practice, experience, theory, and lectures. Students develop their understanding of principles, theory, methodology, and learn skills required for teaching/facilitating groups and coaching individuals.

In the second part of the program, students deepen their learning of the TLAP,

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continue practicing their teaching/facilitation skills, learn applications and variations of the TLAP and how to use and adapt the TLAP to different areas. In the third part you will fine tune the embodiment of your leadership skills, harvest your learning, and prepare for the transition out of the program. A two-day seminar in the environment will take place towards the end of Level 2 as a culminating experience of your journey.

There is no final test or examination nor required internship or externship in Level 2. A certificate of completion will be issued upon satisfactory completion of the Level 2 Training Program. The Level 2 Training Program requires the successful completion of the following:

1. Seminar Series
2. Readings

### 1. Seminar Series:

The overall educational goal of Level 2 is the development of leadership skills using the principles and methodology of the Tamalpa Life/Art Process. 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.

### 2. Reading List:

Throughout the program different faculty members will make references to authors that contribute to the understanding of the Tamalpa Life/Art Process. Faculty may present articles for students to read and a recommended reading list is provided to students.

## Coursework Description

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

### *Principles and Theory of Expressive Arts Therapy*

Discourse on philosophy, principles, theories and methods of Expressive Arts Therapy.

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### *Praxis Expressive Arts Therapy*

The practice of movement-based Expressive Arts Therapy working with the inter-modal arts approach, focusing on movement, drawing, creative writing, journaling and reflective dialogue.

### *Somatic-Movement Education/Psychology*

Study of physical body–Movement Ritual–(e.g.: functional anatomy-kinesiology, space, time and force) and principles of movement in relation to awareness practices, and psychomotor psychological principles.

### *Communication Skills and Aesthetic Feedback*

Group development and dynamics, group counseling theories, and basic group counseling methods and skills. Group and interpersonal communication skills, group forming phases, and conflict resolution. How to respond in classroom, group work, partner work, and individual therapy to the artwork of the other.

### *Movement as Art and as 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.

### *How to Create and Conduct Group and Community Rituals*

What is a ritual? What are the themes appropriate to different settings? How does one plan and conduct a ritual involving creative group participation?

### *Lesson Planning and Scoring for Groups*

Developing workshop and class structures based on a specific model (RSVP cycles), integrating the model with inter-modal art activities and theories.

### *Clinical Questions*

Discussion of various challenges in assessing clients and developing appropriate Expressive Arts Therapy strategies, working with transference/counter transference, and discerning psychological disorders.

### *Introduction to Trauma Work*

An Expressive Arts Therapy approach to the understanding and methodology in working with specific trauma recovery. Includes issues, models, theories, and specific methods.

### *Introduction to Addiction Recovery Work*

Working with movement and art-based approaches to the issues and needs of populations in recovery.

### *Public Presentation and Public Speaking Skills*

Developing body posture, voice, and speech for presenting and facilitating processes.

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### *Guiding Skills*

Articulation and practice of theory and methods for individual therapy and coaching, including demonstration and discussion. Discerning issues and themes, developing strategies of feedback and intervention, cycles of a session, how to form collaboration with the client. Identifying the central questions and challenges of the client.

### *Teaching Skills*

Presentation in leadership: How to think it through and perform as a teacher-presenter: body, voice, language, timing, and material.

### *Ethics of Professional Practice*

Navigating the terrain of the therapist-client relationship. Inquiry into challenges, questions of professional practice, development of personal and group values, meeting specific challenges.

### *Bringing the Inter-modal Arts into Community Settings and Consultancy*

*Work Studies* on applying and adapting expressive arts practice into particular cultural environments.

### *Articulation of Learning Goals and Learning Strategies*

Studies on transformative learning perspectives and collective creativity.

### *Student Lab Presentations*

Practice in presentation, facilitation, and coaching skills and providing and receiving feedback from peers and faculty.

### Overview of Level 2 seminars

#### Daria Halprin, MA, REAT, RSMT

Daria will focus on the overview of the Tamalpa Life/Art Process by exploring the core philosophy, principles and methods of the practice in advanced theoretical and experiential studies. Variations and applications to individual and group work within the public sector will be considered. The foundations of expressive arts therapy as it is embodied within this particular approach will be studied in order to help the advanced student cultivate an advanced inquiry and understanding. The development of scoring, witnessing, coaching, and facilitation skills will aim to increase the discovery of each student's individual interests and styles and their ability to apply the maps and methods of the work. Studies will occur within the context of considering the many possible applications of the work within the public sector.

Areas of learning will include:

- Foundations of TLAP – Philosophy, Theory, Praxis, Maps, and Methods: Psychokinetic Imagery Process, The Three Levels of Awareness and Response, The Five Part Process, Body Part Mythologies, Communication Skills model

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- Scoring Skills & RSVP Cycles: Who/What/How and intermodal art uses for work with individuals and groups
- Coaching and Facilitation Skills (Groups and Individuals): listening, qualities of presence, feedback and guiding approaches and tools.
- Presentation and Performance Skills: material, delivery, challenges and resources
- Applications of TLAP & Specialized/ Related Themes: To be determined by group and individuals and drawing from Body Part Themes
- Integrative Learning: Lecture, demonstration, experiential review and experiments with presented material, group discussion, shift from focusing on particulars to seeing how all parts relate to the whole body of work.

### Ken Otter, MA, PhD

Ken's contribution to the Level 2 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 1 while pursuing their personal and professional learning and change as facilitators in this work. These themes include:

- The Learning and Change Journey: Exploring the link between personal and professional development and in designing a life of that embodies creativity and wisdom.
- The Learning Community: Cultivating healthy group life as a learning laboratory for human and leadership development and group facilitation.
- The Art of Scoring: Applying the RSVP Cycles, and scoring for both personal and professional development, and skillful TLAP facilitation.
- The Inner Way of Guiding, Teaching and Facilitating: Using self-experience, awareness, and personal life themes as resources for guiding, teaching and facilitating others.
- Being and Nature: Participation in the natural environment, and engaging the metaphors and relationships that emerge, in service of the learning and change journey in one self and in others.

### Adriana Marchione, MA, REAT, RSMT

#### Coaching Skills and Facilitation Skills

Through the Tamalpa Life/Art Process, Adriana will offer techniques and practice of one- on-one guiding skills; as well as illustrate the use of TLAP and methods of expressive arts therapy to facilitate group learning. Drawing on her extensive

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experience with individual clients dealing with a large range of issues, Adriana will offer concrete scores and concepts to support hands-on guiding. She will demonstrate how she uses the 5 Part Process, the three levels of awareness and compassionate presence to encourage healing with individuals. In group facilitation skills, Adriana helps students to cultivate creativity and establish safety with groups to encourage learning. She will share her ongoing teaching work with body part mythology, discuss how to be successful as a facilitator, and offer useful strategies to work with challenges that can arise in group settings.

