COURSE SYLLABUS

Course Number and Section:
• PSYS 637; Sections A and B

Department/Degree Program:
• MA Somatic Counseling Psychology Program

Course Title and Credit Hours:
• Body/Movement Observation and Assessment II
• 3.0 Credit Hours / 3.0 Contact Hours per Week / 45.0 Total Contact Hours

Term and Year:
• Spring Semester 2014

Instructor Contact Information and Office Hours:

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<tr>
<th>Co-Instructor Info:</th>
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<tbody>
<tr>
<td>Keta Gass, MA, MS (Engineering), LPC</td>
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<td>Office Hours by Appointment</td>
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Time/Location of Class:
Classes for Section A are held on Wednesdays from 1:30 pm to 4:20 pm and for Section B from 3:00 pm to 5:50 pm beginning January 15, 2014 and ending May 7, 2014 (unless Make-Up days are needed). All classes are held at Naropa University Paramita Campus in Virya Classroom. Classes begin and end on time and students are expected to be punctual unless prior arrangements have been made.

Additional Time/Expenses Required:
• No additional time is required for this course.
• No additional fees are required for this course.
Methods of Instruction:
- 25% – Lecture / Presentation
- 35% – Classroom Discussion
- 40% – Experiential Exercises

Course Description:
Students learn to appraise how ego structures such as self-image, identity, object relations, and superego manifest in the body as patterns of alignment, proportion, and strategies for balance. Methods are explored for gathering information to clarify the relationship between observed physical patterns and clients' inner physical and psychological experience, as the basis for developing a treatment plan. Concepts from the movement education systems are applied to treatment strategies.

Supplemental Course Description:
This is the second semester of a two semester series in which students begin to look at how the mind is expressed through the body. With basic body/movement observation and assessment concepts and skills gathered in the first semester, the second semester places greater emphasis on deriving clinical meanings from these observations. In particular, this course focuses on learning the psychotherapeutic implications of developmental movement and body patterning as they relate to the psychological perspectives of Object Relations, Self Psychology, and Attachment Theory. This theory will be viewed through the lenses of the Kestenberg Movement Profile (KMP), Laban Movement Analysis (LMA), Body-Mind Centering/Body-Mind Psychotherapy (BMC/BMP), and anatomical kinesiology. Additionally, students will continue exploring the dynamic relationship between their own movement preferences and repertoires as they interface with those of the individuals with whom they work so that this awareness becomes a resource for effectively working with transference and countertransference in psychotherapy. In both semesters the process of observing the body and its movement patterns is approached from the integrative vantage points of theoretical knowledge, practiced observation, and personal embodiment.

Course Pre-Requisites and/or Co-Requisites:
- Pre-Requisite(s):
  - Somatic Counseling Psychology students only (Body Psychotherapy, Dance/Movement Therapy, and Dual Concentration only) or instructor's approval
  - PSYS 621 – Body/Movement Observation and Assessment I
- Co-Requisite(s):
  - None

Graduate School of Psychology Licensure Statement:
Please note that the licensure requirements of state boards and licensing agencies vary from state to state and change over time. Consequently, successful completion of degree requirements does not guarantee that a state board or licensing agency will accept a graduate’s application for licensure. It is important that learners are aware of their responsibilities regarding licensure and
certification; advisors are available to discuss professional and career matters with learners and graduates.

**Student Learning Outcomes:**

1. *Program Goal #1 – Theoretical Knowledge:* Graduates will understand and articulate theories central to psychotherapy and psychological inquiry, as well as theories and research specific to Dance/Movement Therapy and Body Psychotherapy.
   a. *Learning Outcome #1:* Students will develop and integrate their theoretical knowledge of developmental movement and patterning based on the systems of Kestenberg Movement Profile (KMP), Laban Movement Analysis (LMA), Body-Mind Centering/Body-Mind Psychotherapy (BMC/BMP), and anatomical kinesiology as evidenced by classroom discussion, experiential exercises, evaluative feedback session, and written papers.
   b. *Learning Outcome #2:* Students will understand basic concepts of object relations theory, self-psychology, and attachment theory as they relate to developmental movement patterning and body organization as evidenced by classroom discussion, experiential exercises, evaluative feedback session, and written papers.

