



Handbook of Alternative Training
In Drama Therapy
for
Alternative Training Students and
Board Certified Trainers (RDT/BCT)

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Introduction and Welcome!

To Potential and Current Alternative Training Students –

Welcome! Thank you for your interest in becoming a drama therapist. This Alternative Training (AT) program was created for you! AT began as a means of expanding opportunities for training in drama therapy beyond the few universities (NYU, CIIS, and Concordia) that were visionary enough to offer academic training programs in drama therapy. AT founders Patricia Sternberg and Linda Gregoric Cook knew that there were many individuals the world over who had the talent, drive, and desire to use drama as a therapeutic tool, but who for many reasons could not move to the cities in which these training programs are located. They knew there were many clinicians who already had a Master or Doctoral degree in clinical fields who wished to incorporate drama therapy into their therapeutic work and many theatre artists who already had a Master or Doctoral degree in theatre and wanted to learn how to use drama for therapeutic purposes in a safe, ethical, and responsible manner. Drama therapy has the power to transform lives. The North American Drama Therapy Association (NADTA) wants to share that power with you. You are our future!

To Board Certified Trainers –

Welcome! NADTA wants to support you in training drama therapists, providing clear regulations, procedures, and policies, so there is no guesswork involved in your work with our valuable students. The strength of AT has always been its flexibility and the variety of educational opportunities that allow the Board Certified Trainer (BCT) and student to take advantage of local, regional, and national training opportunities. We want this handbook to provide instructions about how to use AT forms, answer questions, and streamline record keeping for you, your students, and the NADTA office. NADTA wants to ensure that *all* drama therapists – wherever and however they are trained – are able to achieve equivalent superior levels of skill and competence.

Thanks –

To the 2003-2007 Education Committee (Paige Dickinson, RDT/BCT; Patricia Sternberg, RDT/BCT; Linda Gregoric Cook, RDT/BCT; Naida Weisberg, RDT/BCT; Marie Schick, RDT, and Juliette Zaiser, RDT) who labored many hours to revise the Alternative Training Contract and the policies and procedures of AT in order to preserve rigorous standards that can bear scrutiny in the worlds of mental health, education, social action, and prevention.

To all the 2008 BCTs and the 2008 NADTA Board who meticulously combed through this revision of the handbook, proof-reading and providing comments, suggestions, corrections, clarifications, additions, and changes.

This handbook is truly a group project and belongs to all of us!

Sally Bailey, MFA, MSW, RDT/BCT
Education Chair, 2007-2009

What is Drama Therapy?

Drama Therapy is the intentional use of drama and/or theatre processes to achieve therapeutic goals.

Drama Therapy is active, experiential, and embodied. Through drama therapy, participants can tell their stories, set goals and solve problems, express feelings, and achieve insight or catharsis. Through drama, the depth and breadth of inner experience can be actively explored and interpersonal relationship skills can be practiced and enhanced. Participants can expand the repertoire of roles that they can play in real life, becoming more flexible and spontaneous in their life choices and interactions.

Behavior change, skill-building, emotional and physical integration, and personal growth can be achieved through drama therapy in prevention, intervention, and treatment settings. Drama therapists work with individuals, couples, families, and groups. Processes and techniques may include improvisation, theatre games, storytelling, and enactment, as well as text, performance, or ritual to enrich the therapeutic and creative process.

Participants who benefit from drama therapy span the life spectrum. Client populations may include recovering substance abusers, persons with intellectual disabilities, persons with physical disabilities, older adults, teens at risk, psychiatric patients, dysfunctional families, survivors of trauma and abuse, inmates of correctional facilities, homeless persons, or members of the general public who wish to work on personal issues of many kinds.

The North American Drama Therapy Association (NADTA) was incorporated in 1979 to establish and uphold rigorous standards of education, training, and professional competence for drama therapists. The organization maintains requirements that must be met to qualify as a registered drama therapist (RDT) based on peer review. NADTA sponsors conferences and publications and generally promotes the field of drama therapy through information, education, and advocacy.

A Short History of Alternative Training: Alternative Training (AT) was created as a means of acquiring course work, academic training, and clinical experience in another approved route of training in addition to NADTA's approved Masters Degree programs in drama therapy. AT curriculum, standards, and structures were first formulated by Patricia Sternberg, RDT/BCT during her tenure as Education Chair of NADTA with the assistance of Linda Gregoric Cook, RDT/BCT, and was formally approved by the NADTA Board May 7, 1995. April 16, 1999 President-Elect Alice Forrester, RDT/BCT, led an assembly of BCTs to clarify and fine-tune AT processes and procedures. Based on these suggestions, Penny Lewis, RDT/BCT, wrote the first AT manual (published June 28, 2000). This handbook is a second edition that has been reviewed and revised with input from current BCTs and approved by the current NADTA Board.

Any handbook of this type is a living document and will need to be updated and reviewed periodically in order to address current needs and issues, and to fine-tune procedures.

Alternative Training in Drama Therapy

1. MA in Theatre, Education, Special Education, or Mental Health Discipline related to drama therapy.
2. Courses taken through MA degree and/or in addition to MA degree should consist of:

24 Graduate Academic Credits in Drama Therapy	12 Graduate Academic Credits in Psychology / Mental Health
Core Required Courses:	Core Required Courses:
Creative Drama (3 credits)	Developmental Psychology (3 credits)
Principles of Drama Therapy or Introduction to Drama Therapy (3 credits)	Abnormal Psychology or Psychopathology (3 credits)
Creative Arts Therapies (3 credits)	Theories of Personality (3 credits)
Drama Therapy with Special Populations (3 credits)	Group Dynamics (3 credits) or Advanced Counseling Techniques (3 credits)
Psychodrama or Sociodrama (3 credits)	
Advanced Electives in Drama Therapy (3 credits)	

The following 2 required courses below can be taken in drama therapy or psychology/mental health; **however**, if taken as psychology/mental health courses, the student must also complete 3 additional academic credits in an Advanced Elective in Drama Therapy in order to end up with 24 academic credits in Drama Therapy:

Drama Therapy	Psychology / Mental Health
Research in Drama Therapy (3 credits) or	Research in Social Sciences (3 credits) and Advanced Elective in Drama Therapy (3 credits)
Ethics and Professionalism in Drama Therapy (3 credits) or	Ethics and Professionalism (3 credits) and Advanced Elective in Drama Therapy (3 credits)

Highly recommended: 3 credits in Diversity/Multicultural Counseling

NOTE: For students earning credits outside of formal academic institutions, the following ratio of clock hours to academic credit hours should be followed: a minimum of 15 in-class hours of instruction for each credit with an additional minimum of 2 hours of homework outside of class per each in-class instructional hour = a total minimum of 45 clock hours of work for each academic credit earned.

3. Internship in Drama Therapy: 800 clock hours
 - Minimum of **300 hours of Direct Client Contact doing Drama Therapy**
 - Minimum of **30 hours of Supervision** (1 hr to each 10 hrs of direct client contact)
 - Maximum of **470 hours of Indirect Service** (preparation, cleanup, documentation, meetings, etc.)

Alternative Training in Drama Therapy: What It Is and What It Is Not

What Alternative Training is: The Alternative Training (AT) program was created to provide a process for individuals to satisfy the educational requirements for the RDT (Registered Drama Therapist) credential without going to an NADTA approved MA graduate program. AT permits individuals to creatively design and develop an individualized learning program contracted under the advisement of a Board Certified Trainer (BCT). It was designed to accommodate those who have completed Master or Doctoral programs in related fields and who are not located close to an NADTA approved MA program in drama therapy. The AT curriculum also addresses the educational and training components required for registry. The BCT is responsible for overseeing *only* the education and training components, *not* the professional hours, theatre hours, and other registry requirements.¹

Alternative Training Does Not Cover All the Requirements for Registry: In addition to the education and training requirements set forth in the RDT application, all students are responsible for meeting the following requirements for registry as a Drama Therapist:

1. Completion of a master's degree in an approved field related to drama therapy: theatre/drama/theatre education, psychology, counseling, social work, marriage and family therapy, special education, education, expressive or creative arts therapy, music therapy, art therapy, dance/movement therapy, psychodrama, poetry therapy, play therapy, speech pathology, occupational therapy, or therapeutic recreation.²
2. Completion of a minimum of 500 hours of theatre experience or training.³
3. Completion of a minimum of 1,000 paid and/or volunteer hours of work as a drama therapist.
4. Completion of a minimum of 500 additional hours from one or any combination of the following categories:
 - a. Drama Therapy work experience
 - b. Drama Therapy Internship hours
 - c. Drama Therapy training or Psychotherapy training (including continuing education workshops, seminars, and conferences)
 - d. Up to 100 hours of personal psychotherapy within the past five (5) years

For more information on Registry, see Appendix and the NADTA website at www.nadta.org.

¹ Exception: if a student is enrolled in an MA program in which the BCT is *also* the student's academic advisor, then and only then will the BCT oversee the MA degree.

² **MA Degree exceptions** can be granted on a case-by-case basis, and must be obtained prior to entering into an alternative training contract. To apply for a degree exception, please submit the following to the Registry Committee:

1. Letter of intent from student asking for degree exception.
2. Letter of support for degree exception from intended BCT.
3. Resume of student.
4. Transcript of student's degree(s).
5. Other supporting documentation, as needed.

³ These hours can be completed in educational, professional, or community theatre. Educational theatre may be documented with a transcript. Professional and community theatre may be documented with resumes, programs, newspaper articles, and letters of reference. Theatre hours for Registry may be earned previous to, concurrent with, and/or after Alternative Training is completed.

At a Glance: Guidelines for Alternative Training Students

GETTING STARTED:

Basic Educational Requirements: In order to be accepted into Alternative Training (AT), the student must minimally have completed an undergraduate degree. In order to complete AT, the student will have had to complete a Masters or Doctoral level degree in theatre/drama, psychology, counseling, social work, marriage and family therapy, special education, education, expressive or creative arts therapies, art therapy, music therapy, dance/movement therapy, psychodrama, poetry therapy, play therapy, speech pathology, occupational therapy, or therapeutic recreation.

Selecting the RDT/BCT: It is the student's responsibility to select a BCT to serve as the primary mentor/advisor to design a program of study that satisfies the core curriculum requirements and can serve as a trainer and/or supervisor for an agreed upon fee. This fee is set by the BCT, but must be at least \$25 per hour. (See the NADTA website at www.nadta.org for a listing of active and currently available BCTs.)

ANNUAL LEARNING CONTRACTS:

Initial Learning Contract: The student co-signs an annual learning contract with the BCT to initiate and maintain status as an AT student. This contract is updated each year (approximately 12 months from the date of the initial signing). At all times, one copy of the contract should be on file with the BCT, one copy with the student, and one at the NADTA Office. (See pages 28-29 for an example of the Alternative Training contract.) The student needs to provide documentation of all prior work completed for the BCT to evaluate, but it is the responsibility of the BCT, not the student, to fill out the contract.

Submitting the Initial Contract: The AT student must submit a copy of their initial learning contract and a one-time processing fee of \$80 to the NADTA Office. The check, made out to NADTA, includes a one-year student membership. The remainder of the fee covers administrative costs of the AT program (e.g., the publication and dissemination of this handbook and related materials).

Annual Contract Update: Students are responsible for responding in a timely manner to BCT requests for an annual contract update meeting and for providing documentation of work completed in the past year. The BCT sends a copy of all updated contracts to the NADTA office.

Annual Evaluation: AT student progress is evaluated minimally each year as to eligibility to continue the process. The BCT continues as the primary mentor/advisor throughout the entire AT process unless ethical or other considerations dictate the termination of the contract.

Final Contract: Upon completion of the AT requirements, the student receives a final contract signed by the BCT with appropriate verification and documentation to be submitted with the RDT application as a transcript of AT work. At this time, the BCT also sends the student his/her letter of recommendation for the RDT.

POLICIES, PROCEDURES, AND REQUIREMENTS:

Membership with NADTA: AT students must renew their student membership in NADTA in order to maintain their status throughout the training process. Once the AT is completed, the membership category will change to "Member" while the professional

hours are being earned and they are approved for registry. The annual membership year begins each year on May 1st.

Moving? Changing your email or phone? Students are responsible for notifying their BCT and the NADTA office of any changes to their contact information within 30 days of the change, including address, phone number, and email address.

Keep Your Records: Students must retain copies of all their contracts, transcripts, conference registrations, workshop certificates, evaluations of internships, etc. These are used to verify AT contract updates and for documentation supporting RDT registry applications.

Leave of Absence: If due to pregnancy, illness, family emergency, loss of job, military leave, or other unexpected circumstances, a student requires a leave of absence from AT, a Leave of Absence form (located on the NADTA website) must be completed with the BCT's signature, and submitted to the NADTA office. A leave of absence may be taken for one year and may be renewed three times for a total of four years. (See sample of form under "Leave of Absence, Probation, Grievances, and Termination.") Students on a leave of absence from AT must retain their student membership in NADTA.

