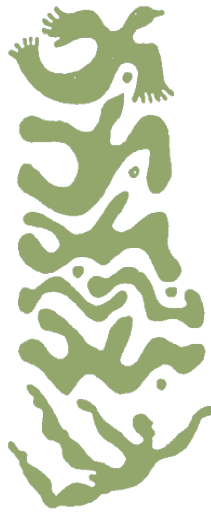


# TAMALPA INSTITUTE

## Movement-based Expressive Arts



### COURSE CATALOG LEVEL 1, LEVEL 2, & LEVEL 3 TRAINING PROGRAMS 2022 – 2023

Tamalpa Institute

734 A Street  
San Rafael, CA 94901  
415-457-8555 ♦ Tamalpa.org

This catalog covers September 1, 2022 – December 31, 2023

Last Revised January 25, 2023

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### Table of Contents

About Tamalpa Institute .....	3
Mission & Objectives.....	3
Contact Information:.....	3
History .....	4
Important Notes: .....	5
Questions or Complaints.....	6
Location & Facilities.....	6
ADMISSIONS.....	7
Level 1 Training Program:.....	7
Level 2 Training Program:.....	8
Level 3 Supervision Course: Fieldwork Supervision .....	8
International Students .....	9
Financial assistance.....	9
Licensure information.....	9
Program Cancellation .....	9
Tuition and Fees.....	9
Student Tuition Recovery Fund (STRF) Fee .....	10
STUDENT SERVICES .....	12
Student Services & Materials.....	12
Library & Learning Resources.....	12
Retention of Student Records .....	13
Resources on our Website.....	13
Employment.....	13
CERTIFICATE TRAINING PROGRAM DESCRIPTIONS.....	14
Level 1 Training Program: Personal Embodiment.....	14
Level 2 Training Program: Embodied Leadership.....	20
Level 3 Supervision Course: Fieldwork Supervision .....	27
INSTITUTIONAL POLICIES .....	31
Graduation Requirements & Standards for Student Achievement .....	31
Credits & Transfer of Credits .....	31
Attendance & Leave of Absence.....	32
Non-Discrimination .....	32
Probation and Dismissal.....	32
Cancellation Policy .....	33
Withdrawal Policy.....	33
Refund Policy.....	34
Complaint / Grievance Policy .....	35
FACULTY.....	36
ADMINISTRATIVE STAFF .....	45

**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.

**Contact Information:**

Tamalpa Institute

Phone: 415-457-8555

<https://www.tamalpa.org/>

Email: [info@tamalpa.org](mailto:info@tamalpa.org)

Office location:

734 A Street, San Rafael, CA 94901

Level 1, 2 & 3 Online locations:

Online Interactive Webinars & <https://www.taasonline.org/>

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### 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.

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.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

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.

### **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, 2022 - December 31, 2023, 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 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.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### 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 1747 North Market Blvd., Suite 225, Sacramento, CA 95834 or P.O. Box 980818, West Sacramento, CA 95798-0818, <https://www.bppe.ca.gov/>, telephone number (916) 574-8900, 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 <https://www.bppe.ca.gov/>.

### Location & Facilities

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.

Tamalpa Institute is currently running all training courses online.

Our Level 1 & Level 2 trainings are distance education programs taught via live, interactive class sessions held via Zoom.

Course materials for Level 1 trainings are accessible to students on our Google drive. Students will need a reliable internet connection to attend the class sessions on Zoom and to access course materials on the Google drive.

Course materials for Level 2 trainings are accessible to students through our Moodle platform located at <https://www.taasonline.org/>. Moodle is an open-source learning platform used by many institutions. Students will need a reliable internet connection to attend the class sessions on Zoom and to access course materials on Moodle.

The Level 3 Supervision Course is a distance education program. In Level 3, students are paired with a supervisor who works one-on-one with them throughout the training. Students can receive their Level 3 supervision in one or more of the following ways:

- Video conferencing via Zoom or other online chat service
- Via email
- Via phone

Student resources for Level 3 are available on our online Moodle platform located at <https://www.taasonline.org/>. Students will need a device with an internet connection to access the site.

**Office location:** 734 A Street, San Rafael, CA 94901

**Online Moodle platform:** <https://www.taasonline.org/>

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### ADMISSIONS

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

**Mode of Instruction:** The Level 1 training is offered in real time and is delivered via live, interactive sessions on Zoom and includes access to educational materials on our Google drive. Access to The training consists of lectures and experiential learning; experiential learning can be defined as learning based on direct experience. Rather than the traditional learning format where the teacher lectures the student and the student is primarily passive, as in sitting and listening to the lecture, experiential learning is when the student is able to engage in an experience with facilitation or guidance from the teacher. At Tamalpa we use “experiential learning” to denote the learning that takes place while students are engaged in such experiences as dance, drawing, writing, spoken word, and performance.

**Total Hours:** 250 contact hours plus 50 home-based study hours

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

- English proficiency \*(See Page 9)
- Passing our Computer Skills Assessment: As part of the application process, all applicants are required to complete an online Computer Skills Assessment (<https://www.tamalpa.org/computer-skills-assessment>). The assessment is reviewed by the admissions committee. In order to pass the assessment applicants must have access to a computer and the internet and must answer 'Yes I can' to all questions regarding their competency with a computer in order to be considered competent to succeed in our distance education environment.
- 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 [info@tamalpa.org](mailto:info@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, family members, clients or students will not be accepted.
  4. A full-length photograph of yourself (for identification purposes only).
  5. Completed Health Survey Form.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

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

**Mode of Instruction:** The Level 2 training is offered in real time and is delivered via live, interactive sessions on Zoom and includes access to educational materials through our online Moodle platform: <https://www.taasonline.org/>. Access to The training consists of lectures and experiential learning; experiential learning can be defined as learning based on direct experience. Rather than the traditional learning format where the teacher lectures the student and the student is primarily passive, as in sitting and listening to the lecture, experiential learning is when the student is able to engage in an experience with facilitation or guidance from the teacher. At Tamalpa we use “experiential learning” to denote the learning that takes place while students are engaged in such experiences as dance, drawing, writing, spoken word, and performance.