### Applications of TLAP & Specialized/Related Themes: Addiction and Trauma

This portion of the training will be split between a focus on working with addiction and managing trauma. Adriana will begin by her work with trauma through the use of Tamalpa Life/Art Process, expressive arts therapy and complementary models. She will present guidelines and tools to work with people who have experienced trauma on a variety of levels. This course 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 of the arts in expressive arts and the somatic and movement work that is most appropriate when approaching traumatic states, Adriana guides students to be more prepared to alleviate stress and encourage body resilience.

Adriana shares her in-depth experience working with addiction and recovery in this course. Through the use of the Tamalpa Life/Art Process within the context of expressive arts therapy, and its applications to people who suffer from a variety of addictions and eating disorders, Adriana brings students through experiential and didactic learning.

Looking at a variety of cases, Adriana offers students a window into the dynamics of addiction and what promotes the recovery process. Expressive arts therapy can be a great complement to other recovery support systems, such as twelve-step programs and psychotherapy. Finding alternative ways to access the 'high' promoted by substances and addictive behaviors, as well as grounding emotions and finding resources to envision a new life style will all be addressed in this training section.

Rosario Sammartino, MA, PhD (Cand), RSMT/E

### Integrative Learning Seminars

Integrative Learning seminars facilitate the reflection, practice, and integration of the material presented in other training seminars. The Integrative Learning seminars constitute a consistent through line for the Level 2 training program which:

- Provide a space that supports personal and group development using the methods of the Tamalpa Life/Art Process, such as: the Communication Model/Three Levels of Awareness, Five Part Process, and Scoring, among others.

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- Support students to deepen their practice of the methods of the Tamalpa Life/Art Process (for example: Movement Ritual, Three Levels of Awareness, Communication Model, Five Part Process, Scoring, Personal Mythology, etc.)
- Foster the transition and bridge building between the training environment and life scenario.
- In coordination with Vivian Chávez, introduce students to theme of Cross Cultural Perspectives and the Tamalpa ArtCorps, which helps bring the healing power of dance and creative expression to underserved communities

### Dohee Lee, RSME

Dohee will guide the students in developing resources in the use of breath, voice and rhythm in their body through creative resources such as movement, drum, sound, images, words, and feeling to use for not only their own creative process but also to use as teaching tools and methods.

### Joy Cosculluela, MFA, RSME, RSMT

Joy will focus on Somatic Studies and Performance Skills in Level 2.

- Expanding the range of body-mind-feeling levels of awareness and responsiveness.
- Developing kinesthetic maps for working with the self and others
- Exploring processes for creating individual and group performances

One focus of Joy's work is building on the foundation of Anna Halprin's Movement Ritual I, II, III and other somatic practices to enrich our understanding of the self through movement. A second focus is to explore who we are, what we do, and how we present our work through performance. Students will work individually and in groups, using improvisation/ composition techniques from physical theatre and integrating Life/Art maps in the process. Joy's approach views our work as a co-creative field where the group learns by practicing and researching embodied movement, experiencing ourselves in new ways, and pulling together resources to deeply engage in the interaction between life and art.

### Adjunct Faculty:

Adjunct teachers' seminars enhance and broaden the learning experience with their areas of expertise. Adjunct teacher seminars for Level 2 include:

### Alice Rutkowski, PhD

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Working with movement for effective communication and getting Tamalpa “out there.”

Successfully communicating the Tamalpa work as a graduate requires many things.

First, you must be grounded in the process. Next, you must be able to adapt the process to your unique setting and population. Finally, you must be able to articulate what you offer – through your body language, your clarity of thought and your energetic and sincere spirit.

You are now a living and breathing model for the Tamalpa Life/Art process. So you must be the translator, the conduit through which others see, hear and sense the value of the process simply by being in your presence. Through videotaping of your presentation style, a dynamic feedback loop provides instant awareness and information. Since you enter the workshop a deeply embodied graduate, video-feedback on presentation skills becomes a matter of refine and honing your translation of passion for the work. Through group and individual process, you will gain communication skills paramount for crossing the bridge into a wide world of possibilities.

Natan Daskal, RSME

### *Curriculum*

- Movement Ritual 1, 2, and 3

### *Course Objectives*

- To develop sensory and kinesthetic awareness.
- To support the development of movement vocabulary; to deepen range and access to personal movement choices for integrated functional and expressive/artistic purposes.
- To develop a common movement vocabulary within the group.



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### **Level 3 Supervision Course: Fieldwork Supervision**

- Level 3 Course Objectives:
- To provide supervision to students as they professionally apply the principles and models of the Tamalpa Life/Art Process (TLAP) to specific populations and professional contexts.
- To support students in developing an embodied, heuristic, and reflective approach to the application of the Tamalpa Life/Art Process in their fieldwork project.
- To support students in developing observational, scoring, facilitation, and presentation skills within the Tamalpa Life/Art Process framework.
- To encourage students to develop ideas and scores for ongoing professional work and potential research.

### Level 3 Program Overview:

Level 3 is a distance education program. In the Level 3 Supervision Course students receive online supervision for the development of their individual Fieldwork Project, which includes designing the project classes/scores, facilitating the project, and documenting the project. As it is an online course, students can take the Level 3 Supervision Course from anywhere in the world, providing the student has access to the internet. Level 3 includes two online segments and one segment of conducting the fieldwork project (the practicum). Students conduct their Fieldwork Project in their chosen community as proposed in the student's Fieldwork Project Proposal, which is reviewed and approved by Tamalpa Institute's Program Director during the initial application process. Submission of the Fieldwork Project Proposal is a Level 3 admission requirement.

Students will obtain supervision for the development of their Fieldwork Project in three phases:

- Designing the project classes/scores
- Facilitating the project (practicum)
- Documenting the project

### Location:

The Level 3 course takes place on Tamalpa's online Moodle learning platform and in each student's community where they conduct their fieldwork project. The Level 3 Supervision Course is offered through distance education so that it allows students to

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conduct their fieldwork projects anywhere in the world while participating in the course and receiving supervision from Tamalpa faculty members.  
Level 3 online site: <http://www.taasonline.org>.

### Time Commitment:

10 months. Total hours: 200.

The Level 3 course is to be offered each January and September.

The amount of time spent in the Level 3 online environment varies in each segment and in general ranges from 3 to 5 hours a week. Other hours in each segment (not spent online) are home-based study, preparation of the assignments/ fieldwork project, and/or in the actual facilitation of the fieldwork project at the fieldwork site (the actual facilitation of the project takes place in the second segment).

Participants are expected to log into the online environment to read postings at least once a week and to post assignments in a timely manner, as requested by faculty. Faculty post assignments weekly during the first and third segments. Students create the specific schedule for their fieldwork project with their supervisor, facilitate and document the fieldwork project during the second segment.

### Distance Education:

The mode of instruction is distance education through written lectures and assignments provided by faculty to students in the online platform; online conversations between students and faculty in the online platform; and experiential learning through facilitation of the fieldwork project.

