**ADTA Committee on Approval**

**Output-Based Competency Worksheet**

Program: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Year (Reporting Period): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

List the courses that have an evaluative component that assesses the student’s mastery of each competency. List the assignments, projects, tests, or papers that are used to assess student competence in that area. Please do not list all courses that may refer to a competency, only those that directly and concretely evaluate that competency. As of 2023, *Section II: Core Curriculum and Competencies* is under revision. Programs are required to give evidence of operationalized competencies for all four core curriculum content areas: History, Theory, Practice, and Professional Development. Full compliance with revised competencies will be assessed as of 2025.

|  | **Standard** | **Name/Number of Course that assesses each competency** | **How is the standard met?**  **Indicate the evaluative method:** Assignment, rubric, paper, project, fieldwork, etc.  Indicate supporting materials |
| --- | --- | --- | --- |
|  | **HISTORY** | **Historical and contemporary contributions** |  |
|  | Identify and articulate the development of theoretical perspectives by the major founders in dance/movement therapy |  |  |
|  | Demonstrate an understanding of the origins and development of dance/movement therapy as a profession |  |  |
|  | Identify and articulate the historical, cultural, racial, and societal context on the development of dance/movement therapy |  |  |
|  | Describe the importance of modern dance in the US and Europe and its impact on the emergent field of dance/movement therapy |  |  |
|  | Describe the contemporary intersection of dance/movement therapy with somatic practices and body/mind disciplines |  |  |
|  | Describe the contemporary intersection of dance/movement therapy with psychology, psychiatry, and neuroscience |  |  |
|  | Describe the contemporary intersection of dance/movement therapy with the arts in educational, community, and healthcare settings |  |  |
|  | **THEORY** | **Dance** |  |
|  |  | Knowledge of anatomy and kinesiology |  |
| 2.1.1 | Identify the basic structures and systems of the human body, including muscular and skeletal-functioning, and the mechanics of human movement |  |  |
|  |  | Elements of dance and movement in health and healing |  |
| 2.1.2 | Demonstrate understanding of how dance and  movement facilitate expression, communication spontaneity, and creativity in fostering growth, healing, and integrated functioning |  |  |
| 2.1.3 | Demonstrate understanding of how the elements of dance: rhythm, space, time, dynamics and phrasing evoke and support the expression of feelings, the uniqueness of the individual, and connection to uniqueness of the individual, |  |  |
|  | Describe the unique ability of dance, as a combined aesthetic and physical activity, to elevate mood and lead to a sense of well-being |  |  |
|  | Identify and articulate the historical and theoretical basis of improvisational movement serving as a primary structure for the process of dance/movement therapy |  |  |
|  | Describe how group rhythmic actions connect people to themselves and one another |  |  |
|  | Identify and articulate how shared symbolic movement universalizes experience |  |  |
|  |  | Creativity and Aesthetics |  |
|  | Identify and articulate how standards of aesthetics may differ across cultures and sub-cultures |  |  |
|  | Discuss how creativity enhances an individual’s ability to recognize unique personal strengths |  |  |
|  | Discuss how participating in a group aesthetic experience based on creative expression and movement improvisation builds empathic connection, self-agency and satisfaction |  |  |
|  |  | **Relationships** |  |
|  |  | Therapeutic movement relationship |  |
|  | Demonstrate a theoretical understanding of the attitudes, processes, and skills (including attunement, empathic reflection, and mirroring) that support the establishment and maintenance of a therapeutic relationship through dance and movement |  |  |
|  | Describe the theoretical construct of a therapeutic alliance and how this may differ in various cultural contexts |  |  |
|  | Demonstrate ability to discern when a therapeutic relationship has been established and what obstacles prevent its development and maintenance including race, culture, language, class, and gender |  |  |
|  | Describe the theoretical constructs that inform the therapist’s role as participant/observer, witness, and leader in facilitating the building of a therapeutic movement relationship |  |  |
|  | Articulate theoretical constructs of transference and countertransference, and discuss why and how they are expressed and embodied in a movement relationship |  |  |
|  |  | Dance/movement therapy individual/group/systems work |  |