Total Hours: 250 contact hours plus 50 home-based study hours

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

- Successful completion of the Tamalpa Level 1 Training Program
- Passing our Computer Skills Assessment: As part of the application process, all applicants are required to complete an online Computer Skills Assessment (<https://www.tamalpa.org/computer-skills-assessment>). The assessment is reviewed by the admissions committee. In order to pass the assessment applicants must have access to a computer and the internet and must answer 'Yes I can' to all questions regarding their competency with a computer in order to be considered competent to succeed in our distance education environment.
- Approval of an Application Packet containing the following:
  1. A completed Application Form.
  2. A brief essay describing your professional interests in this work and any previous professional experience that you feel is relevant (maximum of 2 type-written pages).
  3. An updated Health Survey Form.

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

**Mode of Instruction:** Distance Education: 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 individual supervision from a Tamalpa faculty member.

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 creation and 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 year round. Mode of instruction: Distance education, one-on-one Supervision – readings and assignments provided by the Supervisors, conversations between students and their Supervisor via the online platform, online chat such as Zoom, email, or phone.



# TAMALPA INSTITUTE

## Movement-based Expressive Arts

Total Hours: Level 3 (distance education) - 200 hours (Fieldwork project proposal creation and development, project facilitation/practicum and documentation.)

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

- Graduate of Tamalpa Institute's Level 1 and Level 2 Training Program
- Passing our Computer Skills Assessment: As part of the application process, all applicants are required to complete an online Computer Skills Assessment (<https://www.tamalpa.org/computer-skills-assessment>). The assessment is reviewed by the admissions committee. In order to pass the assessment applicants must have access to a computer and the internet and must answer 'Yes I can' to all questions regarding their competency with a computer in order to be considered competent to succeed in our distance education environment.
- A completed Online Application Form

### **International Students**

All trainings will be offered online; therefore Tamalpa Institute will not be issuing any student visas for this academic year.

### **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 the Program Coordinator if necessary.

### **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.

### **Tuition and Fees**

#### Level 1 Personal Embodiment: Online Format

- \$75 Non-refundable application fee

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

- \$5,000 Tuition: Includes \$500 registration deposit (\$175 non-refundable)
- \$50 for required art supplies: oil pastels (set of at least 36 colors recommended), 18" x 24" drawing pad – 100 sheets, and a journal
- \$35 Daria Halprin's book: *The Expressive Body in Life, Art and Therapy*; required reading prior to training. Available through Amazon.com or other online sellers, and public libraries.
- \$15 book: *Anatomy: A Complete Guide for Artists* by Joseph Sheppard; recommended reading; available from Amazon.com, other online sellers, and public libraries.

Total Charges for Level 1 \$5,075

Total Estimated Charges for Level 1: \$5,175 (Total Estimated Charges include art supplies and possible book expenses outlined above)

### Level 2 Embodied Leadership: Online Format

- \$5,000 Tuition: Includes \$500 registration deposit (\$250 non-refundable)
- \$100 Tamalpa Alumni Association (TAAS) lifetime membership (if not already paid)
- \$150 Required/Recommended Books. Available through online retailers and public libraries.

Total Charges for Level 2: \$5,100

Total Estimated Charges for Level 2: \$5,250 (includes possible book expenses outlined above)

### Level 3 Supervision Course: Fieldwork Supervision

- \$1,600 Tuition: Includes \$150 registration deposit (\$150 non-refundable)

Total Charges for Level 3: \$1,600

Total Estimated Charges for Level 3: \$1,750

### For students who complete Tamalpa Institute's Training Program:

Total Estimated Charges:

Level 1: \$5,175 + Level 2: \$5,250 + Level 3: \$1,600= \$12,025

### Additional Fees

- \$15 service fee will be charged for bank wire transfers
- \$15 fee will be charged for returned checks
- A 4% service fee will be applied to all payments made through PayPal or by credit card

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

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

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if 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.

## TAMALPA INSTITUTE

### Movement-based Expressive Arts

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 N. Market Blvd. Ste 225, Sacramento, CA 95834, (916) 574-8900 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

As of April 1, 2022, California residents are required to pay an additional \$2.50 per thousand dollars of tuition towards the Student Tuition Recovery Fund for our Level 1, Level 2, and Level 3 trainings.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### STUDENT SERVICES

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

Level 1 students are given access to course materials through our Google drive. Level 2 & Level 3 students are given access to the online site, <https://www.taasonline.org> to access course materials for their training Level.

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

#### **Library & Learning Resources**

An online library has been developed on the online Moodle platform, which all Level 2 and Level 3 students have access to via <https://www.taasonline.org>. This online library contains the following:

- Articles on the following topics: Activism & Social Change, Expressive Arts, Humanities, Psychology, Eating Disorders, Body-based Psychotherapy, Ecopsychology, Somatics & Neuroscience.
- Papers written by Tamalpa Institute Students, Alumni & Practitioners.
- Theses written by Tamalpa Alumni
- Scores for Tamalpa Dances & Workshops
- Media archives that students and graduates may find useful in their studies.

Students enrolling in the Level 2 training are required to pay a one-time TAAS (Tamalpa Alumni Association) membership fee of \$100 for lifetime access to the Moodle platform.

There are three books required for our Level 1 Training Program. One of these required books, *Movement Ritual*, is provided to each student in electronic form when they begin 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 provide articles to students throughout the training.

There are no required books 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.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### **Retention of Student Records**

For students enrolled as of March 2020, Tamalpa Institute maintains graduate records electronically in DropBox. All records are backed up weekly using BackBlaze. For students enrolled prior to March 2020, and have graduated within the past 5 years, all records are stored electronically in DropBox and backed up weekly using BackBlaze except for Enrollment Agreements and SPFS; for these students, signed Enrollment Agreements and signed SPFS are stored at the Tamalpa office: 734 A Street, San Rafael, CA 94901. These records, including Transcripts and Enrollment Agreements, are available electronically upon request. If a graduate has graduated over 5 years ago only copies of the transcripts are retained. 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 Tamalpa Institute via mail, email or phone. There is no charge for the first copy of transcripts; the second copy has a transcript fee of \$15.

**Transcripts:** Transcripts are stored electronically and retained permanently; copies of transcripts are available upon request.