Changes in Alternative Training Requirements/Grandfathering: From time to time, AT requirements may change as requirements for registry are revised. Students who have completed a requirement that was changed will be "grandfathered in" with that requirement as it was when the student entered AT. However, if the student has not yet completed that requirement, they would need to do so. (For example, if the number of credits required for Ethics increased from 3 to 4 credits, students who had previously fulfilled the Ethics requirement would not need to take another course or an additional hour; however, if the student had not yet taken Ethics, they would be required to take 4 full credits.)

ETHICAL ISSUES:

NADTA Code of Ethics: Students are required to sign a statement that they will uphold the standards of ethical practice and strive toward professionalism as they move forward in the field. This signed statement is required at the onset of the initial learning contract and is required each time students renew their NADTA membership.

Dual Therapy/Training Relationships: Each student and BCT are required to sign a statement as part of the AT contract (page 3 of contract) which states, "While it is common in clinical training for trainees to experience some therapeutic benefit from their experiential and academic work, they are not in the role of the client. Additionally, BCTs are not to take on the role of therapist. If students are in need of extra support, they are encouraged to be in an ongoing therapeutic relationship. This therapeutic relationship may not be with the student's BCT or any other supervisors."

Diversity Statement: The NADTA bylaws state that "membership in the organization shall be open to persons regardless of race, creed, gender, ethnic background, national origin, or sexual orientation." This openness extends to all aspects of AT.

Accommodations for Special Needs: AT students who have special needs that require accommodations in order to successfully learn, document/demonstrate learning, document internship paper-work, or gain access to learning or internship environments

need to make their BCTs (and internship supervisors) aware of these needs and suggest appropriate accommodations that have been successful in the past.

STAYING CONNECTED:

AT Networking and Information: A meeting is held each year for AT students at the annual NADTA national conference. Another meeting is held each year for all students applying for registry within that year and who have questions for the Registry Committee at the annual NADTA national conference. AT students are encouraged to attend these meetings. Other networking and information gathering opportunities are Regional Conferences, Chapter meetings, *Dramascope* (the NADTA newsletter), the Dramatherapy Listserve, and the NADTA website (www.NADTA.org).

GRIEVANCES/TERMINATION OF CONTRACT WITH BCT or STUDENT:

Grievances: A student may file a grievance against a BCT for unfair treatment. Upon notification, the Education Chair will form an ad hoc grievance committee to review the grievance and try to negotiate a solution acceptable to both parties. If the grievance involves a Code of Ethics violation, the grievance will be forwarded to the Ethics Committee for action.

Termination of Contract by BCT or Student: A BCT may terminate a contract if not satisfied with a student's work. The student may also terminate the contract if unsatisfied with the BCT. If the contract is terminated, a letter of termination signed by both the BCT and the student must be submitted to the NADTA Office. The student may then seek another BCT to serve as a primary mentor/advisor.

Please note: If a student changes BCTs, a minimum of 12 credits and an internship of no less than 100 direct client contact hours must be completed under the direction of the new BCT (see Termination of Alternative Training Contract under "Leave of Absence, Probation, Grievances, Ethics Violations, and Termination").

Questions/Concerns: Questions and concerns that a BCT cannot answer should be addressed to the Education Chair of the NADTA Board. Contact the Chair via email at education@NADTA.org.

Important Registry Information

What is Registry? Registry confers a peer-reviewed credential (RDT). It allows drama therapists to verify their education, training, professionalism, ability, and skills in drama therapy to potential employers and clients. It is also an official acknowledgement/credential from the NADTA as the recognized educational and professional credentialing body for drama therapy. "Peer-reviewed" means that candidates submit applications detailing their education, training, and experience, along with verifying documents (such as AT contracts and MA transcripts), essays (on theatre experience and on drama therapy approaches), and letters of recommendation to a committee of Registered Drama Therapists representing the standards and policies of the NADTA. This committee evaluates applications to determine if candidates have the requisite education and training, clinical experience, professionalism, ethical behavior, and demeanor to be acknowledged as a professional drama therapist. Currently, there are no exams required for registration.

The RDT credential is recognized by NADTA, drama therapists, and many individuals, employers, and institutions as an indication of the attainment of a professional level of knowledge, skill, and expertise in the practice of drama therapy.

Registry Disclaimer: Successful completion of AT in drama therapy is the first step toward registry as a drama therapist. The next step is completion of a minimum of 1,000 work hours (paid and/or unpaid) as a professional drama therapist and 500 additional hours either in drama therapy work (paid and/or unpaid), additional internship, and/or additional psychotherapy training. At some point previous to, during, or after AT, it is necessary to have completed a minimum of 500 hours of theatre experience and/or training.

Registry applicants submit three letters of recommendation: from their academic advisor (in this case, the BCT), from a supervisor of their professional hours, and from another colleague, trainer, or supervisor who knows of the applicant's skills as a drama therapist. (Clients may not be used as references.) These references attest to the applicants' clinical ability, ethical behavior, abilities to work with peers on clinical teams, and other strengths and weaknesses.

The application for registry is submitted to the NADTA Registry Committee and, after a careful review, *they* determine if registry will be awarded.

Note: There is no official interim status of "RDT candidate." One is either a student, working on one's professional hours, or is an RDT.

Important State Licensure Information

What is Licensure? State legislatures identify and designate approved practitioners as "licensed" to work in certain professions within their state. Licensure protects the residents of that state from practitioners who *do not* have adequate training and skills. Licensure also protects the scope of practice of professionals within a field (i.e., a massage therapist cannot offer psychotherapy services, just as a psychotherapist cannot offer massage services, unless licensed in both fields). The details (regulations) of licensure are developed by State Mental Health Boards which usually oversee, review, and test applicants. A license to practice is valid only in the state in which it is issued.

Licensure Disclaimer: Becoming a Registered Drama Therapist does not license someone as a Drama Therapist or as a Psychotherapist. As the descriptions provided

make clear, licensure and registry are not the same kind of credential.

NEW YORK: At this time, state licensing is available in New York State as a "Licensed Creative Arts Therapist" (credential "LCAT"). Information is also available at www.nyccat.org.

Currently, only persons with a master level degree in drama, dance, music, art, or expressive arts therapies that has been approved by the NYS licensing board will be considered to apply for the LCAT. NADTA Alternative Training has not yet received recognition from the New York State Licensing Board; however, the NADTA Government Affairs committee is working on this.

For more information on the NYS Creative Arts Therapy License application, go to www.op.nysed.gov, click on the Professions second website for regulations (pages 17-21) www.dos.state.ny.us/info/register/2004/decl/pdfs/Rules.pdf.

There are currently no other states in which the title "Creative Arts Therapist" or "Drama Therapist" is licensed.

CALIFORNIA: In California, students who graduate from the NADTA approved MA program at California Institute of Integral Studies complete the Marriage and Family Therapy (MFT) tract as part of their degree and may become credentialed in California as Licensed Marriage and Family Therapists (LMFT).

WISCONSIN: Currently there are licenses for dance, art, and music therapy. There is not a license for drama therapy. However, you may still be eligible to apply for the Licensed Professional Counselor. For information on this process visit the Wisconsin Licensure webpage at <http://drl.wi.gov/prof/coun/cred.htm>.

NEW JERSEY: If you completed your Masters in Drama Therapy you are not eligible for the Licensed Professional Counselor Credential in New Jersey. However, people who obtained their RDT via the Alternate Route and received their Masters degree in a counseling discipline are eligible to receive the LPC.

To download this application, go to www.state.nj.us/lps/ca/marraige/pcappl.pdf.

For further information you may contact:

Executive Director State Board of Marriage and Family Therapy Examiners

PO Box 45007

Newark, NJ 07101

(973) 504-6415

(973) 504-6582

The AT student needs to check on their state licensing regulations, including preferred master's degrees, course work, and internship hours. NADTA works to track therapy legislation requirements as well as to protect drama therapists in pending licensing issues. If a student's master's degree is in counseling, social work, or psychology, it is possible to apply for a license in one of those disciplines within a state. Licensing varies from state to state, and each state's psychotherapy and counseling laws regulations differ.

To find out current information about state licensing, please contact the Government Affairs Chair of the NADTA Board of Directors via email at governmentaffairs@NADTA.org or the state Mental Health Licensing Board in the state in which you live.

Alternative Training Curriculum: Drama Therapy

A minimum of **24 semester credits in Drama Therapy** taken at the graduate level are required. One semester credit equals 15 in-class instruction hours and usually 3 hours of homework are assigned for each in-class hour of instruction. Students are required to maintain a B average in all courses taken for a grade and achieve a “pass” or “satisfactory” in all courses evaluated through pass/fail or satisfactory/unsatisfactory criteria.

Drama Therapy courses must be taught by a Registered Drama Therapist (RDT) who has documented training and experience in the course content area. The RDT must have taught the course at the graduate level before or be in supervision with a BCT while teaching his/her first course. A Psychodrama course must be taught by a Trainer/Educator/Practitioner (TEP) or a Certified Practitioner (CP) credentialed by the ASGPP (American Society of Group Psychotherapy and Psychodrama).

List of Drama Therapy Courses

Required Core Drama Therapy Courses:

Creative Drama (3 semester credits/4.5 quarter credits/45 in-class clock hours required) or a course that teaches improvisational acting skills used in drama therapy. Examples of courses which could substitute include Improvisational Acting, Drama-in-Education, Process Drama, Theatre of the Oppressed, etc.

Principles of Drama Therapy (3 semester credits/4.5 quarter credits/45 in-class clock hours required)

Drama Therapy with Special Populations (3 semester credits/4.5 quarter credits/45 in-class clock hours required). General survey course OR a course with a focus on at least one population, for example:

- *Adolescents at Risk*
- *Developmentally Disabled*
- *Corrections*
- *Emotionally Disturbed*
- *Hospitals / Health Settings*
- *Trauma Survivors*
- *Substance Abusers*
- *Senior / Geriatric*
- *Children at Risk*

Or a student could take 3 one-credit courses, each focused on a different population.

Psychodrama or **Sociodrama** (3 semester credits/4.5 quarter credits/45 in-class clock hours required). Course could be all psychodrama, all sociodrama or a combination of both. Sociometry should be covered in psychodrama and sociodrama courses.

Creative Arts Therapies (3 semester credits/4.5 quarter credits/45 in-class clock hours required). General survey course OR a course with focus on at least one of the Creative Arts Therapies besides drama therapy and psychodrama: Dance/Movement, Art, Music, OR Poetry/Bibliotherapy. Or a student could take 3 one credit courses in different creative art therapies.

Ethical Issues in Drama Therapy (3 semester credits/4.5 quarter credits/45 in-class clock hours required). This credit may be earned as a drama therapy course or as a psychology/mental health course.

Research in Drama Therapy (3 semester credits/4.5 quarter credits/45 in-class clock hours required). This credit may be earned as a drama therapy course or as a psychology/mental health/social science course.

Examples of additional drama therapy course areas for electives (this is a list of common examples):

NOTE: 3 semester credits of advanced electives are needed if the student has taken Ethical Issues in Drama Therapy and Research in Drama Therapy. 9 semester credits of advanced electives are needed if the student has taken their Ethics and Research credits under a mental health degree or as a psychology course.

Advanced Electives – Applied Drama Therapy (can be taken for variable credit)

- Theatre for Conflict Resolution
- Therapeutic Theatre
 - *Self-Revelatory Performance*
 - *Omega Transformational Theatre*
 - *Restored Script Performance*
 - *Ethnodrama/Non-Fiction Drama*
 - *Playwriting for Drama Therapy*
 - *Theatre-in-Education*
- Media in Drama Therapy:
 - *Video/Film in Drama Therapy*
 - *Phototherapy in Drama Therapy*
- Gestalt Therapy
- Playback Theatre
- Drama Therapy with an additional Special Population
- Projective Techniques:
 - *Sand Play Therapy*
 - *Puppet Therapy*
 - *Mask Therapy*
- Play Therapy – In-depth exploration of one specific drama therapy theory and technique, such as, but not limited to:
 - Play Therapy – In-depth Role Theory
 - Developmental Transformations
 - *Integrative Five Phase Model*
 - *Narradrama*
 - *Two Stage: Recovery – Individuation*
 - *Developmental Themes*
 - *Therapeutic Spiral Method*
 - *Rehearsals for Growth (RfG)*

Advanced Electives: Professionalism in Drama Therapy (can be taken for variable credit)

- Ethical Issues in Drama Therapy
- Research in Drama Therapy
- Research and Assessment in Drama Therapy
- Assessment and Treatment in Drama Therapy
- Thesis or Development of New Approaches and Applications in Drama Therapy
- Cultural Diversity Issues in Drama Therapy

Courses from other Credentialed Trainers: If a student finds a drama therapy course being offered by an approved, credentialed trainer other than his/her BCT that covers appropriate course content for a core required course or an elective and wishes to study with that other trainer, the BCT should accept that course.

