Movement based expressive arts
TamalpaUK

Level 2 Europe:
Embodied Leadership
2026- 2027

Course Catalogue
Tamalpa UK

9th July, 2025

LEVEL 2 TRAINING PROGRAM 2026 - 2027

EMBODIED LEADERSHIP

Welcome to the Tamalpa UK's Embodied Leadership Training 2026- 2027! We are looking forward to offering this programme for advanced studies and explorations in the Tamalpa Life/Art Process®, our approach to movement-based expressive arts facilitation and therapy. We feel a special commitment to this advanced level of training and are excited that you are furthering your studies with us at the Tamalpa UK

The purpose of this catalogue is to serve as a reference guide and to provide you with comprehensive information about the program. It also contains information on who to contact if you have any questions about the training. Enclosed you will find:

1.	Level 2 Programme Overview	p. 3
2.	Course Descriptions	p. 6
3.	Faculty Bios	p. 12
4.	Reading List	p. 15
5.	Tamalpa Alumni Association (TAAS)	p. 19
6.	Contact List	p. 20

LEVEL 2 TRAINING PROGRAMME

EMBODIED LEADERSHIP

Programme Overview

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

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

The Level 2 Curriculum is organized in the following areas:

I. Foundations of TLAP – Philosophy, Maps, Methods

II. Scoring Skills & RSVP Cycles

III. Body Mapping Method

IV. Movement Ritual 1-2-3-4

V. Coaching and Facilitation Skills (Groups and Individuals)

VI. Creative Movement Practices

VII. Applications of TLAP & Specialized/Related Themes

VIII. Reflective Learning Journey

Level 2 requires the successful completion of the following:

- Seminar Series
- Student Lab Sessions (practicum)

1. Seminar Series:

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

In each module, teachers will focus their presentations with the shared intention to reconnect with the work and learning group, review and repeat material, add new material in order to deepen, develop and broaden skills and applications of the work both in person and online.

The Curriculum through line is MR 1-2-3-4, 3 LAR, PKIP, Body Part Mapping and movement repertoire, 5 PP, Baseline, want & needs model, Scoring and Communication Skills. Each teacher will bring to the shared practice and curriculum their own unique perspectives, style and special interests.

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

2. Student Lab Sessions:

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

AREAS OF STUDY & INQUIRY

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

• Tamalpa Life/Art Process: Philosophy, Principles and Theory

• Tamalpa Life/Art Process: Maps and Models

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

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

• Tamalpa Life/Art Process: Praxis

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

- **Movement/ Somatic Studies**

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

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

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

- **Communication Skills and Aesthetic Feedback**

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

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

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

Designing and scoring themes, intentions, resources and activities to generate individual and collective exploration, creativity, problem solving and projects.
How to integrate intermodal art activities and apply theories of the practice to the model.
How to think and perform as a teacher-presenter: body, voice, language, timing, and material

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

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

- **Guiding Skills**

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

- **Environmental Work**

How to apply the tools and methods of the TLAP when working in the natural environment.

- **Planetary Dance**

- **Student Lab Presentations** (practicum)

COURSE DESCRIPTIONS

Foundations I, II & 111: Movement Ritual 1-2-3-4 (MR 1-2-3-4), 3 Levels of Awareness & Response (3LAR), Psychokinetic Input Processing (PKIP), Scoring, Body Part Mapping, Communication Skills & Aesthetic Response, Applied Kinesiology, Somatics.

Faculty: Lian Wilson, Audicia Morley

Description for Module #1: In this opening module of the Level 2 Leadership training program, students will be introduced to the Foundations of the Tamalpa work through a mixture of lectures and experiential learning. They will have an opportunity to embody and deepen their understanding of Movement Ritual I,II,III, Somatic practice, 3 Levels of Awareness & Response, Psychokinetic Imagery Process, Scoring, Body Part Mapping, Communication Skills & Aesthetic Response. Students will learn and explore how the Tamalpa tools can be used and applied in various settings, configurations and populations. Students will also identify strengths and challenges they wish to work on further as they discover their embodied leadership posture and voice in the Level 2 training.