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

### **Resources on our Website**

The general public and students can find the following documents and links on Tamalpa Institute's website: <https://www.tamalpa.org/>

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: <https://www.tamalpa.org/>

### **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 placed 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. The list below is by no means exhaustive.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

The following is a list of United States Department of Labor's Standard Occupational Classification codes for which Tamalpa Institute prepares graduates of the Level 1, Level 2 and Level 3 training programs:

29-1129	Therapists – including registered expressive arts therapists, registered somatic movement therapists, somatic movement educators, dance therapists and mind-body therapists.
21-1019	Counselors
27-1019	Visual Artist
27-2031	Dancers
27-2032	Choreographers
27-2090	Performers
31-9099	Healthcare support workers
25-1194	Vocational education teachers
25-3021	Self-Enrichment Teachers
25-3097	Teachers and instructors

## CERTIFICATE TRAINING PROGRAM DESCRIPTIONS

### **Level 1 Training Program: 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.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

- 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?

The Level 1 Training Program is taught using lectures and experiential learning. The online format of Level 1 also includes online coursework and home-based study hours. 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 intensive 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.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### Level 1 Curriculum Synopsis

- Overview of Life/Art Process Models
  - The Three Levels of Awareness and Response: To study and practice the Three Levels of Awareness and Response
  - The Psychokinetic Imagery Response: To study the interconnections between physical structures, movement, emotions and images
  - Body Part Mapping
  - Scoring and the RSVP Cycles: To learn Scoring and the RSVP Cycles; to practice Scoring in service of the self-portrait process.
  - The Five Part Process: To develop connections between personal life narratives and expressive arts as a model for a life-long learning process
  - Aesthetic Responding and Communication Skills
- Movement Studies: Somatics
  - To learn Movement Ritual 1, 2, 3, 4
  - To develop somatic experience through sensory and kinesthetic awareness
  - To provide a grounding practice/container to integrate material that gets generated on mental and emotional levels
  - To develop a common movement vocabulary within the group
- Movement Studies: Exploration of space, time, force (dynamics)
  - To build a foundation of kinesthetic awareness: to deepen existing movement skills, to gain new movement resources and to develop a movement vocabulary for expression.
- Movement Improvisation
  - To generate creativity, develop capacity for expression, practice spontaneity, exercise imagination, expand range of play, decenter
- Scoring and the RSVP Cycles: To learn Scoring and the RSVP Cycles; to practice Scoring in service of the self-portrait process.
- Performance Skills
  - To develop performance skills, integrating maps and methods of the Tamalpa Life/Art Process.
- Principles and Practice of Expressive Arts Therapy
  - To use an expressive arts model for embodied expression, learning, healing, and change
  - To enhance one's ability to communicate creatively and responsibly with self, others and the world

### Level 1 Faculty & Curriculum

Level 1 is offered in two formats for the 2021-2022 academic year; the weekend format which meets approximately one weekend/month, (Friday-Sunday) for 12 months, and the weekday format which meets most Tuesdays over the course of 12 months.

#### **Faculty & Curriculum for the Level 1 Weekend Format:**

Rosario Sammartino, PhD, RSMT/E



# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### *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.

Maria Luisa Diaz de Leon Zuloaga, MA, RSME, RSMT, REAT

### *Curriculum*

Reflection and integration. Scoring and the RSVP Cycles.

### *Course Objectives*

- To provide a grounding practice/container to hold and integrate material that gets generated on mental and emotional levels.
- To learn and practice scoring and the RSVP Cycles; to demonstrate understanding of scoring through design and enactment of self-portrait performance scores.

Natan Daskal, MA, RSME

### *Curriculum*

- Performance Art Skills and Coaching
- Movement Ritual
- Movement 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.
- To utilize solo and ensemble/group work (duets, trios, and larger configurations) to create, build and support group awareness and identity.
- 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.

Dohee Lee, RSME

### *Curriculum*

- Performance Art Skills and Coaching

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

- 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.
- 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.

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

### *Curriculum*

Technical Prep for Recording Self-Portrait Performances

### *Course Objectives*

In this short class we will go over how to configure your computer to have the best technical settings in Zoom to prepare you for an optimal online performance experience. We will cover the minimum settings you should have for best sound and video quality on Zoom, how to play music through your computer, what role helpers can have technically, cover any questions you might have, and trouble shoot problems you're experiencing.

### **Faculty & Curriculum for the Level 1 Weekday Format:**

Rosario Sammartino, PhD, RSMT/E

### *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

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

creatively and responsibly with self, others and the world.

Maria Luisa Diaz de Leon Zuloaga, MA, RSME, RSMT, REAT

### *Curriculum*

Reflection and integration. Scoring and the RSVP Cycles.

### *Course Objectives*

- To provide a grounding practice/container to hold and integrate material that gets generated on mental and emotional levels.
- To learn and practice scoring and the RSVP Cycles; to demonstrate understanding of scoring through design and enactment of self-portrait performance scores.

Natan Daskal, MA, RSME

### *Curriculum*

- Performance Art Skills and Coaching
- Movement Ritual
- Movement 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.
- To utilize solo and ensemble/group work (duets, trios, and larger configurations) to create, build and support group awareness and identity.
- 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.

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# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### **Level 2 Training Program: 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, 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.

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:

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

#### Level 2 Curriculum Synopsis:

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

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.

### *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 to another’s artwork in classroom, group work, partner work, and individual therapy.