2. *Program Goal #2 – Clinical Skill:* Graduates will consistently demonstrate the necessary clinical skills to pursue a career in counseling and Dance/Movement Therapy or Body Psychotherapy.
   a. *Learning Outcome #1:* Students will integrate their observational and embodiment skills as they relate to developmental movement and patterning based on the systems of Kestenberg Movement Profile (KMP), Laban Movement Analysis (LMA), Body-Mind Centering/Body-Mind Psychotherapy (BMC/BMP), and anatomical kinesiology as evidenced by experiential exercises and evaluative feedback session.
   b. *Learning Outcome #2:* Students will apply basic concepts of object relations theory, self-psychology, and attachment theory as they relate to developmental movement patterning and body organization as evidenced by classroom discussion, experiential exercises, evaluative feedback session, and written papers.

3. *Program Goal #3 – Professional Identity:* Graduates will learn and manifest the standards of ethical and professional practice for the fields of counseling and either Dance/Movement Therapy or Body Psychotherapy.
   a. *Learning Outcome #1:* Students will read, understand, and practice applying the Ethical Principles of Psychologists and Code of Conduct of the American Psychological Association (APA) and/or the ACA’s Code of Ethics and Standards of Practice as evidenced by classroom discussion, experiential exercises, evaluative feedback session, and written papers.
   b. *Learning Outcome #2:* Students will be able to identify three (3) ethical considerations in developing body and movement based interventions as
evidenced by classroom discussion, experiential exercises, evaluative feedback session, and written papers.

4. *Program Goal #4 – Diversity and Service:* Graduates will internalize and manifest pluralism and multicultural competency as an integral part of clinical and professional practice, and will be prepared to be of service to the under-served and disadvantaged members of their community and society.
   a. *Learning Outcome #1:* Students will gain an awareness of how race, ethnicity, class, nationality, political affiliation, religion, gender, and sexual orientation influence and are influenced by movement patterning and analysis as evidenced by classroom discussion, experiential exercises, evaluative feedback session, and written papers.

5. *Goal #5 – Contemplative Practice:* Graduates will understand how to use contemplative practices for personal and professional development and self-care, as well as be able to imbed contemplative values and practices into their work as a Dance/Movement Therapist or Body Psychotherapist.
   a. *Learning Outcome #1:* Students will experientially learn more about their own personal movement repertoires, movement preferences/signatures, and expressive capacities as evidenced by classroom discussion, experiential exercises, evaluative feedback session, and written papers.
   b. *Learning Outcome #2:* Students will develop skills for increasing their awareness about transferential and countertransferential dynamics in the psychotherapeutic relationship as evidenced by classroom discussion, experiential exercises, evaluative feedback session, and written papers.

**Accommodations for Disabilities:**
Naropa University will provide accommodations for qualified students with disabilities. To request an accommodation, or to discuss any learning needs you may have, contact the Disability Resources Coordinator. Her office is located in the Student Affairs Department in the Administration Building on the Arapahoe Campus. You may contact her at 303-245-4749 or jchavarria@naropa.edu.

**Other Needs:**
If you have any other needs that may require accommodations (special arrangements) or if you will miss a class because of a religious holiday, please contact the instructor by the third week of class.

**Professional Decorum:**
The Somatic Counseling Psychology Masters Program is a professional training program. Therefore, not only do students need to demonstrate academic understanding of the course material, they are also expected to demonstrate the maturity, decorum, and appropriate conduct expected of practitioners in the field of professional helping. To this end, students are requested to review the principles of professional behavior listed under “General Policies: Professional Decorum” in the *MASCP Student Handbook.*

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Required Text Books and Course Readings:

Recommended Text Books and Course Readings:


Madden, P. (unavailable). Suggestions for observing and learning to observe. Source and publisher information unavailable.


Perry, B., & Szalavitz, M. (). The boy who was raised as a dog: And other stories from a child psychiatrist's notebook – What traumatized children can teach us about loss, love, and healing. New York, NY: Books.

