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Lesley College

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In the summer of 1980 I experienced the Summer Colloquium of the Arts Institute. The intensive immersion into Expressive Therapy took me from the realities of college administration into some of the rewards of re-learning and experiencing new feelings and senses as well as those lost by time. The anxieties and frustrations generated by participating with 110 entering graduate students were great, albeit for a short time, but the rewards had a tremendous impact. For the first time I gained a real knowledge and an understanding of the Arts Institute. I recognized the brightness and the intensity of the students, the unique qualities and the dedication of the faculty, and most of all the value of Expressive Therapy. The Graduate School is proud of the Arts Institute and recognizes its great contribution to mental health the world over.
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Before 1974, graduate programs in the arts and psychotherapy did not exist at Lesley, in New England, or in many other regions of the United States. As the Institute for the Arts and Human Development (the Arts Institute) began to grow into the largest graduate division at Lesley, Bill Perry, who was then Vice President and Dean of Graduate Studies, used to tell people that he found me one day selling newspapers in Harvard Square and that I asked him if I could come to Lesley and engage the school in the arts. He liked to smile about how he took me to lunch at the Harvard Faculty Club, his favorite midday haunt.

We started from base zero, setting up a new kind of graduate program, and we did it within an institution that until 1974 was not known for its excellence in the arts. Yet Lesley had something, a number of qualities, not existing in the nation’s leading arts academies, that would support and shape the cataclysmic growth of arts in psychotherapy and arts in education programs.

Although the College did not have an image as an arts center, it was recognized for its excellence in preparing professionals for careers in education. This reputation was to be a primary force in the growth of the Arts Institute. We were the first graduate program to engage the College in the preparation of psychotherapists, and artist/therapists at that.

We discovered that the College’s history in training educators was working to our advantage. People were looking for alternatives to conventional medical and psycho-pathological approaches to therapy. There was a craving for more creative and growth-oriented ways of relating to people within mental health programs. We found the philosophical foundations of our arts in a psychotherapy program to be a perfect fit for Lesley. The College’s approach to educating the whole person provided a supportive institutional foundation for our Integrated Arts in Education program. It is one of the only programs in the United States which relates the arts to all facets of educational experience. The way in which most universities and arts academies separate the arts into different departments and schools makes it difficult, or impossible, to provide a fully integrated training experience for teachers.

There were other Lesley qualities that furthered the growth of the Arts Institute. The flexible, open, and student-centered humanism of the faculty and administration created an atmosphere conducive to an arts center. The College administration was vigorously supportive of experimentation. We were provided with nothing but open doors and help at every stage of our development.

I used to go home at night to my wife Karen, a Lesley master’s degree graduate and the person who first introduced me to the College, and tell her how I could not believe the place. It seemed too perfect. Having been an art therapist at a large state institution, I was accustomed to being my own exclusive source of motivation. I was not used to having an institution be an equal partner in providing the inspiration for creation. I was 27-years-old and inexperienced in higher education, and I believe that not only the Arts Institute but my own professional identity were shaped by the dynamic atmosphere at Lesley.

Peter Von Mertons, who in 1974 was an Assistant Dean of the Graduate School and the Director of Continuing Education, was the person instrumental in moving Lesley College, and me, into the field of expressive therapy training. We were together after a faculty meeting in the Department of Special Education and I was talking to him about how the College should consider expanding the individual courses that I was teaching in art therapy into a specialization within Special Education. Peter encouraged me to think bigger and create an arts center at Lesley.
At that moment I thought he was being foolish and very impractical. His idea was to create a more traditional crafts and studio-arts facility for Lesley and the community. I sensed that it would not work in that form, but his "anything can happen" style of thinking was new to me, as a state employee, and I kept working on the idea for a week or so.

Peter in the meantime took Bill Perry, Dean of Graduate Studies, to an art therapy exhibition I had organized at the Carpenter Center at Harvard. I was told that Bill had tears in his eyes while looking at the studies of adult patients at Danvers State Hospital and I sensed that we were off, with me having the opportunity that every young, ambitious person dreams of.

The all-inclusive approach to the arts that was to become the distinctive and innovative feature of our programs also came into being by coincidence. My identity as an artist was at that time restricted to the visual arts. William Goldman, who was then the Massachusetts Commissioner of Mental Health, invited me to join his personnel and training advisory committee. Dr. Goldman was recruited from San Francisco to change our state's then-antiquated mental health system. His major goal was multi-disciplinary training involving all mental health professionals, as well as new disciplines like the arts in therapy.

I wrote a grant that got Lesley involved as one of the first centers for multi-disciplinary training. It was the Goldman administration's holistic orientation that moved us into integrated expressive therapy. Without that push and top-level backing I would have never dreamed up such a bold undertaking.

We took the term expressive therapy from Dr. Goldman, who used it to group all of the arts in therapy. As it turned out, we have defined and given substance to that term through our actions. Our credibility in the first year of the program was greatly boosted by the Department of Mental Health training grant which was a major factor in legitimizing what to some was a questionable venture.

The first thing that I did in getting started was introduce myself to Norma Canner, then teaching Dance Therapy at Tufts. Over soup at her kitchen window in Auburndale looking out over the Charles River, I convinced her to join up. I figured that once you get the best-
known and most respected person in town on your team—everything else will fall into place—and it did. Paolo Knill and Mariagnese Knill-Cattaneo, then teaching at Tufts and on leave from Zurich, Switzerland, added Music Therapy. I taught Art Therapy, and Joe Powers, joined shortly thereafter by Peter Rowan, both students of J.L. Moreno, taught Psychodrama. From those beginnings, everything seemed to grow, like a beanstalk.

At first we felt that if we could establish ourselves in Boston, we would be accomplishing something very significant. Little did we know that our program would soon begin to attract students from every state and many foreign countries. Today 15 percent of our total student body comes from foreign lands including Brazil, Canada, France, Germany, Israel, Italy, Mexico, Norway, South Africa, and Switzerland.

We attract students with master’s degrees in related fields and within recent years Postdoctoral Fellows who are seeking training in the expressive therapies. Most of our Fellows have been university faculty members, with an average of twenty years of postdoctoral experience.

The Arts Institute student community is a pluralistic one in terms of educational and professional backgrounds. The largest single group of students includes people with combined backgrounds in the arts and psychology. We are finding that most of the students who apply directly from undergraduate school have become better prepared for graduate study in the expressive therapies. They have designed college curriculums for themselves combining psychology, the arts, and field training.

Yet I will confess a personal prejudice toward those students who come to us with more divergent backgrounds. We have great success in working with philosophy, religion, anthropology, and other humanities majors. Experienced classroom teachers, special educators, arts educators, counselors, artists, nurses, occupational therapists, and other human service professionals respond favorably to our comprehensive use of the arts and total expression in psychotherapy. Our students have ranged in age from 20 to 65.

If there is a typical Arts Institute student, it is a person who has been out of college for three to ten years and who is looking for a professional identity that will enable her (only 12 to 15 percent of our applicants have been men) to integrate interests in creative expression and human service.

After the first year of the Expressive Therapy program, it became clear that it was necessary to offer another arts master’s program relating more to the needs of teachers who did not wish to engage in psychotherapeutic training. The Integrated Arts in Education program was established in response to these needs. It allowed us to work with teachers, educators in cultural institutions, community arts resource people, and arts administrators. The majority of our Integrated Arts students have been working professionals.

Together with the Division of Education in the Graduate School, we have also worked to prepare people for their first jobs in the education field. The growth momentum of the Expressive Therapy program helped establish our Integrated Arts program at a time when arts in education studies in other colleges and universities were experiencing severe cutbacks.

As with other Lesley teacher training efforts, the establishment of the Integrated Arts in Education program went against the national trends of increasing shrinkage of programs preparing teachers. It is my belief that in times of scarcity, educational consumers become more discriminating and the uniqueness, vigor, and creative potential of our Integrated Arts training experiences have become a source of excitement to applicants who are shopping around for excellence and a program that will give them unusual skills.

Our arts in psychotherapy program has experienced a more positive atmosphere for growth within the mental health field. Lesley was the first graduate program to commit itself to the complete integration of the arts in therapy. To my knowledge we are
the only graduate program, anywhere in the world, that approaches psychotherapy from the perspective of total expression and communication, fully utilizing all sensory modalities.

I fall back on an idea from sacramental theology in saying that we train ourselves to relate to life and to other people through "the whole of our beings." In my personal research I like to think of myself as an archeologist of art and healing, trying to uncover and make clear the ancient continuities of the work that we do. My most recent book, The Arts and Psychotherapy (Charles C. Thomas, Springfield, Illinois) is based on the unifying theme that psychotherapy today, and in its most ancient forms, is essentially a process of enactment.

Today's conventional psychiatric therapies deal with enactment in a relatively limited verbal form, often accompanied by harmful and unhealthy drugs. The expressive therapies are in my opinion a manifestation of much older and universal continuities which engage the total person and all of the senses, and which integrate creative, spiritual, and life-enhancing energies.

The hard data pertaining to the large number of our applications for graduate study and the placement record of graduates indicate that these approaches to the arts and therapy are taking hold. Our graduates are working throughout the United States and in many foreign countries. The international nature of the work excites me and validates the universality of our expressive therapy process.

A group of Arts Institute graduates working in Israel, led by Vivien Marcow and Yaacov Naor, have established, in cooperation with our division, a Tel Aviv-based expressive therapy training center which is working with sixty people, most of whom are already employed in Israeli human service professions. This fall eight to ten of these Israeli students will travel to the Lesley campus in Cambridge for more advanced training.