### *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.

### *Public Presentation and Public Speaking Skills*

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

### *Voice as Art and Healing Ritual*

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### *Planetary Dance*

#### *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.

#### *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.

### **Faculty and Curriculum for the Level 2 Training**

**Level 2 Weekend Format:** Daria Halprin, MA, REAT, RSMT

#### **Level 2 Weekday Format:**

Daria Halprin, MA, REAT, RSMT

Rosario Sammartino, PhD, RSMT/E

Maria Luisa Diaz de Leon Zuloaga, MA, RSME, RSMT, REAT

This course will provide an 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:**

- History of the work and the institute
- Intersections with Expressive Arts Therapy and Somatic Psychology
- The 5 Pathways of the work
- Understanding and application of 3 Levels of Awareness and Response
- 5 Part Process in client work and scoring for group experiences

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

- Intermodal art transfers based on using the Psychokinetic Imagery Process
- Body Part Mapping
- Scoring for groups and individuals
- Movement tracking models
- Working with drawings
- Witnessing, feedback and Communication Skills model
- Demonstration of client work
- Teaching Project: design and presentation

### **Learning Intentions and Skill development:**

- Ability to design and facilitate a score for a group and client experience
- Identify relevant themes, discern and propose movement metaphors
- Coach movement
- Understand and apply Body Part Mapping in various settings
- Demonstrate and use applications of the 5 part process
- Design and facilitate uses of PKIP in a variety of ways and settings.
- Talk about the history, philosophy and methods of TLAP

### **Level 2 Weekend Format:** Joy Cosculluela, MFA, RSME, CMT

**Performance Project on Embodied Leadership:** In this course, students focus on gathering resources, creating scores, and presenting solo performances that portray what embodied leadership means to them and what they wish to offer as future TLAP practitioners. Working with the RSVP Cycles and various maps of the TLAP, students witness and respond to each other's performances and reflect on what they have learned and what they take with them in their leadership journey.

### **All Level 2 Trainings:** Natan Daskal, MA, RSMT, CMT

**Movement Ritual, Somatics, and Creative Movement/Dance:** Natan's classes will focus on the physical, dance-oriented, somatic and embodiment aspects of the Tamalpa work. As a Tamalpa Practitioner, one needs the skills to guide people into deep experiences of their own bodies. Our classes will explore tools, methods, and principles of facilitating movement and embodiment for others. At the same time, in order to be a skilled teacher or therapist of this work, you must also have a deep understanding and present-time awareness of your own body. Therefore our work will be twofold: to develop ourselves as embodied facilitators, and to study and practice skills necessary for guiding others.

We will build on our knowledge of Movement Ritual, deepening our own study of experiential anatomy (the study of anatomy both subjectively and objectively) and embodied kinesiology (the study of movement through movement) through Movement Ritual I, II, III, and IV. We will also explore Movement Ritual as a foundation for creative movement/dance, practice coaching group dance, and practice Movement Ritual facilitation skills. We will also explore various somatic tools, methods, and principles in order to build greater resource and self-support as facilitators, while also learning resources that we can use as practitioners of the work.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### **Learning Intentions and Skill Development:**

- Continue to deepen the practice of MR I, II, III, and IV.
- Deepen studies of experiential anatomy and applied kinesiology.
- Develop personal embodied awareness and sensitivity.
- Learn somatic tools, methods, and principles for resourcing oneself as a facilitator.
- Learn somatic tools, methods, and principles for facilitating individuals and groups to experience their own embodiment.
- Practice Movement Ritual facilitation.
- Learn and practice coaching skills for individual and creative group dance.

### **All Level 2 Trainings: 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. This course will also be integrated with personal, social, environmental, historical and ancestral relations with natural elements, wisdoms from professional artistic movement ritual practices. Her work is deeply influenced by her cultural background based on East Asian philosophy, ancestral knowledge, Korean traditional arts with new art forms and rituals in resistance. Dohee will also work with sound and utterance as a way to communicate with human and nonhuman ancestors. How can elements teach us how to move, how to connect with organs, how to live life creatively.

### **Learning Intentions and Skill development:**

- Body as instrument: Breath and Voice tuning and toning
- Anatomical body part movement with vowel sound
- Energy Movement of elemental and seasonal body with organs
- Element with organs and emotions
- Creating songs, lyrics, poem and narratives
- Performance skill with scoring process
- Engagement with community for the ritual/ presentation of Dohee Lee's professional current work as example.

### **All Level 2 Trainings: 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



# TAMALPA INSTITUTE

## Movement-based Expressive Arts

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.

**All Level 2 Trainings:** Rosario Sammartino, PhD, RSMT/E

### **Multicultural Perspectives & Art for Social Transformation**

An understanding of cultural differences is critical to our practice. We will examine our own cultural backgrounds and experiences as a pathway to increase awareness and understanding of the role of culture in interrelatedness and develop a deep understanding of how mechanisms of oppression and privilege impact power dynamics in various contexts. The role of the TLAP in bringing about the possibility of social change/transformation, will be also explored.

#### **Learning Intentions and Skill development:**

- Students will increase their awareness about their own and others' cultural background, including values, beliefs, assumptions and behaviors.
- Students will learn a variety of current concepts for working with cultural diversity.
- Students will identify and work to transform personal barriers in relating to culturally different groups.
- Students will identify ways in which the arts (and the TLAP) can play a role in promoting cultural social Justice.

### **Tamalpa Life/Art Process & Trauma Healing**

The field of traumatic stress studies and its related research, theory, and treatments has advanced considerably in recent years. Meaningful developments in brain science and the application of embodied mindfulness and creative processes toward psychological health now offer us powerful new understanding and practices towards prevention and healing of traumatic stress.

The Tamalpa Life/art Process offers an effective therapeutic model that not only recognizes the body in its full dimension, but also facilitates connection to preverbal and symbolic aspects of self, which are beneficial when working with trauma. This course will support students in deepening their understanding of various central topics in the field of traumatic stress, integrating new emerging knowledge with effective somatic artistic based methods to support safety, body awareness, connection, and creativity.

#### **Learning Intentions and Skill development:**

- Students will understand the value of combined somatic and artistic approaches, and more specifically TLAP, for healing trauma.
- Students will Learn basic somatic-artistic techniques and interventions for processing trauma
- Students will develop awareness around self-care, secondary traumatization and compassion fatigue.
- Students will understand how traumatic experiences happen in socio-cultural contexts and can be transmitted trans-generationally.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### Adjunct Faculty for all Level 2 Trainings:

Lesley Ehrenfeld Chapman

In this 3 hour seminar students will be introduced to the history of the Tamalpa Life/Art work in the natural environment. In addition, students will be presented with examples of how various practitioners, including myself, have inherited the work and made use of it as teachers, therapists and / or performers. Students will be encouraged to imagine how they will partner with nature in their own Life / Art work journey. The seminar will combine lecture, photographs, videos, sharing and experiential exploration, including a simple score in the environment to be performed by students prior to the seminar.