The online platform, Moodle, allows for meaningful exchanges between faculty and students. Students are able to upload photographs, videos, as well as documents for their assignments. There is also an instant messaging and email system within Moodle. The supervision provided individually to students during the second segment of Level 3 can be provided via the online platform, email, video chat such as Skype, phone, or in-person.

### Equipment:

There are no required textbooks or other equipment that the student must acquire for the Level 3 Supervision Course; the only equipment requirement is that the student has internet access on a device (such as a computer, tablet or smartphone) which allows the student to participate in and complete the required assignments for the online components of the course.

### Level 3 Core Curriculum Synopsis

During Level 3, students will focus on developing their approved Fieldwork Project Proposal, which is submitted to and approved by the Program Instructor during the initial application process. The development of the Fieldwork Project consists of: designing the scores, facilitating the project (Practicum), and documenting the project.

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Instructors will post assignments weekly or bi-weekly during the First Segment and Completion of Level 3. During the Second Segment of Level 3 there are no required online assignments, as the student is focused on facilitating the Fieldwork Project. During this Second Segment the student is required to complete 20 hours working on and facilitating the Fieldwork Project and to complete 5 supervision hours with their individual supervising faculty member. Upon completion, students will also receive 2hrs of individual supervision on the documentation of their project. During the last 2 weeks of the Level 3, students return to the online platform and follow the Program Instructor's assignment on presenting their project documentation to the cohort and do completion and closing scores.

Note: If a student needs to make any significant changes to the originally approved Fieldwork Project Proposal, such as changes in the target population or site, this must be discussed with and approved by the Program Instructor before any such changes are undertaken. A written request must be submitted to the Program Instructor.

### **First Learning Segment:**

#### **A. Introductions, Group Forming & Project Proposals**

#### **B. The Philosophy and Practice of Professional Scoring**

### **Intentions:**

- Introduction to the course and to the online environment.
- Student introductions and group forming in an online environment.
- Presentation of each student's Fieldwork Project Proposals: Scores on presenting, reflecting, and responding to each other's project proposals.
- Identifying personal learning intentions for the Level 3 Supervision Course.
- Development of advanced scoring skills and RSVP Cycles.

### **Description:**

- The faculty member will post weekly assignments to facilitate the students' introductions to the course and to each other. Each student will have the chance to present their fieldwork project proposal to the group and will have the opportunity to respond to the other students' fieldwork project proposals.
- The focus during this segment will be on the design of sound professional scores. This segment includes lectures and group discussions on the topic of scoring and each student will use this segment to design and develop scores for their approved Fieldwork Project Proposal. The faculty member provides up to four rounds of feedback per student on score structure and overall content. This segment is done online with the goal that every student's Fieldwork Project Proposal will benefit from the collaborative learning environment in which the subjects of Scoring and the RSVP cycles will be explored. It is during this segment that students will work on designing their Fieldwork Project Proposal's scores. Besides developing the actual scores, this may include additional research on the topic, setting, and/or population that the student will be working with in their fieldwork project. There are weekly assignments posted online for the students to complete.

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### **Expected outcomes from this segment:**

- Students gain ability to navigate the online environment in a distance education course.
- Students understand the course goals and objectives and develop personal goals for the course.
- Development of advanced scoring skills
- Complete Fieldwork Project Meta-Score
- Complete 2 – 3 scores for single sessions/classes/phases of the student's fieldwork project

Note: Students must complete the First Segment in order to proceed on to the Second Segment and work with their supervising faculty member. If a student needs to begin their work with the supervising faculty member or perform their fieldwork project score before completing the Second Segment, prior discussion and approval from the Program Instructor required. A written request must be submitted to the Program Instructor.

**Duration:** 12 weeks. Total hours: 80.

**Location:** Online environment & home-based study.

## **II. Second Learning Segment**

### **A. Individualized Supervision for Fieldwork Project Practicum**

Practicum supervisors work with individual Level 3 students as the student conducts their fieldwork projects during Segment 2. Students are matched with the supervising faculty members based on the subject area/population that the student is working with in their fieldwork project and the supervising faculty members' area of specialization.

### **Description:**

- During this segment students actively work on their Fieldwork Project Practicum and facilitate their Fieldwork Project scores while receiving individualized supervision from their supervising faculty member. Supervising faculty members will review and provide feedback for the student's Fieldwork Project, Fieldwork Project scores, and the implementation of the scores.
- Supervising faculty members will arrange with the student how and when their individual meetings will take place. The supervising faculty member and student will develop their schedule for exchanges to take place via email, the online site, video chat such as Skype, or in person.

### **Expected outcome from this segment:**

- A total of 20 hours of facilitating the fieldwork project must be completed during this segment.

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- Students receive at least 5 hours of individual supervision from their supervising faculty member.
- These Segment 3 outcomes are expected to show that the students are developing advanced observational, scoring, facilitation, and presentation skills and the ability to professionally apply the principles and models of the TLAP.

**Duration:** 4 months. Total hours: 80 hours.

The 80 hours must include 20 hours towards the actual practicum of facilitating the score(s) at the fieldwork project site. Over the course of the 4 months students will also obtain at least 5 hours of individualized supervision from their supervising faculty member.

**Location:**

This segment is primarily done at each student's individual fieldwork project site, which is decided upon by the student through the process of developing and defining their Fieldwork Project. At least 5 hours are completed with the student's individual supervising faculty member, which can occur in the online environment, email, online video chat, phone, or in-person. Students may also use the online environment to check in with their cohort.

Note: If a student needs additional time to complete their Fieldwork Project, a written request must be submitted to the Program Instructor

### **B. Fieldwork Project Documentation with Individualized supervision**

**Description:**

In this final segment students work with their individual supervisor for the documentation of their Fieldwork Project, which will result in their Final Project. Students will work on their final project and submit the final project to the Program Instructor by posting it in their personal space by June 12. Program instructor will lead a final closing circle where all students can see and respond to each other's final projects.

**Expected Outcomes from this segment:**

- A written, visual, and/or audiovisual documentation of the student's Fieldwork Project, which will draw from:
- Meta-Score and Scores for Fieldwork Project including Valuation
- Literary Review with bibliography
- Articulation of student's embodied learning and understanding of the TLAP as applied to his/her project
- Optional: Photos, images, videos, testimonials, interviews, etc.

**Duration:** 6 weeks. Total hours: 40.

**Location:** Home-based study

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### III. Completion

The instructor will conduct student in presenting their Final Projects and do closing assignments. The students will present their project documentation and give aesthetic feedback to each other.

Program Instructor:

- Acknowledges completion of program to each student.
- Approves completion and communicate to Co-director and Program Coordinator for processing certificates of completion.

**Duration:** Students will return to the online platform for the last 2 weeks.

**Location:** Home-base study and online

If a student fails to present their project in time, he/she cannot receive certificate of completion and will need to contract either supervisor and/or program instructor for extra hours.