A similar affiliation is now being established with an expressive therapy training center in the Luneburger Heide region of Germany. The center is directed by Professor Hans-Helmut Decker Voigt, who will be joining the Lesley faculty. In the future, we expect to bring groups of professional students from Germany and Switzerland to Cambridge for advanced training.

Another area of growth within the Arts Institute concerns the development of a new emphasis on holistic studies and healing arts through which we plan to apply our "whole being" methods of healing to the treatment of physical health problems. Like all other Arts Institute programs, the holistic studies and healing arts concentration recognizes that health involves the unification of mental, bodily, spiritual, and creative energies.

Courses that we have offered through the Expressive Therapy program involving the application of our arts and psychotherapy methods to the broader health field have been enthusiastically received.

The true key to the expansion and success of Arts Institute graduate programs, in my opinion, lies in our community spirit and our artistic passion for excellence.

The future looks promising to me because I feel that we are so firmly rooted in the continuities of the past that reinforce the power and the necessity of the arts, what my poet friend Vincent Ferrini calls "a cable that's never been severed."

Song of Autonomy

The skill the school & the scroll in the blue of the flame
where the triple headed soulbird is thyself free as mine
& there in the nest of fire the words catalyze through a cable
that's never been severed & the trees of blood in sharing, redefine

ah the mansions of magnolias
the skull is bursting with
where the public & private is a moebius herald
chopped in half by number one & high priests of boundaries
everywhere in everything the unity of Nature inside us is imperiled

ever see a point like an express-train in a vacant lot
about its quarry of existence
carrying on its back a miracle & gung-ho, on health, O the cutting sword is the shadow of self & neither can divorce the other, the innermost voicing is invincible!

As the drive of the zygote is mystic
so is the lesson
the teacher within, for you are the testing, the turmoil, & the degree, so go alone by the beat, the swing & the bouncing brain of it, adore thyself as humankind all three worlds are thee!

Vincent Ferrini

(Written especially for The Current to describe the spirit and purpose of the Arts Institute.)
"Movement is a symbolic language. Our bodily expression never lies."—Norma Canner, Dance Therapist, at the Summer Colloquium
Dance Therapy

by Norma Canner

I welcome this opportunity to write about Dance Therapy and my role as a teacher in the Expressive Arts Therapy program.

"Dance Therapy is the psychotherapeutic use of movement as a process which furthers the emotional and physical integration of the individual," according to the American Dance Therapy Association.

As a form of psychotherapy, Dance Therapy makes use of dance and movement interaction as a basis for therapeutic intervention. Dance Therapists use other techniques, such as Yoga, Alexander, Massage, Folk Dancing, and Bioenergetics. Most of us continue to study and enlarge our skills long after our degrees and professional stakes have been established. There are always new developments in the field to learn about and discoveries to be made. The application of these skills must be adapted to the great variety of population for whom Dance Therapy is indicated.

Most importantly, the Dance Therapist needs the ability to improvise, the ability to be spontaneous, to be free, to be present in the moment — to see, hear, and sense, to feel the mood of the group or the individuals; that is where the work begins.

The Dance Therapist does not structure the session, unless it is so indicated. The therapeutic plan is derived from needs of individuals or the group.

The Dance Therapist must be acutely aware of the feelings, state, or states of the client. He or she must have a broad range of movement skills in order to match or mirror the client's movement patterns (that means matching the time, shape, and mood of the movement expression).

Movement is a symbolic language. Our bodily expression never lies. Even though we may say one thing, our body may be expressing the opposite. We move before we speak. Our primal feelings and patterns are rooted in our movement styles. Movement facilitates feelings and when we connect verbal expression and the symbolism of our moving self, we often discover the mysterious self — the unknown. The unconscious then becomes conscious.

Oftentimes we work with clients who are non-verbal. The relief of being understood and accepted through movement communication can bring enormous release and a place to begin to work for self-awareness, to build the ego, to become a person. To know one's body and boundaries can be one of our most important goals.

The other skill Dance Therapy finds useful is a system of looking at and analyzing movement. This is called Effort-Shape. It gives us a non-judgmental vocabulary to look at how we move — how we use our (energy) effort — and how we shape our movements.

The students in the Dance Therapy core group meet 6 hours a week. They learn group process by being together. They work in different places with different populations so that there is a great deal of peer-group learning. They work, through group and individual movement problems, to learn about their own issues, strengths, and weaknesses.

They learn to be confrontive, loving, angry, and honest. They are constantly sharing major issues which occur at their practicum sites. They learn to be critical and supportive of each other. Most of the students are in their own therapy and continue to take dance classes outside of the Lesley Program.

The literature and methodology of Dance Therapy have different theoretical approaches. At Lesley, students also take classes in psychodrama, art, music, poetry, and intermodal learning.

This is my eighth year at the Arts Institute. I came when Shaun [Dr. McNiff] invited me to start the program with him. It has been a powerful and exciting time in my life as a teacher and as a person.
Music Therapy
by Paolo Knill*

Music is the oldest healing principle. This is explained by the Egyptians as the "physics of the soul," in the Bible by the story of David, and by the Greeks through Apollo, Orpheus, and Aesculapius.

Today tribal cultures are still using music therapeutically as they have throughout the ages. These cultural and artistic foundations account for the wide acclaim contemporary music therapy is beginning to enjoy.

My connection to the healing powers of music and the arts started in my early childhood in Switzerland when I was cradled in the arms of my father, a carpenter and musician, who joined my pulse with his rhythms and songs, and when my great-grandfather, who was a famous healer, took me by my hands and gave me guidance in the healing arts. Before he died, he taught me the principle of enactment, so that I passionately used to enact my own plays in school, camps, and at home.

Maybe my mother, descending from ministers and teachers, influenced me to become more involved in traditional academics. As a consequence, I studied physical science. In a search for integration, I pursued careers as a performing musician and scientist which brought me around the world, but the painful attempt to mend parts together like music and science still left me unfulfilled.

Later I became aware that the laboratory for the process to become whole must be my own person and I studied psychology. But the analyses did not match my feelings, and I still sensed a split.

Finally at the dawn of the Arts Institute, I found them, people who were on the same search: Norma the Dancer, Elizabeth the Poet, Shaun the Painting Visionary, and Alec the Actor. This helped me to get to the feeling core which nurtured the birth of my book The Concept of Intermodal Expressive Therapies.

I saw music as the magic language of life, the rhythmic pulse and sounding river connecting mind, body, and soul, moving my dance and theatre and hatching my words to a poem. Music is the language from the place before the word is born. When I listen to it, I can connect to deep feelings and experience healing. As a scientist I learned that truth is more than any abstraction of a theoretical model. Truth is the process of establishing continuity and connection within the body of knowledge.

As for me, it is a pleasure to see large numbers of students studying Expressive Therapy here at Lesley and in Europe. By extending their skills beyond the one-dimensional models of psychotherapy, these principles of continuity and connection establish the truth not only in my life and the history of human health, but also in the ongoing learning process by our students and graduates.

*Paolo Knill, Ph.D., C.M.T., was trained as a musician, actor, educator, therapist, and psychologist. He was formerly a faculty member at the Conservatory of Winterthur and the Graduate School of Social Work in Zurich and in Basel, Switzerland.
Teaching Art Therapy
by Karen Cadenhead*

When one can find a match between what one feels is right, one is lucky more than anything else. Such a match occurred for me before I turned sixteen. I spent most of my childhood acting in plays, singing in a choir, squaredancing (I was raised in Oklahoma), and drawing pictures. A complete and total love for these many modes of expression has stayed with me. When therapy hours get long or when I feel tired or unhappy, my release, as well as my energy, comes from my art.

As many of us began to ponder life's meaning in that wonderful fervor only an adolescent can muster, I too sorted out my hopes, dreams, and priorities. Helping people in some way was the only life work that made sense to me. Many expressive therapists I talk to describe the same elation I felt when I discovered there was such a thing as Art Therapy.

When I began graduate school, no programs existed that integrated the various art forms. I had only heard of Art Therapy and felt so delighted at the prospect of learning, I never gave the other modalities another thought.

After two or three years of work as Director of Art Therapy at a Children's Medical Center, however, I began attending workshops of all kinds, such as psychodrama, dance, and bioenergetics. I wanted more training in Gestalt work and Psychosynthesis because of the imagery work and the use of the body. I was reaching for the other modalities without being totally aware of it.

I spent the next five years keeping these special studies for myself, and separate from my professional work as an art therapist. It wasn't until I came to Lesley to teach that I saw how my work could relate to my more general interest.

Now the arts seem inseparable to me and I wonder how I could ever have kept them apart. I look back at the things children teach us about the natural ways we can enjoy ourselves and even heal ourselves, and see them as truths.

When a child comes to my room for an art therapy session, he may create something visual or he may not, but now I hear the rhythm as he drums his feet under the table. Now I hear the melody in what used to seem like a yell. Now I watch his breathing pick up as he tells me something scary. I understand why he wants help to dress up like Spiderman instead of just drawing him. How I remember my own needs to "play pretend" and to assign roles with my friends, and that honest group feedback as they said, "No, you were the mommy last time. It's your turn to be the robber."

And with this wider horizon, I once again hear my own breath quicken, I allow myself to move to a distant melody and to even make music when I thought I didn't know how.