NOTE: Any form of training, whether course work, clinical internship, or paid work in drama therapy, cannot be counted twice for credit on a student's contract. For example, a 3-credit course in Drama Therapy with Special Populations which includes an interaction component with clients could not count toward a 3-credit course competency and toward part of the 800 internship hours.

Drama Therapy Course Descriptions

(The following list does not include descriptions for every possible drama therapy course)

Required Core Courses:

Creative Drama (3 semester credits/4.5 quarter credits/45 in-class clock hours). The purpose of this course is the development of creative imagination, self-expression, and social relatedness through active participation in a variety of improvised dramatic activities. Creative dramatic activities include theatre games, improvisation, storytelling, story drama, puppetry, and educational drama. Creative drama, by definition, has no specific therapeutic intent.

Courses that could be used in lieu of Creative Drama:

Improvisation

Through reading, discussion, and experience students learn the basic techniques of improvisation in order to become comfortable with the unscripted drama processes used in drama therapy. Students survey the history of improvisation, including the work of Viola Spolin, Paul Sills, and Keith Johnstone. Through theatre games, TheatreSports, and a variety of improvisation techniques, students will develop their spontaneity and ability to think on their feet.

Drama-in-Education

This course focuses on techniques of process drama and the integration of drama in the classroom to teach all aspects of the academic curriculum from elementary grades through high school. Students survey the history of drama-in-education, including the work of Brian Way, Dorothy Heathcote, Gavin Bolton, Cecily O'Neil, as well as research, develop, and present their own curriculum for an academic subject.

Principles of Drama Therapy (3 semester credits/4.5 quarter credits/ 45 in-class clock hours; *Other possible titles for this course include: Introduction to Drama Therapy or Current Approaches to Drama Therapy*) An introductory survey course that provides an introduction to the field of drama therapy and the theories and principles involved in its practice through lecture, discussion, reading, and experience. An overview will be provided of the history of drama therapy, its sources in theatre and psychotherapy, and information on leading practitioners and their approaches/theories. The requirements for registry as a drama therapist and typical sites for practice will be examined, as well as basic ethical considerations for drama therapists.

Drama Therapy with Special Populations (3 semester credits/4.5 quarter credits/45 in-class clock hours) The purpose of this course is to learn the therapeutic uses of drama as applied to the differing needs of special populations. In a survey course, students apply their training in drama therapy with various populations over the course of the semester. In a course focusing on a specific population, students learn in depth about the developmental and clinical psychological needs of one population and how to adapt drama therapy techniques to their treatment.

Beginning Psychodrama (3 semester credits/4.5 quarter credits/45 in-class clock hours) Students study the history of J. L. Moreno and the development of psychodrama. They discuss and experience the five instruments of psychodrama: the director, protagonist, auxiliaries, audience, and stage; the structure of a psychodrama: warm-up, enactment, de-roling, and sharing; and key techniques such as the auxiliary ego,

doubling, role playing and role reversal. Principles and techniques of sociometry are addressed. The use of psychodrama with various populations is discussed. This course must be taught by a TEP or CP.

Sociodrama (3 semester credits/4.5 quarter credits/45 in-class clock hours)

Students read and discuss the history of J.L. Moreno's use of sociometry, the social atom, and sociodrama, the drama of the group. Students experience participating in and directing sociodramas.

Creative Arts Therapy (3 semester credits/4.5 quarter credits/45 in-class clock hours)

Through reading, discussion, and experience students gain understanding of a wide range of creative arts modalities and therapeutic approaches. Appropriateness of application of modalities and methods for various populations is discussed. Art (drawing, painting, sculpting), poetry, journaling, storytelling, dance/movement, sand play, music (instruments and singing) are explored and woven intermodally with drama.

Ethical Issues in Drama Therapy (3 semester credits/4.5 quarter credits/45 in-class clock hours)

Students gain a working knowledge of the NADTA Code of Ethical Principles, as well as general standards for ethical practices in the psychotherapy and counseling fields. Key ethical or legal issues encountered in the internship or drawn from readings are focused upon including: informed consent, mandated reporting, dual relationship, HIPPA regulations, the appropriate use of touch, confidentiality, including duty to warn and suspected child abuse, as well as what to do when the law and ethics are in conflict. A cross-cultural counseling section must be included in the ethics course. Potential situations are sociodramatically presented and discussed.

Research in Drama Therapy (3 semester credits/4.5 quarter credits/45 in-class clock hours)

Quantitative research methods (statistical, causal, and experimental designs), qualitative methods (case study, descriptive, new approaches, phenomenological, and neo-intersubjective designs), and research assessment tools are presented. Students develop the capacity to critically assess existing research and to design, implement, and write publishable drama therapy research. Literature review, the gleaning and defining of key concepts and hypotheses, researcher assumptions and biases, subject screening, data gathering and interpreting, reliability and validity as well as ramifications, limitations, and recommendations for future study are explored.

Advanced Electives – Applied Drama Therapy

Theatre for Conflict Resolution

Students learn current theories on conflict and conflict resolution and learn how to apply them through drama therapy and therapeutic theatre methods. The course will illustrate how theatre promotes collaboration through communication and offers new ways to play out old roles.

Therapeutic Theatre

Students learn how to adapt various therapeutic theatre approaches in drama therapy with different populations. They select a population and a therapeutic theatre approach and develop their own therapeutic theatre through drama therapy process.

Self-Revelatory Performance

Students participate in the process of transforming personal material into theatrical creations which are performed within a clearly established theatrical space. Self-revelatory performance is distinguished from autobiographical theatre in that in

addition to being based on real life, it presents issues whose exposure demands a high level of risk-taking, partly because they are current issues rather than past issues which have already been resolved.

Restoried Script Performance

Students explore restoried script performance through narradrama action methods grounded in concepts of narrative therapy, including *restorying*, *unique outcomes*, *landscape of action and identity*, and *new life course*. Students become directors of their own life stories and create a script which they perform for an invited audience.

Omega Transformational Theatre

Students learn about self scripting about the life challenges they are facing and envision transformational possibilities. They perform these self-scripts for an invited audience.

Ethno Drama/Non-Fiction Drama

Ethno drama focuses on developing theatre based on the testimony of individuals from a particular culture, population, or experience group. Students learn how to create a release/consent form, conduct interviews, translate interviews into theatrical scripts, and bring those scripts to life on stage. The ethical boundaries and sensitivity required toward interviewees and actors who are involved in ethno drama performance are explored.

Playwriting for Drama Therapy

Students practice a variety of techniques for using playwriting in drama therapy with individuals and groups in order to create original plays for and with clients.

Theatre-in-Education

This course focuses on the creation of performance projects with identified educational and/or psycho-educational content. Students survey the history of theatre-in-education programs as well as research, create, and present an original production.

Sand Play Therapy

Students learn various methods of sand play therapy and how to facilitate sand play work with individuals, families, and groups.

Advanced Psychodrama (must be taught by a TEP or CP)

The student continues honing psychodrama skills learned in Beginning Psychodrama and undertakes actual psychodramas in class and with their clinical populations under the supervision of a TEP.

Puppet Therapy

Students learn techniques for building various styles of puppets, such as hand, rod, hand and rod, marionette, bunraku, shadow, etc., and become familiar with various puppet making materials. Puppet stages and presentation styles are covered, as well as the writing of puppet plays for various audiences. Students also practice how to facilitate one-on-one puppet interactions with individual clients and groups.

Mask Therapy

Students learn techniques for building various styles of masks from a variety of materials. The different theories on the uses of masks for self-expression, ritual, transformation, and therapy are addressed, as well as applications of client mask construction and client mask performances with different populations.

Gestalt Therapy

Students study the history of Fritz Perls and the development of Gestalt Therapy. They discuss and experience key concepts such as the gestalt, awareness, foreground/background, topdog/underdog, retroflection/introjection/integration, and key techniques such as contacting the environment, the empty chair, experiments, reversal experiments, and dream explorations. The use of Gestalt Therapy with various populations is discussed.

Playback Theatre

Students learn the method of Playback Theatre, founded by Jonathan Fox with Jo Salas and others. Life stories are shared and then re-enacted spontaneously by a team of actors and a musician. It is an educational and curative form of theatre, now practiced in community settings worldwide in more than 50 countries. Students practice roles of conductor and musician as well as actor, paying attention to positive group process and studying basic theory, including the relationship of playback theatre to therapeutic practice. Playback forms taught include fluid sculptures, pairs, and full stories. Course must be taught by someone with practical and theoretical training in Playback Theatre, either from The Centre for Playback Theatre or with The Centre's authorization of equivalent experience.

Play Therapy

Students learn the various theories and techniques involved in play therapy as developed by Anna Freud, Melanie Klein, Virginia Axline, Carl Moustakas, Charles Schaefer, Eliana Gil, Gary Landreth, Eleanor Irwin, Ann Cattanach, and others. Practicing with a variety of ages of children, student becomes familiar with the differences between directive and non-directive play therapy and between individual and group play therapy.

Narradrama

Students will study theory and techniques of Narradrama, practicing action techniques of *externalization, storying, unique outcomes, scaffolding, landscapes of action and identity, deconstruction/reconstruction, and restorying*. Students will discover different ways to explore preferred roles, futures, and possibilities through the creation of masks and puppets, and through phototherapy. They will learn how to develop rituals which signify important changes, decisions, and transformations in their lives. Techniques, such as *insider groups, reflecting team, and consulting the consultants* will be practiced.

Advanced Electives – Professionalism in Drama Therapy

Ethical Issues in Drama Therapy (could be used as an advanced elective if student already has taken a course in Ethical Issues in Psychotherapy – Ethical Issues in Drama Therapy described under Required Core Courses.)

Research in Drama Therapy (could be used as an advanced elective if student already has taken a course in Research in Psychology – Research in Drama Therapy described under Required Core Courses.)

Research Project in Drama Therapy

Student proposes a research project, completes a literature review, designs a research protocol, creates informed consent form, and obtains Institutional Review Board (IRB) approval for the study. IRB approval insures that all ethical issues in the research have been addressed and that appropriate informed consent is obtained from volunteer participants in the study. Once IRB approval is obtained, student solicits and enrolls

volunteers, conducts study, collects data, and analyzes results.

Assessment and Treatment in Drama Therapy

Students study and practice drama therapy and creative arts assessments in order to assist with diagnosis (i.e. Role Playing Test, Tell-A-Story (TAS), Role Profiles, Six Piece Storymaking, Family Puppet Interview, Draw a Person, Person/House/Tree Drawing, etc.). With the information gained from the assessments, students develop individualized treatment plans for clients.

Thesis or Development of New Approaches and Applications in Drama Therapy

Student reviews literature on a particular area of drama therapy or psychology or undertakes a line of personal inquiry in order to address a theoretical problem related to drama therapy from a new perspective, resulting in a major paper which is appropriate for publication.

Cultural Diversity Issues in Drama Therapy

Issues of diversity that impact drama therapy treatment, including, but not limited to cultural, ethnic, socio-economic, religious, sexual orientation, gender identification, and refugee status are studied. Methods for finding appropriate interventions are discussed. Students learn about the negative effect of stigma on non-dominant populations and the issues that stem from stigmatization and ostracism within a community. Students are encouraged to assess their own prejudices and pre-conceptions in order to become more aware of how they interact with clients.

Alternative Training Curriculum: Psychology Courses

A minimum of 12 semester credits are required in Psychology.¹ One semester credit equals 15 in-class instruction hours and usually 3 hours of homework are assigned for each in-class hour of instruction. Students are required to receive an average grade of B for graded courses and "pass" or "satisfactory" for courses evaluated through pass/fail or satisfactory/unsatisfactory criteria.

List of Psychology Courses

The student must complete these four psychology courses or their equivalent:

Developmental Psychology (3 academic semester credits/4.5 quarter credits)

This course could cover the human lifespan or be limited to Child and/or Adolescent Development.

Abnormal Psychology or **Psychopathology** (3 academic semester credits/4.5 quarter credits) This course may also be called Personality Diagnosis, Diagnosis and Assessment, or Introduction to DSM IV-TR (or current edition).