Course Requirements:
1. Attendance (10% - 50 Points): More than one absence or consistent tardiness will lower the final grade. An attendance sheet will be passed around at the beginning of each class. Students are responsible for signing in on this attendance sheet. If a student is not signed in on the attendance sheet, it will be counted as an absence. Tardiness and absences result in the follow point deductions:
   • Tardy = Five or more minutes late. Ten points off for each occurrence. Every set of three tardies equals one unexcused absence.
   • Unexcused Absence = Not approving an absence at least 24 hours in advance or informing instructor of a legitimate emergency.
• *Excused Absence* = Approving an absence with a minimum of 24 hours notice or as soon as possible due to a serious medical, environmental, or family emergency.
• More than one absence will reduce the final grade by fifty points (one full grade level) for each absence thereafter unless other arrangements have been made.

2. **Participation (30% - 150 Points):** Evidenced by substantive involvement in experiential exercises, engagement in class discussions, submission of informal writing assignments, participation in discussions, and contribution of original thinking. Completion of reading assignments will be evidenced by active participation in classroom; i.e. submitting questions from readings, asking questions, drawing connections, agreeing, disagreeing, etc. All relevant reading assignments must be read prior to coming to class. Informal writing assignments consist of in-class exercises, outside assignments, and other activities. While informal writing assignments are not given any specific point values, all informal writing assignments must be completed with thoroughness and personal investment and submitted on time for credit to be given. All informal writing assignments must include the student's name, date, and assignment name.

3. **Evaluative Feedback Session (30% - 150 Points):** See "Evaluative Feedback Session" section of syllabus for description.


"It is in playing, and only in playing, that the individual child or adult is able to be creative and to use the whole personality, and it is only in being creative that the individual discovers the self."

~ Donald W. Winnicott, MD
Grading Policy:
1. Graduate level writing, style, and thinking are expected in all individual, group, and written work. Questions about what constitutes graduate level writing or style are to be directed to either the Publication Manual of the American Psychological Association (2010) or in A Writer's Reference by Diana Hacker (2006). Work that is not graduate level will not be accepted and will be returned to the student for revisions. Revised work will be considered late.
2. Assignments must be turned in by the beginning of class on the date due unless prior written arrangements have been made with the instructor and a written plan has been established to compensate for the delay. Exceptions to due dates are only granted in cases of emergency. In general, however, late assignments will be routinely subject to a non-negotiable credit loss of 1% (of the total 500 Points) or five (5) points per day.
3. Assignments must be submitted on paper. Electronic or emailed versions of assignments are not acceptable unless specifically indicated by the instructor or syllabus.
4. If turning in late assignments, it is the responsibility of the student to indicate the date on which the assignment is submitted. If no submission date is available, the date the assignment is received by the instructor will be used as the submission date.
5. Grades are determined in accordance with the grading rubrics and criteria as described in the MASCP Student Handbook.

Attendance Policy:
Full attendance and participation are essential to the successful completion of this course and the material being offered. With this in mind, students are permitted one absence - either excused or unexcused. When electing to be absent from class, either by design or by emergency, students must make arrangements with the instructor prior to the class if at all possible. In case of an emergency, students must notify the instructor as soon as possible once they know they will not be attending. Special accommodations can be made for observance of spiritual or religious holidays. If students have any special needs that may require accommodations or if they will miss a class because of a religious holiday, they must contact the instructor by the third week of class to make arrangements. As in other courses in the Somatic Counseling Psychology Program, more than 5 minutes late is considered tardy and three tardies are considered an absence. Two absences will result in consultation with the instructor to determine the viability of a make-up assignment. More than two absences may result in failing the course.

Missed Classes and Make-Up:
Students are responsible for making up any material missed before the next class meeting time. Step One of the Make-Up Procedure is to make sure the student has completed all the readings and/or assignments designated for that class. Step Two is to call another student in the class to make arrangements to procure missed lecture notes and handouts and to find out what was presented during that class. When both of these steps have been followed and a student still has questions, Step Three is to call the instructor or CSP. Make-Up assignments must be arranged and agreed upon ahead of time with the instructor.
- COURSE OUTLINE AND READING ASSIGNMENTS -
Please have readings completed by the date assigned.