So I feel I am truly lucky to have recaptured the full range of my creative force from my childhood in a way that pleases me and keeps me feeling incredibly alive. I feel this excitement and energy is essential to be effective as a therapist and a teacher of Expressive Therapy.

I have been teaching Art Therapy at Lesley for two years now. Most of the students in my group are visual artists, and study art and developmental theory with me. At the same time, however, they are also learning about dance therapy, psychodrama, and relaxation of a client through music. They already see themselves as Expressive Therapists.

Within a group of fifteen students, I see great diversity. Some want to work with the elderly and find themselves most comfortable using art and music within a humanistic framework. Another may be working with children in a medical setting and desire a more psychoanalytic approach. I feel great pride in seeing these various styles and personalities find their match.

Naturally the process is easier for some students who have been out of college a while and have worked with different populations. They seem to jump in with both feet and are thoroughly enjoying the exploration of the various conceptual models.

A young student, on the other hand, may spend the first year just trying to understand herself as she begins to work with troubled people for the first time. By the second year, however, something really starts to happen for almost all the students. They have had the summer to get some perspective on a very intense experience. They find when they interview new applicants to our program or take a class with a first-year student or go on interviews for their second-year placement, that they know quite a bit, that they are competent.

*Karen Cadenhead, ATR, is the former Director of Art Therapy at the Children's Medical Center in Tulsa, Oklahoma, where she specialized in working with chronically ill pediatric patients and in doing family art therapy.
There is another flurry of activity when the second-year students begin the writing of their master's thesis. Everyone is anticipating graduation and yet feeling a little sad, for we all know it is hard to find a community this special, this open, this dedicated to the arts as our creative force.

**Art Therapy**

by Mariagnese Knill-Cattaneo*

Art is a non-verbal tool of communication and is an immediate expression of the individual and society. What I express in my art I cannot express in words. Words help me to intellectualize what I expressed in my visual art, but they never can have the same meaning as my art does. When I use, for example, the word joy, it stands as a symbol but never expresses the feeling of joy. Through the different non-verbal art modalities—visual art, movement, and music—feelings can be expressed directly. Through my art, I am able to bridge the gap between body and mind, feeling and intellect.

Visual art uses the language of form and color. It consists of process and product, the product dependent on the process. It has a strong individualizing component. I can make art for myself. I can look at it alone, I can always come back to it, I can look at it as long as I want, and if I do not like a piece, I can look away. Through group art work, however, socialization can be emphasized.

To write about my work as an art therapist, I have to go back 23 years when I started to work with people.

As an artist, musician, and teacher in early childhood education, I experienced the power and the therapeutic value which non-verbal tools of communication had on myself and on children. The main component in the kindergarten curriculum in Switzerland is the development and strengthening of the personality of the whole child without the pressure of academic learning (math and writing do not get introduced before first grade).

The different art modalities play an important role in the work with kindergarten children. I used the arts, and especially the visual arts, as a tool for deepening learning experiences, learning through the different senses, and facilitating spontaneity and expression. Through painting, drawing, and clay play, the children let me into their world, a world they never would have shared with me on a verbal level. They were able to share and work through anger, pain, and frustrations, but they also shared joys, humor, wishes, and dreams.

In my studies in psychology and in my work as a counselor, I experienced how verbal communication could be part of the defense system of the client and be used for over-intellectualizing feelings, problems, and issues. On the other hand, I also realized that in working with less verbal populations, non-verbal tools helped to develop a trusting relationship. I made use of my experience and work as a kindergarten teacher and started to integrate visual and auditory non-verbal expression, communication, and perception into my work as counselor and therapist, developing and strengthening my identity as art therapist.

As an art therapist, I facilitate the client to use visual communication to draw from intuitive resources, imagery, and fantasies to get to deeper feelings. Art Therapy helps to search, develop, and strengthen the client's identity. Through Art Therapy the client gets new insights into problems in order to make new connections with old expressions, and empowers them to make changes. Processing and verbal reflection are integrative parts of the therapeutic process.

As an example, I will share some of the rationale and work I have done this year in a community-funded nursing home. Most of its population has been institutionalized a long time. They will never again be able to live an independent life because of their needs for intensive care. My goal was to help these people to re-develop their tools of communication and their sense of identity, dignity, and self-worth. Many of these people are almost non-verbal. Their short-term memory is a barrier to verbal communication, and often what they share verbally becomes redundant.

Through the use of Art Therapy, I wanted to develop their non-verbal tools of expression and communication. This does not mean that I used only this therapeutic mode. It is a vehicle for doing therapy, but it should not be the only way to work with a person.

It is important for me to start where the client is and to go with that. This means that I share their silences, so they can start to feel comfortable with me or that we look at pictures and/or photography together. In this weekly session I provide a safe space for the clients where they are able to express some of their frustrations and anger at being powerless, their pain about losses, and their feelings of abandonment. This way they are accepted and respected for who they are, which helps them to regain some self-respect and self-love.
Expressive Therapy at Danvers

by Shelley Cushner, G'79*

The Lawrence Unit at Danvers State Hospital is unique in its use of Expressive Therapy in the treatment of acute and chronic psychiatric adults. In recent years, there has been increasing recognition of the power and effectiveness of Expressive Therapy as a treatment component on the Unit. As a result, a strong relationship has evolved with the Arts Institute at Lesley as a rich source of talented, competent Expressive Therapy students who are eager to provide mental health service on the Lawrence Unit.

In August, 1980, I was hired as Director of Expressive Therapy on the Lawrence Unit, and was charged with developing and implementing an Expressive Therapy program which would serve fifty people. In addition to providing direct clinical service and contributing to assessment and formulation of treatment plans, my responsibilities include the training and supervision of Lesley Expressive Therapy students satisfying practicum and internship requirements.

During the current academic year, the Expressive Therapy Department has been staffed by six Lesley students, who spend 8 to 24 hours per week working with Expressive Therapy modalities in individual and group treatment. In an average week, the Expressive Therapy Department has been providing two open art groups on the wards, two off-ward art therapy groups, two intermodal expressive therapy groups, a psychodrama group, a movement therapy group, and a music group.

A major goal is to serve as many patients as possible, in groups which most appropriately address individual needs and modality preferences. Most of the groups are co-led by two or more expressive therapists. Group membership is based on level of functioning, particular creative strengths, and the therapeutic goals set for the group.

In addition, each expressive therapist is involved in individual treatment. In some instances we serve as primary therapists and case managers, assuming social work roles in communicating with patients' families and collaborating with other community agencies. In other cases, our work is adjunctive to social service and other clinical staff on the Unit.

In the assessment of patient progress and treatment planning by the Unit staff, our input is highly regarded, since we are important providers of therapeutic activity. We are able to offer valuable observations and insights into the changes, big and small, forward and backward, which characterize the institutional experience of each patient.

With deinstitutionalization a major thrust in the state mental health system, our work is important in preparing the patient for discharge to community-based living and mental health services.

We seek to facilitate therapeutic goals of heightened self-awareness and self-esteem, improved socialization skills, perceptual, cognitive and personal growth, as well as the gratification inherent within the creative process itself.

Despite the frustration and deprivation which pervades the institutional experience, I find my work at Danvers to be exciting and personally gratifying. Perhaps it is because we expressive therapists are in the unique position of offering stimulation and pleasure through creative experiences and because the people we work with are so wonderfully unique in their expression of who they are.

*Shelley Cushner, G'79, M.Ed., A.T.R., is Director of Expressive Therapy, Lawrence Unit, at Danvers State Hospital.
I have been working at Danvers State Hospital since September as an Expressive Therapy intern. I am there as part of a state training program. Each year the Greater Lawrence Mental Health System hires several second-year Expressive Therapy students to work in agencies, including their unit at Danvers.

At the hospital I work with people who have been hospitalized for as long as twenty to thirty years, or as short as a few weeks. It has been a great challenge to work with those who have been hospitalized for a long time. To see them respond and change a little is exciting. Some of these people have not spoken much in years. This is where the value of expressive therapies comes in. I have had some relationships based almost completely on drawing or making music together, with very little verbal exchange. Usually the words do come though after a while.

Although Danvers is a grim, barren institution, we are allowed a lot of freedom in our work. We can run whatever kinds of groups we want, as well as see patients individually, as primary therapist.

Working there has given me exposure to different kinds of people. I feel prepared for the job market and confident that I can work in a variety of settings.

By having different modalities to use, we can fit almost anybody who is willing into a group. Some people hate talking or drawing, but love to make music, and vice versa.

Lesley has made me comfortable with the different means of expression. When I came, I was trained only in art. At my practicum sites over the last two years, I have led dance, music, and psychodrama groups, as a result of classes I have taken in the different modalities.

To balance the experiential aspect of many classes at Lesley, I had an excellent diagnostics and thesis seminar with an emphasis on the clinical and theoretical elements of therapy.

I have learned a tremendous amount these two years. Coming to Lesley has been one of the most important things I have done in my life.
Expressive Arts Therapist

by Ron Hueftle, G’79

“I also do some individual sessions with patients using art therapy.”—Ron Hueftle, G’79, Expressive Therapist

Although it's difficult to estimate, I believe my work in Expressive Therapy has made a substantial impact on the traditional mental health system. For example, when I began working at Charles River Hospital, a private mental health facility, two and a half years ago, there had been no previous art therapist and only a part-time dance therapist. One of the hospital's directors felt that Expressive Therapy would help the hospital to be more innovative and would provide added services for patients. On the other hand, this hospital like many others is very hierarchical and conservative in some ways, with most of the power and "real therapy" being controlled by the psychiatrists and psychologists with doctorates.