#### **Expected Outcome of Level 3 Program:**

Through the completion of the Level 3 course and the Final Project the students are expected to show that they have developed - the ability to professionally apply the principles and models of the TLAP; skilled approaches to the application of TLAP through their fieldwork projects; advanced observational, scoring, facilitation, and presentation skills; and gained new ideas and scores that they can utilize as they continue in their own professional contexts.

**Sample schedule:**

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LEARNING SEGMENTS	TIME	DATES
FIRST LEARNING SEGMENT		
<b>A. Opening, Introductions, Group Forming &amp; Project Proposals.</b>  <b>B. The Philosophy and Practice of Professional Scoring</b>	12 WEEKS Online with Program Instructor	September 18 – December 11
SECOND LEARNING SEGMENT		
<b>A. Focused Individual Supervision for Fieldwork Project Practicum</b>  <b>B. Fieldwork Project Documentation with Individualized supervision</b>	4 MONTHS With supervisor  6 WEEKS With supervisor	January – April 2018 (Actual dates decided with Supervisor)  May 1 – June 11 (Final project due June 11)
COMPLETION		
<b>Project presentation and closing circle</b>	2 WEEKS Online with Program Instructor	June 12 – 30

### LEVEL 3 FACULTY

#### Primary Level 3 Faculty:

Joy Cosculluela, MFA, RSME, RSMT

Whether creating a solo piece or collaborating with other artists for a performance project, Joy brings her passion and experience in dance, somatics and the Tamalpa Life/Art Process into her interdisciplinary art practice. Joy’s art process is about dialog and engagement, asking questions such as, “What does it mean to be an authentic embodied artist in today’s culture?”

Joy is a movement artist, a performance maker, a cultural connector, and a great lover of stories that speak of shared and diverse human experience. As a Filipino-American woman living in the diaspora, she works in a liminal space of possibilities, multiple languages and identities. Joy believes that an embodied approach to art makes visible what we can’t see in ourselves and in the world. Joy has trained extensively and performed with Anna Halprin in numerous events including “Seasons/Awaken,” “Spirit of Place,” and the seminal “Parades and Changes.” Joy founded the Wayfinders Performance Group and produced and directed “Homing Devices,” a full-length dance-theatre performance with international performers exploring stories of home. She co-directed “Between

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Shadow and Light,” a site-specific performance that collaborated with musicians and artists from the Bay Area. Joy is Artistic Director of “Swimming the Waters,” which explores various sites in San Francisco to encourage awareness of our environmental landscapes. She appears as lead artist in Daria Martin’s film “Minotaur” and has performed in “Without Us” by Inkboat. Joy is currently working on a performance project examining the themes of multi-cultural identity, migration, loss, and transformation. Joy completed her Master's in Fine Arts in Interdisciplinary Arts from Goddard College.

### Elisabeth Osgood-Campbell MA, EdM, RSME

Elisabeth Osgood-Campbell, MA, EdM, RSME, is a movement artist, educator, and researcher, who cherishes the body as a central medium for creativity, learning and growth. With degrees from Stanford University and Harvard Graduate School of Education, she can also be described as a “recovering academic” who facilitates somatic movement arts to help mend the mind-body split in herself and others.

After graduating from Tamalpa Institute’s full-time training program in 2000, Elisabeth served the institute in various capacities as a teacher, administrator, and member of the Board of Directors.

During her first graduate program in Psychology, she studied the impact that somatic movement and creative arts practices have on women’s development. During her second Master’s degree program in Mind, Brain and Education, Elisabeth investigated the effect that sensorimotor activities have on cognitive development of children.

She has served on the Board of Directors of the International Somatic Movement Education and Therapy Association (ISMETA) since 2008. Currently, Elisabeth is delighted to offer Tamalpa Life/Art work to individuals and groups on the East Coast of the United States.

### **Level 3, Segment 2 Supervisors**

### Joy Cosculluela, MFA, RSME, RSMT

See page 39.

### Adriana Marchione, MA, REAT, RSMT

Adriana Marchione, MA, REAT, RSMT, is a Registered Expressive Arts Therapist, a Registered Somatic Movement Therapist, and has an MA in Psychology. She works with individuals and groups, and has presented workshops and classes at a variety of institutions and organizations throughout the Bay Area. Adriana



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specializes in addiction/recovery, and has developed a specific body of work offering creative healing opportunities for people in recovery from all forms of addiction and co-dependency. Her areas of interest in her work include creative coaching, mindfulness practices, stress reduction, spiritual inquiry and somatic resourcing. In addition to her practice, Adriana is a core faculty member at Tamalpa Institute and runs groups at La Ventana Eating Disorder program in San Francisco. Website [www.adrianamarchione.com](http://www.adrianamarchione.com)

### Elisabeth Osgood-Campbell MA, EdM, RSME

See page 39.

### Ken Otter, MA, PhD

Ken Otter, Ph.D., has 30 years of professional experience in human and organizational development as an educator, coach and consultant, in the US and internationally. This experience engages people from diverse backgrounds, professions, and levels of responsibility in such areas as: education, health, public service, business, and the arts. Ken's work is grounded in his life-long inquiry on the interplay between inner and outer change and how this interplay is practiced toward individual and organizational wellbeing.

Ken began his affiliation with the Tamalpa Institute in 1981, as a student, performer, and teacher. He has been part of the faculty since 1993 and has contributed significantly to the evolving nature of Tamalpa Life/Art Process in the training programs. Presently, Ken is Director of Leadership Studies Programs and Co-director of The Leadership Center at Saint Mary's College of California. Areas of scholarship include: global leadership development, multi-stakeholder collaboration, and the application of lifespan and wisdom development in organizational life and leadership.

Ken's educational studies include somatic, counseling and organizational psychology, adult development and learning, the expressive arts, and leadership. In addition to a M.A. degree in Organizational Development and Transformation and a Ph.D. degree in Humanities with a concentration in transformative learning and change, he has a Certificate in Leadership Development from Harvard's Kennedy School of Government, and a Certificate in Executive and Organizational Coaching from Columbia's Teacher's College.

### Rosario Sammartino, MA, RSMT, RSME

Rosario is a psychologist, artist and researcher. She is a Core Faculty member at Tamalpa Institute, has an MA in Psychology, and is currently pursuing a PhD in Somatic Studies at Pacifica Graduate Institute. Rosario is the International Program Director of Tamalpa Institute and co-founder of Tamalpa Latinoamerica. She is also the founder of Anthropos Institute, an Art and Self Development Center located in

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Buenos Aires, Argentina, where she is originally from.

Rosario has worked in various settings, such as psychiatric hospitals, shelters, and educational centers, and with diverse populations, including incarcerated women, the homeless, and at-risk youth. Through the years, Rosario has conducted numerous lectures, seminars, and professional presentations in the United States and internationally, including in Argentina, Peru, Mexico, and Portugal. Currently living in the San Francisco Bay Area, Rosario continues to teach and lead community projects in the Tamalpa Life/Art Process.