Intention of the seminar:

- To share the history of Tamalpa Life / Art work in the natural environment generally and Sea Ranch, specifically
- To provide examples of various Life / Art practitioners working in the natural environment
- To share my personal experience working with Anna in the environment and how I have inherited the work and made it my own
- To encourage students to imagine how they can work in the environment as teachers, therapists and /or performers

Elliot Gordon Mercer

### **Inventing Possibility: The History and Evolution of the Life/Art Process**

In the mid-1950s avant-garde choreographer Anna Halprin began to reject the idea of choreography as a series of fixed movement phrases. Searching for a new working process, she re-examined the theatrical elements available to her and reconceptualized her role as choreographer and director. Anna established San Francisco Dancers' Workshop in 1955, formally bringing together the group of performers, composers, visual artists, theatrical designers, and poets with whom she had been collaborating over the past decade. SFDW was an artist collective that was structured to give Anna and others the opportunity to delve into more explorative forms of creativity and mutual creation. Together, these artists worked to move away from the technical constraints of concert dance, generating intermedia performance works that were risky, spontaneous, and constantly evolving.

In the 1960s, Anna and her husband, landscape architect Lawrence Halprin, organized a series of annual interdisciplinary summer workshops in the San Francisco Bay Area. Designed to further provoke collaborations across creative disciplines, the workshops invented new possibilities for the integration of dance, art, architecture, environmental design, and social practice. These workshop models, in dialogue with Daria Halprin's pioneering approach to psychology and expressive arts therapy, coalesced into the Life/Art Process.

This course will examine the history, theory, and practice of the Halprins' interdisciplinary workshop models. We will trace the development and evolution of this work from Anna's innovative teaching models and directorial processes in the 1950s at the Marin County Dance Co-Operatives and San

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

Francisco Dancers' Workshop, through the Experiments in the Environment summer programs and SFDW's collaborations with the San Francisco Tape Music Center in the 1960s, into Anna's community-engaged *Citydance* happenings and Reach Out Program in the 1970s, to the founding of the Tamalpa Institute in 1978.

Learning Intentions and Skill Development:

- Understand the evolution and development of the workshop models, creative approaches, and pedagogical philosophies that coalesced into the Life/Art Process and informed the founding curriculum of the Tamalpa Institute.
- Identify, describe, and employ scoring models from SFDW for the creation of experimental theatrical performance work premised on a non-hierarchical arrangement of creative disciplines.
- Discuss and analyze compositional models for interdisciplinary, mixed-means artistic exploration.
- Articulate the theory and philosophy of collective creativity and the Take Part Process.
- Gather resources for community-engaged art processes through an analysis of the Halprins' public-participatory performance works for urban renewal and social change.

Alice Rutkowski, PhD

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.

### **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.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### Level 3 Program Overview:

Level 3 is a distance education program. In the Level 3 Supervision Course students receive online supervision for the creation and 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. Students conduct their Fieldwork Project in their chosen community as presented in the student's Fieldwork Project Proposal.

### Location:

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 the course and receiving supervision from Tamalpa faculty members. Level 3 online site: <https://www.taasonline.org>.

### Time Commitment:

Level 3 is estimated to take a total of 200 hours to complete. It is recommended that students create a timeline when they begin the Level 3 training and plan to finish within one year of starting their Level 3 supervision.

### 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.

### Student Evaluations:

Students will receive an evaluation of their assigned coursework from their Level 3 Supervisor within 30 days of receipt of assigned coursework. Evaluation may be delivered verbally (ie: via Zoom or phone) or written (ie: via email or the online platform).

### **Level 3 Core Curriculum Synopsis**

Level 3 begins with the creation of the student's Fieldwork Project Proposal and its review and approval by their supervisor. During the second phase of Level 3, the student works under the guidance of their supervisor to design their project scores/classes. The third phase is focused on facilitating the Fieldwork

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

Project. During this phase the student is required to complete 20 hours working on and facilitating the Fieldwork Project. During the final phase, students receive individual supervision on the documentation of their project. Students receive 12 hours of individual supervision throughout their Level 3 training.

### **Phase 1: Creation, Review and approval of the Fieldwork Project Proposal**

Student works under the guidance of their supervisor to create and refine their Fieldwork Project Proposal. 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 phone, email, video chat, or in person. Once the proposal is approved by the supervisor, the student moves on to the second phase of Level 3.

### **Phase 2: Designing the project classes/scores**

#### **Intentions:**

- Identifying personal learning intentions for the Level 3 Supervision Course.
- Development of advanced scoring skills and RSVP Cycles.

#### **Description:**

The focus during this phase will be on the design of sound professional scores. Each student will design and develop scores for their approved Fieldwork Project Proposal. The student's supervisor provides feedback on score structure and overall content while exploring the subjects of Scoring and the RSVP. It is during this phase 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.

#### **Expected outcomes from this phase:**

- 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

### **Phase 3: Facilitating the Project (Practicum)**

Supervisors work with individual Level 3 students as the students conduct their fieldwork projects. 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

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

meetings will take place.

- The supervising faculty member and student will develop their schedule for exchanges to take place via email, phone, video chat or in person.

### **Expected outcome from this phase:**

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

### **Phase 4: Fieldwork Project Documentation**

#### **Description:**

In this final phase, students work with their individual supervisor on the documentation of their Fieldwork Project, which will result in their Final Project. Students will work on their final project and submit it to their supervisor for approval. The supervisor will respond to the student within 30 days of receipt. Upon approval, the supervisor communicates with the Program Coordinator for processing certificate of completion.

#### **Expected Outcomes from this phase:**

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 their project
- Optional: Photos, images, videos, testimonials, interviews, etc.

Students are expected to complete their Level 3 training within one year of their enrollment. Students who do not meet all of their graduation requirements by their originally scheduled graduation date have up to two years from their originally scheduled graduation date to complete their Level 3 requirements. Students who require more than 12 hours of supervision to complete their Level 3 requirements shall arrange for extra supervision hours and fees directly with their supervisor; fees for extra supervision hours are to be paid directly to the student's supervisor.