Considering the limits of this system, some of the other Expressive Arts Therapists and I have written our own job descriptions. We have developed on-going art therapy, movement, poetry, and intermodal groups, and have worked with the more traditional Occupational Therapy department to expand the range of treatment.

I also do some individual sessions with patients using art therapy, movement, or other techniques. At times I work with the Expressive Therapy and Occupational Therapy staff members to integrate our services. In the past few years I have supervised first-year practicum students from Lesley. Finally, I participate in "treatment team" meetings and "module meetings" to work more closely with the psychiatrists and other milieu staff in providing quality care to patients.

I have also assembled a collection of poems and artwork by patients entitled, "Beyond the Trees," which was sent to other institutions, and have organized patient art shows. One was exhibited last fall at the American Psychiatric Association convention.

I get much emotional satisfaction from working with the people at my hospital, seeing them express their feelings and open up to their own creativity. I have also been able to develop the skills I learned at Lesley. As a step toward future career development, this has been a good experience. In addition to these satisfactions, there are the angers and discouragements of tight controls from administration, and resistance from many patients. It helps to have supportive co-workers to deal with these issues and relieve stresses.

In the next few years I plan to continue work in Expressive Therapy, possibly advancing to the role of a director of a department. At some future time I might like to teach courses in this or Fine Arts at a graduate or undergraduate level. I'm considering studying for my Ph.D., combining Expressive Therapies with clinical psychology. In addition, I would like to develop my own visual arts, and continue to have art shows.
Psychodrama is the oldest of the Expressive Therapy modalities applied to the field of mental health. Psychodrama has its own unique personality theory and psychology of behavior. It is concerned with facilitating individuals and groups to reach increasing levels of spontaneity and creativity. It is humanistically oriented in its attempts to work with peoples' strengths as well as weaknesses. Though it can be applied in one-to-one therapeutic situations, it was first used in groups. J.L. Moreno, M.D., the founder and creator of psychodrama, believed people normally existed in groups. He also felt that the individual's major means of expression and communication was by action rather than by verbal interactions. Therefore he created a therapeutic methodology that was based on people being in groups and expressing themselves through the process of enactment.

The goal was to make people more spontaneous and creative. Spontaneity is defined as a new response to an old situation or an adequate response to a new situation. Moreno made the discovery that people would become more spontaneous by taking a role different from their own, every-day roles. This discovery and others evolved into role theory which was the precursor of social systems theory.

Psychodrama relates strongly to the Arts Institute philosophy of Expressive Therapy. All expressive therapy modalities eventually lead to enactment. Psychodrama enables individuals to explore the depths of their expression. This exploration leads to a resolution of these issues which then allows the individual to become more spontaneous and self-actualized. Psychodrama also offers a form for the channeling of spontaneity and creativity released through the other modalities. This form is called role training where people can put into action the insights and discoveries produced by experiences in the expressive therapy modalities.

Psychodrama is taught at Lesley as a process that couples theory and action. The course is divided into lectures of how psychodrama evolved, and the how and why it works. Once students have incorporated this learning, they then have the opportunity to experience various psychodrama processes and techniques. The students learn through the experience of the directed group dynamic process to understand themselves and how to make the best use of their own personal style as expressive therapists.

Students come to understand how groups work and those processes that facilitate the group function. They are able to apply this learning to varied settings—classrooms, activity groups, personal work, creative dramatics, and psychotherapeutic groups.

Lesley is the first Graduate School to offer a formal degree in psychodrama. Our graduates are actively involved in leadership roles in the American Society of Group Psychotherapy and Psychodrama.
There are words... and there are words

by Jared Kass*

"I believe we all have something to say, if only we can reach and recognize the sources of our words: memories, dreams, perceptions, fears, conflicts, tensions, the sensory realities of our lives. This is language from the inside out, not telling or explaining, but showing and bringing forth. If we can learn to participate in language through the body and let the words breathe themselves into existence, in whatever form they take: poems or prose, conversation, prayers, lullabies, swearwords, lovespeech, laughter, our language will be as authentic as bread and cheese, heat and thunder, blood and muscle. It will be language which is true, which is ours." — Elizabeth G. McKim, poet and faculty member

There are things that each of us has never said, never dared to say. To someone in our lives, maybe to ourselves. Think about it. There are things that each of us has never dared to say.

These are the lost words, the hidden words, the words within, the words that never have been said. These are the words that sometimes we don’t even know we have. The words that lie buried beneath other words... other kinds of words... words that hide, words that distract, words that placate and negotiate. These are the words that seek quick answers, safe answers, artificial forms. Not the true forms. Not the forms that arise naturally from the things that need saying. But the forms that create rules long before we even know that we haven't had a chance to say what needs saying... the rules that enforce calm... out of fear of the storm.

There are words... and there are words.

April, 1981, Earth. This is the condition of words: they've become vehicles for burying what needs to be said. Listen to the radio. Watch the television. Stand in a hotel lobby, and listen. Words, which were invented for saying the things that needed saying, have become a fog.

It's even happened to poetry. For many people, poetry has become technique, word-play: "Oh yes, he's quite a poet. He has a facility with words." It happened to me in my undergraduate years. I won an award—a poetry award. It was the worst thing that could have happened. I loved winning that award. I loved winning that award. I loved it so much that I tried to figure out what it was about my poetry that had won, so that I could keep writing and win again. I wrote and wrote. And I won. I won another award. Yes, yes, yes. I'd found the key. I'd figured it out. I grew respected. I became editor of the literary magazine. Then, one day, I took a deeper look... I asked myself, "What is it? What's the key? What appeals to them—that they give me these awards?" When I looked, I saw the answer. It was my facility with words. My stylish play. My subtle configurations. Not the truth. Not the things that needed saying. I looked at my poems. They'd lost their truth. They'd become nothing but stylish configurations.

I was disgusted.
I stopped writing.
I didn't write again for five years... being so disgusted and aware that I couldn't really write; that really, I was another lost soul, cut off from the things that I needed to say.

That's where psychotherapy came in. That's where encounter groups came in. That's where music and paints came in. I turned away from words.

You can use words to hide. But actions don't lie. Join an encounter group. Look at how you behave with people. The words you say can hide who you are, but look at what you do. That will tell you.

Or express yourself in paints. The paint will tell you. Try dance. The dance will show you. Make a drama. The scene you make will tell you more than a volume of words. Or sing it. Play it on a drum. You'll hear it. There will be no mistaking it. There will be no mistaking it at all. The message will be LOUD and CLEAR.

"But it's scary."
"It's disgusting."
"It's primitive."
"It's childish."
"I don't want to know those kinds of things about people."
"If you unleash those feelings in him, he might kill someone."
"A society couldn't live that way. We'd destroy ourselves in a week."

That's not what happened to me. I painted, I yelled, I danced, I pounded... and one day I discovered, hidden within, THE WORDS I'D NEVER SAID.

AND I SAID THEM. And a great pain flooded over me. It was a pain I'd held in for many years. It was the pain the words were all about... and after the pain had cried itself away, a great peace settled over me, a great calm.

NOW I'VE SAID THEM... and the world became peaceful, the world became manageable. Now I

* Jared Kass, Ph.D., is an expressive therapist and educator working with adults, families, and children. Besides teaching at Lesley, he is co-director at Greenhouse, a center for personal and social change, where he has his private practice.
unrelenting anguish (called chronic).

Sometimes, all over again, I can't say what needs to be said. Sometimes, I must return again to my anguish, to the great pain... but then, once again, I am free. More and more... I am free.

And now I am a poet again. I can say what needs to be said. Altogether, it took a silence of nearly 10 years. In those 10 years, I searched and explored. I did psychotherapy. I became a student again. I earned my doctorate in psychology with a specialization in the arts. I became an expressive therapist and learned the skills to help others free themselves. But most important, I found my own freedom. I found my own words.

To find my words, I left words. You don't have to do it that way. You can keep using words. That's what poetry in the expressive therapies is about. It takes work. All therapy takes work. You have to become aware. You have to look at what your words do to other people. You have to take yourself below the surface. You have to look at what your words do to other people. You have to get honest. You have to make your words like paint, like dance, like yelling and pounding. You have to strip your words of form again and again until you've found the words inside, the words you've never said: the words that have lain buried in your mind, in your muscles, in the hidden places that you never called important.

But I'm deep-diving too fast. It's not right to deep-dive so fast. Go into a hospital, a hospital of people who've had to bury so much that their bodies are numb, who've had to bury everything so deep that they've kept silent these last 20 years (those who use words to bury call this catatonia), who need some watch over them (that's called schizophrenia)... Go into a hospital of people who've lived this unrelenting anguish (called chronic), and tell them that now it's time to SAY THE THINGS THEY'VE NEVER SAID.

They'll bolt. They'll run. They know it's not safe. They know it's painful. It's always been painful. It's never been safe. Why should it be safe with me? I have no right to demand that they trust me.

Deep-diving wouldn't work. It can't work. Not yet.

There's another way: a slow way, a patient way... the path of trust. Step-by-step. Word-by-word:
Show me a word. Any word.
Write me any word at all. Just one.
Try me just this far... you'll see... I'll honor it.
Look at it. It's a fine word. It's a beautiful word. I had no idea this word was so lovely until you showed it to me. Thank you. Yes, thank you. I'm thanking you for showing me this word.
Now I wait. I wait for another word. I wait because I won't force you. I won't force you to show me another word. I want you to know this about me. I can ask you for a word. Sometimes I will ask. But I won't force you. I want you to know that about me.