Week 1: January 15, 2014

- MINDFUL MOVEMENT AND DISCOVERY: Begin class by silently exploring your movement repertoire. Write down, journal, draw, and/or otherwise capture your movement discoveries in a special section of your notebook that you have reserved specifically for documenting these experiences.
- INTRODUCTION: Welcome; Review of Syllabus; Course Overview/Requirements; Agreements; Developmental Theory Overview/Review.
- DISCUSSION: Group Presentations on Object Relations; Self Psychology; Attachment.
  - Divide into 6 groups, each to present on the following chapters:
    - Group #1: Chapter 5 – D. W. Winnicott (Presenting Week 4).
    - Group #2: Chapter 6 – Margaret Mahler (Presenting Week 4).
    - Group #3: Chapter 8 – Otto Kernberg (Presenting Week 5).
    - Group #4: Chapter 9 – Heinz Kohut (Presenting Week 5).
    - Group #5: Holder Article – Anna Freud (Presenting Week 6).
    - Group #6: Bretherton Article – Bowlby/Ainsworth (Presenting Week 6).
  - Each presentation should be about 20 – 30 minutes in length and should highlight essential information about that theory from texts, articles, or other sources in a useful, meaningful, and experiential manner. Summarize in a 1-2 page handout.
- VIDEO: Trauma, Brain, and Relationship: Helping Children Heal.
  - NOTE: You can re-watch the whole thing here: http://www.healingresources.info/emotional_trauma_online_video.htm
- ASSIGNMENT (Due Next Class): Reflections from Video: In two (2) to three (3) pages, answer the following questions:
  1. What feelings and reactions did you personally have to the video?
  2. What do you think developmental movement and patterning has to do with neuropsychology? Vice versa?
  3. What elements or aspects of the film directly or indirectly referenced aspects of LMA/BMC/KMP that you have already learned?
  4. What are some thoughts you have about how the movement vocabulary of a parent impacts the development of a child? Vice versa?

Week 2: January 22, 2014

- MINDFUL MOVEMENT: Begin class by silently exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
- TOPIC: Developmental Theory Overview/Review.
- PATTERNING SEQUENCE: Developmental movement combination experiential.
  - Practice Every Week: The Patterning Sequence this semester is the A Scale. Learn and practice the Patterning Sequence at home a few times each week. While practicing the Patterning Sequence occasionally come back to the three aspects of
movement observation and assessment presented last semester, namely Theoretical Knowledge, Personal Embodiment, and External Observation. Notice what is happening in each of these domains as you practice.

- **ASSIGNMENT (Due Next Class):** Visit the following website. Take attachment style quiz and write a one-page summary paper highlighting your thoughts and feelings about the experience. Turn this in next class.
  - http://dianepooleheller.com/attachment-quiz/ (Diane Poole Heller’s website)
- **ASSIGNMENT (Due Weeks 4, 5, & 6):** Presentations: Winnicott; Mahlher; Kernberg, Kohut, Bowlby/Ainsworth; & Freud.
- **DUE:** Reflections from Video – Trauma, Brain, and Relationship.
- **READINGS (For This Class):**
  - Brook – *Conception to Crawling*: Intro through Primate Reflexes.
  - St. Clair – *Object Relations*: Chapter 1 – Introduction.
  - SourceBook – Anna Freud's Contribution to Psychoanalytic Theory by Holder.

**Week 3: January 29, 2014**

- **MINDFUL MOVEMENT:** Begin class by silently exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
- **TOPIC:** Overview of Object Relations, Self Psychology, & Attachment Theory.
- **PATTERNING SEQUENCE:** Developmental movement combination experiential.
- **VIDEO:** Overview of Attachment Styles & Wounds with Diane Poole Heller.
- **ASSIGNMENT (Due Next Class):** Visit the following website. Learn more about the work of Bruce Perry and the Neurosequential Model and write a one-page summary paper of your thoughts to turn in next class.
  - http://childtrauma.org/home (Bruce Perry Website)
- **ASSIGNMENT (Due Week 9):** Evaluative Feedback Sessions – Group Discussion and Papers.
- **ASSIGNMENT (Due Week 14 & 15):** Buddy Observation Projects – Buddy Assignments and Group Presentations and Papers.
- **DUE:** Diane Poole Heller’s Attachment Style Website Summary/Reaction Paper.
- **READINGS (For This Class):**
  - Brook – *Conception to Crawling*: Vertebrate Patterns through Conclusion.
  - St. Clair – *Object Relations*: Chapter 3 – Klein.
  - St. Clair – *Object Relations*: Chapter 4 – Fairbairn.
  - SourceBook – *Adult Relationship Attachment Styles* by Kennedy.