Learning Intentions and Skill development:

- Identify starting leadership posture, as a base point for L2 learning and development.
- Develop practical & embodied understanding of how to apply and use the Tamalpa Life/Art Process tools; Movement Ritual 1,2,3 and movement explorations, Body Part Movement Mapping, Non-Violent Communication Model/Three Levels of Awareness and response, Five Part Process, and Scoring.
- Develop an ability to articulate and communicate scores, intentions and reflections using the TLAP tools in a safe and creative way
- Discover how simple TLAP tools can be used to score for a class, workshop or 1:1 coaching.
- Basic principles of Somatics
- Exploring the Somatics of Space, Time and Force

Description for Module #2 & 3: We will begin to deepen and develop students understanding of the Foundations of the Tamalpa work. Building further confidence and knowledge in how to facilitate and guide using Movement Ritual I,II,III, Somatic principles, 3 Levels of Awareness & Response, Psychokinetic Imagery Process, Scoring, Body Part Mapping, Communication Skills & Aesthetic
Response. In this module students will begin to discover further their strengths and abilities as the training sessions increase in complexity and application. Students will also begin to identify their own style and areas of applied Tamalpa practice that are of interest to them.

Learning Intentions and Skill development:

- Increased knowledge and experience in using the Tamalpa Life/Art Process tools; Movement Ritual 1,2,3 and movement explorations, Body Part
- Movement Mapping, Non-Violent Communication Model/Three Levels of Awareness and response, Five Part Process, and Scoring.

- Continuing to develop leadership & facilitation skills for 'in person' and 'online' facilitation
- Discover how 'multi layered' TLAP tools can be used to score for a class, workshop or 1:1 coaching.
- Increased understanding in how the RSVP model can be used for the creation of public offerings, as well as using the RSVP model to track and support personal development as a student and embodied leader.
- Increased Somatic & movement Vocabulary

Client & Group Applications of TLAP to Specialized Themes, with a Focus on Trauma.

Faculty: Helen-Jane Ridgeway

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

Learning Intentions and Skill development:

- Develop & raise awareness of the Somatic's of Trauma – (in particular the Autonomic Nervous System).
- Begin to introduce working with the 'Window of Tolerance' & hoe to integrate this with the TLAP.
- Working with stabilization & resourcing – 'creating a safe space & coming home safely to the body', how art & movement can support.
- Developing & working with resources – creating resourcing scores.
- Working with TLAP tools & skills in relation to trauma & triggers – 3LAR / 5 Part Process / Baseline; need/want.
- Developing capacity for tracking & attunement & pacing of sessions (titration!).
- Mapping 5 part process onto a phase oriented trauma approach.
- Developing 50/50 awareness.
- Raising awareness of facilitators own triggers & how to regulate oneself as facilitator in order to regulate individual clients & groups.
- Working with specific Body Parts when working with trauma.
- Some specific movement / body resources to support individuals & groups when triggered. (Also, when working remotely online!)
- Practicing facilitating scores – 1:1 & group.
- Raising awareness of how movement can re-wire the brain to integrate trauma.
- Supervision around specific scenario's & client presentations

Body Part Mapping, Scoring & Movement Coaching

Faculty: Lian Wilson, Audicia Morley, Helen-Jane Ridgeway

Description: Faculty will provide an overview and a review of the philosophy and models of TLAP with a focus on principles and practices. Students will have opportunities to ask questions.

Topics will include:

- History of the work and the institute
- Intersections with Expressive Arts Therapy and Somatic Psychology
- The 5 Pathways of the work
- 5 Part Process in client work and scoring for group experiences
- Intermodal art transfers based on using the Psychokinetic Imagery Process
- Anatomy of Scoring for groups and individuals
- Movement tracking models
- Application of TLAP to client work
- Demonstration of client work

Learning Intentions and Skill development:

- Ability to design a score for a group and client experience
- Resources to identify qualities of movement and movement metaphors
- Understanding of Body Part Mapping
- Demonstrated applications of the 5 Part Process

Somatics & Applied Practice, Movement Explorations, Movement Ritual 1-2-3-4, Body Part Mapping.

Faculty: Audicia Morley, Lian Wilson

Description: We will be focusing on developing somatic skills in how we sense and see movement, cultivating the science of movement as a “Movement based expressive arts practice and practitioner” deepening anatomical knowledge in relation to the Movement Ritual 1-4. Developing resources for somatic movement practice, facilitation and coaching skills practice. Beginning to bridge Somatics practice and the Tamalpa Life Art Process®, investigating the channels of facilitation from somatic experience to dance exploration to moving metaphor to life art exploration.