|  | Identify and articulate basic dance/movement  methods and techniques for engagement and mobilization of participant(s) (rhythmic action, therapeutic movement relationship, synchrony, kinesthetic empathy, attunement, and symbolism), taking into account  cultural diversity within the dyad/group as related to race, ethnicity, and gender |  |  |
|  | Demonstrate knowledge of how shared movement experience facilitates self-expression and promotes insight and integration |  |  |
|  | Describe how movement observation systems provide a means of assessing individual and group development and process, including goal development and clinical intervention |  |  |
|  | Articulate why and how verbal interventions support the integration and meaning making of nonverbal learning and experiences |  |  |
|  | Describe family systems theories as related to assessment, treatment planning, and intervention in dance/movement therapy group work |  |  |
|  | Describe the individual/groups/systems theories within the intersection of psychology theories and DMT |  |  |
|  |  | Psychology of groups and group process |  |
|  | Demonstrate an understanding of group dynamics theory (developmental stages, processes, and roles), including the establishment of group norms and boundaries, expectations, and goals |  |  |
|  | Identify and discuss theoretical foundations for a physical and emotional warm-up in establishing a sense of group safety |  |  |
|  | Discuss how leadership styles, power differentials, social and cultural expectations, and needs of the participants influence group dynamics |  |  |
|  |  | **Human Development through the Lifespan** |  |
|  |  | Core development across physical, cognitive, psychological and social domains |  |
|  | Identify and describe the bio-psycho-social-cognitive aspects that influence individual human development within a system, including developmental movement |  |  |
|  | Discuss the impact of trauma on human development, behavior, and movement |  |  |
|  | Describe how social economic status, gender roles, and racial identity develop and are expressed across the lifespan and through movement |  |  |
|  |  | Physical development |  |
|  | Describe theories of human development as related to culturally informed typical and atypical movement development across the lifespan |  |  |
|  | Identify and articulate how family and other systems as well as culture impact the development of movement preferences over the lifespan |  |  |
|  | Identify the impact of life events, including trauma, on body, movement, and expression |  |  |
|  | Describe the development of body awareness in space and in relationship, considering socio-cultural influences |  |  |
|  |  | Cognitive development |  |
|  | Describe stages of cognitive development (including decision-making, problem solving, and executive functioning), how it manifests in the movement repertoire, and how it is affected by pathology |  |  |
|  | Describe theory of mind as it informs understanding of self in relation to others |  |  |
|  | Describe the relationship between movement development, learning processes (verbal and non-verbal), and new ways of thinking |  |  |
|  | Identify and discuss the relationship between movement, memory, symbolic thought, and narratives |  |  |
|  | Demonstrate understanding of the process of insight development and meaning-making through movement and embodied learning |  |  |
|  | Describe the development of body image as related to sense of self (i.e. identity and self-perception) |  |  |
|  |  | Psychosocial development |  |
|  | Describe theories and stages of psycho-social development, how it manifests in the movement repertoire, and how it is affected by pathology |  |  |
|  | Identify and describe psychological and social theories of development and their intersection with dance/movement therapy theory in facilitating change |  |  |
|  |  | **Neuroscience** |  |
|  |  | Body/mind integration |  |
| 2.4.1 | Demonstrate understanding of the latest neuroscience research that substantiates the relationship between the body, brain, emotions, and cognition |  |  |
| 2.4.2 | Demonstrate understanding of the relationship between the nervous system and cultivating pro-social behaviors (compassion, empathy), positive emotions, and physiological well-being |  |  |
| 2.4.3 | Demonstrate awareness of brain structures and biochemical interactions involved in the process of creativity, dance, breath, movement, and emotions |  |  |
| 2.4.4 | Demonstrate knowledge of the stress response and the neuroscience and dance/movement therapy involved in reducing the effects of stress |  |  |
|  |  | The neurology of movement |  |
| 2.4.5 | Identify how movement, dance, and touch can  activate neurophysiology and states of change along the health/illness continuum |  |  |
| 2.4.6 | Demonstrate understanding of how voluntary and involuntary movement are controlled by the brain |  |  |