**Week 4: February 5, 2014**

- **MINDFUL MOVEMENT:** Begin class by silently exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
- **TOPIC:** Overview of Object Relations, Self Psychology, & Attachment Theory.
• **DUE:** ChildTrauma Academy Website Summary/Reaction Paper.
• **PATTERNING SEQUENCE:** Developmental movement combination experiential.
• **PRESENTATION DUE:** Group #1: Chapter 5 – D. W. Winnicott.
• **PRESENTATION DUE:** Group #2: Chapter 6 – Margaret Mahler.
• **READINGS (For This Class):**
  o St. Clair – *Object Relations*: Chapter 6 – Mahler.
  o SourceBook – *Developmental Theory Overview/Review* by Various Authors.

**Week 5: February 12, 2014**
• **MINDFUL MOVEMENT:** Begin class by silently exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
• **TOPIC:** Introduction of Kestenberg Movement Profile.
• **PATTERNING SEQUENCE:** Developmental movement combination experiential.
• **PRESENTATION DUE:** Group #3: Chapter 8 – Otto Kernberg.
• **PRESENTATION DUE:** Group #4: Chapter 9 – Heinz Kohut.
• **ASSIGNMENT (Due Next Class):** Visit the following website. Explore some item of interest on the webpage and write a one page summary paper of your thoughts to turn in next class:
• **READINGS (For This Class):**
  o St. Clair – *Object Relations*: Chapter 8 – Kernberg.
  o St. Clair – *Object Relations*: Chapter 9 – Kohut.
  o Source Book – *Object Relations and Self Psychology within Psychoanalytic and Jungian Dance/Movement Therapy* by Avstreih & Lewis.

**Week 6: February 19, 2014**
• **MINDFUL MOVEMENT:** Begin class by silently exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
• **TOPIC:** Tension-Flow Rhythms.
• **PATTERNING SEQUENCE:** Developmental movement combination experiential.
• **PRESENTATION DUE:** Group #5: Holder Article – Anna Freud.
• **PRESENTATION DUE:** Group #6: Bretherton Article – Bowlby/Ainsworth.
• **DUE:** KMP Website Summary/Reaction Paper and Quiz Printout.
• **ASSIGNMENT (Due Next Class):** Visit the following websites in the order listed. Read the articles and commentary on each of the pages. Once you have completed all of that, print and write your responses to the True/False test, which is the last link. The quiz will be turned in next week. Here are the links:
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- READINGS (For This Class):
  - St. Clair – Object Relations: Chapter 10 – Mitchell (Optional).
  - St. Clair – Object Relations: Chapter 11 – Case Study (Optional).
  - SourceBook – Employing a Developmental Model of Movement Patterns in Dance/Movement Therapy with Young Children and Their Families by Loman.

Week 7: February 26, 2014

- MINDFUL MOVEMENT: Begin class by silently exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
- TOPIC: Tension-Flow Attributes; Pre-Effort; (Full) Effort; Kinesiological Conditions of Impact, Pushing, and Pulling.
- PATTERNING SEQUENCE: Developmental movement combination experiential.
- DUE: APA Division 39; KMP Website Professional Education Test (Quiz).
- DISCUSSION: Preparation for Next Week’s Evaluative Feedback Session.
- READINGS (For This Class):
  - SourceBook – Prevention, Infant Therapy, and the Treatment of Adults Toward Understanding Mutuality by Kestenberg & Buelte.

Week 8: March 5, 2014 – Shambhala Day (No Class)

- SHAMBHALA DAY: No Class.
- READINGS (For This Class): None 😊

Week 9: March 12, 2014 – Evaluative Feedback Sessions

NOTE: Section A will meet with the Small Group first, then will meet with Section B for the large group activities. Section B will meet with the Large Group first, followed by meeting with the Small Group last.