But I don't need to force you. I've never needed to force you. I've always found this to be true: if I honor you, if I don't force you, you show me another word. You always do. It never fails. You show me another word. And another. And another.

One day you show me so many words that it's a poem.

Another day you're willing to hang the poem on a wall where others can see.

And finally the day comes when your muscles clench, your face turns red, and you won't show me anything... That's when I know that you're coming alive again. That's when I'll fight with you, that's when I'll push you—or maybe I'll wait, as quiet as ever... but I know that soon, soon...

THE WORDS YOU'VE NEVER SAID.

And they are the most beautiful poem of all. The poem that's needed saying. Then the pain and truth can flood you. Then you can know peace. Then you can look at me, and we can laugh.

It's not a simple peace. You'll lose it, again and again. But you've got it now—inside—your words, your strength, your creativity, your truth. Now you're walking. Now you're talking. On your own two feet!

That's what poetry in the expressive therapies is about. It's about walking on your own two feet. It's about talking on your own two feet. It's about finding what is within. It's about saying what needs to be said. This is a miracle. Someone is coming awake. Someone is finding resources within that s/he didn't know were there, that s/he never dreamed were there. S/he thought that s/he looked within s/he'd find A BIG NOTHING, A BIG MESS, A PILE OF REFUSE...

But, no: A POEM. The pile of refuse was actually the fertile field for a poem. The pile of refuse was actually the food for growth. S/he thought there was deadness within; actually, there was life.

That's where an expressive therapist begins: knowing that there is life within, seeking to tap that life; knowing that there is potential within, seeking to tap that potential.

The expressive therapies are different from the earlier forms of psychotherapy. The early psychotherapists believed that there was a deadness within, a deadness that needed psychological surgery, a deadness that needed to be cut out.

The new wave of humanistic psychotherapists—of which expressive therapies is a part—knows that this "deadness" is actually a fertile field, the volatile ingredients that yield poems, dance, songs, and life. We look for that life. We look for that potential. We don't pretend it will be easy. On the way, we will dance tears. We will sing grief. We will pound rage. But we know the poem is there. So we look for the poem.
Integrated Arts
by Nancy Langstaff*

"The thrust of the program is to develop new ways of seeing connections, so that learning is perceived as a total experience, with the arts an integral part of the fabric."—Nancy Langstaff, Coordinator, Integrated Arts in Education program

A group of elementary school children are making puppets and discussing the characters they are creating, based on their study of Korean culture. They are improvising a puppet show with music, to dramatize a Korean myth.

In an art museum, a group of elderly people from a nearby nursing home are interpreting lines in painting through simple movements with their hands and arms, and then translating their own expressions through paint.

A class of gifted fifth-graders in a pull-out program are working on a challenging activity involving visual contrasts, and planning collages to represent their findings.

These projects have been organized by interns in the Integrated Arts in Education program who work in a variety of sites. They give workshop courses in drama, storytelling, music, movement, visual arts, and museum education with exciting results.

The thrust of the program is to develop new ways of seeing connections, so that learning is perceived as a total experience with the arts an integral part of the fabric. Nancy Langstaff, M.Ed., Coordinator, Integrated Arts in Education program, teaches core seminars in Integrated Arts.

*Nancy Langstaff, M.Ed., Coordinator, Integrated Arts in Education program. Assistant Professor, teaches core seminars in Integrated Arts.
as a whole experience, with the arts an integral part of the fabric. The child doesn’t fragment learning into sections, but draws and talks, or builds blocks and dramatizes the actions, and so on. As we begin to see learning as a whole, we become sensitive to all the directions that learning can take through the arts. Many of us are committed to teaching in this way, but find this hard to justify to directors, principals, parents, or community leaders. The program stresses the necessity of developing individual, effective rationales for teaching through the arts. We need to have reasons for what we do.

We are all familiar with the expressive value of the arts, but there are also fascinating studies in cognition which are pointing out that work in the arts is important in helping children build symbolic systems. The arts give children a variety of sensory modes in which to explore symbols, and to make their own. This leads to greater flexibility in abstract thinking. This is particularly important for children who may not be primarily verbal or facile as writers. Our school systems tend to penalize these children who may have excellent spatial sense, but is non-verbal, may need the visual arts or music to develop his or her sense of symbols. By providing alternative routes, different sensory modes, we give these children an opportunity to learn in their own styles.

A great deal of problem solving goes on in any art experience. How shall I express my thoughts? What media shall I use? What symbols will convey my ideas? As children’s ability to solve problems and to make appropriate choices grows, so does their ability to become more responsible. This in turn, frees up the teacher for small group or individual work. Children’s ability to make connections between the arts and all aspects of learning is remarkable.

This ability is also true with adults in learning situations, including elderly, handicapped, or distressed people, many of who have not experienced learning through the arts. By giving them opportunities to create new symbols and to express themselves non-verbally as well as through art, poetry, storytelling, we open doors for a wonderful new kind of expressive learning. Many of the students in the Integrated Arts in Education program are becoming increasingly committed to working with adult populations.

My own interest in learning through the arts stems from a childhood spent improvising at the piano, drawing, writing plays, and putting on productions with the cousins and friends in our extended family. In my formal education, I continued these interests.

As my children grew, I became drawn to teaching, and always incorporated all the arts. What better way could one learn? When President and Mrs. Kennedy asked me to teach their daughter at the White House School, I said, “But where will we have the space for creative movement?” We were given the use of a vast carpeted corridor outside the “classrooms” (converted guest suites). One morning, as we were enthusiastically improvising on percussion instruments and moving like various animals, Emperor Haile Selassie of Ethiopia came through with his retinue, to everyone’s delight.

Gradually, I began to give workshops for teachers and parents, and to teach courses at colleges in the Boston area. I believe wholeheartedly in the Integrated Arts in Education program here at Lesley and am delighted to be part of it.

I feel, at this time of educational cutbacks, many of which are happening in the arts, that what Lesley has to offer is vitally important. Specialists need to strengthen their positions by becoming familiar with a variety of art forms and their educational applications in order to act as resource persons. Classroom teachers need to include all the arts in their teaching. What they offer may be the only arts experiences the children get. Community resource people also need more expertise in integrating the arts. With the possibility of fewer personnel, broader experience and knowledge count.

I not only embrace the integrated arts approach to learning, I know that it works, from years of practical experience.
Museum Educator
by Lorri B. Berenberg, G'78*

Every person responds to a great work of art in a highly individualistic manner. A museum educator can bridge the gap between the cultures of the past and the present by making visitors aware of the value of their opinions, the powers of their observational skills, and their ability to draw connections between the world, themselves, and the work of art. The integration of these personal responses with specific information about the art is one of the most challenging aspects of museum education.

I have been involved with the Boston Museum of Fine Arts Department of Public Education for the past four years and am presently on staff as the Children’s Room Instructor. In this position I develop and implement workshop programs which engage a variety of audiences, including inner-city and suburban children, family groups, disabled children and adults. One goal of the Department of Public Education is to broaden the Museum’s audience by involving those people who do not ordinarily visit the Museum. This entails developing programs which provide the visitor with pleasurable experiences that will encourage them to return to the Museum.

Each class or workshop that I teach highlights a particular Museum collection and includes a participatory gallery visit and a related art project. My work involves planning and implementing classes for the “drop-in” or independent museum visitor. I also develop with special-needs classroom teachers a museum component to their classroom curriculum. The use of sensory exercises, creative movement, poetry, music, and instant photography is a vital component to the gallery sessions.

The use of integrated arts is ideal for creating a non-threatening atmosphere for visitors. I have found this technique particularly successful when dealing with groups that exhibit a varying range of skills and experiences. The related art project (sculpture, printmaking, painting) allows the visitors to process the information gained during the gallery session and to reinterpret this information in their own works of art. Not only does this bring them closer to the creative experience of the artist but also allows them to bring home a part of their museum experience.

The experience of being able to create one’s own art work within the museum environment is invaluable. Even my own art work has changed and grown. I am constantly rediscovering works of art which is like rekindling old friendships. I also have the advantage of being able to observe the energy and spontaneity with which children work. My students have taught me to regain these qualities in my own creative language.

I’ve had the opportunity to work in several arts organizations and cultural institutions over the past four years, including the Brockton Art Center, the Massachusetts Department of Education, and the Artists Foundation. During this time, I gained additional skills in arts administration and became part of the network of the arts community in Boston.

It goes without saying that my graduate work in Lesley’s Integrated Arts in Education program has helped to establish my identity as a professional and to bring me into the exciting field of museum education. My associates from Lesley, both faculty and classmates, continuously serve as valuable resources, support systems, and friends.

*Lorri B. Berenberg, G78 in the Integrated Arts, is an instructor in the Department of Public Education at the Museum of Fine Arts, Boston.
A Perspective on the Master's Thesis Process
by Helaine Scarlett*

In my first year at Lesley and in earlier years when I was supervising Lesley Expressive Therapy interns as Clinical Director of a school for emotionally disturbed children, I was convinced that I had "lucked out" and gotten the most creative, stimulating, and therapeutically sensitive students, but my continued "luck" as the years go by has convinced me that Lesley Expressive Therapy students are a very special group.

Initially, I attributed their unusual openness, creativity, emotional availability, and sensitivity to their personal involvement in the arts.

I still consider this a significant factor, but coming to know the Arts Institute faculty and program better has helped me realize how strongly the development of these qualities is nurtured by the program itself.