#### **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 following:

- 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
- Gained new ideas and scores that they can utilize as they continue in their own professional contexts.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### LEVEL 3 SUPERVISORS

Daria Halprin, MA, REAT, RSMT  
Sophia Ali, MA, RSMT  
Lanie Bergin, M.Ed.  
Yoann Boyer  
Aude Cartoux  
Iu-Hui Chua, MFA, RSMT, RSME, CPC  
Joy Cosculluela, MFA, RSME, RSMT  
Natan Daskal, MA, RSME, CMT  
Nadège Degris  
Maria Luisa Diaz de Leon Zuloaga, MA, RSME, RSMT  
Petra Eischeid, RSME, RSMT  
Frank Hediger, MA

Dohee Lee, RSME  
Adriana Marchione, MA, REAT, RSMT  
Audicia Morley, RSME, RSMT  
Marie Motais, RSMT/E, RSDE  
Elisabeth Osgood-Campbell, MA, EdM, RSME  
Helen-Jane Ridgeway, MSc  
Alice Rutkowski, PhD  
Rosario Sammartino, MA, RSMT, RSME  
Katrin Stelter, RSME  
Stéphane Vernier, DO, RSMT, RSME  
Lian Wilson, RSMT, RSME

### 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 fieldwork supervision course, students must complete 20 fieldwork/practicum hours and receive their supervisor's approval for satisfactory completion of their Fieldwork Project Documentation.

#### 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.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### **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 **225** out of the **250** contact hours (90%). This means that a student can miss 25 hours without penalty.

Students in the Level 1 and Level 2 training programs are expected to login to each training session at least 10 minutes before the start of each session so that they are ready to begin class on time.

Level 3 students are expected to put in a total of 200 hours on the following to successfully complete the Level 3 training: direct supervision with their Level 3 supervisor (12 hours), creation and development of their Fieldwork Project Proposal (120-140 hours), practicum for their Fieldwork Project (20 hours) and the final Documentation for their Fieldwork Project (40-60 hours).

### Leave of Absence:

Level 1 & Level 2: Students enrolled in our Level 1 and Level 2 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, they will be advised to leave the program and re-apply for the next training. Refunds are prorated.

Level 3: Students enrolled in Level 3 are permitted to take a leave of absence of any length with the approval of their Level 3 supervisor.

### **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 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.



# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### **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 session with their Level 3 supervisor.

Cancellation shall occur when student emails 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 emailed. Notice of cancellation should be emailed to [admin@tamalpa.org](mailto:admin@tamalpa.org). 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.

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 receives federal student financial aid funds, the student is entitled to a refund of the moneys not paid from federal financial aid 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.

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

## TAMALPA INSTITUTE

### Movement-based Expressive Arts

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 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

## TAMALPA INSTITUTE

### Movement-based Expressive Arts

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 session with their Level 3 supervisor.

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.

#### **Complaint / Grievance Policy**

If a student has a problem with a teacher or another student, they 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 their 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 6 of this Catalog.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### 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. [dariahalprin.org](http://dariahalprin.org)

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

Joy brings her passion and experience in dance, somatics, and the Tamalpa Life/Art Process into her interdisciplinary art and teaching practice. Questions that evoke her work: "What does it mean to be an immigrant, woman of color, artist and educator today?" "What am I struggling with and how can art empower and transform?" As a Filipino immigrant living in the US, she navigates themes of home and belonging, decolonization and resilience. Joy founded the Wayfinding Performance Group, a multicultural ensemble in the Bay Area, and has directed dance-theatre performances *Homing Devices*, *All That Remains*, *The Space Between*, and *Soil*.

Joy has performed with Anna Halprin and The Sea Ranch Collective in *Seasons/Awaken*, *Spirit of Place*, and *Parades and Changes*. Working with Anna Halprin has influenced her approach to dance as a multi-sensory experience, navigating the personal and the collective, and connected to the environment. Joy has collaborated with Bay Area artists and has presented at SF's fury factory festival, CIIS Performance-Making Theatre, and Urban x Indigenous Festival. She appears as lead artist in Daria Martin's film *Minotaur*. She directs Performance Lab SF and works with students to explore interconnectedness. She is co-director of EAR to the Ground Productions and has created street performances for the SF Women's March. Joy holds an MFA in Interdisciplinary Arts from Goddard College. [wayfindingperformance.com](http://wayfindingperformance.com)

##### **Natan Daskal, MA, RSME, CMT**

Natan's background in theater, dance, design and fine arts combine with his love of nature, dedication to social justice, and commitment to personal development under Tamalpa Institute's approach to learning and living artfully. He has taught movement and the expressive arts to children, youth, and adults in diverse settings. Natan is a member of Tamalpa's core faculty, and has extensive teaching experience working directly with Anna Halprin as her teaching assistant in 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 received his MA in Education at Goddard College where he studied the intersection of somatics, creativity, and community education. [natandaskal.com](http://natandaskal.com)

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### **Maria Luisa Diaz de Leon Zuloaga, MA, RSME, RSMT**

Maria Luisa is a therapist, movement specialist, and performer born in Guadalajara, Mexico. In her professional practice, Maria Luisa integrates her passion for somatic movement, dance, depth psychology, mythology, philosophy and expressive arts to create possibilities for awareness, healing, growth and transformation. She is committed to providing people with adequate guidance so that they can live with authenticity, creativity, responsibility and self-agency. Through somatic, expressive arts, and creative interventions, Maria Luisa guides her clients in exploratory inquiries and invites self-reflection and continued learning. She encourages taking a path of self-knowledge, clear interpersonal communication, and determination. She believes that by traveling this path, we can adventure into the endless mysteries, challenges and opportunities that life offers us.

She served as Program Director at Tamalpa Institute in California and continues to be an adjunct faculty supervising advanced students' fieldwork projects. Maria Luisa's professional experience in psychology and the arts spans over twenty years and includes work in education, private practice, and community intervention. She obtained her M.A. in Engaged Humanities with Emphasis in Depth Psychology at Pacifica Graduate Institute. Maria Luisa has served on the ISMETA Board of Directors since 2014. She is Co-Vice President of the Executive Committee, Co-Chair of the Professional Standards Committee, and Co-Chair of the Communication Committee. [mythiclife.net](http://mythiclife.net)

### **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 Guggenheim fellowship, Herb Alpart, Doris Duke Impact Award, Creative Capital and the Isadora Duncan Special Award honoring Outstanding Achievement. Artist residencies include the Oakland Asian Cultural Center, 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".

