DPLS 777 Embodied Leadership: An Intensive Expressive Arts Weekend Workshop

Spring 2010 1 Credit
DPLS 777A or DPLS 777B

Workshop Dates and Times: Friday, April 2 - 1-5 PM and Saturday, April 3 - 9 AM-1PM and 2-6 PM

Lecture/Reception: Friday, April 2 - 6-7 PM

Performance: Bing Crosby Theater, Saturday, April 3, 7:30-9:30 PM

Faculty of Record: Chris Francovich

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NOTE: To receive credit, students must attend two four-hour workshops, the lecture/reception, and the performance. Daria Halprin's book is required reading (see below).

Syllabus

There is an essential connection between art and life that can facilitate healing and change. Though we may not wish to admit it or even be aware of it, we bring our wounded selves, our life stories, and our shadow sides into every aspect of our lives. When we pause in our busy lives to re-search our wounds, stories, and shadows, we are often surprised to discover that we have been repeating the same behaviors and patterns throughout our adult lives. Over time, these repetitive patterns become mechanical responses that interfere with our ability to learn, change, and grow. These patterns of behavior, though, when worked with imaginatively and mindfully, can also serve as avenues to self-awareness, self-understanding, and personal transformation (Halprin, 2003, p. 178).

This intensive weekend of embodying leadership through the expressive arts will consist of six four-hour workshops and one interactive evening performance. The workshops are open to all Gonzaga University graduate students. To take the course for credit, the student must attend two four-hour workshops, the lecture/reception, and the Saturday evening interactive performance. There will be a $25 fee that will be due in cash or check at the beginning of the workshop. This fee will cover admittance to the interactive performance, workshops, lecture/reception, and art supplies.

Each arts-based workshop will use the language of the body, image making, creative writing, and poetic dialoguing as learning modalities. Movement is body, feelings, and imagination made visible. Imagery holds powerful information about what in our lives needs attention. Creative writing and poetic languaging allow us to reflect deeply on the multilayered messages that our bodies, stories, and drawings reveal to us (Halprin, 2003, p, 133).

The course is based on the following principles:

- Our bodies are vehicles of awareness. There is a relationship and interplay between the physical body, emotions, and mental/imaginal realms. Our body sensations, postures, and gestures reflect our histories, our cultures, and our current ways of being.
• When we engage in the expressive arts, ongoing themes and patterns from our lives are revealed. When we work on our own personal art (movement, drawing, poem, or performance), we are also working on something in our lives. The symbols we create in our art contain valuable messages which speak directly to the circumstances of our lives.
• The ways we work artistically teach us about the ways we relate to ourselves and others.
• When we enact positive visions through our art, we create images and models that can become transformative forces in our lives.
• It is in our own individual art that we find expression for that which disturbs us and for that which we celebrate. As we learn how to work with the principles of creativity and the practice of art making, we are able to incorporate this new learning and self-knowledge into all aspects of our lives.

Goals and Objectives
• To re-search kinaesthetic awareness, ranges of motion, and flexibility through guided imagery, movement meditation, and relaxation techniques in ways that are pertinent to our daily lives.
• To effectively communicate the relationship between physical, affective, and mental/imaginal states of being; to practice this form of communication in group applications.
• To identify already existing personal resources that can be brought to life's challenges; to creatively write about old and emerging personal themes; to engage in constructive dialogue; to shape new narratives.
• To use the symbols and messages that our bodies, images, and creative writing reveal to us to identify, confront, release, change, and grow as individuals and in our relationships with others.

Activities
Movement
We know ourselves through our bodies. Participants will be given physical tasks and activities that encourage learning and transformative growth on personal and collective levels. Participants' expanding movement repertoires will make way for a concurrent expansion of emotional and imaginal realms.

Drawing
Images hold the memory of movements and feelings long after they have vanished from time and space. Drawings are gifts (colors, shapes, textures, and symbols) from our imagination.

Creative Writing/Poetic Dialogues
Finding words, speaking them, writing them, and bringing aesthetics back into our daily language. We create narratives while deciding what to say and how to say it. As we find and shape our words, we become storyteller poets of our individual stories. From there, we move on to the larger community and discover the collective story.

