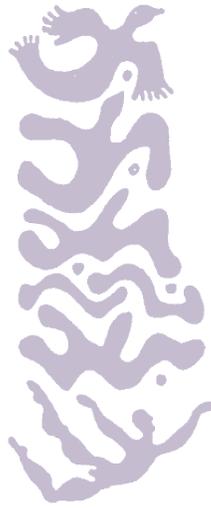


TAMALPA INSTITUTE

Movement-based Expressive Arts



COURSE CATALOG LEVEL 1 and LEVEL 2 TRAINING PROGRAMS 2026 – 2027

Tamalpa Institute

734 A Street, Suite 2
San Rafael, CA 94901
415-457-8555 ♦ Tamalpa.org

This catalog covers September 1, 2026 – March 31, 2027

Last Revised March 5, 2026

TAMALPA INSTITUTE

Movement-based Expressive Arts

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TAMALPA INSTITUTE
Movement-based Expressive Arts

**COURSE CATALOG FOR
LEVEL 1 and LEVEL 2
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

Office location:

734 A Street, Suite 2, San Rafael, CA 94901

Level 1 & Level 2 Online location:

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

Level 1 & Level 2 Studio location:

15 Ravine Way, Kentfield, CA 94904

TAMALPA INSTITUTE

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History

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

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

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

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

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

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

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

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.

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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, 2026 - March 31, 2027, 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. Tamalpa Institute does not have a pending petition in bankruptcy, and has not had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.).

* 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.

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.

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The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights, and navigating available services and relief options. The office may be reached by calling (888) 370-7589 or by visiting <https://www.osar.bppe.ca.gov/>.

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

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

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

The in-person portion of our Level 1 & Level 2 Hybrid trainings are held at Mountain Home Studio - the historic indoor-outdoor studio of dance pioneer Anna Halprin, and the original site where our work began. Hidden away in the residential neighborhood of Kent Woodlands, the studio and outdoor deck are surrounded by redwood trees, views of the mountain, surrounding hills, and the San Francisco Bay in the distance. Mountain Home is on a hill facing Mount Tamalpais. We take our name, Tamalpa, from Mount Tamalpais and the Native American myth of the sleeping princess who reclines within the sloping outline of the mountain. At Mountain Home Studio, students have access to a kitchen area, lounge area and studio space.

The online portion of our Level 1 & Level 2 Hybrid trainings are 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.

Office location: 734 A Street, Suite 2, San Rafael, CA 94901

Studio location: 15 Ravine Way, Kentfield, CA 94904

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

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ADMISSIONS

Level 1 Training Program: Personal Embodiment

Mode of Instruction: Level 1 is a hybrid training that includes a 6-day in-person intensive and live, interactive sessions on Zoom. Level 1 includes access to educational materials on our Google drive. 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: 239 contact hours plus 50 home-based study hours

Level 1 Admissions Requirements:

- High school diploma or equivalent
- 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. 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).

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5. Completed Health Survey Form.

Level 2 Training Program: Embodied Leadership

Mode of Instruction: Level 2 is a hybrid training that includes a 6-day in-person intensive and live, interactive sessions on Zoom. Level 2 includes access to educational materials through our online Moodle platform: <https://www.taasonline.org/>. 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: 264 contact hours plus 50 home-based study hours

Level 2 Admissions Requirements:

- High school diploma or equivalent
- 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.

International Students

Tamalpa Institute does not issue student visas. International students interested in taking the Level 1 or the Level 2 trainings should contact our Admissions Officer at office@tamalpa.org to learn about the trainings offered by our International branches.

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.

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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: Hybrid Format

- \$75 application fee
- \$6000 Tuition: Includes \$500 registration deposit (\$250 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 \$6,075

Total Estimated Charges for Level 1: \$6,175 (Total Estimated Charges include art supplies and possible book expenses outlined above)

*Please note: Level 1 students will need to factor in living expenses (room, board, transportation) for the 6-day in-person intensive in Marin County, CA as part of their education costs.

Level 2 Embodied Leadership: Hybrid Format

- \$6000 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: \$6,100

Total Estimated Charges for Level 2: \$6,250 (includes possible book expenses outlined above)

For students who complete Tamalpa Institute's Training Program:

Total Estimated Charges:

Level 1: \$6,175 + Level 2: \$6,250 = \$12,425

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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
- A \$100 fee will be charged for missed Level 1 Individual Mentoring Sessions (see p. 38)
- A \$350 registration fee to pursue Tamalpa Practitioner Certification
- Supervision fees ranging from \$960-\$1200 for graduates who want to pursue Tamalpa Practitioner Certification

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.