Dohee Lee is on faculty at Tamalpa Institute, U.S.A and Korea and an artistic director of PURI Arts and Asian Refugee United Organization. Resident artist and instructor: Korean Youth Cultural Center, Oakland Asian Cultural Center Guest instructor: San Francisco State University, Saint Mary's College, UC Berkeley, UC Riverside, Northern Illinois University and Stanford University. [doheele.com](http://doheele.com)

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### **Ken Otter, MA, PhD**

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

I presently work as the Co-director of The Leadership Center at Saint Mary's College and Associate Professor in Leadership. I am also a core faculty member at the Tamalpa Institute in the U.S. My educational background includes studies in somatics, counseling and organizational psychology, expressive arts therapy, adult development and learning, and leadership. In addition to both a M.A. and Ph.D. degree, I have earned certificates in Leadership Development from Harvard's Kennedy School of Government, and in Executive and Organizational Coaching from Columbia's Teacher's College, and have an advanced training in Social Presencing Theater with Arawana Hiyashi.

### **Rosario Sammartino, PhD, RSMT/E**

Rosario Sammartino, Ph.D., RSME, RSMT, is a leading therapist and educator in the intersecting fields of expressive arts, somatics and depth psychology. With twenty years of experience, her work explores the relationship between body, emotion and imagination. Rosario is a core faculty member of Tamalpa Institute, the internationally recognized training center for movement-based expressive arts therapy, where she trains an international student body. She is an adjunct professor at the California Institute of Integral Studies (CIIS); as well as the founder of Anthropos Institute, an art and self-development Center located in Buenos Aires, the founder of Anthropos Argentina, where she is originally from. Rosario leads numerous lectures & workshops nationally and internationally. She has taken her work to healing and educational centers, bringing innovative models for health and embodied creativity to diverse populations. [rosariosammartino.com](http://rosariosammartino.com)

## *ADJUNCT FACULTY*

### **Yoann Boyer**

Yoann Boyer is a dancer, improviser and Life/Art Process® practitioner interested in the power of expressive arts as a way to explore what “moves” us as humans. After following a contemporary dance education, he worked as a dancer for Pierre Droulers, William Forsythe, Carolyn Carlson, Thierry De Mey, Joanne Leighton, Christophe Haleb & Julyenn Hamilton with whom he studied the art of improvisation and instant-composition. In parallel with his studies at Tamalpa Institute in 2012, he studied NonViolent Communication®, a practice offering him new ways to look at relationships and group dynamics & that enriched and influenced him widely both as an artist & human-being. He is Co-director of Tamalpa France, has co-developed the professional Training “The Art of Movement” and is developing his own artistic research in co-creating the dance company “Les Constructions Fragiles”. [lesconstructionsfragiles.com](http://lesconstructionsfragiles.com)

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### Aude Cartoux

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

### Lesley Ehrenfeld Chapman

Lesley is a visual and performance artist, teacher, yogi, art director, wardrobe stylist and Tamalpa graduate. She works as a creative professional for a variety of companies ranging from Apple to Gap. Lesley worked closely with Anna Halprin for over 20 years as a student, performer and friend and is deeply influenced by their work together in the natural environment and as a founding member of The Sea Ranch Collective performance group. Lesley is committed to carrying forward the tradition of Life / Art work in the natural environment through performance and teaching. She currently creates site-specific dance installations and leads workshops in the waters, forests and mountains of Coastal California and the Lake Tahoe Basin. Her work combines movement, sculpture and deep listening to create dialogues between humans and the environment. Learn more at [lesleychapmanart.com](http://lesleychapmanart.com).

### Nadège Degris

As a coach, therapist, trainer and consultant, I see myself as an artist of the living in the service of joy, an explorer of the being, of the visible and the invisible, through play and creativity, with for foundation and horizon: self-authenticity. Driven by values of freedom and love, I offer safe spaces for exploring the link to oneself and others, which combine the Life/Art Process®, relational communication, as well as the systemic approach, co-active leadership and different forms of coaching. I support individuals and groups, in France, overseas and abroad, in various structures (prisons, legal protection for young people, international humanitarian organizations, business schools, etc.). An important part of my commitment is turned towards violent tilt and courses of life, as well as social and restorative justice. I am currently helping to lead the Tamalpa France branch as a co-director and core faculty member.

### Petra Eischeid, RSMT/E

Petra Eischeid has been working on and behind the stage for over 25 years and teaches internationally in trainings, festivals and universities. Her thinking and professional work have been decisively influenced by her long years of study and experience on the topic of "life and death" and by her contacts with shamans from different cultures. She has offered the Tamalpa Life/Art Process since 1992, both in individual work (expressive arts therapy), as well as group work, and brought the Tamalpa work to the theater. Three of the theater productions, which were based on the Tamalpa Life/Art Process, received awards. Her faith and hope is that theater pieces in which the artists have done transformative work, may have also a transformative effect on the audience. This was confirmed especially in her theater project "Children between life and death", which was played for 3 years particularly in hospitals. After 12 years of life and art in the German city of Cologne, in 1996 she moved to the south of Germany, where she lives now on the island of Reichenau/Lake Constanz. Petra Eischeid is the co-founder of Tamalpa Deutschland (occupational group association of Tamalpa Graduates and Practitioners in Germany) and of the Institute LifeArt – an association of artists and therapists who have made it their goal to combine personal growth and artistic expression.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### **Frank Hediger, MA, RSME**

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

### **Elliot Gordon Mercer, PhD, RSMT, RSME, RSDE**

Elliot is an interdisciplinary artist, curator, and performance scholar. His research and creative practice investigate the intersections of dance and visual art, with an emphasis in postmodernism, expressive arts therapy, and queer theory. Elliot's current book project, *Mapping Dance: The Scores of Anna Halprin*, examines the development and evolution of Anna's interdisciplinary approach to dance scoring for theatrical performance, public art, racial justice, and personal and community healing. In 2016 he curated an exhibition on Anna's scores at the San Francisco Museum of Performance + Design, and in 2022 he directed the first staging of Anna's 1964 intermedia work *Procession* at Grinnell College. Elliot is a Tamalpa Life/Art Process Practitioner and holds a Certificate in Deep Listening from the Rensselaer Polytechnic Institute. He received an M.A. in Performance Studies from New York University and a Ph.D. in Interdisciplinary Theatre and Drama from Northwestern University. Elliot is a 2022-2024 American Council of Learned Societies Emerging Voices Fellow in the Humanities at the University of Chicago.