### Lanie Bergin

Lanie Bergin, M.Ed. RSMT, RSME, E-RYT, Master Trainer with Oregon Registry  
Lanie Bergin is the founder of Bergin Learning Arts, LLC, she lives in Portland Oregon where she provides professional development to educators, child development classes and private adult practice. She has incorporated the TLAP philosophy/approach in various ways: In particular here is a short video demonstrating her work with children <https://vimeo.com/82265340>.  
For more information visit her at [BerginLearningArts.com](http://BerginLearningArts.com)

### Iu-Hui Chua MFA, RSME, RSMT

Chua directs, choreographs, performs and devises physical theater, dance, and video performance. Her interests lie in exploring the inner realms of the human experience and illuminating them in performance to encourage connection, curiosity and transformation.

Chua has presented her award-winning film and performance work nationally and internationally and enjoyed collaborating with leading artists, performers and musicians along the way. Her performance experience includes dancing for Anna Halprin, Guillermo Gomez-Pena, Amara Tabor Smith and Sherwood Chen, Ledoh and Disneyland among others. Most recently she directed “Gruesome Playground Injuries” which was nominated for Theatre Bay Area’s Outstanding Production of a Play and listed as one of the Bay Area’s top 10 plays of 2015.

Chua’s passionate, primary interest in teaching dance is cultivating the versatile in the artist so that each individual’s creative potential may blossom into fullness. Her experience as an educator of the arts since 1996 to people ages 4-84 has allowed her to witness first-hand the transformative effect of art in people’s lives. She has presented at conferences at Stanford University and University of California Davis, and taught dance and the Tamalpa Life/Art Process in Europe, Asia and North America, including

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the University of California Davis, Tamalpais High School, Sacramento State University and the University of Singapore.

### Claudia Cuentas, MA

Claudia Cuentas is a storyteller, a musician, a therapist and a researcher. Her research continues to guide her inquiry to study mind~body~spirit and their interconnectedness through the Arts. She is a therapist at a Multicultural Center for Trauma Recovery in Portland OR and works with minority and refugee populations leading individual, family and community interventions. Claudia graduated from Tamalpa Institute and received her MA in Psychology and Drama Therapy at the California Institute of Integral Studies in San Francisco. She is now a student of Somatic Experiencing by Peter Levine. For the last 15 years she has worked with several Indigenous elders and their original healing traditions from North, Central and South America, specially Peru, where she is originally from. Claudia has taught and led the Planetary Dance nationally and internationally, and is at the moment a consultant at the Ministry of Education in Peru to develop regional and national programs to prevent violence against children. She also has a consulting practice in Portland, OR, teaching Cultural Diversity and Trauma Resolution training.

### Kristi Williamson

Kristi Williamson is a multi-disciplinary artist and yogini who explores consciousness in my body. As a performing artist, movement-based expressive arts facilitator and yoga teacher she enjoys bridging the disciplines of performance and healing arts. I'm passionate about movement and creative expression as a healing art form, as well as archetypal exploration through cultural dance and mythic theater. She completed the Tamalpa Training 2011, assisted for the program 2014 and have developed month long workshops in Kolkata, India working with survivors of human trafficking through the Tamalpa ArtCorp Program 2015-2017. I have danced with Anna Halprin's performance lab for the past seven years. Kristi intimately works and trains with yoga teacher and artist Hari Kirin Kaur Khalsa author of Art and Yoga and Afro-Brazilian contemporary dancer Rosangela Silvestre. She is originally from Maine and co-founded two theater companies on the east coast. LEAP, Living Expressive Arts Project, a multi-media ritual theater platform; combining mystic poetry, visuals, dance and music. As well as Terra Diddle Collective, an outdoor multi-aged-transformational community theater company; working with large puppets, masks and dance, dedicated to storytelling and archetypal exploration in relation to nature. Kristi recently co-created a new works called, "Wax Wings" a multi-media performance engaging myth and archetypes. Currently living in Mill Valley, CA she teaches Kundalini yoga and movement based expressive arts, while creating and performing art.

### Maria Luisa Diaz de Leon Z, MA, RSME, RSMT

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Maria Luisa is a psychologist, researcher, and movement specialist. Core Faculty member and Program Director at Tamalpa Institute, she obtained her M.A. in Engaged Humanities with Emphasis in Depth Psychology at Pacifica Graduate Institute. Her Master's thesis, *Somaphilia: Remembering the Soul and the Aesthetics of Being*, expands upon the somatic, mythological, depth psychological, and archetypal dimensions of Tamalpa Institute's Body Part Mythologies. Maria Luisa's professional experience in psychology and the arts spans fifteen years and includes the areas of education, private practice, and community intervention. Maria Luisa has worked with many diverse populations, most recently with Latin American immigrants in San Francisco and she has conducted research projects on addiction in her native Guadalajara, Mexico and on trauma associated with domestic violence in San Francisco, CA. Maria Luisa teaches seminars and presents in conferences internationally and serves on the Board of Directors of the International Somatic Movement Education and Therapy Association (ISMETA).

### **Dohee Lee**

Born on Jeju Island in South Korea, Dohee Lee studied Korean dance, music, percussion and vocals at the master level in Korea, and trained at Tamalpa. Since her arrival in the US she has been a vital contributor to both the traditional and contemporary arts landscape of the San Francisco Bay Area and beyond.

Lee founded the Puri Project in 2004 to present interdisciplinary works that embrace the ritualistic and healing aspects of performance. She has performed in venues and festivals around the world, collaborated with leading artists and has received numerous awards including the Isadora Duncan Special Award honoring Outstanding Achievement. Artist residencies include the Oakland Asian Cultural Center, the Watermill Center in New York with the Degenerate Art Ensemble, the Headlands Center for the Arts, the Paul Dresher Artist Residency Center, and the Montalvo Arts Center. In 2010, she appeared at Carnegie Hall with Kronos Quartet, performing her original composition, *Sinawi* and at Teatro Municipal de Lima in Peru with Pauchi Sasaki and Collective in "MURU".

Lee acted as artistic director and instructor at the Korean Youth Cultural Center from 2002 to 2008, resident artist and instructor at the Oakland Asian Cultural Center from 2008 to 2011, has been a guest instructor at San Francisco State University, Saint Mary's College, UC Berkeley and Northern Illinois University.

Website: [www.doheele.com](http://www.doheele.com)

**Audicia Morley RSME, RSMT**

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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.

[www.statetheta.com](http://www.statetheta.com)

### **Lian Wilson, RSME, RSMT**

She served as the Assistant Director at Tamalpa Institute in California, as well as teaching on faculty from 2003-2005. During this period she sat on the Tamalpa Institutes Board of Directors as Chair of the Marketing Committee, International Reps Committee and Overview Committee before being invited to serve as the Tamalpa Institutes President of the Board of Directors from 2006-2008. She remains in touch with Anna Halprin, as well as the on going research and training developments being spearheaded by Daria Halprin at the Tamalpa Institute in California.