| 2.4.7 | Demonstrate knowledge of neurodevelopmental sequencing and the role of rhythm (e.g., auditory entrainment) and social interaction in addressing neuroplasticity (i.e. trauma, motor disabilities) |  |  |
|  |  | Applications of neuroscience |  |
| 2.4.8 | Demonstrate an understanding of neuroplasticity and how it informs dance/movement therapy interventions |  |  |
| 2.4.9 | Demonstrate knowledge of the neuroscience of trauma and how dance/movement therapy can facilitate healing on a body level |  |  |
| 2.4.10 | Demonstrate an understanding of the role of rhythm and synchrony in relation to self-regulation and attunement |  |  |
| 2.4.11 | Demonstrate knowledge of an intact and impaired Mirror Neuron System (MNS) and its role in attunement and attachment, the development of empathy, and the intersubjective experience |  |  |
| 2.4.12 | Demonstrate knowledge of the relationship between sensory awareness, body awareness, and movement behavior in creating a state of well-being |  |  |
|  |  | **Assessment** |  |
|  |  | Systems of movement observation, assessment, and analysis |  |
| 2.5.1 | Describe the historical and theoretical contributions of major contributors to the field of movement observation and analysis, and the application of their work to dance/movement therapy |  |  |
| 2.5.2 | Identify the social and cultural context of approaches to movement observation, assessment, and analysis |  |  |
| 2.5.3 | Document, describe, and communicate intrapersonal and interpersonal movement patterns through a culturally informed  culturally informed framework of movement observation |  |  |
| 2.5.4 | Describe the interface of movement expression, the body, and emotions, and discuss how emotions are crystallized in particular movement patterns and movement gestalts within *diverse* contexts |  |  |
| 2.5.5 | Embody, identify and describe functional and expressive aspects of verbal and nonverbal behavior within a movement observation framework |  |  |
| 2.5.6 | Identify and describe how to assess movement from a cultural framework and how it informs developmental, psychological, and/or behavioral perspectives |  |  |
| 2.5.7 | Discern and articulate how one’s own movement preferences and socio-cultural background influence assessment and analysis of movement |  |  |
| 2.5.8 | Identify and discuss the observer’s subjective movement observations of another with consideration towards their embodied lived experience |  |  |
| 2.5.9 | Demonstrate ability to communicate movement observation and assessment data to allied professionals |  |  |
| 2.5.10 | Organize and examine the relationships between qualitative and quantitative aspects of movement behavior utilizing a movement framework |  |  |
|  |  | Tools used for movement assessment and analysis |  |
| 2.5.11 | Demonstrate understanding of a **bio-psycho-social approach to** the assessment and diagnostic process, including available tools, diagnostic systems, referrals, prevention, and cultural factors |  |  |
| 2.5.12 | Understand the impact of substance use, developmental history, and trauma on mental health as related to assessment, diagnosis, and treatment |  |  |
|  | **PRACTICE** | **Clinical Application of Dance/Movement Therapy Theory** |  |
|  |  | Treatment planning and evaluation |  |
| 3.1 | Create, review, and revise movement and corresponding bio-psycho-social-cognitive goals and objectives informed by formal and informal ongoing assessment |  |  |
| 3.2 | Apply systematic and comprehensive assessment to guide treatment planning and interventions |  |  |
| 3.3 | Demonstrate ability to conduct a clinical interview |  |  |
| 3.4 | Develop long and short-term movement goals and objectives including case conceptualization |  |  |
| 3.5 | Develop and implement termination plan |  |  |
| 3.6 | Facilitate relief of symptoms by engaging in movement process |  |  |
| 3.7 | Coordinate treatment planning with allied professionals from intake through discharge planning |  |  |
| 3.8 | Communicate to an interdisciplinary team the rationale for dance/movement therapy services and the role of the dance/movement therapist in providing comprehensive treatment |  |  |
| 3.9 | Demonstrate understanding of how to effectively, ethically, and legally respond as a mandated reporter |  |  |
| 3.10 | Document clinical data that complies with ethical, legal, and reimbursement requirements |  |  |
| 3.11 | Professionally and objectively communicate client progress with the client, treatment team, and family or significant others authorized as part of the client’s treatment |  |  |
|  |  | Clinical use of the therapeutic movement relationship |  |
| 3.12 | Substantiate methodological approach to the therapeutic relationship given movement observations and assessments, dance culture of the client, clinical setting, and client goals |  |  |