Personality Theory or Psychology of Personality (3 academic semester credits/4.5 quarter credits) This course must cover at least 3 main personality theories, such as:

1. Psychoanalytic/Psychodynamic/Neo-Freudian
2. Trait
3. Biological
4. Humanistic
5. Existential
6. Behavioral/Social Learning
7. Cognitive

Group Dynamics OR **Advanced Group Counseling Theory and Practice** (3 academic semester credits/4 quarter credits)

Examples of Advanced Counseling Courses:

- Child Counseling
- Play Therapy
- Adolescent Counseling
- Substance Abuse Counseling
- School Counseling
- Mediation and Conflict Resolution
- Trauma Recovery
- Community Action
- Counseling Diverse Populations
- Marriage and Family Therapy
- Group Therapy
- Psycho-Educational Groups
- Support Groups

A course addressing **Issues in Cross-Cultural Counseling** is highly recommended either as the Advanced Counseling course or in addition to the above required core courses

¹ In an academic system that uses the quarter system, 1.5 quarter credits = 1 semester credit, so students would need to earn 4.5 quarter credits to earn the equivalent of 3 semester credits. This is because a quarter contains 2/3rd of the clock hours that a semester contains.

to ensure cultural competency.

Ethical and Legal Issues in Therapy (3 academic credits)

This is needed if not taken as a drama therapy course.

Research Methods (3 academic credits)

This is needed if not taken as a drama therapy course. Either quantitative or qualitative research or a course which addresses both would be acceptable.

Alternative Training Curriculum: Psychology Courses

Psychology courses must be taken at the graduate level or at the upper undergraduate level (in most academic institutions, these are courses numbered at the 300 level or higher). This exception is made because often Master programs in psychology will not let someone who is not accepted into their program into a graduate psychology course.

Although only a minimum of 12 credits are required in Psychology, it is strongly suggested that a Drama Therapist be able to demonstrate competence in all the content areas covered by these courses. This may require additional training in the form of academic courses, professional workshops, or in-service trainings. In all cases, there must be acceptable documentation available: proof of attendance and a description of the training/course outline. This should be documented accordingly on the student's Alternative Training learning contract.

Only one course of the 4 required psychology courses may be taken by independent study. The independent study instructor must have an appropriate credential (Master's degree or higher) and have taught the course at the graduate level in an accredited academic institution in the past.

Psychology Course Descriptions

Developmental Psychology (3 semester credits/4.5 quarter credits/45 in-class clock hours)

This course provides an exploration of the normal growth of the individual within family, social, and cultural contexts. The individual and family life cycle are viewed as mutually interactive processes that are affected by such factors as biology/genetics, gender, race, class, ethnicity, culture, religion, etc. The development of the individual is traced chronologically through an overview of a select number of major theoretical approaches.

Abnormal Psychology/Psychopathology (3 semester credits/4.5 quarter credits/45 in-class clock hours)

This course addresses individual psychopathology from a variety of perspectives: biological, developmental, cultural, and interactional. It provides students with a broad theoretical base for understanding psychopathology from an individual descriptive symptomologic perspective as presented in the DSM-IV-TR (or current edition) and also from a dynamic etiologic and contextual perspective, including developmental hallmarks, familial patterns and socio-cultural contributors. This broad lens also includes an awareness of non-verbal communication and substance abuse as they interface with issues of diagnosis.

Personality Theory (3 semester credits/4.5 quarter credits/45 in-class clock hours)

The course provides a foundation in the theories of personality on which counseling theories are based. A variety of perspectives should be surveyed in at least three of the seven major theoretical groups: Psychodynamic, Trait, Biological, Humanistic, Existential, Cognitive, and Behavioral/Social Learning. Students apply these theories to clinical work through an understanding of behavior, psychodynamics, social and cultural contexts. Through the application of the theories students learn to conceptualize their understanding of their clients' intra-psychic and interpersonal ways of being.

Group Dynamics (3 semester credits/4.5 quarter credits/45 in-class clock hours)

This course provides students with a foundational understanding of group theory and practice. It examines concepts such as the stages of group development, group membership roles, the therapist's role and leadership styles as well as the types of groups and their differing group goals, objectives, and techniques. As part of the course, students facilitate their own group alternating as leaders and observers.

Ethical and Legal Issues in Therapy (3 semester credits/4.5 quarter credits/45 in-class clock hours)

Students gain a working knowledge of the American Psychological Association Standards of Ethical Practice as well as the American Counseling Association Standards of Ethical Practice and/or the National Association of Social Workers Standards of Ethical Practice. Key ethical or legal issues encountered in the internship or drawn from readings are focused upon including: informed consent, mandated reporting, dual relationship, the appropriate use of touch, HIPPA regulations, confidentiality including duty to warn and suspected child abuse, as well as what to do when the law and ethics are in conflict. A cross-cultural component should be included in the ethics course.

Research (3 semester credits/4.5 quarter credits/45 in-class clock hours)

Quantitative research methods (statistical, causal, and experimental designs), qualitative methods (case study, descriptive, new approaches, phenomenological, and neo-inter-subjective designs), and research assessment tools are presented. Students develop the capacity to critically assess existing research and to design, implement, and write publishable social science research. Literature review, the gleaning and defining of key

concepts and hypotheses, researcher assumptions and biases, subject screening, data gathering and interpreting, reliability and validity as well as ramifications, limitations, and recommendations for future study are explored.

Supervised Internships in Drama Therapy

Students are required to complete an **800 hour internship with a minimum of two different populations**. This component consists of a:

- minimum of 300 direct client contact hours,
- minimum of 30 hours in supervision,
- maximum of 470 indirect hours.

The **300 direct client contact internship hours** are face-to-face hours spent with the clients doing drama or creative arts therapy. They do not include hours that are spent doing traditional talk therapy, in staff meetings, in-service training, supervision, administration, planning, or paperwork.

All 300 direct hours may be group drama therapy hours. Up to 150 hours may be individual drama therapy hours. Drama therapy is primarily a group therapy, so at least half of direct internship hours are required to be done in a group setting. No individual drama therapy hours are required, but if an internship (such as in a hospital setting) necessitates one-on-one work, as many as 150 direct hours are allowed.

The 300 direct client contact internship hours must be done with a minimum of two different populations. This means two groups of clients who have different diagnoses (i.e., substance abuse, depression, Asperger's syndrome, Alzheimer's disease) or are from different age levels (pre-school, child, adolescent, adult, geriatric).

The **30 hours of supervision** are based on a ratio of 1 hour of supervision for every 10 hours of direct client contact. Supervision by an RDT is preferred, as the intern will be working with drama therapy processes; however, if there is not an RDT on-site, supervision can be done by an MA level (or higher) credentialed creative arts therapist, or a licensed mental health clinician or special education teacher. If there is not an RDT on-site, it is helpful for the intern to arrange (with the help of their BCT) for separate supervision by an RDT in order to process issues that come up specific to drama therapy work. The BCT does not need to serve as the internship supervisor. In fact, the more varied contact a student has with different drama therapy clinicians/supervisors in his/her training, the better.

If an intern does more than 300 direct client contact hours, the ratio of 1 hour of supervision for every 10 hours of direct client contact should be followed. An intern with more than 30 hours of supervision can use the supervision hours over 30 in place of some of the 470 indirect hours (listed as supervision hours on paperwork).

The **470 indirect hours** spent at the internship site are those hours spent fulfilling administrative requirements such as attending staff or treatment team meetings, documenting services performed, planning upcoming groups, clean up from groups, setting up appointments, and other paperwork required by the institution. It may also be time spent in in-service training provided by the site or in sessions with clients that have been designated as talk therapy only. The 470 indirect hours are a maximum amount allowed at these tasks.

If an intern is able to complete more than 300 direct client hours, fewer indirect hours may be performed in the final count, but for every 10 hours of direct client contact, one hour of supervision is required.

The procurement of the internship is the student's responsibility, but the site must be approved by the BCT. This can be a paid internship or a volunteer, unpaid internship.

Internship hours cannot be accumulated prior to Principles of Drama Therapy. They must be earned after or concurrently with Principles of Drama Therapy. This is to insure that students have a basic understanding of the theories and techniques they are using with clients. An exception to this policy can only be granted by the Registry Committee.

The 1,000 professional hours required for registry are *not* the same as the 800 internship hours. Professional hours cannot be counted until all of the 800 internship hours are completed (They cannot be before or concurrent with the 800 internship hours). In addition, professional hours cannot be counted until the student has completed the coursework for the MA degree. For more information on professional hours, please see "Registry" in the appendix.

DRAMA THERAPY INTERNSHIP – RECORD OF HOURS

STUDENT NAME _____

INTERNSHIP SITE _____

ADDRESS _____

POPULATION SERVED _____

SUPERVISOR NAME _____

Date	# of Direct Client Contact Hours	Supervision Hours	# of Indirect Service Hours	TOTAL HOURS
PAGE TOTALS				

Supervisor Signature _____

Student Signature _____

INTERNSHIP EVALUATION

INTERN NAME _____

SUPERVISOR NAME _____

SITE _____

DATE OF EVALUATION _____

Evaluation Criteria	Above Expectations	Met Expectations	Below Expectations
Plans an effective, appropriate lesson / rehearsal plan			
Manages client behavior / maintains order appropriately			
Leads group effectively			
Demonstrates clear and ethical boundaries with clients and staff			
Connects one-on-one and develops rapport with group members			
Assesses group needs			
Addresses group and individual needs through accommodation, choice of technique, and other drama therapy tools			
Asks questions and admits areas of weakness			
Seeks feedback and accepts constructive criticism			
Takes initiative			
Takes responsibility / Follows through			
Practices effective listening skills			
Dresses appropriately			
Arrives on-time and prepared to work			

1. Please identify strengths that this intern has demonstrated:

2. Please identify areas this intern needs to work on:

3. Please share your insights/recommendations for further internship experiences and/or areas of study (populations, settings, type of therapeutic set-up, techniques, theories) that you believe would challenge this intern to enhance growth:

4. Other comments:

Internship Supervisor _____
Signature

I have read and discussed this evaluation with the above signed supervisor. *(Signing does not indicate agreement or non-agreement with evaluation)*

Intern _____
Signature

NADTA Alternative Training Learning Contract

The Alternative Training Learning Contract

All AT students are required to have a signed NADTA approved learning contract on file at the NADTA office that identifies:

- Current contact information of AT Student and BCT
- Undergraduate degree information
- Master's or Ph.D. degree with total credit hours.
- Signed Ethics Statement
- Signed Therapy Statement/Statement of Responsibilities of student and BCT
- Required Psychology courses
- Drama Therapy graduate courses
- Internship hours

For each course, a record is needed of:

- Name of the course
- Instructor/teacher and credentials
- Institution and place where the credit was earned
- Number of credit hours earned (15 class hours = 1 credit hour) or number of clock hours of the workshop/training
- When the course was taken and the date completed

For each internship, a record is needed of:

- Name of agency at which internship was performed
- Agency address and phone number
- Supervisor's name and credentials
- Number of direct client contact hours
- Number of supervision hours
- Number of indirect service hours
- Total internship hours (supervision + direct client contact + Indirect hours)
- Type of client population
- Inclusive dates of internship

The BCT is responsible for filling out the AT contract. It is not to be filled out by the student.

The BCT must update the learning contract with the student at least once a year, approximately 12 months from the date of the initial signing. Updating the contract provides the BCT with an opportunity to perform the following annual duties:

- Sign off on work completed within the last calendar year
- Plan for the work the student will undertake in the coming year
- Evaluate whether the student should continue as an AT student.

NOTE: Drama therapy and psychology courses done through universities are documented on the "University Based" pages of the contract while training done through institutes, conference, and workshops are documented on the "Non-University Based" pages.

The "University Based" pages have space for traditional semester credits, which follow a formula of 15 in-class hours of instruction for each 1 semester credit *and* 2-3 hours of work outside of class (i.e., homework: reading, journals, papers, etc.) for each hour in-class. Typically, a 3-credit course has 45 hours of in-class instruction and approximately 135 hours of work done outside class.

The "Non-University Based" pages have additional space for documenting clock hours and the translation of clock hours into academic semester credits, as well as space for the accumulation of clock hours from a variety of training experiences into credit for one course. The counting of clock hours should follow the approved academic translation formula of 15 clock hours = 1 semester credit. To find the credit amount for a workshop that lasts less than 15 hours, divide the clock hours by 15. For example, if a workshop was 6 hours, it would equal .4 semester credits (6 divided by 15 = .4). Only the actual workshop or conference hours should be counted, not time spent for lunch or on breaks.

Creating a Contract: The AT Contract can be downloaded in a Word file from the NADTA website to your computer. This can be a blank master file. When creating a new contract, the BCT should open the blank master file and "save as" under the name of the student. This will create a new file that can be typed on directly and the original blank master file will remain untouched. Type information directly into the student file, save the file, and print it out. Each year when the contract is updated, the file can be opened and revised, as necessary.

Signing off on courses: When the student completes a course, the BCT is required to sign and date the AT Contract. This signature protects both the student and the BCT. This way if a course is planned to be taken and written into the contract for the coming year, there is a clear record showing if it was completed or not.

Fitting all that information into such a small box: The boxes on the form are formatted to expand to fit the information put into them, so if several workshops need to be listed under one credit, they *will* all fit.