Lian leads and facilitates Tamalpa Life Art workshops/classes in various settings from private to community care, working with companies like ARRCC (Activities, Respite, Rehabilitation Care Centre); Kensington & Chelsea's Mental Health Carers Support Network, SpeakUP charity for mental health users and other independent businesses and charities in Kent.

Her primary interest and passion is in the development of health and wellbeing in individuals and diverse communities through the participation and education of the benefits of dance and movement based expressive arts, notably through the Tamalpa Life Art Process ®.

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A heart attack survivor & care to schizophrenic family members: in her personal & professional life she draws upon her love of movement, creativity, nature and ongoing daily practice of living and sustaining a healthy life.

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### **INSTITUTIONAL POLICIES**

#### **Graduation Requirements & Standards for Student Achievement**

The progress or grading system by which a student can be evaluated and compared with another taking the same course is Pass / Fail. A certificate of completion will be issued upon satisfactory completion of the Level 1 Training Program, satisfactory completion of the Level 2 Training Program, and satisfactory completion of the Level 3 Training Program. During the Level 1 and Level 2 training programs, it is expected that students attend all sessions unless there is an emergency. Each day has its own unique life in the training, and the work, as we present it, is developmental so each day leads specifically into the next. Also, as an important member of a group learning environment, each student's absence will be felt. If a student must miss a session or a day, the student must inform the office and inform another group member who will give this information to the teacher. Students must attend a minimum of 90% of the scheduled classroom hours in order to graduate. As Level 3 is a distance education program, it is expected that students complete all assignments in a timely manner unless there is an emergency. Each week, the online assignments and online interactions in the Level 3 course support students through the process of participating in distance education. Students must complete 90% of the scheduled hours/assignments in Level 3 in order to graduate.

#### **Credits & Transfer of Credits**

The Institute does not grant credit for prior experiential learning.

The Institute does not accept credits through challenge examinations or achievement tests.

**NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION:** The transferability of credits you earn at Tamalpa Institute is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in the Level 1, Level 2, or Level 3 Training Program is also at the complete discretion of the institution to which you may seek to transfer. If the credits or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Tamalpa Institute to determine if your credits or certificate will transfer.

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### **Attendance & Leave of Absence**

Students are expected to attend classes and complete assignments as scheduled as they would be expected to be present for work. Absences and tardiness will be recorded. Students failing to maintain satisfactory attendance will be counseled by the Director. If attendance fails to improve, the Director, acting at the discretion of the school management, may dismiss a student for unsatisfactory attendance. Re-admittance may be permitted if the cause of unsatisfactory attendance has been corrected. Makeup class work may be arranged by the student with approval of the instructor. More than 10% of missed seminar time may result in a suggested leave of absence or additional graduation requirements. Students are responsible for informing the teacher and the office of any absence beforehand and for arranging a thorough review of all material missed with other students. It is expected that students attend all sessions unless there is an emergency. The amount of hours students are expected to attend in the Level 1 and Level 2 Training Programs is **270** out of the **300** contact hours (90%). This means that a student can miss 30 hours (5 full seminars) without penalty.

Regular sessions in the level 1 and Level 2 training programs begin promptly at 10:00am and end by 5:30pm with a lunch break of approximately 1 hour. Please note that you are expected to arrive at the studio 15 minutes before the start of each session so that you are ready to begin class on time.

As the Level 3 course is distance education, the absence of students is determined through their failure to turn in assignments as scheduled. In Level 3 students must complete 90% of the scheduled hours (180 out of the 200 hours) / assignments in order to graduate.

Leave of Absence: Students enrolled in our training programs are permitted to take a leave of absence that amounts to a maximum 15% of the total amount of hours of each program. If a student exceeds this maximum, he or she will be advised to leave the program and re-apply for the next training. Refunds are prorated.

### **Non-Discrimination**

The Institute does not discriminate against anyone on the basis of any actual or perceived disability (including any mental or emotional condition or illness) of any qualified student who is able to fully and meaningfully participate in the program, with or without accommodations. The Institute is committed to making reasonable accommodations for any such disability.

### **Probation and Dismissal**

Students who fail to comply with Tamalpa Institute policies or ethical standards are subject to probation or may face dismissal at the discretion of the Director.

Students enrolled in the Institute are held to the highest ethical standards and are obligated to conduct themselves in a manner consistent with forwarding the overall



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educational purposes of the institution. All students must abide by the following standards of behavior: Students must not engage in verbal, physical or written harassment based on race, color, creed, religion, national or ethnic origin, age, handicap, gender, sexual orientation, or other.

### **Cancellation Policy**

In the Level 1 and Level 2 training programs the student has the right to cancel the enrollment agreement and obtain a refund of charges paid through attendance at the first class session or the seventh day after enrollment, whichever is later. In the Level 1 and Level 2 training programs, if the School has given you any equipment, including books or other materials, you shall return it to the School within 10 days following the date of your notice of cancellation. If you fail to return this equipment, including books, or other materials, in good condition within the 10-day period, the School may deduct its documented cost for the equipment from any refund that may be due to you. Once you pay for the equipment, it is yours to keep without further obligation.

In the Level 3 training program the student has the right to cancel the agreement and receive a full refund before the first lesson/materials are received. The first lesson/materials are transmitted to the student within seven days after the institution accepts the student for admission (but please note the course begins with faculty and students on a designated day). In the Level 3 if the institution sent the first lesson and materials before an effective cancellation notice was received, the institution shall make a refund within 30 days after the student's return of any materials.

Cancellation shall occur when student gives written notice of cancellation to: Director, Tamalpa Institute, 734 A Street, San Rafael, CA 94901. The cancellation is effective on the date written notice of cancellations is sent. You can do this by mail, hand delivery, or email. The written notice of cancellation, if sent by mail, is effective when deposited in the mail properly addressed with postage prepaid. The written notice of cancellation need not take any particular form and, however expressed, it is effective if it shows that you no longer wish to be bound by this Agreement. You may be given notices of cancellation forms to use at the first day of class, but you can use any written notice that you wish.

If you cancel this agreement, the school will refund any money that you paid, less any deduction for equipment not timely returned in good condition, within 30 days after your notice of cancellation is received.

If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.

If the student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund.

Please note that a student enrolled in an unaccredited institution is not eligible for federal financial aid programs.

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If a student defaults on a federal or state loan, both the following may occur:

(1) The federal or state government or a loan guarantee agency may take action against the student, including applying any income tax refund to which the person is entitled to reduce the balance owed on the loan.

(2) The student may not be eligible for any other federal student financial aid at another institution or other government financial assistance until the loan is repaid.