| 3.13 | Demonstrate ability to establish and maintain safety and trust within the relationship through effective use of verbal and nonverbal embodied presence, kinesthetic attunement, verbal and nonverbal self-disclosure, and understanding of leadership style |  |  |
| 3.14 | Utilize movement in the relationship to generate exploration of clients’ feelings, thoughts and behaviors as related to their goals and self-concept |  |  |
| 3.15 | Demonstrate ability to empathically mirror clients’ movement |  |  |
| 3.16 | Model and discuss how empathic movement mirroring supports clients in developing awareness of their own movement patterns/behaviors in relationship to self and other |  |  |
| 3.17 | Identify how similarities and differences (see glossary) to another influence ability to empathically mirror through movement |  |  |
| 3.18 | Synthesize how awareness of one’s own movement patterns corresponds to sensations, images, thoughts, and feelings, informing the progression of dance/movement therapy interventions |  |  |
| 3.19 | Generate movement and dance interventions informed by the creative collaboration within the therapeutic movement relationship to support clients’ process of change and expand their movement repertoire |  |  |
| 3.20 | Employ intentional use of touch to facilitate therapeutic goals with permission and respect for personal, social, and cultural boundaries and in accordance with the Code of Ethics and Standards of the ADTA and *DMTCB* (see glossary) |  |  |
| 3.21 | Identify and navigate somatic countertransference and discuss how it impacts the therapeutic movement relationship |  |  |
|  |  | Dance/movement therapy practice skills |  |
| 3.22 | Identify and articulate generic principles of dance/movement therapy theory and interventions common to working with all populations |  |  |
| 3.23 | Discuss how dance/ movement therapy theories are applied to practice in relationship to the following: a) needs of specific populations, b) socio-cultural considerations, c) public policies, and d) systems of health care |  |  |
| 3.24 | Create developmentally appropriate movement interventions that also take into consideration symptom manifestation and effects of medication |  |  |
| 3.25 | Describe how the nature, timing, and depth of interventions are supported by dance/movement therapy theory and movement observation and assessment |  |  |
| 3.26 | Facilitate physical and emotional warm-up in movement using principles of dance and anatomy/kinesiology |  |  |
| 3.27 | Develop movement from gestural/fragmented to postural/integrated movement |  |  |
| 3.28 | Maintain the flow of a session including smooth and timely transitions, and a clear beginning, middle, and end |  |  |
| 3.29 | Facilitate use of symbols, imagery, and metaphor in movement |  |  |
| 3.30 | Facilitate improvisation, spontaneity, and creativity for behavior change and self-expression |  |  |
| 3.31 | Examine and explore movement repertoire to support emotional expression, communication, and change |  |  |
| 3.32 | Demonstrate ability to facilitate theme development and meaning making |  |  |
| 3.33 | Select choreographic structures, props, and music to support client strengths and needs as well as individual and group process |  |  |
| 3.34 | Demonstrate ability to verbally support the therapy process by articulating basic movement directives, labeling movement, reflective listening (verbal and non-verbal witnessing), and asking effective questions |  |  |
| 3.35 | Utilize verbal and nonverbal behavior to facilitate integration of the movement experience and transferability into daily life |  |  |
| 3.36 | Critically examine and identify limitations of movement analysis frameworks, including ethical issues, when applied to the practice and research of dance/movement therapy |  |  |
|  |  | Group dance/movement therapy skills |  |
| 3.37 | Develop skills in observing and leading dance/movement therapy groups to facilitate and invite self-exploration and self-expression |  |  |
| 3.38 | Address treatment expectations and outcomes, and establish boundaries to facilitate a holding environment, sense of safety, and engagement in treatment |  |  |
| 3.39 | Demonstrate understanding of the development of group goals, elements of group dynamics (roles and norms), and group process in relation to theoretical approaches (family and group) |  |  |
| 3.40 | Demonstrate ability to address group goals with awareness and consideration of cultural differences and similarities as well as transference dynamics within the group, including those of the therapist |  |  |
| 3.41 | Facilitate physical and emotional warm-up to establish group cohesion |  |  |
| 3.42 | Facilitate cooperation, mutual support, intimacy, and trust via kinesthetic empathy, synchrony, and resonance |  |  |
| 3.43 | Utilize movement repertoire to support empathic reflection, group cohesion, and theme development |  |  |
| 3.44 | Promote shared experiences with attention to group mobilization, vitality, cohesion, and installation of hope |  |  |