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.

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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.

Effective April 1, 2024, the Student Tuition Recovery Fund (STRF) assessment rate will change from two dollars and fifty cents (\$2.50) per one thousand dollars (\$1,000) of institutional charges to zero dollar (\$0.00) per one thousand dollars (\$1,000) of institutional charges.

Scholarships & Work-study

Partial scholarships will be considered for professional artists and for those in underrepresented groups working in social justice activism and community service. Documentation of artistic and/or community work must be provided along with proof of financial need. Scholarship awards may range from \$500 – \$1500 but will not exceed \$1500. ArtCorps scholarship applicants are asked to commit to completing all 3 level of the Tamalpa Training Program.

The ArtCorps scholarship program, which is made possible by the generous donations of Tamalpa's supporters, strives to provide several partial scholarships (\$500 – \$1500) for each Level 1 & Level 2 training program when funds are available. Please be aware that we cannot guarantee funds will be available for every training program.

If you have any questions about ArtCorps scholarships, please email office@tamalpa.org. Please note: Scholarship applicants must concurrently submit a full application to the training program.

Scholarship Review Process

Level 1 Applicants:

- Submit your complete Scholarship *and* Training Program Applications by the due date of the Training Program for which you are applying. (Due dates can be found on the admissions page of our website.)
- If you wish to be considered for a work-study position please indicate this on your Scholarship Application Form.
- Upon receipt of both your complete Scholarship *and* Training Program Applications our

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Program Coordinator will contact you to begin the interview process.

- We will contact you with the decision of our Scholarship Review Team once all applications have been processed.

Level 2 Applicants:

- Submit your complete Scholarship *and* Training Program Applications by the due date of the Training Program for which you are applying. (Due dates can be found on the admissions page of our website.)
- If you wish to be considered for a work-study position please indicate this on your Scholarship Application Form.
- We will contact you with the decision of our Scholarship Review Team once all applications have been processed.

Work-study

We typically have one or two positions available for work-study students in each training program. Work-study positions are awarded on a first-come, first-served basis to students who are able to demonstrate financial need and the ability to successfully take on the work-study responsibilities. In exchange for assisting with hosting online training sessions, acting as the group's contact person for the Tamalpa office, relaying administrative information to students, and helping with studio set-up and clean-up for Hybrid trainings, work-study students will receive a discount of approximately \$400 towards their tuition.

STUDENT SERVICES

Student Services & Materials

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

Housing

Tamalpa Institute does not have dormitory facilities and is not responsible for finding or assisting students in arranging their housing during the training program. The current cost of renting a room in Marin County and the San Francisco Bay Area can range from \$750 - \$2250 per month.

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 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.

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- 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.

Retention of Student Records

For students enrolled as of March 2020, Tamalpa Institute maintains graduate records electronically. All records are backed up weekly offsite. For students enrolled prior to March 2020, and have graduated within the past 5 years, all records are stored electronically and backed up weekly offsite except for Enrollment Agreements and SPFS; for these students, signed Enrollment Agreements and signed SPFS are stored at the Tamalpa office: 734 A Street, Suite 2, 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.

Custodian of Records

Lori Richloff
admin@tamalpa.org
734 A Street, Suite 2
San Rafael, CA 94901
415-457-8555

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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.

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 and Level 2 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

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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.
- 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. 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:

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- 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.

Student projects that are presented either in-person or live on Zoom will receive immediate evaluation and feedback. Student projects that are emailed to faculty will receive evaluation and feedback within 30 days.

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.

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

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- 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 different formats: Weekend & Weekday. **In Fall of 2026, the Weekday format will be offered. This catalog contains information for the Level 1 Weekday 2026-2027 training.**

Level 1 Hybrid Weekday Format:

The Weekday format of the Level 1 training consists of live interactive weekly sessions on Zoom and a 6-day in-person intensive at Mountain Home Studio in Kentfield, California. This training runs from **October 14, 2026 - October 13, 2027**; the in-person intensive takes place in **February 2027**.

Faculty & Curriculum for the Level 1 Weekday Hybrid Format:

Daria Halprin, MA, REAT, RSMT*

**Daria is on Core Faculty for the Level 1 Hybrid Weekday Format and will also lead several Master Classes during the 6-day in-person intensive at Mountain Home Studio.*

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.