The verification and/or documentation of the student's fulfillment of each learning requirement should be kept in the student's own file, as well as in the BCT's file on that student. The BCT is responsible for the update of this contract and must send a copy of it into the NADTA office.

NOTE: Individuals will not be considered AT students if they do not have a learning contract on file in the NADTA office and are not current student members of NADTA.

Credit for Prior Experience in Academic Education, Training, and Work Experience

All prior life experience that is accepted for credit toward Alternative Training by the BCT must be documented by the student.

All prior credit documentation must be kept on file by the BCT and the student in case they need to be submitted as part of the registry application.

Acceptable prior life experience and documentation is listed below:

- Prior graduate and 300 or higher level psychology academic coursework
 - Documented by an official transcript from the educational institution
- Prior graduate and 300 or higher level drama/theatre academic coursework
 - Documented by an official transcript from the educational institution
- Prior institute training, workshops, and conferences
 - Documented by a certificate or signed letter from the presenter/instructor stating:
 - Course or activity in which the student participated.
 - Dates and duration (number of hours).
 - Name and address and contact information of the teacher.
 - Indication of the student's successful completion of the training.
- Prior teaching experience
 - Documented by a syllabus with student listed as instructor and/or by a teaching contract.

Up to 3 credits of other prior life experience may be approved at the discretion of the BCT.

For example, life experience through paid professional work could be utilized for Creative Drama, Drama-in-Education, Theatre-in-Education, or Improvisation. Prior credits in Drama Therapy with Special Populations or Therapeutic Theatre can only be counted after the AT student has taken Principles of Drama Therapy and **only if the individual was properly supervised.**

The ratio of life experience hours to credits should not be less than: 100 hours to 1 credit, with at least 45 hours out of the 100 hours involved as direct client contact doing drama therapy. The BCT must receive appropriate documentation and verification. This is particularly crucial when credit is being granted for prior life experience.

Prior life experience credit cannot be used toward the 800 hour internship. Internship hours must be done after or concurrently with Principles of Drama Therapy.

Any additional prior life experience may be counted only if it is first approved by the Registry Committee. To obtain life experience credit, submit the following materials for consideration:

1. Letter of intent from student describing the exact nature of prior life experience and the AT requirement you wish it to be credited toward.
2. Letter from BCT in support of acceptance of prior life experience credit.
3. Resume of student.
4. Supporting documents to verify that experience is valid.

Current and future training: Current training under the BCT's contracted advisement can occur through:

1. Graduate level academic courses and internships
2. Drama therapy or creative arts therapy institutes
3. Workshops and conference presentations
4. Independent Study
5. 800 hours of supervised drama therapy internship with at least two (2) different populations (see pages 18-19 for more details).

Hourly Rate Contract between BCT and Alternative Training Student

Date: _____

I, _____, the Alternative Training student, do hereby enter

(print student name)

into an agreement with _____ as my BCT.

(print BCT name)

I understand that my BCT will guide me in the learning process of the NADTA Alternative Training Program with periodic evaluations and will annually update my learning contract.

I agree to have communication _____ (times per month) at the rate of \$_____ per hour.

I understand that this contract may be terminated at any time by either myself or my BCT. A letter stating the termination of the contract needs to be signed by both myself and my BCT and submitted to the NADTA office, along with the most current contract.

I enter into this relationship with a commitment to uphold the ethics and values of this profession according to the Ethics Code of the North American Drama Therapy Association.

Trainee: _____


(Trainee Signature)

BCT: _____

(BCT Signature)

A completed copy of this form should be retained by both the Trainee and BCT.

Example of how to fill out a learning contract (this is fictional!):

	The North American Drama Therapy Association - Alternative Training Learning Contract		
	GRADUATE COURSEWORK IN DRAMA THERAPY (minimum 24 credit hours; 1 credit hour = 15 class hours) Courses require BCT signature when successfully completed. List special circumstances (independent study, weekend workshops, and/or training intensives) at the end of section.		

SECTION 1: DOCUMENTATION OF GRADUATE COURSEWORK IN DRAMA THERAPY

1: PRINCIPLES OF DRAMA THERAPY (3 CREDITS)

ACTUAL COURSE TITLE			UNIVERSITY
SEE Non-University Based Coursework			
COURSE DATES	CREDITS EARNED	DATE COMPLETED	INSTRUCTOR NAME / CREDENTIALS
COMPLETED:			

BCT SIGNATURE _____
DATE

2: CREATIVE DRAMA / IMPROVISATIONAL ACTING (3 CREDITS)

ACTUAL COURSE TITLE			UNIVERSITY
See Non-University Based Coursework			
COURSE DATES	CREDITS EARNED	DATE COMPLETED	INSTRUCTOR NAME / CREDENTIALS
COMPLETED			

BCT SIGNATURE _____
DATE

3: CREATIVE ARTS THERAPIES (3 CREDITS)

ACTUAL COURSE TITLE			UNIVERSITY
Art Therapy			University of Maryland at Baltimore
COURSE DATES	CREDITS EARNED	DATE COMPLETED	INSTRUCTOR NAME / CREDENTIALS
Fall 2004	3	December 2004	Aina Nucho, ATR, LSCW-C, Ph.D.
COMPLETED			

BCT SIGNATURE _____
DATE

4: SOCIODRAMA or PSYCHODRAMA (3 CREDITS)

ACTUAL COURSE TITLE			UNIVERSITY
Sociodrama			Kansas State University, Manhattan, KS
COURSE DATES	CREDITS EARNED	DATE COMPLETED	INSTRUCTOR NAME / CREDENTIALS
Summer 2005	3	August 4, 2005	Nancy Sondag, MA, RDT/BCT
COMPLETED			

BCT SIGNATURE _____
DATE

5: DRAMA THERAPY with SPECIAL POPULATIONS (3 CREDITS)

ACTUAL COURSE TITLE			UNIVERSITY
Thesis: Drama Therapy in Prisons with Women			University of Maryland at Baltimore
COURSE DATES	CREDITS EARNED	DATE COMPLETED	INSTRUCTOR NAME / CREDENTIALS
Fall 2004-Spring 2005	6	May 15, 2004	Bob Briggs, Ph.D., Committee Chair Randy Mulder, MA, RDT, Committee member
COMPLETED			

BCT SIGNATURE _____
DATE



The North American Drama Therapy Association - Alternative Training Learning Contract

GRADUATE COURSEWORK IN DRAMA THERAPY: NON-UNIVERSITY BASED
 15 CLOCK HOURS = 1 CREDIT

SECTION 2: DOCUMENTATION OF GRADUATE COURSEWORK IN DRAMA THERAPY / NON-UNIVERSITY BASED

1. NON-UNIVERSITY BASED COURSEWORK (Independent Study, Weekend Workshops, Training Intensives, Other)				
ACTUAL COURSE TITLE: PRINCIPLES OF DRAMA THERAPY				INSTITUTE/TRAINING VENUE
Principles of Drama Therapy: 2003 NADTA Conference, 2004 NADTA Eastern Region Conference plus additional reading and papers written as independent study for BCT.				NADTA (Albuquerque, NM and NYC, NY) plus independent study
COURSE DATES	CLOCK HOURS	CREDITS EARNED	DATE COMPLETED	INSTRUCTOR NAME / CREDENTIALS
Nov. 2003-May 2004	24 + 6 + 15	3	May 2004	Anne Armstrong, RDT/BCT
COMPLETED:				

BCT SIGNATURE _____ DATE _____

2. NON-UNIVERSITY BASED COURSEWORK (Independent Study, Weekend Workshops, Training Intensives, Other)				
ACTUAL COURSE TITLE: CREATIVE DRAMA				INSTITUTE/TRAINING VENUE
Creative Drama: Life Credit approved by Registry Committee for teaching Creative Drama classes professionally with children for over 10 years				Work done at various theatres/arts centers in Baltimore, MD and Washington, DC
COURSE DATES	CLOCK HOURS	CREDITS EARNED	DATE COMPLETED	INSTRUCTOR NAME / CREDENTIALS
1993-2004	Over 1,000	3	2004	See letter of approval from Registry Committee
COMPLETED				

BCT SIGNATURE _____ DATE _____

3. NON-UNIVERSITY BASED COURSEWORK (Independent Study, Weekend Workshops, Training Intensives, Other)				
ACTUAL COURSE TITLE: ADVANCED ELECTIVE				INSTITUTE/TRAINING VENUE
Sandplay Therapy: Beginning and Intermediate Trainings				KC Play Therapy Institute, Kansas City, KS
COURSE DATES	CLOCK HOURS	CREDITS EARNED	DATE COMPLETED	INSTRUCTOR NAME / CREDENTIALS
March 9-11, 2005 May 6-8, 2005	6.5x6days=39	2.6	May 9, 2005	Denise Filley, MA, LPC, RPT
COMPLETED				

BCT SIGNATURE _____ DATE _____

4. NON-UNIVERSITY BASED COURSEWORK (Independent Study, Weekend Workshops, Training Intensives, Other)				
ACTUAL COURSE TITLE: ADVANCED ELECTIVE/Special Populations				INSTITUTE/TRAINING VENUE
TimeSlips Method of Storytelling with AD Clients				Alzheimer's Association, Kansas City
COURSE DATES	CLOCK HOURS	CREDITS EARNED	DATE COMPLETED	INSTRUCTOR NAME / CREDENTIALS
October 6, 2007	6	.4	Oct. 6, 2007	Anne Basting, Ph.D., creator of TimeSlips storytelling method
COMPLETED				

BCT SIGNATURE _____ DATE _____

5. NON-UNIVERSITY BASED COURSEWORK (Independent Study, Weekend Workshops, Training Intensives, Other)				
ACTUAL COURSE TITLE				INSTITUTE/TRAINING VENUE
Psychodrama Weekend				Psychodrama for Life Institute, Sante Fe, NM
COURSE DATES	CLOCK HOURS	CREDITS EARNED	DATE COMPLETED	INSTRUCTOR NAME / CREDENTIALS
January 5-6, 2003	12	.8	1/6/2003	Will Wuggins, MSW, TEP
COMPLETED				

BCT SIGNATURE _____ DATE _____

Leaves of Absence, Probation, Grievances, Ethical Violations, and Termination

Satisfactory completion of coursework and internships

The BCT must document in writing at the beginning of a course or internship, what the minimal requirements are for receiving credit and the consequences if a student does not meet those requirements. If a student does not get credit for a course or an internship, the BCT must delineate in writing the specific areas of weakness, along with detailed recommendation for remediation.

The BCT must specify in writing the number of times the student may attempt to receive credit either by retaking a course, rewriting a paper, extending his/her internship, etc. If a student disagrees with the BCT's criteria or reasoning if credit is not given, the student has the right to petition the Education Chair to create an ad hoc grievance committee to resolve the concern.

Probation

A student may be placed on probation or on leave pending their successful completion of a course or internship. Recommendations may be made for psychotherapy, learning disability assessment, or psychiatric assessment. The BCT may recommend taking of additional courses such as critical writing, theatre, acting, and foundational or applied psychology. The NADTA office should be notified in writing of any such changes. Students who do not fulfill requirements in the allotted time may be terminated.

BCT Termination of Contract with Student

If the student has consistently been unable to master required skills/competencies or has behaved in an unethical or unprofessional manner in a drama therapy setting, the BCT may terminate the student. This includes a lack of maturity or emotional stability. However, if the BCT feels this type of action is necessary, their concerns must be stated in writing and framed in educational competency-based language that refers to the student's ability to demonstrate theory, concepts, techniques, skills, and knowledge base. Clinical terms should not be used when critiquing the work of a student. For example, it might be appropriate to say, "Student habitually did not complete work on time and did not adhere to the instructions for the assignments" or "Student's papers and in-class work demonstrate that he does not understand the concepts taught in class and assigned in readings" or "Student failed the course because she did not attend half of the sessions." It would be very inappropriate to say, "Student is being terminated because she has borderline tendencies and exhibits paranoia."

Note: Termination from AT is not connected in anyway to a student's MA or doctoral degree program. A BCT does not have the power to terminate a student from an academic program. Only the academic institution's graduate program may terminate a graduate student.

Student Termination of Contract with BCT

The student may terminate the contract if unsatisfied with the BCT. If the contract is terminated, a letter stating this must be signed by both and submitted to the NADTA Office. The student may then seek another BCT to serve as a primary mentor/advisor.

Note: If a student changes BCTs, they must complete a minimum of 12 credits and one internship of at least 100 direct client contact hours under the direction of the new BCT.

Ethical Violations

If there is a question regarding a possible ethical violation by the BCT, students may take their grievances to the Chair of the Ethics Committee on the NADTA Board of Directors, as outlined in the NADTA Code of Ethics.

Student Grievance Procedure

If the student feels unjustly terminated from their AT contract or has any other specific education issues or grievances, they may take them to the Chair of the Education Committee or the Ethics Committee. Complaints must be in writing and sent in care of the NADTA office to the Education Chair or the Ethics Chair, depending on the nature of the grievance.