Paradoxically, these students often enter the second year ready to abandon this experiential-process orientation in order to get down to the "business" of anxiously producing a piece of content—THE THESIS.

Thus, as a thesis advisor, my main commitment is facilitating their awareness of this thesis as a living creative process which is of infinitely more value to their development than the bound pages they'll leave behind in the Lesley library.

Overall, the second-year program centers around a master's thesis group or tutorial, a clinical internship, an advanced clinical-training course, and other courses selected by the students, according to their individual interests. The goals and structure of this program are organized around our view of the second-year students as advanced learners aware of their interests, but still in need of some support and guidance in developing self-directed learning strategies.

We aim at facilitating the students' confidence in their identities as expressive therapists through a focus on developing their ability to recognize their own basic assumptions and styles and identify the burning questions and commitments which motivate their work.

A central goal of the advisor is to help students identify and respect their most burning questions and then begin to recognize and refine the theses that can emerge through a combination of thoughtful processing of their experience and relevant readings.

This is a challenging goal, because even for students as creative and centered as ours, stereotypes of what a "scholarly" or "objective" thesis "should" be tend to interfere with their self-validation of their most meaningful and subjective questions. Such stereotypes often obscure the fact that meaningful discoveries and theories spring initially from subjective personal quests. It is often forgotten that Freud's richest and most provocative theoretical contributions were motivated by his own self-analysis in his attempt to master his own pain and confusion, and that much of Piaget's theory of epistemology was built on his attempts to understand how his own children's experience of the world differed from his own.

It is ironic that most scholars impressed by these great theory makers focus only on the content of their theories and try to force their new experiences into the old concepts. In contrast, I encourage students to focus more on the models for the creative process of inquiry provided by these great theory makers rather than on the content of their theories. This emphasis often encourages them to focus equally intensely and creatively on the concepts in their efforts to recreate these theories to fit their own experiences in the present.

As the year and the theses are completed, my fondest hope is that the thesis creators will continue to keep this dialectic or dialogue between theory and experience alive in their practice. This aliveness is one of the special gifts I receive from sharing in their process!

Second-Year Master's Thesis
by Louisa Howe*

Not all second-year students in the Expressive Therapies sum up their thesis-writing experience as one did, who wrote: "My identity is strong and sure, and creative. This process has been so valuable to me ... that I can hardly express my awe at these revelations."

This has been my first year with the Institute for the Arts in Human Development. It has been a valuable and enjoyable learning experience for me, getting to know these students of varied backgrounds, generally rather different from my own.

Be that as it may, it has been rewarding to see students gain in understanding, competence, and self-assurance through the arduous process of thesis writing. Not one of them, I believe, regrets it; all testify that it has been a significant experience of growth.

But it hasn't been easy. For months students have found the thesis to be a major preoccupation, amounting sometimes to an obsession, leading sometimes to a sense of despair. Hours have been sacrificed to this implacable taskmaster. Some students, previously devoted mainly to art or to dance, for example, found writing difficult — to say nothing of theoretical conceptualization, or what goes into "proving" a hypothesis, or backing up a conclusion.

Yet they bravely plunged into reading theoretical material and found they could digest it, report it, draw their own conclusions about it — and perhaps even add theoretical contributions of their own. In the process they found that their understanding of what they were doing as therapists had been significantly deepened and its context valuably enlarged.
Two things have especially impressed me about the students. The first is their creativeness: They take hold of something, read about it, check it with their experience, talk about it, transform it, and come up with something distinctively their own.

The second is the students' mutual helpfulness. This has vastly eased my task as a teacher. Students would present their ideas, and group members would supply feedback, including whatever emotional support might seem appropriate.

I am also in private practice doing a particular kind of Expressive Therapy - Pesso System/Psycho-motor therapy. A year ago I put up some notices that said "VOLUNTEERS WANTED - To serve as 'accommodators' in ongoing Psychomotor groups. . . ." Several Arts Institute students volunteered and joined my small Tuesday or Thursday evening client groups.

These students provide the clients with a variety of basic satisfactions by playing roles (along with regular group members) as each client requests during his or her 30-minute "structure" turn. Once in a while, if a client is absent, the volunteer gets a half-hour turn to do his/her own therapeutic work.

This coming year Psychomotor volunteering can count as part of either first-year or second-year students' practicum experience. For those who suspect they may find this therapeutic approach as fascinating, moving, gratifying, and challenging as I do, Pesso System/Psycho-motor is being offered in the fall term. The course offers a chance to learn the how's and why's of this body-centered, "acting-out," role-playing modality. Students can thus add another mode of expressive therapy to their repertoire of skills.

A Psychiatrist's Perspective

by Richard Goldwater*

As an associate professor in the Institute for the Arts and Human Development, I am a link between the creative and expressive approach to mental health and the traditional psychodynamic approach. I have helped students this year understand the relationship of the expressive therapies to the mental health field. I would like to bring the emphasis on creativity of expressive therapy to psychiatry in general.

After being at Lesley for four years, this year marked the first time that I have taught the second-year master's thesis seminar. I find the students' theses to be above the general run of professional literature in terms of originality and usefulness and feel that this is a result of the mutual fertilization of the psychodynamic and expressive approaches to psychotherapy.

For first-year students, my emphasis is on the American Psychiatric Association's new methods of diagnosis and integrating this view into the Expressive Therapy idea. The process is not complete, however, until the expressive therapist has something individual to say to the profession in general via a master's thesis. Therefore, I have found it very gratifying to have a part in the complete development of students in Expressive Therapy over the two-year curriculum.

*Richard Goldwater, M.D., is a psychiatrist in private practice and the former clinical director of The School We Have, an alternative therapeutic community for adolescents and young adults.

*Helaine Scarlett, Ph.D., also teaches at the Massachusetts School for Professional Psychology and conducts a private practice with children, adults, couples, and families.

*Louisa Howe, Ph.D., is a licensed psychologist and psychomotor therapist, who has worked for many years as a researcher in Social Psychiatry.
a. "This College is one of the wonders of the western world," says Commencement Speaker Terrel H. Bell, U.S. Secretary of Education. "It is gaining a worldwide reputation as one of America's finest teacher preparatory institutions. . . . Lesley has always had to make its own way. We need this kind of know-how in the nation's capitol."

b. Chairman of the Corporation Robert W. Fawcett (L), President Don Orton, Secretary of Education Terrel H. Bell, and Trustee Hollis G. Gerrish.

c. President Don Orton awards an Honorary Doctorate of Humane Letters to Professor Jose Veiga-Simao, President of the National Laboratory for Engineering and Industrial Technology, Portugal, and former Minister of Education.

d. Mary Margaret Palmieri (R), President of the Senior Class, receives the Edith Lesley Wolfard Award, presented to the outstanding senior.

e. Vice President and Dean of the College George L. Miller grants Linda Yu Wan one of the 184 undergraduate degrees.

f. President Don Orton presents Carol Beard, Coordinator of the Newton-based Understanding Handicaps Program, with Lesley's first annual President's Award.

g. Andrea Bolduc (L), Wanda Millet, and Janet Champion.

h. Joan Bennett Kennedy with her children, Patrick and Kara, after receiving her Master's in Elementary Music Education.

i. Vice President and Dean of the Graduate School Richard Wylie confers one of the 238 advanced degrees.

j. Rabbi Louis J. Sigel, who gave the Invocation and Benediction, and daughter Deborah Ann.

k. President of the Lord Newark Society Joan Greenberg and May Hogan, '26.
1919
Jean Hallett Taylor spent many years teaching, and owned and directed a private school in Dedham for 31 years. Jean and her husband William, a mechanical engineer for Westinghouse, have two daughters and five grandchildren. The Taylors have traveled throughout Europe and the United States and are planning for future trips. Jean would definitely attend Lesley again, because she spent many "happy and fruitful hours at the school."

Pauline Curtis Cronk of Richmond, ME, taught in New Hampshire and Maine after graduation. Pauline also volunteered on the Women's Board at Gardner General Hospital, was a member of the Richmond Historical Society, and published "Richmond on the Kennebee." Pauline married Earle Curtis, owner of Curtis Bakery, in 1924. She enjoys knitting for the Brattleboro Hospital Gift Shop. This is one of Mildred's many hobbies which also include crocheting, embroidery, patchwork, and "lots of reading." Mildred and her husband Raymond, an engineer with Camp, Dresser and McKee, have two daughters, Barbara and Ruth, and thirteen grandchildren.

Gladys Pollet Young has been a volunteer since her days at Lesley. She has been on the Boards of the Worcester Ballet Society, Anna Maria College, Joslin Diabetes Center, City Manager Advisory on the Arts, and "PAPA" (Public Action on the Arts). Gladys and her deceased husband Jacob traveled extensively. She has two children, Judith and Paul, and two grandchildren, Robin and Beth.

1921
Helen Cutter Laing of Brattleboro, VT, married George F. Laing, a school administrator, in 1925. They have two sons, Robert and Richard, seven grandchildren, and two great grandchildren. Helen has done volunteer crochet work at a nursing home and knitting for the Brattleboro Hospital Gift Shop.

Mildred Capodieci Barberio, of Boston, is also known as "Auntie Mimo" to those who read her cooking column in a local newspaper. This is one of Mildred's many hobbies which also include crocheting, embroidery, patchwork, and "lots of reading." Mildred and her husband of 45 years, Salvatore, have traveled each winter to either Florida, California, or Hawaii. They have a son, Mario John, four grandchildren, and one great grandchild.