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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 creatively and responsibly with self, others and the world.
- To provide a grounding practice/container to hold and integrate material that gets generated on mental and emotional levels.

Natan Daskal, MA, RSME

Curriculum

- Performance Art Skills and Coaching
- Movement Studies
- Reflection and integration
- Scoring and the RSVP Cycles.

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 learn and practice scoring and the RSVP Cycles; to demonstrate understanding of scoring through design and enactment of self-portrait performance scores.

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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

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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.

Level 2 Training Program: Embodied Leadership

For the 2027 Academic year the Level 2 Hybrid Training is offered in the Weekend Format

The Weekend format of the Level 2 training consists of live interactive weekend sessions on Zoom (Friday - Saturday) and a 6-day in-person intensive at Mountain Home Studio in Kentfield, California. This training runs from **January 2027 - February 2028**. The in-person intensive is held in **June 2027**.

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.

Student projects that are presented live on Zoom will receive immediate evaluation and feedback. Student projects that are emailed to faculty will receive evaluation and feedback within 30 days.

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:

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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:

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.

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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

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 Weekend Training

Daria Halprin, MA, REAT, RSMT

In Foundations I, II, III & IV, the models that inform the foundations of the Life/Art Process will be presented and explored during seminars with Daria: 3 Levels of Awareness & Response (3LAR), Psychokinetic Imagery Process (PKIP), Body Part Mapping, 5 Part Process, Baseline/Want/Need and Scoring.

Foundations I: Students will be introduced to the Foundations of the Tamalpa work through a combination of lectures and experiential learning. They will have an opportunity to embody and deepen their understanding of 3 Levels of Awareness & Response, Psychokinetic Imagery Process, Communication Skills & Aesthetic Response. Students will also begin to engage with Learning Reflections to identify strengths and challenges they wish to work on further as they discover their embodied leadership posture, voice and personal style.

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Learning Intentions and Skill development:

- Identify a self-reflective starting point as a base line for L2 learning and development.
- Begin to develop their practical & embodied understanding of how to apply and use the Tamalpa Life/Art Process tools; Communication Model/Three Levels of Awareness and response, Psychokinetic Imagery Process.

Beginning with Foundations II, each seminar will include some overview review and peer practice of the models we are learning.

Foundations II: We will begin to deepen and develop students understanding of the Foundations of the Tamalpa work. Building further confidence and knowledge in how to use 3 Levels of Awareness & Response (3LAR), Psychokinetic Imagery Process (PKIP), Body Part Mapping, Communication Skills & Aesthetic Response.

Learning Intentions and Skill development:

- Increased knowledge and experience in using the Tamalpa Life/Art Process tools with a focus on working with Body Part Movement Mapping and Movement metaphors.
- Applying the Body Part Mapping system to make a Score
- In this module students will begin to discover further their strengths and abilities as the training sessions increase in complexity and application.

Foundations III: A comprehensive discussion on the use of Body Part Mapping will lead into the introduction and practice of a movement coaching model.

Learning intentions and skill development:

- Seeing movement cues, identifying qualities and tones of movement as an expressive and revealing language: space/time/force/posture/
- Relating movement to themes, images and feelings (3 LAR)
- Choosing and interconnecting art mediums (Intermodal art transfers)

Foundations IV:

With a deeper dive into the 5 Part Process and the Anatomy of Scoring for groups and individuals students will begin to explore how the Tamalpa tools can be used and applied in various settings, configurations and populations. Students will design a score and receive feedback.

Learning intentions and skill development:

- Developing an ability to articulate and communicate scores, intentions and reflections using TLAP tools
- Exploring how TLAP tools can be used to score for a class, workshop or 1:1 coaching.
- 5 Part Process in client work and scoring for group experiences
- Use of the RSVP CYCLE to design a score, receive feedback, integrate the feedback and recycle the score

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In-person sessions at Mountain Home Studio: This immersive experience will provide students with an overview and a review of the philosophy and models of the Life Art/Process with a focus on principles and practices.

Topics will include:

- History of the work and the Institute
- Movement tracking models
- Application of TLAP to client work with short demonstrations
- Movement as metaphor in felt experience
- Environment as movement partner and ritualized space
- Advanced witnessing
- Leadership portrait performances

Self-Directed Field Work Project Preparation and Presentation

Learning Intentions and Skill development:

- To deepen learning in scoring, presentation and facilitation skills;
- To develop skills and competencies in self-directed learning as a TLAP practitioner in an embodied leadership journey;
- To stay connected to the group as a learning community, and practice to give feedback between peers.