Improvisation
Learning to play again, seriously, intensely, spontaneously, taking risks, experimenting, committing to what's happening, being fully in the moment, letting go of judgements and
attachment to an outcome. We stay open, willing to be surprised, nothing is a mistake, everything becomes workable, and we work creatively with whatever comes up.

**Performance**

We learn to come forward, to be seen, to communicate with others with all of our senses. We meet stage fright and excitement, inhibitions and breakthroughs, meet the eyes of the world, and connect the personal story with the collective story. We learn to stay present and authentic in the moment.

**Reflection**

What is my art telling me? What does your art evoke in me? How is my art connected to your life? How is your art connected to my life? What would I like to do differently? What's in the way? What are the available resources? How can I, how can we, live artfully in our relations to ourselves and to our communities? (www.tamalpa.org)

**WORKSHOPS SCHEDULE**

(You must attend two of the six workshops to receive credit)

**Friday, April 2**

1-5 PM

Gonzaga University Dance Studio A

**Performing Leadership: The Three Levels of Awareness and Response**

Effective leadership is contingent upon effective communication. But because we are not always aware of what is happening in our bodies, emotions, and minds when we communicate, we may not be aware of what constitutes effective communication or even *how* we come across to others when we express ourselves. While creatively exploring the concept of "performing leadership," students will intentionally separate the three levels of experience and expression - physical, emotional, and mental/imaginal - so that whatever is present or missing in their communication style can be discovered and thoroughly explored. The Three Levels of Awareness and Response is a communication model intended to facilitate greater awareness during communication so that the relationships and creative dialogues between the three levels of experience can be opened and enlivened even while one is in the process of communicating or actively listening.

**Friday, April 2**

1-5 PM

Gonzaga University Dance Studio B

**Decisions: The Five-Part Process, and the Intermodal Arts Process**

Our daily lives are fraught with decision making. Soup or salad? Turn right or left? Leaders certainly need to be decision makers. Where to initiate budget cuts? How do I change my organization so that it can learn and grow? In this workshop, you will use movement, image making, and creative writing to identify and confront why and how you make the decisions that you do. What does your personal narrative have to do with how you make decisions? Are you proud of your ability to make quick decisions or do you agonize through sleepless nights? Do you second-guess the decisions that you have already made? This workshop will investigate ways in which the arts might release you from non-life affirming patterns of decision-making behavior and guide you toward transforming your own personal and professional decision making.
Meet Daria Halprin, Director of the Tamalpa Institute
Venue TBA
Friday, April 2, 6-7 PM
Lecture and Reception in Partnership with Leadership Spokane: Off the Couch and into the Body
Daria Halprin trained since early childhood as a dancer and performance artist and toured internationally in the San Francisco Dancers' Workshop Company. She studied with Fritz Perls, the originator of Gestalt therapy, which led to an interest in psychology. In 1978, she co-founded the Tamalpa Institute with her mother, Anna Halprin. The Tamalpa Institute is the first training center for movement-based expressive arts therapy, where the Tamalpa Life/Art Process has been developed and codified. Daria holds a Master's degree in psychology, is a Gestalt therapist, and a registered expressive arts therapist. She conducts trainings at the Tamalpa Institute in Kentfield, California, teaches internationally, and has a private practice in Marin County, California. An engaging speaker, Ms. Halprin will talk to reception attendees about the Tamalpa Life/Art Process and the transformative potential of the arts for individuals and communities.

Saturday, April 3
9 AM-1 PM
Gonzaga University Dance Studio A
Heroes Journey
What resources do you bring to your life's journey? What is at the center of your life? Your family? Your career? This workshop is about putting yourself back into the center of your life. We will look at all those extraneous details, the busy business of our lives. Then, in the safety of the studio and by going into the realm of the imagination, we will experiment with taking stuff out and putting back in what is really important. We will explore the concepts of "decentering" and "centering," and then listen closely to what our art making has to teach us about what is really important in our lives.