Alternative Training Leave of Absence

Please complete the requested information and return to the NADTA Office by mail, fax, or email.

ALTERNATIVE TRAINING STUDENT MAILING ADDRESS (Please Print)

Name:			
Address:			
City:	State/Province:	ZIP+4	Country
Home Phone:	Work Phone:	Cell:	Fax:
Email:		Website:	

BCT MAILING ADDRESS (Please Print)

Name:			
Address:			
City:	State/Province:	ZIP+4	Country
Home Phone:	Work Phone:	Cell:	Fax:
Email:		Website:	

Acknowledgement of Leave

I, _____ am invoking a temporary leave of absence commencing on this date _____ for the period of one year. If for any reason my leave of absence extends beyond this one-year period, I understand that I need to notify NADTA by filing an additional leave agreement with the National Office. I also understand that I can take a maximum of (3) three years total leave before having to re-apply for Alternative Training.

BCT SIGNATURE

DATE

TRAINEE SIGNATURE

DATE

Termination of Alternative Training Learning Contract (Student Version)

Please complete the requested information and return to:

Alternative Training Student Mailing Address (Please Print)

Name: _____

Address: _____

City: _____ State/Province: _____ ZIP+4: _____

Country: _____

Cell Phone: _____ Home Phone: _____

Work Phone: _____ Fax: _____

Email: _____ Website: _____

BCT Mailing Address (Please Print)

Name: _____

Address: _____

City: _____ State/Province: _____ ZIP+4: _____

Country: _____

Cell Phone: _____ Home Phone: _____

Work Phone: _____ Fax: _____

Email: _____ Website: _____

Acknowledgement of Termination

I am terminating the Alternative Training Learning Contract between myself and my Board Certified Trainer on this date _____. Should I choose to re-apply for Alternative Training, I understand that I must submit a new contract along with the \$80.00 application fee. In addition, I understand that I must notify the new BCT of my previous contract and complete a minimum of 12 (twelve) credits and one internship of at least 100 direct client contact hours under the new contract. By signing below I am agreeing to the above statements.

Trainee Name (Please Print) _____

Trainee Signature _____ Date _____

BCT Name (Please Print) _____

BCT Signature _____ Date _____

Termination of Alternative Training Learning Contract (BCT Version)

Please complete the requested information and return to:

BCT Mailing Address (Please Print)

Name: _____

Address: _____

City: _____ State/Province: _____ ZIP+4: _____

Country: _____

Cell Phone: _____ Home Phone: _____

Work Phone: _____ Fax: _____

Email: _____ Website: _____

Alternative Training Student Mailing Address (Please Print)

Name: _____

Address: _____

City: _____ State/Province: _____ ZIP+4: _____

Country: _____

Cell Phone: _____ Home Phone: _____

Work Phone: _____ Fax: _____

Email: _____ Website: _____

Acknowledgement of Termination

I am terminating the Alternative Training Learning Contract between myself and my Alternative

Training Student as of this date _____ .

Trainee Name (Please Print) _____

Trainee Signature _____ Date _____

BCT Name (Please Print) _____

BCT Signature _____ Date _____

Additional Resources for BCTs

Venues for Training

There are a number of training venues that may be used for fulfilling AT education requirements, including colleges, institutes, Internet courses, conferences, workshops and intensives, and independent study. Types of learning described in the next several pages guide the student and BCT in finding appropriate places to fulfill AT requirements. For additional information, please contact the NADTA Education Chair.

AT Drama Therapy Institutes and University Programs

There are a number of AT drama therapy institutes and university programs that offer full programs with sequentially-based learning where the student has the option to complete all or most of their classes. Some of these institutes train students in a specific approach or system of drama therapy or psychotherapy. This can be a valuable approach to training because students are provided a systematic, focused curriculum which builds knowledge and skills. Ideally, courses and instructors provide a range of exposure to a variety of theories, methods, and techniques in the field even when there is an overarching philosophy or approach followed by the institute.

A student who chooses this option starts with a core group of students, who develop a bond and continue in training with that core group over time. While students are free to take classes elsewhere with approval of their BCT, the intention is to matriculate students through the program in a sequential fashion with their group.

Because most institutes are not within a traditional academic setting, an AT student who is not part of the full institute program needs documentation in the form of signed certificates or letters that provide information on the time, place, and duration of the training, along with a brief statement of course content and verification of successful completion of the training.

Institutes often offer courses in intensive formats over a weekend, a series of weekends, a full week, or a series of evening trainings. Intensives provide a means by which students can accumulate more hours in a compressed time. To calculate credit, utilize the standard formula of 15 clock hours in class for each semester credit. Intensive classes should not exceed 8 hours in a single day.

Independent BCTs

BCTs have the latitude to conduct trainings in a variety of settings. Some offer courses through institutes and others offer occasional classes, workshops, or independent studies with their students and guide students to other venues of training at universities, conferences, institutes, and workshops. Whether a student is able to apply for a sequential institute or university program or opts to take trainings in a variety of settings with a wider assortment of instructors and fellow students depends on the needs of the student and must be decided in consultation with the student's BCT.

Graduate Academic Coursework:

Only graduate coursework can fulfill the AT education requirements with the exception of 300 and higher level coursework in psychology and creative drama. This exception is made because many university graduate counseling and psychology programs will not enroll part-time students who are not matriculated into their specific program; they will only allow them to take courses at the undergraduate level. This puts students working on degrees in theatre or special education at a disadvantage and sometimes in a

"Catch 22" situation. Often Creative Drama is *only* offered at the undergraduate level, if offered at all by a theatre program.

NOTE: It is always preferable for an AT student to take a psychology or creative drama course at the graduate level, if this is possible.

The academic credit system used is based upon the standard academic semester ratio of 15 class contact hours for 1 semester credit. The student needs to provide the BCT with all official academic transcripts. These graduate level courses can be taken before beginning AT, or as a matriculated or non-matriculated student during AT.

Distance Learning/Online Coursework: Many academic courses in psychology and a few in theatre are available via distance learning online. Many online courses provide for web-casting, discussion groups that happen in real time, and discussion threads which allow quite a bit of interaction between students in the course, between the instructor and the students, and one-on-one between instructor and individual students. While embodied learning is preferable, there are times when it is only possible to access a course online. That said, there are certain courses, such as Group Dynamics, Acting, Creative Drama, Psychodrama, or Sociodrama which should only be done on-site, in person.

Graduate Academic Internships:

Some MA programs, such as counseling, social work, or those in the creative arts therapies, have required clinical internships built into them. If the intern has or is counseling a population and is not utilizing drama therapy, they may not count this internship toward the 800 hour drama therapy internship requirement. However, the internship credit could later be used in the "additional psychotherapy training" category on the registry application (in this case, the internship would not be considered part of AT). If the intern has employed drama therapy and been supervised by an RDT, registered creative arts therapist, credentialed mental health professional, or a special education teacher, the internship may be used to meet the drama therapy internship hours requirement, if the internship was done after or concurrently with the Principles of Drama Therapy course.

If the intern has already fulfilled the 800 hour internship requirement, is employing drama therapy in an internship, and is being supervised by an RDT, a registered creative arts therapist, a credentialed mental health professional or a special education teacher, the credits could be used under the "additional internship category" on the RDT application (in this case, the internship would not be considered part of AT).

Institute Intensives: Intensives may provide a means by which students can accumulate 3 or more credits through week long (45 hours) or extended day and evening training. In calculating credit utilize the standard formula of: 15 clock hours in class for each semester credit. Intensive classes should not offer instruction for a longer time period than 8 hours in one day.

Conferences and Workshops

Conferences offer training but typically in smaller units of 1.5, 2, or 3 clock hours. These represent only a fraction of 1 credit. They must add up to at least 15 hours of training in order to equal 1 semester credit in an area. If students attend a full conference, they could accumulate between 15 and 24 clock hours. Drama therapy conference credit may be accumulated via workshops conducted by RDTs or senior professionals in their

domain (such as Fox or Salas in presenting on Playback Theatre or a TEP presenting on Psychodrama or Sociodrama). Students must have a signed document by the presenter that they attended these workshops or presentations to present to their BCT.

Weekend workshops which last over 2 or 3 days may be equivalent to 1 semester credit. In calculating credit utilize the standard formula of: 15 hours in class for each semester credit. Smaller duration training (2-3 hours in length) may be augmented in terms of the credit with extra reading, papers, presentations and documented application of the material in an internship setting via case presentation and added up over time to equal 1 credit.

Independent Study

Independent study credit will be at the discretion of the BCT. Three (3) credits of psychology and 3 credits of drama therapy coursework are allowed to be done through independent study.

An independent study can be contracted with the BCT or (with the BCT's permission) with an RDT or credentialed therapist who specializes in a drama therapy approach or work with a special population. Students can be given reading assignments and are required to demonstrate their learning via papers, presentations, and/or discussions through chat boards and discussion threads on the internet. There might be an experiential component involving observation of a drama therapist at work, viewing videotapes, or attending performances. There might be a component involving interviewing drama therapists or experts on a specific area on their profession.

Independent studies must be agreed upon by both the student and the BCT and put into written form (i.e., a syllabus) identifying what each assignment is and how much it is worth toward the final grade. If the independent study is done pass/fail, there should be clear criteria included in the written syllabus about what constitutes "pass" and what would indicate "fail." If there is another mentor/instructor involved, they too must agree to the form of learning, the documentation, and method of evaluation.

A maximum of 3 credits in psychology and 3 credits in drama therapy are allowed to be done through independent study. Some courses are appropriate for independent study; others are clearly not as experiential learning is required for training in drama therapy as well as some of the psychology courses (such as group dynamics or counseling groups). If the BCT is not credentialed to evaluate the student's achievement of competency in the area of study, a qualified person must be part of the evaluating process. The following courses are suggestions that may be appropriate for independent study (please note, this list is suggestive, and not meant to be limiting):

1. Developmental Psychology
2. Abnormal Psychology
3. Theories of Personality/Theories of Psychotherapy
4. Family Systems Theory
5. Ethical and Legal Issues in Therapy
6. Playwriting for Drama Therapy
7. Advanced Theory, Research, and Assessment in Drama Therapy

More on Roles and Responsibilities of the BCT

BCT as Academic Advisor/Registrar

The most important responsibility of the BCT is their job as Academic Advisor/Registrar of the AT student. The BCT oversees the AT process from beginning (admission) to end (final contract and letter of recommendation), helping to guide the student to the educational and training opportunities that are most appropriate to their needs.

Admissions Screening: Screening is vital to the admissions process. The candidate for Alternative Training must have completed an undergraduate degree and have completed or been admitted to a master's program. Screening also encompasses an assessment of the candidate's basic level of mental health. In order to become a viable drama therapist, an individual needs to be mature and grounded in reality. Clear, personal boundaries keep the student's personal material out of the process and the client's process from entering the psychic process of the student. The capacity to enter into the imaginative process requires a comfort with non-logical, spontaneous play.

The student must also be able to translate intuitive phenomena into constructs which relate to goals and techniques to meet the goals in the work. Both a verbal and an experiential interview are advised. References should be checked as well.

The Learning Contract:

Assessing prior learning: Once a decision to accept a candidate is made, the BCT will meet with the student to develop a learning contract. As discussed above, the advisor must assess what prior experience (graduate coursework, workshops, etc.) will count toward AT requirements. Courses are evaluated according to course content, not necessarily the course title. There are basic requirements that must be met and suggestions have been made within this manual to help make this assessment in order to give credit. Make sure to have appropriate documentation and get approval from the Registry Committee for prior life experience.

Planning future learning: Discuss and identify future learning areas to complete the unfulfilled competency areas. Help them identify courses, internships, and/or develop independent studies. Advise them about BCTs, RDTs, TEPs, and other experts in particular subject areas for classes, independent studies, and internship opportunities.

A variety of instructors, trainers, and supervisors are required for the student in order to assure that they receive a wide exposure to drama therapy techniques, methods, and personal therapeutic styles. It is to the student's advantage to study with and work under as many different reputable professional drama therapists and creative arts therapists as possible. This is one of the strengths of the AT program.

Be sure that all academic institutions, especially those offering MA degrees and those offering on-line courses, are fully accredited institutions of higher learning. A list of regionally-accredited US universities organized by state can be found by going to www.utexas.edu/world/univ/state.

For more information explaining college and university accreditation:
www.collegedegreeguide.com/articles-fr/accredited-college-university.htm.

More on fieldwork or internship placement advising: Although the BCT is not responsible for finding placements for AT students in clinical, school, or other appropriate systems, the BCT is responsible for assessing whether the setting will meet the requirements for

either the 300-hour direct, face-to-face internship requirement, for the fieldwork component for the Drama Therapy with Special Populations course, or for Advanced Practice in Drama Therapy requirements.