- MINDFUL MOVEMENT: Begin class by silently exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
- TOPIC: Evaluative Feedback Sessions – Group Discussion and Informal Papers.
- DUE: Evaluative Feedback Reflection Papers.
- EVALUATIVE FEEDBACK SESSIONS: Small and Large Group Sessions. See "Evaluative Feedback Session" section of syllabus for description.
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• **READINGS (For This Class):**

**Week 10: March 19, 2014**

• **MINDFUL MOVEMENT**: Begin class by **silently** exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
• **TOPIC**: Bipolar and Unipolar Shape Flow.
• **PATTERNING SEQUENCE**: Developmental movement combination experiential.
• **ASSIGNMENT (Due Next Class)**: Buddy Observation Project Status Report and Workshop. In one (1) to (2) pages answer the following questions:
  o How is your Buddy Observation Project progressing?
  o What are you seeing in terms of BESS?
  o What are you seeing in terms of System I and System II?
  o What ideas do you have for a Home Base Character and why?
  o What ideas do you have for a Challenge Character and why?
• **READINGS (For This Class):**

**Week 11: March 26, 2014 – SPRING BREAK (No Class)**

• **SPRING BREAK**: No Class.
• **READINGS (For This Class)**: None 😊

**Week 12: April 2, 2014 – Buddy Observation Project Status Report**

• **MINDFUL MOVEMENT**: Begin class by **silently** exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
• **TOPIC**: Shaping in Directions (Directional Movement/Spoking and Arcing); Shaping in Planes (Carving); Kinesiological Conditions of Linear and Rotary Motion.
• **PATTERNING SEQUENCE**: Developmental movement combination experiential.
• **DISCUSSION**: Each Buddy Pair will have 10 minutes to meet to talk about the Buddy Project and discuss safety issues, feedback requests, and relational/witnessing issues.
  o Following this, Buddy Pairs will be split into two groups. Each group member will present tentative Home and Challenge Characters to group for inspiration, feedback, brainstorming, and support.
• **FILM**: Judith Kestenberg’s Biography.
• **DUE**: Buddy Observation Project Status Report and Workshop.
• **READINGS (For This Class):**
Week 13: April 9, 2014

- **MINDFUL MOVEMENT**: Begin class by *silently* exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
- **TOPIC**: Developmental Movement: Integrating Systems.
- **PATTERNING SEQUENCE**: Developmental movement combination experiential.
- **ACTIVITY**: KMP Theory Experientials / Effort & Shape Challenge Cards.
- **DUE**: Final Paper (First Draft – Exchange with Peer for Peer Editing).
- **READINGS (For This Class)**:

Week 14: April 16, 2014

- **MINDFUL MOVEMENT**: Begin class by *silently* exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
- **TOPIC**: Developmental Movement: Integrating Systems.
- **PATTERNING SEQUENCE**: Developmental movement combination experiential.
- **ACTIVITY**: Movement Observation Jeopardy.
- **DUE**: Final Paper (First Draft with Peer Editing Form – Return/Receive from Peer).
- **READINGS (For This Class)**:

Week 15: April 23, 2014 – Buddy Observation Project Presentations – Group #1

**NOTE**: Both Section A and Section B will meet as combined class from 2:15 to 5:05 this day.

- **MINDFUL MOVEMENT**: Begin class by *silently* exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
- **TOPIC**: Buddy Observation Project Presentations – 1st Group.
- **DUE**: Final Paper – 1st Group (Final Draft & Peer Editing Form – Please Submit Both).
- **READINGS (For This Class)**:
  - SourceBook – *Defences in Movement* by Koch.
NOTE: Both Section A and Section B will meet as combined class from 2:15 to 5:05 this day.

- **MINDFUL MOVEMENT**: Begin class by *silently* exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
- **TOPIC**: Buddy Observation Project Presentations – 2nd Group.
- **DUE**: Final Paper – 2nd Group (Final Draft & Peer Editing Form – Please Submit Both).
- **READINGS (For This Class)**:

**Week 17: May 7, 2014 – Point of Transition and Closure**

- **MINDFUL MOVEMENT**: Begin class by *silently* exploring your movement repertoire and documenting your discoveries in your movement exploration journal.
- **TOPIC**: Integration, Evaluation, Wrap-Up, and Closure.

NOTE: This course outline is flexible and may change as is deemed necessary or appropriate by the instructor, or as other relevant information and opportunities arise.

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“Movement and a willingness to perceive the movement brings access to bodily knowledge, or embodiment. In this way, the feeling component of thought is brought to life, enabling one to experience the feeling that connects thoughts.”