Adah Lassone Hill, of Coventry, Rhode Island, taught first grade in Cranston from 1926-1929. She has volunteered at the Kent Country Memorial Hospital and was formerly a Red Cross driver. Adah is affiliated with the "Want to Know How" Garden Club and the Ruth Chapter Christ Episcopal Church. Adah and her husband J. Richard have a son, James, and three grandchildren, Deborah, Gregory, and Matthew.

Amelina C. Jennings has been a kindergarten teacher for 42 years and lives in New Bedford.

Madeline M. Lannin has devoted her life to education, having taught pre-school, kindergarten, and grades 1, 2, and 3. Madeline is also a specialist in Reading and remedial Reading, and has taught at Stonehill and Framingham Teacher's Colleges. She has degrees from Bridgewater State, Boston University and a Doctorate from Calvin Coolidge and Portia Law. In 1976, Dr. Lannin opened a nursery and pre-kindergarten work-at-home school in her home. Reflecting on her accomplishments, Madeline says Lesley gave her a "good foundation to teach."

1926
Virginia Delory Wall lives in Palos Park, Illinois. Virginia and her late husband Willard, formerly an electrical engineer with Con Edison, have two daughters, Barbara and Ruth, and thirteen grandchildren.


Gertrude Patterson Borden and her husband Raymond, an engineer with Camp, Dresser and McKee, have two daughters, Beverly and Gail, and two grandchildren. Jennifer and Natasha, Gertrude was a kindergarten teacher for 15 years in Lexington and organized schools in both the Unitarian and First Baptist churches. Later, she taught first grade in Harvard, Massachusetts. Gertrude and her husband enjoy traveling, and camping, and have sailed the British Virgin Islands.

1931
Gladys Bond was an active resident of Hyannis Port, before her death in October 1979. Gladys enrolled in a 3-year Graduate Program at Mass. State Teachers College at Hyannis in 1934. She had been president for two years of the Business and Professional Women's Club of Cape Cod. Gladys was also affiliated with the Cape Cod Library Club and the Quota Club of Cape Cod.

Eleanor Earnest has been open to change. Prior to that she taught 1st and 2nd grades to one in 1974. "I'm very proud to be one of Lesley's graduates" says Lucille. She feels fortunate to have been a teacher and advises graduates to be open to change.

1936
Francis Hall worked with the Foxboro Company as confidential secretary to the Chairman and President for 35 years. Francis lives on a lake in Foxboro, works part-time now, and enjoys handwork and Eastern Star.}

Alice Robertson Dolan earned a BS degree at Maryland College for Women in Home Economics in 1932. In 1935 Alice married Henry Thomas Dolan, a lawyer, who practices in Philadelphia. Alice has traveled to Europe and the United Kingdom 12 times. She received the Clara Barton Medal from the American Red Cross, after 36 years of service.

Jeanette Horn George is an artist whose interest lies in sculpture, painting, and wheel pottery. She married J. Jackson George, a high school principal. They have two children, Charles and Amanda, and five grandchildren.

Ruth M. Grothe has been working as a first-grade teacher in Brockton for the past 24 years. Ruth has taken courses in Psychology, Reading, and Art at various institutions. Ruth is glad to have been at Lesley because of its "excellent rating" in the field of education.

Eleanor Davenport Leathers, a Canton resident, claims her Lesley education has helped her tremendously with her work with the handicapped. Eleanor taught the physically handicapped for 31 years at the Massachusetts Hospital School. In 1939 Eleanor earned a B.A. degree from Boston University. Eleanor has volunteered in her church and been affiliated with the Community Club of Canton, Canton Historical Society, and Alpha Beta Chapter of Delta Kappa Gamma Society. Eleanor married the late Forrest C. Leathers in 1939. They have one son, David.

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Ruth Hasscall Pratt has taught grades (K-3) over the past 50 years, mostly in Rhode Island and Vermont. Ruth and her late husband, H. Burdette, traveled around the world via Australia, Hong Kong, Tokyo, and Hawaii. She now lives in Vero Beach, Florida.

Lucille Musto Rizzo was a substitute teacher in Melrose, and Director of a Nursery and Kindergarten School, "Lolly Pop Lane." She was President of the Melrose Emblem Club #89, Melrose Catholic Women's Club, and Massachusetts State Association. She was also Supreme Officer of the National Supreme Emblem U.S.A., Scholarship Chairman of the state for 18 years, and President of Massachusetts State Emblem Clubs. Lucille married Frank Rizzo in 1933, a consumer councilor for Massachusetts. They have two children, Estelle and John, and four grandchildren. Lucille presented a scholarship to one in 1974. "I'm very proud to be one of Lesley's graduates" says Lucille. She feels fortunate to have been a teacher and advises graduates to be open to change.

1936
Francis Hall worked with the Foxboro Company as confidential secretary to the Chairman and President for 35 years. Francis lives on a lake in Foxboro, works part-time now, and enjoys handwork and Eastern Star. Harriet Woodsum Hall lives in Hodge, Louisiana, where she taught from 1952-1974. She was a kindergarten and substitute teacher. Prior to that she taught 1st and 2nd
grades in Southwest Harbor, New Enfield, Maine. She has done volunteer work with the Girl Scouts and her church, and attended summer school at U. Mass. Harriet married John E. Hall in 1939, now retired from Con Can.

Inga Larsen Macrae was a dental hygienist for 34 years in Lexington, Winchester, and Boston. She and her husband Sidney are retired.

Mildred Powell Murray of Boston taught at the Lincoln School in Malden before taking a job in MIT. Later, in 1942, Mildred married John W. Murray, President of John W. Murray Co. Inc. They participated in the 1981 Inaugural festivities in Washington, and have taken cruises on the QE2.

Mary Turner Russell has taught in the Medford public schools, the Baptist Church Nursery School, and the Westmedford Community Nursery School. Mary and her husband Al, an engineer with Raytheon, have three children, Alice Elinor, and Howard. She enjoys knitting, cooking, and her five grandchildren.

Hedwig T. Nemeroski Swiderski, of Belmont, teaches fifth grade at the Immaculate Conception School in Cambridge. Hedwig has also taught in Belmont. She has been president, scholarship committee chairman, and historian of the Mass. Federation of Polish Women's Clubs, which named her Woman of the Year in 1969. She was honored during the Civil War Centennial and U.S. Bicentennial by the City of Boston. Hedwig is married to Stanley Swiderski, an engineer with Raytheon. They have two sons, Edward and Thomas.

Dorothy Lacey Throenon, of Melrose married Carroll Throenon in 1940, now retired from F.P.G. Industries. Dorothy and Carroll have two children, William and Karen, and five grandchildren.

Norene Jones Whittier, of Taunton, has been Director of the United Way, and President of the Boys Club Auxiliary. She is also a lifetime member of the Taunton Female Charitable Association and the Taunton Historical Association. Norene's interests include golf, painting, and interior decorating. She and her husband James have one son, James P. Whittier III, and two grandchildren.

1941

A. Rita Burke Lee, for 18 years was Funeral Director of the Lee Funeral Home and has been in personnel at the New England Electric Co. since 1968. She belongs to the Westboro Historical Society, and The Women's Club. Rita and her late husband Frank had two children, Vincent (who was killed in Vietnam) and Pamela, who has 6 children.

Shirley Sargent Dorman teaches first grade in Marshfield where she lives. Shirley has 3 children and 6 grandchildren.

Ruth Solomon Sager has changed careers since her teaching days in Dayton Beach, Florida. After her children were grown, she worked as a secretary, bookkeeper, and receptionist for a real estate agency. Her hobbies include duplicate and contract bridge, and folk and square dancing. Recently Ruth traveled to the Hawaiian Islands.

Marilyne Stratton of Carver, earned a B.S. and M.S. in Ed. from Tufts Univ. She has been Assistant Principal at Pease Air Force Base Elementary School and Principal of the Farragot School of Portsmouth NH. Recently she has been Inspector of Quality Control for Compugraphic and has found the experience beneficial. Her hobbies include painting, stained glass repair, and TV repair.

Martha Bent Woodworth of Oakhurst, NJ, has wintered in Florida and California with her husband John, in their mobile home. They have three children, Lynn, Lesley, and Clark, and one grandchild, Bradley.

1946

Myrna Currie Jones, of Reading, has been Director of the First Congregational Day School since 1961. She is married to Earle, an engineer with Raytheon. They have 3 sons and an "adopted" daughter from Norway—an A.F.S. student who lived with them in 1976. They visited her in Norway in 1978.

Marlyn Salter Six taught third grade in Whitinsville and Pasadena. She has done volunteer work at her church, at a hospital, and the Fine Arts Museum. Marilyn and her husband Lyle, an engineer with Garrett Turbine, live in Phoenix, AZ, and have 4 children, Hilyar, Wendy, Laine, and Richard. Marilyn praised the "excellent practical exposure" of Lesley.

1951

Joyce Gombers Aaron, of Paxton, studied at Worcester State College after Lesley. She has taught kindergarten for many years in Woreester and Cranston, Rhode Island. She is a member of the Historical Society of Early American Decoration. Joyce and her husband Hugh, of Austin Color, have 3 children, Suzanne, Andrew, and Elizabeth.

Marjorie Behrens of New Hyde Park, NY, taught in Frankfurt, Germany, after graduating, at an Army School. She took graduate courses at Adelphi and now teaches in the Great Neck, NY, schools. She has traveled to Europe, the Orient, and through the U.S. She says Lesley gives students "excellent preparation for teaching."