### **Audicia Morley, RSMT/E**

Audicia Lynne Morley is the 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 of 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 center for the development of movement, health and the arts – State Theta Galleries, Scotland– where she



# TAMALPA INSTITUTE

## Movement-based Expressive Arts

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.

### **Helen-Jane Ridgeway, MSc**

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

Her passion is exploring the healing potential of dance, movement and the arts; supporting individuals, groups and communities to find alchemical transformations and sustainable change, true nature and freedom.

### **Alice Rutkowski, PhD**

Alice Rutkowski 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.

### **Katrin Stelter, RSME**

Tamalpa Practitioner (1998/99), Chairwoman of Tamalpa Germany Association since 2006 and co-director of Tamalpa Germany Training Program. Katrin was trained as a dancer (New Dance, bewegungs-art e.V. Freiburg) and speech therapist and works as a speech therapy instructor at Medizinische Akademie Freiburg. She teaches classes, offers sessions, presentations, trainings in "Movement Ritual and the Life Art/Process" since 2000. In her work she is focusing on the experience of creative flow and improvisation as a powerful metaphor of life. Every year she leads the Planetary Dance of Anna Halprin in Freiburg.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### **Stéphane Vernier, DO, RSME, RSMT**

Stéphane is the co-director of Tamalpa France, osteopath DO, psycho-somatic graduate of Paris 5 University, certified practitioner in Life/Art Process, educator and somatic therapist registered with ISMETA. He is committed to putting people in motion, (re)connecting with themselves and their creative potential to develop their possibilities of being and acting. A multidisciplinary artist, he participates in projects as a dancer, actor and / or singer for the stage or for short films. For the past three years, he has been leading workshops on self-esteem with the Tamalpa Life/Art Process tools within the association Du Côté des Femmes for women in situations of precariousness, abuse and/or return to work. His background includes projects with children with autism, adolescents and businesses. For a few years he has worked within the universities of Toulouse and Lyon to incorporate the Life/Art Process. What he is passionate about is developing proposals to make the Life/Art Process accessible to everyone, by finding ways to take participants into simple and profound processes at the same time.

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

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

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

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

## *ASSOCIATE TEACHERS*

### **Sophia Ali, MA, RSMT**

Sophia is a Registered Somatic Movement Therapist, and holds an MA in clinical Psychology. Currently, she provides individual and group therapy using Movement Based Expressive Arts Therapy with Cognitive therapy services to patients on the neurology/neurosurgery & oncology inpatient unit and outpatient neuro rehabilitation department at Max Super Speciality Hospital, Saket, New Delhi, India. She is part of multidisciplinary, physiotherapy & rehabilitation team that works together to help patients and their families to cope with hospitalisation and provide support throughout the treatment journey.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### **Lanie Bergin, M.Ed, RSMT**

After a lifetime of dance, theatre and expressive arts work with children and adults, Lanie completed the TLAP training program in 2012. She works with Tamalpa as adjunct faculty advising 3rd year students on projects in the field. Her specialty is working with educational communities - both children and their teachers. As founder and program director of Bergin Learning Arts School of Expressive Arts, she directs long and short-form programs in Portland, Oregon. ([BerginLearningArts.com](http://BerginLearningArts.com))

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

Iu-Hui Chua choreographs, performs, directs, and devises physical theater, dance, and video performance. Simultaneously experimental, performance art, installation, physical theater, sculpture and memory, her work encourages connection, curiosity and change.

She has been a member of Anna Halprin's Sea Ranch Collective and an associate teacher for Ms. Halprin. Others she's danced for include Ledoh and Salt Farm, Dandelion Dancetheater, Guillermo Gomez-Pena, Ellen Bromberg, Sherwood Chen, Headmistress and Disneyland. Grants and awards include the Cass Calder Smith Artful Harvest Circle Fellowship, Quick Grant Center for Cultural Innovation, Consortium for Women and Research Grant, and the UC Davis Dramatic Arts Fellowship. Artist residencies include Penasco Theater Company, Shawl-Anderson Dance Center, CounterPulse and the Djerassi Resident Artists Program.

Iu-Hui has presented her work at the Northern California Performance Platform at Stanford University, the San Francisco International Arts Festival, Videoholica International Video Art Festival Bulgaria, SomaFest, Athens Digital Arts Festival, Mondavi Studio, and various site-specific locations worldwide. She has taught as a Lecturer at UC Davis and has also taught dance, theater, and the Tamalpa Life/Art work internationally for over a decade. Currently she is teaching dance at Tamalpais High School, continuing her coaching practice specializing in career development and presence, and working on collaborative projects with her favorite multi-disciplinary artist colleagues.

### **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 runs groups at La Ventana Eating Disorder program in San Francisco. Website: [adrianamarchione.com](http://adrianamarchione.com)

### **Marie Motais, RSMT/E, RSDE**

Marie Motais is a dancer and choreographer with a background rich of experiences grounded into her passion for the human being. Her career has been influenced by decisive encounters with Dominique Dupuy, Carlota Ikeda, Kajo Tsuboi, Patricia Kuypers, Simone Forti, Gabrielle Roth, and since 2008 with Anna Halprin, Daria Halprin and the Tamalpa institute team, with whom she developed herself as an "artist-researcher" and an expressive arts therapist bridging art and life. She is leading Alluna's dance company, within which she develops performances and many social art projects with various kinds of public ( children, elders, delinquents, teenagers , women in jail ...). She is passionate about the somatic approach of dance and is teaching since over thirty years ago to artists, dancers and non-dancers. She is also an original co-founder of Tamalpa France Institute.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

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

Elisabeth Osgood-Campbell 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.

# TAMALPA INSTITUTE

## Movement-based Expressive Arts

### ADMINISTRATIVE STAFF

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