~ Peggy Hackney
The **Evaluative Feedback Session** is a presentation done in the small groups that includes both an oral and a movement-based component. The presentation is a friendly way to consolidate and review the information learned so far in class and is based on the written answers each student has developed in response to the questions below. The questions evaluate the student's understanding of body/movement observation and assessment both theoretically and somatically.

1. The **Evaluative Feedback Session** is worth 30% of the final grade or 150 Points.

2. **Evaluative Feedback Session** will occur on March 12, 2014 with the class divided into several small groups. Papers are due at the time of the presentation.

3. The **Evaluative Feedback Session** draws from the material presented in class, outside readings, and homework assignments.

4. The **Evaluative Feedback Session** has three components: 1) The presentation of an embodied demonstration of specific body/movement elements being described; 2) A verbal discussion of what occurred during the embodied demonstration; and 3) An informal written paper further elaborating on how the embodied demonstration reflected various body/movement observation and assessment concepts. Each of these elements is further defined below:

5. **Embodied Theory Demonstration**: Students will have the opportunity to both give and receive feedback. The feedback may verbal or nonverbal through patterning touch.
   
   a. **Small Group Demonstration**
      i. Divide into small groups of 4 students.
      ii. Demonstrate your version of the Patterning Sequence. Be clear about how the elements of BESS and KMP are being expressed in your body.
      iii. Demonstrate your understanding of the Five Fundamental Actions. Connect your embodiment practice to a felt understanding of Attachment Theory and an Object Relations and Self Psychology perspective. Get feedback, clarification, and support.
      iv. You will have approximately 20 minutes per person for this part of the demonstration.

   b. **Large Group Demonstration**
      i. Divide into same groups as OR/SP/AT Theory Presentations.
      ii. Lead a group game or activity using a pre-selected/pre-approved KMP Tension-Flow Rhythm and group facilitation skills to address a particular issue or population.
      iii. Each group will have approximately 10 minutes for this part of the demonstration.

6. **Verbal Discussion**: This is a forum for students to share and discuss the comments, answers, and insights they have presented in their papers. It is a non-competitive, supportive experience that both confirms what is known as well as illuminates what is not known yet.
   
   a) At the conclusion of each of the embodied theory demonstrations you will have the opportunity to talk about the theoretical concepts or principles that were presented in each demonstration.
b) You will need to be able to speak about what happened in each embodied theory demonstration. For instance, what aspects of body/movement observation and assessment where prominent, where and how were these principles demonstrated in the embodied theory demonstration? How are they related to the other concepts or principles?

c) You will have approximately 5 minutes to verbally discuss your embodied theory demonstration followed by approximately 5 minutes of a question and answer period.

7. Written Paper: This an informal guide to assist students in their presentations. Each question should be given some attention. Though it will be turned in, it is not necessary for it to be a formal paper written in APA format. Simply make sure it is typed and clearly written.

a. The written paper should be one to two pages at the most and may take on a personal, friendly tone.

b. Use the writing of your paper to help you generate and organize your thoughts about what you know theoretically about each of the questions or activities being asked of you for this Evaluative Feedback Session.

c. The following are some of the concepts you might want to speak about or write about in your Evaluative Feedback Session:

- What are you learning from the Patterning Sequence? What parts are easy? What parts are more challenging? What are you learning about yourself and your own learning process (Pre-Efforts) through this process?
- What are your tendencies and aversions in relationship to the Tension-Flow Rhythms? How do those influence your Shape-Flow tendencies?
- What are the major defining features of System I? What do the physical tasks of System I have to do with the psychological tasks of System I?
- What are the major defining features of System II? What do the physical tasks of System II have to do with the psychological tasks of System II?
- What is your understanding of the Five Fundamental Actions this semester? How do they relate to psychological development in terms of Object Relations / Self Psychology / Attachment Theory? How do the Five Fundamental Actions relate to System I and System II of the KMP?
- What do System I and System II have to do with Creative Systems Theory? What theoretical, observational, and embodied connections are you making?

~ Judith S. Kestenberg, MD (1910 – 1999)
- BUDDY OBSERVATION PROJECT PAPER -

1. The Buddy Observation Project Paper is worth 30% of the final grade or 150 Points.

2. The Buddy Observation Project Paper is due at the time of your presentation, either Wednesday, April 23, 2014 (Group #1) or Wednesday, April 30, 2014 (Group #2).