We will focus on Movement Ritual 1,2,3,4 as a way to study and embody some of the important physical/somatic principles and practices of the Life/Art Process. We will explore various M.R sequences through bodywork, look at adaptions to suit different groups of people in diverse settings and engage in performance work based on the principals of M.R. to include creativity and artistic practice with our somatic work. We discuss how to adapt M.R to different kinds of people.

Learning Intentions and Skill development:

- Develop & raise awareness of the Somatic practice as a Practitioner
- Look at the individual Body parts again (Body mapping), their functions and implications, themes deepening the understanding of the underlying principles of movement.
- Gaining security in facilitating movement to groups and individuals; getting ideas on how to do Hands on work in relation to M.R
- Expanding the knowledge how to adapt M.R. to diverse settings.
- Integrating information from previous Modules.
- Develop Coaching practice of Movement Ritual from a somatic perspective.
- Build Anatomical and Somatic Movement skills in relation to Movement Ritual 1-4
- Explore Applied Kinesiology in relation to Movement Ritual and Body Part Mapping.
- An introduction to the 3 Planes of Movement. Proximal, Distal and Central movement organization and initiation of movement.
- Somatic Tracking and Coaching Skills.
- Introducing a simple “Road Map” of how to teach a through line from a Somatic Movement session to metaphor and Life Art Bridge

Communication Skills

Faculty: Audicia Lynne Morley, Lian Wilson & Helen- Jane Ridgeway

Description: In this online series, we will take a deeper look at the Communication Model used in the Tamalpa Life/Art Process® work to support group and interpersonal communication skills and offer resources for conflict resolution. Based on the Nonviolent Communication® principles, we will cultivate our communication awareness, develop our listening abilities and explore the art of authentic dialogue. With the intention to bring our creative forces as a strong response to conflicts and misunderstandings, we will create a bridge between communication model and the RSVP cycles / Scoring Process.

Learning Intentions and Skill development:

- Developing our communication awareness both in a personal level and when facilitating groups and working with clients through the differentiation of the 3 levels of awareness (I see/I feel/I imagine)
- Deepening our understanding of group dynamics and generating resources for conflict resolution
- Practicing listening skills and creating authentic dialogue in relationships
- Learning to build Scores and use creativity as a response to conflicting situations

Learning Reflections, Scoring & Peer Practice

Faculty: Lian Wilson / Audicia Lynne Morley

Description: This segment provides an opportunity for students to self-organize TLAP practice presentation in their hometown. Students will present a 2-hour class in Tamalpa Life/Art Process, in person or online, inviting peers and personal guests to be part of the experience. This segment gives the students a chance to put into practice the content already transmitted in 1&2 Foundations segments, practice scoring and teaching skills, as well as to receive feedback from peers. It is an online course, combining TAAS (Tamalpa Online platform) and remote tools like Zoom. Designed as a laboratory, it will be facilitated by a Tamalpa faculty teacher, to support and guide the practice of the Lab Sessions. Beyond, it is a support to stay connected to the group as a learning community.

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: Prepare the teaching of the workshop
- Phase 2: Teach the two-hour workshop
- Phase 3: Post the valuaction and participate in a final segment group sharing

Performance Skills, Creative Movement

Faculty: Audicia Morley, Lian Wilson & Helen-Jane Ridgeway

Description: In this module, we will deepen and develop students' Performance skills through the use of the RSVP cycles and continue building a wide range of movement repertoire to reinforce our improvisational abilities, ensemble work awareness and scoring skills apply to performance. By studying movement principles based on Movement Ritual, we will enhance our movement freedom and build knowledge and confidence in students' abilities to facilitate movement & improvisational classes. Through an « in-depth » practice of the RSVP cycles & Scoring Process, students will explore their artistic identities in shaping material towards performative play.