| 3.45 | Demonstrate ability to maintain therapeutic relationships that foster positive risk-taking, autonomy, social interaction, and problem solving |  |  |
| 3.46 | Support and provide structure for conflict exploration |  |  |
| 3.47 | Facilitate group closure and integration of experiences, movement patterns, themes, and insights |  |  |
|  | **PROFESSIONAL DEVELOPMENT** | **Skills for Professional Orientation and Ethical Practice** |  |
|  |  | Research and evaluation of dance/movement therapy and human behavior |  |
| 4.1 | Engage in informed research practice behaviors: (a) use practice to inform scientific inquiry, and (b) use research evidence to inform practice |  |  |
| 4.2 | Demonstrate basic understanding of research methods (quantitative and qualitative) and their implications for application to theory and populations |  |  |
| 4.3 | Demonstrate basic knowledge of searching principles and citation standards to locate and attribute research findings |  |  |
| 4.4 | Demonstrate an understanding of professional role and functions as clinicians while fostering communication and relationships with other human service providers |  |  |
|  |  | Professional identity |  |
| 4.5 | Demonstrate knowledge of how to become actively involved with professional organizations |  |  |
| 4.6 | Identify and discuss importance of ongoing professional learning to promote personal and professional growth as a dance/ |  |  |
| 4.7 | Demonstrate understanding of professional credentialing, including board certification and licensure, and the effects of healthcare policy and public policy on these issues |  |  |
|  |  | Development of best practices |  |
| 4.8 | Demonstrate understanding of the ADTA ‘Scope of Practice’ that reflects current level of skill, competency and credentialing |  |  |
| 4.9 | Demonstrate understanding of the ADTA and DMTCB Code of Ethics and Standards and their role in safeguarding clients |  |  |
| 4.10 | Demonstrate comprehensive understanding and knowledge of client rights |  |  |
| 4.11 | Demonstrate ability to reflect on how ethical dimensions, dilemmas, and issues inform development of ethical practices |  |  |
| 4.12 | Demonstrate effective decision-making processes to address ethical concerns |  |  |
| 4.13 | Demonstrate knowledge of legal issues (state and HIPPA Regulations) |  |  |
| 4.14 | Demonstrate understanding of the socio-political influence on access to quality health care |  |  |
| 4.15 | Demonstrate awareness of current and relevant evidence-informed practices |  |  |
| 4.16 | Demonstrate understanding of how to interpret and apply knowledge from current, relevant research literature to enhance client care and professional development |  |  |
| 4.17 | Demonstrate ability to identify and employ cultural humility and awareness of difference in all aspects of practice and research |  |  |
| 4.18 | Demonstrate ability to practice self-evaluation and reflective practices to enhance self-awareness and performance |  |  |
| 4.19 | Demonstrate effective self-care practices and strategies |  |  |
|  |  | Self-awareness |  |
| 4.20 | Identify personal movement patterns and sensations and how they relate to one’s own behaviors, thoughts, feelings, and aesthetic choices within one’s *diverse* socio-cultural locations |  |  |
| 4.21 | Discern and demonstrate how personal movement preferences and socio-cultural background influence power dynamics within the therapeutic movement relationship (i.e. spending more time mirroring dominant culture’s movement; feedback is directed towards underrepresented cultures to change their movement to the dominant culture) |  |  |
| 4.22 | Discern and demonstrate how personal movement preferences and socio-cultural background influence all domains of treatment, including aesthetic choices and the observation, assessment and analysis of movement |  |  |
| 4.23 | Acknowledge, appreciate, and explore personal functional and expressive movement as related to kinesthetically attuning to clients and creating movement interventions that support the client’s process in dance/movement therapy |  |  |
|  |  | Supervision |  |
| 4.24 | Demonstrate knowledge of the dance/movement therapy supervision process |  |  |
| 4.25 | Demonstrate willingness and ability to explore own effective use of supervision |  |  |
| 4.26 | Demonstrate ability to utilize a variety of supervisory options to process personal feelings and concerns about clients |  |  |
| 4.27 | Discuss the interface between professional and personal development |  |  |
| 4.28 | Demonstrate ability to articulate personal cultural identity and locate personal sociocultural status in relationship |  |  |
|  |  | Advocacy about dance/movement therapy |  |
| 4.29 | Demonstrate awareness of advocacy practices that promote access, equity, and success for clients |  |  |
| 4.30 | Demonstrate ability to develop advocacy skills in role of dance/movement therapist |  |  |

DAF 04/2024