Saturday, April 3
9 AM-1 PM
Gonzaga University Dance Studio B
The Multidimensional Leader: Transformation as a Gift of Imagination
There is no one kind of leader. In fact, we all have many subpersonalities shuffling around inside us. Some of us identify with the healer, teacher, or hero archetype. Some of us also feel deep inside that we do not deserve our positions of leadership, that we are somehow inauthentic, somehow fraudulent. We fear being "found out." Perhaps if given the opportunity to re-search our shadow selves, we can bring light to the dark, explanations to the hard-to-understand, beauty to that which repulses us. This workshop will use the expressive arts to uncover our subpersonalities and their personal narratives. Only by facing our deepest selves can we imagine and realize transformation. (Be careful lest in casting out the devils you cast out the best thing that's in you. ~ Nietzsche)
Saturday, April 3  
2-6 PM  
Gonzaga University Dance Studio A  
**Body Part Mythology**  
If our bodies could speak, what would they say to us? Our body parts can serve as archetypes for our life stories and how we are in the world. By exploring each body part, we uncover and reveal the whole picture of our lives, our entire histories. When we move our arms, what stories do they tell us about giving and taking, holding on and letting go? When we move our spines, what images and past memories spill into consciousness? Where in the world are our legs taking us? What would the drawings of our shoulders, arms, and hands tell us of our life stories? When we move our rib bones, what imaginings come into being? Using movement, drawing, and creative writing to elicit our body part mythologies, our unique personal histories will come into high relief. What stories do our bodies hold inside? What implications do those stories hold for us in our personal and professional lives?

Saturday, April 3  
2-6 PM  
Gonzaga University Dance Studio B  
**Mask/Unmask**  
We fantasize, dream, and imagine with our head, which also decodes all internal and external stimuli. We make thinking visible by unmasking responses to stimuli. Or we can put on a social mask. Masking and unmasking has to do with authenticity. We all wish to be authentic, but often succumb to the safety of the mask. Masks protect us from danger. What are the implications of being a masked leader? What are the implications of being an unmasked leader? Using the expressive arts to explore the theme of masking and unmasking, workshop participants will discover the worldview of their individual masks/unmasks. Is there conflict between the two? What does mask want and need from unmask? What does unmask want and need from mask? How can the two be reconciled? Should they be reconciled?

Saturday, April 3  
7:30 - 9 PM  
Interactive Performance at the Bing Crosby Theater (Students must attend in order to receive credit)  
**Rites of Passage: An Evening of Personal Mythology Performances**  
Long ago, ritual served to bring transformation in individuals and communities. For those rituals to work, however, performers and witnesses had to be acutely attuned to whatever was being enacted. Performance can also be perceived as a type of ritual meant to cause transformation in both performer and witness. Performance in this sense is the lived re-searching of our wounded selves, our personal mythologies, and our shadow sides with transformative growth as a goal. Performers are transformed by being present to their woundedness, stories, and shadows. Witnesses are transformed because their own woundedness, stories, and shadows are reflected in the performances. The collective story is found in the individual story. Performances, then, can be thought of as gifts to witnesses. The witnesses return the gift by offering reflective aesthetic feedback to performers. It is in the midst of this powerful dialectic that performer and witness leave their own familiar territory and enter into the territory of transformative growth (Levine, 1992, p. 48). It is in this new place of community art-making that healing is possible.
Members of the Tamalpa Collective will perform an evening of original personal mythologies. Witnesses will be guided by members of the Collective in using the methods demonstrated in the workshops to provide aesthetic feedback to the performers. Each of the evening's performances should be thought of as aesthetic feedback loops in which both performers and witnesses attend to the transformative nature of the arts. This ritualistic theatrical performance will be highly interactive, and witnesses will play a vital role in it by being engaged participants throughout the evening's events. This evening of performance art promises to be deeply engaging, humorous and cathartic, and full of risk-taking.

**Who is the Tamalpa Institute Collective?**
The Tamalpa Institute Collective is a group of professional therapists, educators, non-profit administrators, and artists who first encountered each other in the Tamalpa Institute's expressive arts therapist training program in Kentfield, California. During the course of their training, the group formed a tight-knit learning community that became particularly skilled in group collaboration, transparent communication, and teaching the expressive arts to non-artist populations. Members of the Collective share a passion for bringing the expressive arts as healing modalities to the larger community. In addition, many members of the group bring years of performance and visual arts experience to the group, thus adding a strong performative aspect to the group's work. Today, the Tamalpa Collective recognizes itself as a serendipitous mix of therapists, artists, and educators who work jointly to bring transformative growth to the world.

**Required reading**

**Suggested reading**