Learning Intentions and Skill development:

- Deepening the understanding of movement through the application of the movement principles of Movement Ritual 1,2,3 & 4

- Strengthening movement facilitator skills when working with groups and individuals
- Widening improvisational skills to facilitate ensemble work classes and workshops through different models of the 5 Part Process, 3 Levels of Awareness and Response, Repeat-Develop-Transform-Change model
- Deepening the understanding of the different phases of the RSVP cycles & Scoring Process as tools for Performative composition
- Cultivating one's own personal creative process in engaging in the endless cycle of Scoring-Enactment-Recycling

Coaching and Resources for Applied Practice

Faculty: Audicia Morley

Description: This module will focus on Facilitation Skills in relation to the main themes of Coaching and Applied practice. We will be focusing on developing personal leadership styles and approaches to how the Tamalpa Life Art Process® can be applied in a variety of settings with diverse populations.
Exploring utilising the tools and maps of the Tamalpa Life Art Process® both for in person and online application.

Learning Intentions and Skill development:

- To develop facilitation and leadership skills in relation to one-to-one coaching.
- Establishing principles and protocols of practice.
- Identifying appropriate methodology based on TLAP Listening skills. exploring pathways and choices in resource oriented verses deepening approaches in coaching.
- To develop the craft of the RSVP cycles in relation to Scoring for Coaching.
- Integrate Nature and Ritual into one's toolkit as a Tamalpa Life Art Process ® Coach or Movement Facilitator.
- Weaving the maps of the practice, Movement Ritual, Somatics, Body Part Mapping, Scoring, 5 Part Process, 3 levels of Awareness and Response,
  Psychokinetic Imaging Process, Communications Skills and Aesthetic Response and RSVP cycles into ones practice.

FACULTY BIOS

Audicia Lynne Morley, MSMT, MSME

Managing Director and Level 1 Program Director for Tamalpa UK. Audicia is also Artistic Director and co-founder of State Theta Galleries - Scotland, a dedicated centre for the development of moment, health and the arts. www.statetheta.com. She is also a certified Planetary Dance facilitator trained by Anna Halprin (USA). She began studying at the Tamalpa institute in 1999 and graduated in 2009 having served on the board of directors for the institute for 6 years. Her background includes over 35 years' experience in the fields of the Performing Arts, Somatic Practice, Complementary Medicine and Indigenous Wisdom Teachings. As a performer, choreographer and dancer she has worked with International Dance / Performance Companies in the UK, Europe and the Far East as well as founding her own touring performance arts company in the UK.

Prior to studying at Tamalpa she trained with, Bonnie Bainbridge Cohen in Body Mind Centering, Suprapto Suryodarmo, in Amerta movement, Don Burton in Alexander Technique where she was introduced to the study of embodied Anatomy and Embryology.

She also trained and qualified as a teacher in Movement Shiatsu and Craniosacral Therapy. Her ongoing research into somatic and indigenous practice is influenced by a deep interest in both Eastern and Western approaches to energy, consciousness, the body, health, embryology and ecology. As a registered somatic movement educator and therapist she runs a private practice specialising in one-to-one coaching in the Tamalpa Life/Art Process® and Complementary Medicine as a FwSS fellow of the Shiatsu Society UK. She continues to develop performance work utilising the Tamalpa Life Art Process® and scoreography. www.statetheta.com

Helen-Jane Ridgeway, MSc, UKCP

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

‘Art as Refuge’ in Greece, working with displaced populations, refugees and the volunteers who are supporting them.

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

Lian Wilson, MSMT, MSME

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

Lian leads and facilitates Tamalpa Life/Art workshops/classes from private to community care, working with Kensington and Chelsea’s Mental Health Carers Support Network, ARRCC (Activities, Respite, Rehabilitation Care Centre); She is an advocate for the benefits of movement based expressive arts and has presented at the Movementis International Conference at Harvard Medical School, The Royal Society for Public Health's Art and Wellbeing Conference, The International Culture Health and Wellbeing Conference and The Somatic Movement Gathering.

Lian was 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 She assisted in research projects that looked at the value of Dance to improve the quality of life for those living with Dementia. As well as research into Dance for falls preventions.

Recommended Reading List

BODY/MOVEMENT, ANATOMY, SOMATICS, NEUROSCIENCE

Calais-German, Blandine. Anatomy of Movement.

Bainbridge Cohen. Sensing, Feeling, and Action.

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

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

Dispenza, Joe. Evolve Your Brain.

Doidge, Norman. The Brain that Changes Itself.