Framework:

- Phase 1: Collect resources . identify questions and challenges
- Phase 2 Narrow down to choose elements to work with
- Phase 3 Prepare overview design: Who/What/Where/ Motivation
- Phase 4:Design scores for the project:
- Phase 5: Practice your oral and visual presentation
- Phase 6 : Group seminars for solo presentations, teacher feedback and aesthetic responses cohort.
- Hand out to be given: Creating your fieldwork presentation

Closing Seminar

- Q & A
- Visioning and bridging beyond the training.

Joy Cosculluela, RSME/MT

Scoring Performance Rituals for Everybody

This Level 2 course builds foundations for scoring performance rituals within the context of the Life/Art Process. Students explore how performance rituals can serve as catalysts for healing, expression, and transformation. As future Life/Art Process Practitioners, students will learn the core elements and potential of performance rituals and practice designing scores that respond to the needs and values of

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their communities. The work is grounded in embodied leadership, approached as an ongoing practice of self- inquiry and creative engagement. Students are invited to cultivate curiosity, courage, compassion, and care as they explore how performance rituals can open pathways for both personal and collective growth.

Learning Intentions:

- Experience performance rituals as living pathways for personal and communal transformation
Engage with the elements of performance rituals as portals for healing
- Tap into creative vision and create performance ritual scores for intended community
Cultivate embodied leadership through responsive curiosity, care, and adaptive presence

Skill Development & Practice:

- Move through the structure of ritual: setting the sacred space, opening, core enactment, closing
- Explore elements of performance rituals: story, embodied expressive arts, transformation, community, and Spirit
- Design performance ritual scores for intended community (Theme, Intentions, Who, Where, When, How, Resources)
- Refine creative vision through peer dialogue, feedback, and reflection

Natan Daskal, MA, RSMT, CMT

Embodiment, Somatics, Movement and 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 potent 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 practitioner 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 study and practice skills necessary for guiding others; and to develop ourselves as embodied facilitators.

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). We will explore creative movement/dance, learn methods of coaching groups in movement, and learn ways to guide somatic movement experiences. We will also explore strengthening our own resources and self-support as facilitators, while also learning somatic practices that we can use as practitioners of the work.

Learning Intentions and Skill Development:

- Continue to deepen the practice of Movement Ritual
- 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.
- Learn and practice coaching skills for individuals and creative group dance.
- Practice somatic movement facilitation.

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Dohee Lee, RSME

Singing Body

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.

Planetary Dance Facilitation

The Planetary Dance is a ritual of healing and renewal. Dohee will introduce the elements of the Planetary Dance and teach students how to lead a Planetary Dance.

Learning Intentions and Skill Development:

- How to select an appropriate theme for the Planetary Dance
- How to teach the Earth Run - the circle dance performed by all participants as the heart of the Planetary Dance
- How to choose the right activities to precede and follow the Earth Run

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,

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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.

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Lesley Ehrenfeld Chapman

Tamalpa Life/Art Process in the Natural Environment

In this 6 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

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- 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

Ken Otter, MA, PhD

Ken's contribution to the Level 2 training encompasses five themes. Each theme is explored using the Tamalpa Life/Art Process. This allows participants to deepen their learning of the Life/Art process from Level 1 while pursuing their personal and professional learning and change as facilitators in this work. These themes include:

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

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.

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INSTITUTIONAL POLICIES

Graduation Requirements & Standards for Student Achievement

The progress or grading system by which a student can be evaluated and compared with another taking the same course is Pass / Fail. A certificate of completion will be issued upon satisfactory completion of the Level 1 Training Program, and satisfactory completion of the Level 2 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.

Credits & Transfer of Credits

The Institute does not grant credit for prior experiential learning. The Institute does not accept credits from other institutions. The Institute has not entered into a transfer articulation agreement.

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 or Level 2 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.

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.

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Leave of Absence:

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.

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.

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.