Students must have experience with at least two different populations: the population difference is based upon age (e.g. children, adolescents, adults) or diagnosis (personality disorders, substance abuse, PTSD, school counseling adjustment disorders, etc.) or type of prevention (primary, secondary, or tertiary, diversity training, sexual assault prevention, etc.). Students need to have supervisors who are experts with these populations. A minimum of two different supervisors is advised.

The student must be doing some form of drama therapy with the population either individually and/or with groups. Supervision on-site must be by a trained clinical professional. If there is not an RDT, CP, or TEP on-site, a designated Registered Drama Therapist must provide supervision on a regular basis.

Review of the AT contract must be done once a year on the anniversary of the date of the original contract. An updated copy needs to be submitted to the NADTA office by the BCT. The BCT, not the student, is responsible for filling out the AT Contract.

Ongoing Portfolio Maintenance: The BCT is responsible to keep a current file on each student with a copy of the current learning contract and all documentation supporting past education and internship requirements. A Roster of current students is to be sent to the NADTA Office each year by January 31st. See following page for an example.



The North American Drama Therapy Association Alternative Training Student Roster

BCT:									
#	TRAINEE NAME	ADDRESS, CITY, ST, ZIP, COUNTY	PHONE	EMAIL	START DATE	IN PROGRESS (x)	NO LONGER A TRAINEE (x)	DATE COMPLETED	CONTRACT ON FILE? Office Use Only
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
11									
12									
13									
14									

BCT as NADTA Liaison

The BCT is the Alternative Training student's liaison with the North American Drama Therapy Association.

1. The BCT is responsible for annually updating the revised learning contract for each of his/her AT Students and submitting the revised contracts to the NADTA office. Annually means approximately 12 months after the date of the signing of the last contract.
2. The BCT is responsible for submitting a Master Roster of Alternative Training students to the NADTA Office by each January 31st with updated status and contact information of students.
3. The BCT should keep current on all changes in the Alternate Training program and on RDT credentialing matters. Alternative Training requirements are published in the Education Column in the *Dramascope* and mailed to BCTs whenever major changes have been passed by the NADTA Board. This Handbook will be posted on the NADTA website and updated in a timely fashion as changes occur.
4. The BCT should attend the BCT meeting at the annual National NADTA Conference each year. This will provide the BCT with the required 2 BCT Continuing Education hours each CE cycle. If the BCT cannot attend this meeting, (s)he needs to contact the Education Chair to find out how to fulfill the 2 required BCT CEs.
5. The BCT mentor should be able to answer questions students have regarding NADTA as their professional networking and credentialing organization. Students should be encouraged to visit the NADTA website, read *Dramascope*, join a regional chapter, and connect with other NADTA members to become familiar with the field. For questions the BCT cannot answer, the student should be referred to an appropriate NADTA Board member or RDT to provide the answer.
6. The BCT must inform and remind his/her Alternative Training students that they are required to be student members of the NADTA.
7. The BCT should encourage students to attend annual and regional conferences.
8. It is expected that the BCT will act as an advocate for his/her student.
9. The BCT is responsible for writing one of the letters of recommendation for RDT registry. (See appendix for a sample of the letter form.)
10. The BCT should go over the RDT application with the former Alternative Training student and be sure they understand how to fill out the paperwork. If the BCT is unclear about a part of the registry process, the student should connect with the Registry Committee at registryhelp@nadta.org. The time to ask questions and to get clarifications is *before* the application is submitted to the Registry Committee.

BCT as Teacher-Trainer

BCTs can teach any drama therapy courses for which they are trained, experienced, and competent (see NADTA Code of Ethics for definition of competency). If the BCT is not competent in an area, they must arrange for the student to train with a competent RDT, BCT, TEP, or credentialed professional.

Reminder: 15 hours of class instruction time is equal to 1 semester credit if the student has contracted to do an independent study. Additional work is typically required outside of class in the form of reading, papers, and specific projects to support instruction done in class.

Only BCTs who are also trained in psychology (i.e., who hold Masters or Ph.D. degrees in psychology and have previously taught psychology courses for an accredited university on a graduate level) are considered competent to teach or direct an independent study in the psychology competency area.

Evaluation of coursework

It is up to the BCT to contract with the student regarding the specific evaluation materials that will be needed to document learning and the criteria by which it will be judged. It is important to note that *participation alone, whether in a class, workshop, or fieldwork experience, does not in and of itself prove that the student has learned the concepts and skills being taught.* The agreed upon methods of evaluation must be **delineated prior to** the training, independent study or internship. This can be done through a written syllabus which outlines the course content, methods of instruction, methods of evaluation, and course rubric or criteria for evaluation (i.e. grading scale). Coursework can be evaluated on:

Class participation: raising questions, being involved in discussions, participating in experiential learning, considering other students' needs.

Quality of documentation: Through journal, paper, video, class presentation, or oral demonstration of learning.

Mastery of course content: The student's ability to grasp and apply the basic theories, concepts, techniques, etc. through written and oral presentations.

Overall course performance: Capacity to fulfill course requirements, integrate course material in a clear and effective manner and demonstrate learning.

Specific classroom evaluation techniques include:

Experiential Participation: The instructor observes the student applying the technique. This can occur when the student is the drama therapy facilitator or director with other participants being the client(s).

Oral Presentation: The student demonstrates proficiency in a subject area through oral presentation of material reflecting a capacity to understand and apply the competency area through a discussion of theory, through case presentation, or by analyzing an experiential process in which those in the class participate.

Written Documentation:

Reports: The student can write reaction papers to conference presentations or workshops. These papers are typically open-ended, allowing for the student's personal response to the material and its application to their developing professionalism as a drama therapist.

Journaling: Maintaining a journal is an even more personal form of documentation and typically focused on the student's capacity to write objectively, critically, and in personal response to the experience. Students apply the theory and techniques to their own world view, personality, personal history, and developing consciousness.

Literature Review or Annotated Bibliography: These forms of writing demonstrate that the student has read and digested assigned articles and books. It is typically written in summary form with a critique of the veracity and usefulness of the material presented. This requires critical thinking on the part of the student, not just parroting

back what was in the written text.

Application Paper: This kind of paper requires the student to present a theory, idea, and/or technique and apply it to a case during an internship or an experiential process for which (s)he was the drama therapist. Typically, a discussion of the theory or technique is followed by a case presentation and a discussion of how the student applied or utilized the material based upon the goals of the individual or group, and a final critique of the efficacy of the work. The literature review, annotated bibliography, and application paper require professional writing style. Papers should conform to APA (American Psychological Association) format.

Grades: Student grades can be given on a pass/fail basis, in numeric form, A-F, or on a check list from unsatisfactory to outstanding. Students need to achieve a "pass;" a "satisfactory," or a grade of "C" to have achieved "successful completion" of the work. (Please note, however, that students must maintain a grade average of "B" or better. This means that an occasional grade of "C" is allowed, but must be balanced with enough "B" and "A" grades to raise the average to a "B" average.)

Evaluation of independent study, intensives, workshops, and conference presentations

The same evaluative criteria may be utilized for workshops as in academic courses. In workshops it is often the teacher's observations of the participant's *in vivo* experience that becomes the deciding elements as to whether or how the student successfully learned.

Many workshop or conference leaders are only concerned if the student was present during the workshop, so if the BCT is not the trainer, further exploration should be done with the student to discover what has been learned. This may be done through oral examination, written papers, presentation of the material learned, or evidenced by their capacity to apply the material to an experiential process.

Alternate styles of documentation based upon the AT student's special needs

Often students who have ADD, ADHD, and other learning disorders find their way into professions that focus on kinesthetic learning as opposed to abstract, visual, and auditory learning. Role playing as a method of demonstration of learning is not only ideal for the drama therapy training process, but may be one of the few ways some learners can adequately demonstrate their level of integration of material. Diagramming or charting information may work for students with strong visual learning styles. Tape recording responses instead of writing them may work for students who have difficulty writing or typing due to dysgraphia or other output difficulties.

It is the student's responsibility to alert the BCT to any special needs they may have and it is the responsibility of the BCT to find appropriate means of instruction, evaluation, and documentation of learning for that specific student.

Internship/BCT as Supervisor

A BCT may engage in supervision of the student doing a drama therapy internship, other fieldwork, or practicum if there is not another drama therapist or mental health professional on-site for supervision. It is preferable for students to have either an on-site or outside, off-site internship supervisor different from the BCT in order to provide the student with a variety of supervisory styles, training, and examples of group leading styles. At the very least, a student needs to have two different drama therapy internship supervisors in the course of his/her 800 hours of internship.

If, because of extenuating circumstances, the BCT must be the internship supervisor, they must be competent with this population (see NADTA Code of Ethics for the definition of competence) in order to supervise the intern's work. If the student must seek an outside, off-site supervisor, the BCT must help them identify an appropriate candidate. The BCT will need to communicate regularly with the internship supervisor to see how the internship is progressing and to receive periodic evaluations on the student's work. (A sample Internship Evaluation Form is included on page 21-22).

The following information is included to assist the BCT when supervising or when interfacing with other professionals who are serving as supervisors:

Drama therapy supervision is an "interactional process between an experienced person (supervisor) who supervises a subordinate (supervisee)... toward the supervisees acquiring appropriate professional behavior through an examination of the supervisee's professional activities" (Boylan, Malley, Scott, 1995, p.67).

A supervisor performs several functions:

1. Direct clinical supervision entailing direct service training in drama therapy practice.
2. Administrative supervision includes over-seeing clinical assignments, relationships between the interns and their clinical settings, case presentations and inter-staff communication, and all written material (client or group assessments, treatment plans, progress notes, etc.).
3. Development of the students' professionalism, including the maintenance of standards of ethical practice.

Although there are many supervisory styles, it is important that the supervisor create a safe, caring, empathic, and non-judgmental environment in which the student can discuss anxieties, vulnerabilities, and problems along the journey toward professionalism. If the student is only reporting successes and not difficulties or questions, more work needs to be done by the supervisor to create a safe space. Reinforcing strengths and reframing weak areas as "growing edges" can create a competency-based positive attitude for both students and supervisors.

Using Drama as a Tool in Supervision

Often the intern's "inner critic" is projected onto the supervisor and can be routed out through externalization in role play. Role reversal can also often bring out the "inner supervisor" in the intern. Having the intern role play the client is often useful while the supervisor becomes the drama therapist. Another useful method is to use a "tag team" approach to explore working with the difficult client, family, couple, or group. The reflecting team model allows for interns to role play a drama therapy session while the rest of the supervision group observes and comments among themselves at the end.

Stages in the supervisory process: Feldman and Kaslow (in Boylan, Malley, Scott, 1995,) have identified six stages:

1. **Excitement and Anticipatory Anxiety:** Awaiting the first client or group experience, fear without any reality to counteract it, can naturally attack the intern.
2. **Dependency and Identification:** Because of initial insecurity and newness to the drama therapy field, the intern often relies heavily on the supervisor, which may

take the form of idealizing the BCT.

3. **Activity and Continued Dependency:** The intern gradually takes over more responsibility in co-leading groups or in making direct drama therapy interventions. It is no longer the client's fault that the intern just can't institute drama therapy techniques.
4. **Exuberance and Taking Charge:** The intern realizes that he/she is utilizing drama therapy to effect change and heal the client population.
5. **Identity and Independence:** The intern has now moved to a level of professionalism, one in which they have begun to internalize the supervisor and have a sense of their own unique style, preferences for theoretical approaches, and techniques.
6. **Calm and Collegiality:** The former supervisor becomes a peer.

Styles of Supervision

Phenomenological approach: This approach is the most non-directive. The supervisor reflects the interns' questions back to them and basically supports them through the stage of growing to find the answers within. This style assures that the interns are not just swallowing whole what the drama therapist is suggesting and then parroting back, but rather coming to find their own deeper understanding about the work.

Psychotherapeutic approach: Here the focus is upon the interns' dynamics including counter-transference phenomena and thoughts, feelings, and fantasies regarding the drama therapy processes with clients. Focus is placed upon any personal issues that may be interfering with their ability to function as a drama therapist. Video taping or detailed process notes are required, with detailed response by response commenting by both supervisor and intern. Areas of therapeutic context and derivative and symbolic material are discussed, as well as the nature and stage of the transference. Typically psychodynamic, psychodramatic, object relational, and other in depth models are employed.

Skill behavior approach: Here the supervisor focuses on the specific attainment of competencies delineated by assessment, planning, treatment, and evaluation skills that the intern is expected to achieve. This approach looks to the interns' capacity to demonstrate the ability to utilize a wide range of drama therapy techniques appropriately and effectively.

The Reflecting Team Model: Part of the supervision group is designated as the reflecting team and part are the participants (therapists and clients). The reflecting team promotes openness by observing the participants from the outside and engaging in a conversation with each other (not looking at the participants), exploring their connections with the participants. They reflect on their connections with the participants as therapist. Group members serving on the reflecting team could switch as different participants take on the role of therapist.