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

Dytchwald, Ken. Bodymind.

Feldenkrais, Moshe. Awareness Through Movement .

Feldenkrais, Moshe. Potent Self.

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

Hanna, Thomas. Somatics.

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

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

Heckler, Richard. The Anatomy of Change.

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

Kelleman, Stanely. Emotional Anatomy.

Lowen, Alexander. Bioenergetics.

Reich, Wilhelm. Collected Writings.

Todd, Mabel. The Thinking Body.

BODY/MOVEMENT AND CREATIVITY

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

Kepner, James. Body Process.

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

Lehrer, Johan. Imagine: How Creativity Works

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

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

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

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

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

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

BODY/MOVEMENT, CREATIVITY, PERFORMANCE, AND NATURAL ENVIRONMENT

Abram, David. The Spell of the Sensous.

Halprin, Lawrence. The RSVP Cycles.

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

May, Rollo. The Courage to Create.

Moreno, J.L. The Theatre of Spontaneity.

Nachmanovich, Stephen. Free Play.

Poyner Helen, Libby Worth. Anna Halprin - Performance Practitioners

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

Zapora, Ruth. Action Theatre

PSYCHOLOGY/THERAPY

Arnheim, Rudolf. The Psychology of Art.

Assagioli, Roberto. Psychosynthesis.

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

Campbell, Joseph. The Power of Myth

Chodorow, Joan. Jung on Active Imagination.

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

Hillman, J. Blue Fire.

Hillman, J. Healing Fictions.

Hillman, J. Re-visioning Psychology.

Jung, Carl G. Two Essays in Analytical Psychology.

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

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

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

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

McNiff, Shaun. Art as Medicine.

Miller, Alice. The Drama of the Gifted Child.

Mindell, Arnold. Dream Body.

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

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

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

Johanson, Greg and Kurtz, Ron. Grace Unfolding.

TRAUMA

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

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

Levine, Peter. Waking the Tiger: Healing Trauma.

SOMATICS AND SPIRITUALITY

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

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

Students often request a suggested reading list:

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

TAMALPA ALUMNI ASSOCIATION - TAAS

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

TAAS offers a space where graduates can come together to stay connected, network, and support one another. Peer dialogue and mentorship are keys to continuing to develop and embody the Tamalpa Life/Art practice. Becoming a member of TAAS is a requirement for all Level 2 students.

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

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

Here is the link: **https://www.taasonline.org**

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

- **Tamalpa Announcements**: where you can learn what is happening and what is about to happen at the Institute.

- **Tamalpa ArtCorps**: explore ArtCorps projects that alumni are doing around the world - make sure to return from time to time as we keep adding more projects.

- **Tamalpa Library**: Take a peek at the different sections here, including a growing library of papers and articles. New features and treasures will be added to this studio.

- **Members Lounge**: where you can mingle and connect with one another, share poetry, artwork, announcements of your upcoming Tamalpa classes, etc.

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

CONTACT LIST

If you need to report an expected absence or tardiness, please contact the Work Exchange student for your cohort and the Faculty who is teaching that day.

Program Coordinator
Your first point of contact for the Level 2 training is The Tamalpa UK Office

- Tuition payments
- Class schedule
- Zoom links for classes
- Level 3
- Tamalpa Practitioner requirements
- ISMETA
- Withdrawing from the training

Finance Director
Tamalpa's Finance Director is Lian Wilson lian@tamalpa-uk.org Contact Lian about:

- Tuition Payment Plans: contact Lian if you want to set up a tuition Payment Plan, or if you need to modify your current Payment Plan.

Course Tutor
The Course Tutor is available to respond to your questions/concerns about the following:

- Make-up assignments for missed classes
- Concerns about your attendance
- Your progress in the Level 2 training
- General questions about the Level 2 course curriculum. If you have specific questions about a class, contact the faculty for that class directly (see Faculty Contact List below).
- Any issues that arise within your cohort
- If problems arise between you and a teacher, or between you and another student
- If you are considering pausing or withdrawing from the Level 2 training

Faculty Contact List

- Audicia Morley: audicia@tamalpa-uk.org
- Helen-Jane Ridgeway: helen-jane@tamalpa-uk.org
- Lian Wilson: lian@tamalpa-uk.org