Cancellation shall occur when student emails written notice of cancellation to: Director, Tamalpa Institute, 734 A Street, Suite 2, 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. 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 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:

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(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, within 30 days following your withdrawal. If you obtain equipment as specified in the agreement as a separate charge, and return it in good condition within 30 days following the date of your withdrawal, the school shall refund the charge for the equipment paid by you. If you fail to return the equipment in good condition, allowing for reasonable wear and tear, within a 30-day period, the school may offset against the refund the documented cost to the school of that equipment. You shall be liable for the amount, if any, by which the documented cost for equipment exceeds the prorated refund amount. The documented cost of the equipment may be less than the amount charged, and the amount the school has charged in the contract. In any event, you will never be charged for more than the equipment charges stated in the contract. For a list of these charges, see the list on the front of your enrollment agreement. **IF THE AMOUNT THAT YOU HAVE PAID IS MORE THAN THE AMOUNT THAT YOU OWE FOR THE TIME YOU ATTENDED, THEN A REFUND WILL BE MADE WITHIN 30 DAYS OF WITHDRAWAL. IF THE AMOUNT THAT YOU OWE IS MORE THAN THE AMOUNT THAT YOU HAVE ALREADY PAID, THEN YOU WILL HAVE TO MAKE ARRANGEMENTS TO PAY IT. See the Refund Policy below for additional information.**

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

- You notify the school of your withdrawal or the actual date of withdrawal. Notification of withdrawal must be in writing or a formal verbal communication with the Director. The date of withdrawal would be considered effective as of the date notice is received by the institution.
- The school terminates your enrollment.
- You fail to attend classes for a three-month period during the Level 1 or Level 2 trainings. 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

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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 \$250 non-refundable registration fee for the each Tamalpa training program. For veterans, please see the Catalog Addendum for information about your non-refundable registration fee.

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.

Level 1 Cancellation Policy for Individual Mentoring Sessions:

Each student will be scheduled for two 1-hour individual mentoring sessions with core faculty as part of their Level 1 training. The first session will be held at the start of the training. The second session will focus on coaching and scoring to support students as they prepare for Self-Portrait Performances. Students will be asked to sign up for a specific date/time slot for each session.

If a student cancels less than 24 hours before their scheduled session, or fails to show up within 15 minutes of the scheduled start time, **the student will be charged a fee of \$100 for the missed session** and will need to reschedule their appointment. Please note that if a student shows up late for their scheduled appointment, the session will not be extended.

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 5 of this Catalog.

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FACULTY

CORE FACULTY

Daria Halprin, MA, REAT, RSMT

Over 30 years ago, Daria developed an interest in the relationship between the creative process, art expression and psychology, working in dance and theater labs with artists and psychologists from around the world. She was a member of the Dancers' Workshop Company, performing nationally and internationally for 15 years. She is the co-founder of Tamalpa Institute, author of *The Expressive Body in Life, Art and Therapy*, contributing author of *Foundations of Expressive Arts Therapy*, and chapter *Body Ensouled, Enacted, and Entranced*. Her work has made a "significant contribution to the coming of age of expressive arts therapy in relation to our global society" (Jack S. Weller, California Institute of Integral Studies). Daria teaches at universities, growth centers and presents at conferences throughout the world. She has designed art-based programs and consulted with community organizations. She maintains a private practice in Marin County, is a Registered Expressive Arts Therapist and Movement Therapist and holds an MA in Humanistic Psychology. Daria is the Director of Tamalpa Institute. dariahalprin.org

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

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

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and Asian Refuge 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

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

ADJUNCT FACULTY

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.

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,

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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.

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

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.

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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.

ADMINISTRATIVE TEAM

Daria Halprin, MA, REAT, RSMT

Co-founder & Director

DariaHalprin@tamalpa.org

Lori Richloff, MA

Administrative Director

Lori@tamalpa.org

Amitis Rossoukh

Admissions Officer

Amitis@tamalpa.org

Iu-Hui Chua

Marketing and Social Media Coordinator

Iu-Hui@tamalpa.org

Joy Risk

Administrative Assistant

JoyRisk@tamalpa.org

Office Hours: The Tamalpa office is open the 1st Tuesday of every month from 10am-3pm and by appointment. Please schedule an appointment by emailing office@tamalpa.org.

Remote Business Hours: Monday – Thursday, 10am – 5pm, Pacific Time.

Our Administrative Team is available to respond remotely to your inquiries during our remote business hours. **The best way to reach us is by emailing office@tamalpa.org.** If you must contact us by phone, please note that you will be asked to leave a voicemail; we will respond to your message as soon as possible during our remote business hours.