### **Withdrawal Policy**

You have the right to withdraw from a course of instruction at any time. If you withdraw from the course of instruction after the period allowed for cancellation of the agreement, which is through attendance at the first class session, or the seventh day after enrollment, whichever is later, the school will remit a refund less a registration fee, if applicable, not to exceed \$175 for the Level 1 training program and not to exceed \$250 for the Level 2 training program and not to exceed \$150 for the Level 3 training program, within 30 days following your withdrawal. If you obtain equipment as specified in the agreement as a separate charge, and return it in good condition within 30 days following the date of your withdrawal, the school shall refund the charge for the equipment paid by you. If you fail to return the equipment in good condition, allowing for reasonable wear and tear, within a 30-day period, the school may offset against the refund the documented cost to the school of that equipment. You shall be liable for the amount, if any, by which the documented cost for equipment exceeds the prorated refund amount. The documented cost of the equipment may be less than the amount charged, and the amount the school has charged in the contract. In any event, you will never be charged for more than the equipment charges stated in the contract. For a list of these charges, see the list on the front of your enrollment agreement. **IF THE AMOUNT THAT YOU HAVE PAID IS MORE THAN THE AMOUNT THAT YOU OWE FOR THE TIME YOU ATTENDED, THEN A REFUND WILL BE MADE WITHIN 30 DAYS OF WITHDRAWAL. IF THE AMOUNT THAT YOU OWE IS MORE THAN THE AMOUNT THAT YOU HAVE ALREADY PAID, THEN YOU WILL HAVE TO MAKE ARRANGEMENTS TO PAY IT.** See the Refund Policy below for additional information.

For the purpose of determining the amount you owe for the time you attended, you shall be deemed to have withdrawn from the course when any of the following occurs:

- You notify the school of your withdrawal or the actual date of withdrawal. Notification of withdrawal must be in writing or a formal verbal communication with the Director. The date of withdrawal would be considered effective as of the date notice is received by the institution.
- The school terminates your enrollment.
- You fail to attend classes for a three-week period during the Level 1 or 2 Immersion format or a three-month period during the Level 1 or 2 Weekend format or an absence from the online environment/failure to complete scheduled assignments for a three-week period during the Level 3 course. In this case, the date of withdrawal shall be deemed to be the last date of recorded attendance.
- You fail to submit three consecutive lessons or you fail to submit a completed lesson

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required for home study or correspondence within 60 days of its due date.

If any portion of your tuition was paid from the proceeds of a loan, then the refund will be sent to the lender or to the agency that guaranteed the loan, if any. Any remaining amount of refund will first be used to repay any student financial aid programs from which you received benefits, in proportion to the amount of the benefits received. Any remaining amount will be paid to you.

### **Refund Policy**

Students are responsible to pay their tuition in full prior to or upon the first day of class unless other arrangements have been made with Tamalpa Institute. Student will be liable and responsible to keep their arrangement to pay this balance. After classes begin, tuition will be refunded pro rata. A pro rata refund shall be no less than the total amount owed by the student for the portion of the educational program provided subtracted from the amount paid by the student calculated as follows: The amount owed equals the daily charge for the program (total institutional charge, divided by the number of days or hours in the program), multiplied by the number of days student attended, or was scheduled to attend, prior to withdrawal. All amounts paid by student in excess of what is owed as calculated shall be refunded. There will be no refund after more than 60% of the program is attended. There is a \$75 non-refundable application fee and a \$175 non-refundable registration fee in the Level 1 training and a \$250 non-refundable registration fee for the Level 2 training, and a \$150 non-refundable registration fee for the Level 3 training program. For veterans, please see the Catalog Addendum for information about your non-refundable registration fee.

In the Level 3 training program the student has the right to cancel the agreement and receive a full refund before the first lesson/materials are received. The first lesson/materials are transmitted to the student within seven days after the institution accepts the student for admission (but please note the course begins with faculty and students on a designated day).

A full refund minus the non-refundable application/registration fee will be given through attendance at the first class session, or the seventh day after enrollment, whichever is later. Tuition will be refunded on a pro-rated basis. Our refund policy is mandated by the Bureau for Private Postsecondary Education.

Within 10 days of the day on which the refund is made, Tamalpa Institute shall notify the student in writing of the date on which the refund was made, the amount of the refund, the method for calculating the refund, the name and address of the person(s) to which the refund was sent.

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### **Complaint / Grievance Policy**

If a student has a problem with a teacher or another student, he/she should first address the issue with the appropriate party. If a satisfactory resolution is not met, an active listening session between the parties with a mediator will be held upon request.

If a student has a problem with the training program the student should deliver a verbal or written statement of his/her complaint to the office. This communication will be reviewed and answered within one week of the complaint. If complaints are not resolved satisfactorily, students can appeal to the Bureau of Private Postsecondary Education (BPPE). See address and phone on Page 7 of this Catalog.

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### FACULTY

#### *CORE FACULTY*

##### Daria Halprin, MA, REAT, RSMT

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 and holds an MA in Humanistic Psychology. Daria is the Director of Tamalpa Institute.  
Website: [www.dariahalprin.org](http://www.dariahalprin.org)

##### Joy Cosculluela, MFA, RSME, RSMT

Whether creating a solo piece or collaborating with other artists for a performance project, Joy brings her passion and experience in dance, somatics and the Tamalpa Life/Art Process into her interdisciplinary art practice. Joy's art process is about dialog and engagement, asking questions such as, "What does it mean to be an authentic embodied artist in today's culture?"

Joy is a movement artist, a performance maker, a cultural connector, and a great lover of stories that speak of shared and diverse human experience. As a Filipino-American woman living in the diaspora, she works in a liminal space of possibilities, multiple languages and identities. Joy believes that an embodied approach to art makes visible what we can't see in ourselves and in the world.

Joy has trained extensively and performed with Anna Halprin in numerous events including "Seasons/Awaken," "Spirit of Place," and the seminal "Parades and Changes." Joy founded the Wayfinders Performance Group and produced and directed "Homing Devices," a full-length dance-theatre performance with international performers exploring stories of home. She co-directed "Between Shadow and Light," a site-specific performance that collaborated with musicians and artists from the Bay Area. Joy is Artistic Director of "Swimming the Waters," which explores various sites in San Francisco to encourage awareness of our environmental landscapes. She appears as lead artist in Daria Martin's film "Minotaur" and has performed in "Without Us" by Inkboat. Joy is currently working on a performance project examining the themes of multi-cultural identity, migration, loss, and transformation. Joy completed her Master's in Fine Arts in Interdisciplinary Arts from Goddard College.

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### Dohee Lee, RSME

Born on Jeju Island in South Korea, Dohee Lee studied Korean dance, music, percussion and vocals at the master level in Korea, and trained at Tamalpa. Since her arrival in the US she has been a vital contributor to both the traditional and contemporary arts landscape of the San Francisco Bay Area and beyond.

Lee founded the Puri Project in 2004 to present interdisciplinary works that embrace the ritualistic and healing aspects of performance. She has performed in venues and festivals around the world, collaborated with leading artists and has received numerous awards including the Isadora Duncan Special Award honoring Outstanding Achievement. Artist residencies include the Oakland Asian Cultural Center, the Watermill Center in New York with the Degenerate Art Ensemble, the Headlands Center for the Arts, the Paul Dresher Artist Residency Center, and the Montalvo Arts Center. In 2010, she appeared at Carnegie Hall with Kronos Quartet, performing her original composition, Sinawi and at Teatro Municipal de Lima in Peru with Pauchi Sasaki and Collective in “MURU”.