3. The Buddy Observation Project Paper is an opportunity to integrate elements of movement patterning theory, observation, and personal experience into a cumulative project. The paper is to be no less than four (4) pages and no more than seven (7) pages in length, not including the cover page or reference page(s).

4. At least three (3) professional journal references and two (2) professional book references must be included in the Buddy Observation Project Paper (more are acceptable). Accurate usage and citation of references are expected.

5. Each question for the Buddy Observation Project Paper must be written in APA Format using competent writing, grammar, and organization. This includes the use of the following: 1) a cover page; 2) headings for each question; 3) an introduction, body, and conclusion; 4) accurately referenced quotations; 5) substantiation of ideas with referencing; 6) a reference page; and 7) appropriate margins and spacing. (HINT: If you don't know or are not sure about something, look it up!)

6. Answer or address each of the following five (5) questions. Be sure to CAPITALIZE any LMA/KMP/BMC terms and use symbols whenever possible next to the term:
   
   A. Having observed your "buddy" in various contexts throughout the semester, what are the core movement characteristics this person embodies? Think in terms of both developmental movement as well as adult patterning. Please use KMP/LMA language.
   
   B. Discuss your observation process. How was this for you? What were you drawn to? What did you forget to notice? In which contexts did you catalogue your observations? How do issues of diversity and multicultural awareness influence your observations and meaning making process?
   
   C. How do you synthesize your data in a meaningful way? What meanings might be made in terms of the KMP and Object Relations/Self Psychology/Attachment Theory? Be sure to frame this data in a way that is useful and supportive to your "buddy."
   
   D. Develop a "Challenge Character" for your "buddy." This creature be in a context and should embody foreign or under-expressed aspects of your buddy's core movement features and thus feel like a "challenge." Find things that support the development of this character for your buddy in a fun and nurturing way including costumes, poetry, or other props to help them manifest your suggestions. You are responsible for providing all props. Discuss this process and the rationale behind your choices in your paper.
   
   E. Develop a "Home Base Character" for your "buddy." This creature should be in a context and should embody your buddy's core movement features and thus feel like "home." Find things that support the development of this character for your buddy including
costumes, poetry, or other props to help them manifest your suggestions. You are responsible for providing all props. Discuss this process and the rationale behind your choices in your paper.

7. During the Buddy Observation Project Presentations you will have a chance to present your findings to your buddy. You should not discuss any of your observations or ideas with your buddy until this time. The information that you present will be based on your observations and experience and is not designed to be diagnostic or definitive in nature. It is simply an opportunity to practice observing developmental movement and adult patterning, participating in making meaning out of those observations, and then translating those meanings into a course of action. All suggestions, both verbal and written, should be given in the spirit of generosity and collegial support. Observers are invited to take responsibility for their perceptions and suggestions and those being observed are invited to integrate any aspect of these observations and experiences that are deemed useful and pertinent to their professional development.

8. Please use the following information to help in structuring your time and attention to the questions on the Buddy Observation Project Paper.

<table>
<thead>
<tr>
<th>Paper Topic or Heading</th>
<th>Approx Pages</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Introduction: What will this paper attempt to do?</td>
<td>(0.5)</td>
<td>10 Points</td>
</tr>
<tr>
<td>Question A</td>
<td>(2.0)</td>
<td>15 Points</td>
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<tr>
<td>Question B</td>
<td>(1.0)</td>
<td>15 Points</td>
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<tr>
<td>Question C</td>
<td>(1.0)</td>
<td>15 Points</td>
</tr>
<tr>
<td>Question D: Challenge Character (includes presentation)</td>
<td>(1.0)</td>
<td>30 Points</td>
</tr>
<tr>
<td>Question E: Home Base Character (includes presentation)</td>
<td>(1.0)</td>
<td>30 Points</td>
</tr>
<tr>
<td>Conclusions: Summary and Final Reflections</td>
<td>(0.5)</td>
<td>10 Points</td>
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<tr>
<td>Format (APA), grammar and spelling</td>
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<td>25 Points</td>
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<tr>
<td>TOTAL POINTS</td>
<td></td>
<td>150 POINTS</td>
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“It’s a joy to be hidden, but a disaster not to be found.”

~ Donald. W. Winnicott, MD