Venues of Supervision: On-site, Off-site, Distance

Ideally, interns benefit most when the supervisor is an employee on the internship site and is an integral part of the system. Here interns can engage in an apprenticeship mentoring process that allows them to first be participant/observers, then gradually take over co-leading, and finally assume leadership roles with their own clients and groups.

If at all possible, the internship site should pay for the intern's supervision. The intern often gets no stipend, so a case can be made that since the site is getting a "free" clinician; they can at least pay for a supervisor. When this is not possible, the intern must pay an agreed upon rate.

The BCT should arrange periodic on-site visits at least once a semester, with the on-site supervisor and the intern present. This can help assure that the site providing the needed clinical work for the intern can meet the drama therapy competency requirements. The BCT acts as an advocate for the intern and facilitates resolution of potential difficulties.

Distance learners with internship sites at their locality need strong on-site supervision with competent clinicians who understand drama therapy and can support the intern's specific immediate drama therapy questions. Where the internship or practicum site is too far from an off-site supervisor, the intern can videotape sessions and send them to the supervisor. If a copy is made, both the supervisor and supervisee may simultaneously view the tapes and comments can be exchanged.

Videos should focus on the intern, and every attempt should be made to keep members of the group out of focus and anonymous. Ethics require that any client being videoed must sign their informed consent. Typically, this limits viewing to "educational and supervisory purposes only."

If the client is a child or does not have the required mental capacity, the release form must be signed by the client's legal guardian. Audio taping is clearly not as effective as video. The students would need to also copy verbatim that is which is happening on a visual dramatic level, as well as their own thoughts and reasons for selecting a particular drama therapy intervention as the session progresses moment-to-moment.

Evaluation of Internships, Fieldwork, and Practica

Self assessment, peer assessment, and supervisor assessment have all been utilized as methods of evaluation in internship settings. The BCT only evaluates the internship if (s)he was the internship supervisor. If another clinician is supervising the internship, they need to provide the BCT with a written evaluation (see example of form on page 30).

Areas to consider when evaluating a drama therapy internship or field work experience include:

1. Appropriate integration of drama therapy theoretical approaches and techniques into the internship.
2. Development and maintenance of interpersonal skills as a professional drama therapist.
3. Capacity to assess; set goals, program, or treatment plan; and evaluate outcome in drama therapy.
4. Relationship and helping skills.
5. Quality of documentation including report writing.
6. Application of individual, group, and/or systems theory to drama therapy process.
7. Case conference, staff, or psycho-educational presentations.
8. Development of self-in-role as a drama therapy professional.

Classic Case Presentation: Written case presentations of individuals, groups, etc. require that the intern follow a case presentation outline which the BCT provides or discusses beforehand.

Typical requirements if the internship is in a therapy or counseling setting are:

- Initial delineation of focus of supervisory questions
- Name (*often fictitious to protect the confidentiality of the client*), age, and other vital statistics.
- Reason for referral and referral source
- Presenting problems
- Previous treatment
- Family history
- Educational or occupational history
- Health history-including any hospitalizations, addictions or suicidality
- Developmental history including relationships with significant figures
- Significant relationships in a client's life
- Clinical assessment
- Treatment goals
- Transference-countertransference process
- Drama Therapy process
- Identified roles
- Identified themes

For more information on Case Presentations, see the Case Study Exam Outline administered by New York State for all LCAT applicants in the appendix.

BCT as Evaluator

An annual evaluation is carried out by the BCT who informs the NADTA office in writing as to whether or not a student should continue to be in AT. This is done through the renewal of the AT contract which verifies continued AT status.

As part of this evaluation process, the BCT must confirm that the student has received appropriate credits for psychology, drama therapy, and internships. *Successful completion is indicated by the BCT by signing off on the course/internship on the learning contract.*

Credit is given upon successful completion of the course, workshop, independent study, or internship, not just on having attended it. Therefore, clear guidelines must be delineated by the BCT prior to the student's undertaking of the learning experience of what constitutes "successful completion." If another trainer is involved in the completion of the work, that trainer must provide documentation to the BCT that the work was successfully completed.

If a BCT chooses to terminate the learning contract, they must submit a termination letter signed by the BCT, and the student to the NADTA Office, in lieu of the annual contract. (See Pages 32 and 33 for sample Termination Letters.) This releases the student to find another BCT.

Mentoring/Training of BCTs

When a BCT takes on their first AT students, they are required to be mentored by a more experienced BCT who has been approved by the Education Committee as a BCT Mentor. This will provide the new BCT with experienced supervision when filling out the first several AT contracts. BCT mentors are required to charge a minimum of \$25 per hour for their supervisory time. The BCT may also consult with the NADTA Education Chair if they have a question about policy, procedures, or paperwork at education@nadta.org or with the Registry Committee if they have a question about registry requirements or policies at registryhelp@nadta.org.

BCT Continuing Education

BCTs are required to earn two clock hours of Continuing Education per NADTA CE cycle in order to keep up-to-date on any changes in AT requirements or procedures. The easiest way to earn these hours is to attend the BCT meeting at the NADTA National Conference each year. At this meeting, the NADTA Education Chair discusses changes and facilitates a discussion of issues and difficulties that BCTs may experience. The NADTA Education Chair is the liaison between BCTs and the NADTA Board. They bring AT concerns to the NADTA Board and serve as an advocate for BCTs. If a BCT is unable to attend the NADTA National Conference, they should contact the NADTA Education Chair for Continuing Education updates. Email the Chair at education@nadta.org.

The Education Chair can meet with the BCT via phone or in-person, and review any AT changes with the BCT on an individual basis. The BCT should inquire about any aspects of AT that seem unclear and discuss challenges they may be experiencing with specific students or contracts. Prior to the meeting, the BCT can submit several AT contracts to the NADTA Education Chair to be reviewed for clarity and content. This provides the BCT with verification that all paperwork is properly filled out and that students are in compliance for submission of AT registry paperwork.

Termination or Suspension of BCT:

A BCT may be terminated or suspended if they are (1) found in violation of the NADTA Code of Ethics, (2) fails to renew their annual registry fee, (3) does not complete their AT continuing education credits, or (4) does not follow through with their responsibilities as a BCT as outlined in this handbook. Losing one's BCT credential does not necessarily mean losing one's RDT credential. (See "Probation, Grievances, Ethics Violations, and Termination" for more information).

APPENDIX

Requirements for Registration as a Drama Therapist

EDUCATION and TRAINING REQUIREMENTS

1. Masters Degree in Drama Therapy

NADTA Approved MA programs in drama therapy are at:

- New York University, New York City, NY
- California Institute of Integral Studies in San Francisco, CA
- Concordia University in Montreal, Canada
- Lesley University in Cambridge, MA.

OR

NADTA Alternative Training (See NADTA Alternative Training Handbook) **AND Master's degree or Ph.D. in Theatre / Drama / Theatre Education or a field related to drama therapy.**

2. Theatre Experience: Minimum 500 hours

This may be done in educational, community, or professional theatre settings. It may involve acting, directing, playwriting, or other artistic theatre involvement or a combination. This may be obtained at any time in relationship to Drama Therapy Education and Training. A degree in theatre (undergraduate or graduate) that is separate from drama therapy training would more than suffice for 500 hours of experience in theatre. This can be documented by a transcript. Professional and community theatre work can be documented by a resume, copies of programs, articles, and/or letters of reference.

3. Professional Drama Therapist Experience – Minimum 1,000 hours

Work for a minimum of 1,000 hours as a professional drama therapist may be paid or volunteer. These hours must be done over no shorter than one calendar year's time. This work is separate from the 800 internship hours and may begin being counted after the internship hours are complete and the MA coursework is complete. It is expected that in a full-time therapy job, the ratio of direct client contact hours to other hours will range from 50:50 to 75:25.

The drama therapist should be supervised approximately in a ratio of 1 hour of supervision for each 10 hours of direct client contact. Supervision can be done on-site by a Registered Drama Therapist, a registered creative arts therapist, or a Master's level (or above) credentialed mental health or special education professional.

4. Additional Hours – 500 hours

An additional 500 hours are required, but they can come from any or all of the following categories:

- Additional Work Hours (can be at the same place as the 1,000 hours)
- Additional Drama Therapy Internship Hours (beyond the 800 hours)
- Additional Drama Therapy or Psychotherapy Training (including courses, other psychotherapy internships, conferences, and workshops)
- Up to 100 hours of Personal Psychotherapy

8. Three Letters of Recommendation

- Head of your academic program or BCT (if AT)
- Supervisor for your professional hours
- Colleague, therapist, supervisor, or trainer familiar with your drama therapy work

- 9. Transcripts of Your Degrees and/or AT Contract (if AT Student)**
- 10. One Page Essay About Your Theatre Experience**
- 11. One Page Essay About Your Drama Therapy Orientation/Experience**

Case Study Exam Administered by New York State for LCAT Applicants

This may be useful to BCTs/LCATs working and supervising in New York State.

The website is: www.op.nysed.gov/catexam.htm.

Section I: Identifying Data – In this section, the applicant should:

1. Demonstrate general understanding of what constitutes identifying data for this client. (1)
2. Adequately describe the client including description of characteristics germane to the practice of the applicant's therapy. (1)
3. Clearly describe the nature and setting of his/her contact with this client. (1)
4. Clarify the length and frequency of contact with this client. (1)
5. Present the material with clarity, relevance, and acceptable use of language. (1)

Section II: Presenting Problem – In this section, the applicant should:

1. Demonstrate general understanding of what constitutes a presenting problem. (2)
2. Adequately describe the presenting problem from the client's perception. (2)
3. Adequately describe the presenting problem from his/her own perception, including reference to the perspective of his/her specific form of therapy. (3)
4. Differentiate between his/her perceptions and those of the client. (2)
5. Present the material with clarity, relevance, and acceptable use of language. (1)

Section III: Background Material – In this section, the applicant should:

1. Demonstrate general understanding of what constitutes background material. (2)
2. Present background material relevant to the presenting problem. (2)
3. Address the major areas of the client's life and situation. (2)
4. Present sufficient background material to formulate a diagnosis. (3)
5. Present the material with clarity, relevance, and acceptable use of language. (1)

Section IV: Diagnostic Formulation – In this section, the applicant should:

1. Demonstrate general understanding of what constitutes a diagnostic formulation.
2. Incorporate the presenting problem in the diagnostic formulation.
3. Incorporate background material in the diagnostic formulation.
4. Address intrapsychic factors satisfactorily.
5. Address interpersonal factors satisfactorily.
6. Address environmental factors satisfactorily.
7. Address ethnic/racial factors satisfactorily.
8. Address physiological factors satisfactorily.
9. Characterize patient's performance in therapy as it relates to diagnostic formulation.
10. Demonstrate an acceptable level of competence formulating a diagnosis.
11. Present the material with clarity, relevance, and acceptable use of language.

Section V: Diagnostic Category – In this section, the applicant should:

1. Demonstrate general understanding of the use of DSM codes.
2. Address Axis I diagnosis and present cogent rationale for the selection.

3. Address Axis II diagnosis and present cogent rationale for the selection.
4. Address Axis III diagnosis and present cogent rationale for the selection.
5. Formulate a diagnosis consistent with the support material and appropriate to this case.
6. Present the material with clarity, relevance, and acceptable use of language.

Section VI: Treatment Process – In this section, the applicant should:

1. Demonstrate general understanding of intervention from own therapy's theoretical basis.
2. Adequately present a treatment plan including clear goals from own therapy's perspective.
3. Adequately present a treatment plan including clear goals from psychodynamic perspective.
4. Present the rationale for selection of appropriate therapeutic intervention(s), given diagnosis.
5. Present essential interaction with the client.
6. Adequately demonstrate observation skills and skill particular to this therapy.
7. Adequately describe therapeutic effects on relevant factors in Section IV.
8. Describe the therapeutic process from the client's perspective.
9. Provide rationale for the continuation or termination of therapy.
10. Present the material with clarity, relevance, and acceptable use of language.

Section VII: Treatment Outcomes – In this section, the applicant should:

1. Demonstrate general understanding of what constitutes treatment outcomes.
2. Describe changes in patient's performance of therapeutic tasks.
3. Describe behavioral outcomes.
4. Describe the patient's intellectual understanding.
5. Describe the patient's integration of behavior and intellect.
6. Present the material with clarity, relevance, and acceptable use of language.

Section VIII: Supervisory Issues – In this section, the applicant should:

1. Demonstrate general understanding of the use of clinical supervision.
2. Clearly identify issues pertinent to this case.
3. Convey the supervisor's guidance in handling those issues.
4. Convey how supervision assisted in acquiring or refining knowledge/skills.
5. Present the material with clarity, relevance, and acceptable use of language.