Lee acted as artistic director and instructor at the Korean Youth Cultural Center from 2002 to 2008, resident artist and instructor at the Oakland Asian Cultural Center from 2008 to 2011, has been a guest instructor at San Francisco State University, Saint Mary’s College, UC Berkeley and Northern Illinois University.

### Adriana Marchione, MA, REAT, RSMT

Adriana Marchione, MA, REAT, RSMT, is a Registered Expressive Arts Therapist, a Registered Somatic Movement Therapist, and has an MA in Psychology. She works with individuals and groups, and has presented workshops and classes at a variety of institutions and organizations throughout the Bay Area. Adriana specializes in addiction/recovery, and has developed a specific body of work offering creative healing opportunities for people in recovery from all forms of addiction and co-dependency. Her areas of interest in her work include creative coaching, mindfulness practices, stress reduction, spiritual inquiry and somatic resourcing. In addition to her practice, Adriana is a core faculty member at Tamalpa Institute and runs groups at La Ventana Eating Disorder program in San Francisco. Website: [adrianamarchione.com](http://adrianamarchione.com)

### Ken Otter, MA, PhD

Ken Otter, Ph.D., has 30 years of professional experience in human and organizational development as an educator, coach and consultant, in the US and internationally. This experience engages people from diverse backgrounds, professions, and levels of responsibility in such areas as: education, health, public service, business, and the arts. Ken’s work is grounded in his life-long inquiry on the interplay between inner and outer change and how this interplay is practiced toward individual and organizational wellbeing.

Ken began his affiliation with the Tamalpa Institute in 1981, as a student, performer, and teacher. He has been part of the faculty since 1993 and has contributed significantly to

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the evolving nature of Tamalpa Life/Art Process in the training programs. Presently, Ken is Director of Leadership Studies Programs and Co-director of The Leadership Center at Saint Mary's College of California. Areas of scholarship include: global leadership development, multi-stakeholder collaboration, and the application of lifespan and wisdom development in organizational life and leadership.

Ken's educational studies include somatic, counseling and organizational psychology, adult development and learning, the expressive arts, and leadership. In addition to a M.A. degree in Organizational Development and Transformation and a Ph.D. degree in Humanities with a concentration in transformative learning and change, he has a Certificate in Leadership Development from Harvard's Kennedy School of Government, and a Certificate in Executive and Organizational Coaching from Columbia's Teacher's College.

### Rosario Sammartino, PhD (cand), MA, RSMT, RSME

Rosario is a psychologist, artist and researcher. She is a Core Faculty member at Tamalpa Institute and is a PhD Candidate in Psychology / Somatic Studies at Pacifica Graduate Institute. Rosario is the Co-Director of Tamalpa Institute and co-founder of Tamalpa Latinoamerica. She is also the founder of Anthropos Institute, an Art and Self

Development Center located in Buenos Aires, Argentina, where she is originally from. Rosario has worked in various settings, such as psychiatric hospitals, shelters, and educational centers, and with diverse populations, including incarcerated women, the homeless, and at-risk youth. Through the years, Rosario has conducted numerous lectures, seminars, and professional presentations in the United States and internationally, including in Argentina, Peru, Mexico, and Portugal. Currently living in the San Francisco Bay Area, Rosario continues to teach and lead community projects in the Tamalpa Life/Art Process.

### *ADJUNCT FACULTY*

#### Anna Halprin PhD (Hon.)

The Dance Heritage Coalition has named Anna Halprin one of "America's 100 irreplaceable Dance Treasures." Anna Halprin's diverse career has spanned the field of dance since the late 1930s, creating revolutionary directions for the art form and inspiring fellow choreographers to take modern dance to new dimensions. Halprin continues to make revolutionary work exploring the beauty of the aging body and its relationship to nature. Halprin co-founded the Tamalpa Institute. She is the author of *Movement Ritual, Moving Toward Life, Five Decades of Transformational Dance*, and *Dance As A Healing Art/Returning to Health*, and has numerous dance works documented on film. A recent film about Anna is *Breath Made Visible*; which has been widely viewed at national and

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international theatres. Anna and her performance company have appeared at many international venues. Website: [www.annahalprin.org](http://www.annahalprin.org)

### Alice Rutkowski, PhD

Alice Rutkowski, Ph.D., is a movement specialist, humanistic artist and master teacher. In the course of the last three decades, she has consulted widely in the fields of allied healthcare, higher education, the arts, and corporate business. A highly sought after coach and trainer for alternative healing arts practitioners/businesses, artists, teaching professionals and Fortune 500 executives, Alice has literally moved from 1 to 1,000 people at a time blending innovation, imagination and the language of the body. Her method, Motional Processing, is rooted in the renowned work of Anna Halprin, Daria Halprin and the Tamalpa Institute - the flagship program of its kind in the world. Motional Processing has deeply and profoundly impacted the lives of thousands of people from all walks of life.

### Natan Daskal, RSME

Natan's background in theater, dance, design, fine arts, and environmental studies combine with his interests in architecture, social justice, and personal transformation to come together under Tamalpa Institute's approach to learning and living artfully. He has taught movement and the expressive arts to children and youth in diverse settings and has extensive experience as a teaching assistant at Tamalpa Institute. Over the years Natan has also worked as a teaching assistant to Anna Halprin in her public workshops and classes. Natan studied ballet at the Joffrey School in New York City, received his BFA in Communication Design at Parsons the New School for Design, and is a MA candidate in Education at Goddard College where he is studying the intersection of somatics, creativity, and community education.

### Vivian Chávez

Vivian Chávez is Associate Professor in the Department of Health Education at San Francisco State University where she teaches Public Health and Health Promotion with predominantly multicultural, multilingual graduate and undergraduate students. Her scholarship is rooted in art, mindfulness and cultural awareness. Her calling is to facilitate inclusive dialogue. To this end she has written books and articles about Primary Prevention, Youth Media, Collegial Pedagogy and the Dance of Race & Privilege in Community Research. She produced a film on "Cultural Humility" and does her best to walk the talk as a yoga teacher and Tamalpa practitioner.



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## ADMINISTRATIVE STAFF

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Tamalpa Institute office hours are 9.30 a.m. - 5:30 p.m., Monday through Thursday. Please schedule an appointment by calling ahead of time if you wish to meet with the office staff. The office telephone is: (415) 457-8555. You can also reach us by e-mail: info@tamalpa.org.

The office observes the following holidays and will be closed on the following days:

Independence Day	July 4 <sup>th</sup> , 2018
Labor Day	September 9 <sup>th</sup> , 2018
Thanksgiving Day	November 11 <sup>th</sup> , 2018
Winter Break	December 24 <sup>th</sup> , 2018-January 1 <sup>st</sup> , 2019
Memorial Day	May 25 <sup>th</sup> , 2019

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