Eleanor Piche Berube of Claremont, NH, and her husband Rudolph, a wholesale drug salesman with Gilman Bros., have 3 children, Donna Lee, Peter, and Bette. Eleanor taught K-3 in the Claremont School System before becoming an Insurance Inspector for Eauola.

Ruth Flaherty Burk of Chelmsford, has taught kindergarten from 1952 to the present in Newfieldand, Daluth, Japan, Las Vegas, and Arlington. In 1966 she designed a kindergarten curriculum for Clark County Schools in Nevada. Ruth and her husband Thomas, an U.S. Air Force Mailing Manager for American Fundraising, have 3 children, William, Patricia, and Howard, and 4 grandchildren. Her hobbies are riding and art.

Jeanne Kenyon DeBell has taught K-4 in Somers, CT, and 2-4 in Ashford, CT. She has published a book, Somers, Connecticut: Through the Camera's Eye, for which she received a merit award from the Conn. League of Historical Societies. Jeanne has been President and Curator for the Somers Historical Society and secretary for the Somers Conservation Commission. In 1976 she was Bicentennial Coordinator for Somers. Jeanne and her husband Richard, a safety engineer with Reed-Prentice, have 2 college-age children, Jeffrey and Sara.

Maria A. Degregorio has a Master's degree from Lesley. Maria is an accomplished singer and has written children's stories. Maria has taught 2nd grade in Somerville and worked part-time for Filene's. She recommends the break to others in order to cope with the "pace and stresses of today's difficulties in teaching." Maria is glad she attended Lesley and says, "I love my alma mater.

Harriet Sergel Dubin earned her B.S. and M.Ed. from Lesley. Harriet was Family Therapist for South Shore Counselling and Cape Cod Family and Children's Service in Hyannis. She has volunteered as the President of the Sisterhood of the Cape Cod Synagogue and been the leader and sponsor of a Parent Anonymous group there. Harriet and her husband Paul, owner of Paul Dubin, Inc. Textiles, have 3 children, Sherri, Michael, and Joy.

Jean Fothergill Hahn has taught 3rd and 4th grades for 28 years in Canton, Ohio: Manchester, CT; and East Hartford, CT, where she now lives. Jean and her husband Karl, an engineer with P.E. Whitney Aircraft, have 2 sons L. Martin, a U.S. Naval Academy graduate, and Dwight, a sophomore at the Univ. of Nebraska. Jean is proud to have graduated from Lesley.

Margaretta Snow Harpham of Santa Barbara, CA, has traveled to Europe, Hawaii, and the British Isles. She has also taken courses in Spanish and German. She is a volunteer for Meals-On-Wheels and the Santa Barbara County Health Care Services League. She and her husband Richard, an Investment Counselor, have 3 children, Anne, Melissa, and R. Charles.

Elna Fone Nugent of Lenox wrote a column, "Signs," in the Berkshire Eagle Sampler for 9 years. Today she writes her own publication "SIGNS: A Guide for the New Age," a 12-issue study-program based on the world's religions and eating habits. A graphoanalyst, Elina says that handwriting analysis has proven to be a practical aid to understanding her children's potential. She wishes she had had this background when she taught grades 3 and 4 before marriage.

She received her M.Ed. from Worcester State Teachers College and Certificate of Study from the International Graphoanalysis Society in Chicago. Elina and her husband John, a manager of computers for General Electric Co., have 4 children, James, Paul, John, and Tari (a graduate of Lesley). Elina has been an organist for The Vineyard Community Church, President and Chairwoman of the National League of American Penwomen.
member of the Berkshire Poet Workshops, and Board member of the Lenox Arts Council. Etta says "Host to host" she is able to "open to creativity and change" which has helped her to lead a stimulating and active life.

1956
Lana H. Bailey, of San Francisco, has been a kindergarten teacher for 23 years at the Commodore Stockton School. While teaching, she earned a master's from San Francisco State College in 1967. Lana has never thought of making a career change, because she loves what she is doing.

Lorraine Sett Campbell has been a kindergarten and substitute teacher, Director of the Acton Country Day School, and Christian Education at the Church of the Good Shepherd of Acton. Lorraine and her husband Paul, owner of Wayside One-Stop Cleaners, have 5 children, ages 18 to 24. Their eldest, Cheryl Ann, is a 1978 Lesley graduate. "Lesley gave me a good education," says Patricia Cates of North Conway, NH. She has taught in Japan, Newfoundland, and Germany for the Dept. of Defense and has volunteered at a local hospital.

Norma Freeman has gone from being a kindergarten teacher to a self-employed nursery school director over the past 15 years. Norma feels she is "filling a need created by today's economy, since many mothers need to work." Besides loving children, having a "business head" is important to running a nursery school, she says.

Shirley Zelinsky Garber has produced a filmstrip, "Mainstreaming in the Classroom" for the University of Wisconsin. She has taught in Milwaukee, and Washington, DC, and is today an art dealer in Rockville, MD. She has traveled to the Middle East with her family, Benjamin (21), Robin (18), and her husband "Cantor" Roy Cooper, who sang at the Inauguration of President Reagan.

Dorothy Farr Gilgent, of Omaha, is President of PRODY (People Responding to Diabetic Youth). Dorothy and her husband Richard, of the U.S. Air Force, have 2 children, Amy and Carl. They came east every summer, and enjoy skiing in Colorado in the winters.

Barbara Demott Howard of Simsbury, CT, says she received good training at Lesley and taught for five years in W. Hartford. She has also volunteered as a school library aide and Sunday school teacher. Barbara and her husband Robert, an insurance salesman, have 2 teenage children, Susan and Robert, and have traveled to Europe, Hawaii, Bermuda, Puerto Rico, and St. Thomas. Barbara enjoys gardening and stamp collecting.

Paula Zollo Kirby, of Palo Alto, CA, is a gallery director for the Smith Anderson Gallery. Recently she attended a White House reception where art prints were presented.

Lois Bailey Lefkowitz made a career change from teaching to become Founder and Director of Educational Research Associates in New Haven, CT. She has also written several articles that have been published in various educational journals. Lois is married to Bruce, an executive for Lehman Brothers, Inc., and they have 3 sons.

1961
James, Michael, and Steven.

In the 1950's Ruth Weisman Peck taught 2nd grade in Walpole. She is now married to Daniel Peck, a CPA, and they have 3 children: Steven, Philip, and Sharon. The Pecks have traveled to Israel, Hawaii, and California and own a condominium on Singer Island in Florida. Ruth is President of Wellesley/Weston Hadassah which named her "Woman of the Year" in 1979, and she is social secretary of Temple Emeth Sisterhood.

Cynthia Wilson Putnam says she is "proud to have attended a very fine college like Lesley." She has taught 2nd grade and substitute for K-8. Today she helps adults who have faced disaster due to floods. Her position is Claims Correspondent for the National Flood Eds. Federal in Bethesda, Maryland. Cynthia and her husband Paul, a staff teacher for the National Association, enjoy traveling with their 4 boys: Clayton, Robert, Glen, and Stephen.

Edith Cheever Van Beek has become involved with adults as Teacher Training in Africa. After Lesley, Edith earned her master's from Columbia Teacher's College and studied at the London Univ. School of African Studies. Edith and her husband John, a teacher, live in Orangeville, Ontario, where Edith is a consultant. She enjoys traveling with her husband and writing poetry for which she has received a GWTAO Writer's Award. She has published much of her work in Canadian literary magazines.

1961
Lesley was the beginning and a great foundation," says Susan Shelton-Andrew of Wilmington, Del. After teaching 6th grade she became Director of Social Services for the Salvation Army. She has also been President of the New Castle Day Care Directors Association and member of the Citizens Advisory Committee to the Mayor. Susan and her husband, A. Russell, a salesman for Novar Security Systems, have a son Allen, (6). They have traveled to Switzerland, Italy, and the British Isles.

Jo Davis West made a career change after teaching grades 3 and 4. She got her nursing degree from Marymount College in VA and is Head Nurse at the Arlington (VA) Hospital. Jo has volunteered as a Librarian and Director of Christian Education at St. Andrews Church. She and her husband Edwin, an engineer with N.A.S.A., have 4 children and live in Arlington.

Virginia Faret Blau received her master's from the University of Alabama in 1978. She has taught grades 3-5, and in 1976 received the Outstanding PTA Officer Award for her teaching at the Panama Canal Zone schools. She and her husband Juan, Vice President at Texaco in Panama, and daughters Laura and Jacqueline live in Miami and have traveled to Europe and South America.

Itty Chan (Barnett) studied at Columbia University Teachers College and received her M.A. in 1964. She taught kindergarten in the Boston Public Schools. She has done research in the field of early education and has also been an educational consultant, publishing several articles dealing with Chinese education. Itty was married to the late Robert M. Barnett, former physicist with EG & G. In 1978 she left the U.S. for American Early Childhood Educators, a three-month visit. She is also a member of the International Society for the Study of Behavioral Development (ISSBD). National Association for Education of Young Children (NAEYC), and National Association for Asian and Pacific American Education (NAAPAE). Presently she serves as an editorial board member for BAETC Reports in Boston.

Golda Siegel Doyle taught for 10 years in the N.Y. City School System after receiving degrees from both Queens College and Hunter College. In 1971 she married Thomas Doyle, a systems analyst who lives in Waterford, CT, and have 2 children, Meredith and Jeremy. Golda changed careers while raising her children and opened a shop called "Hand Me Downs," a children's resale shop. The Doyle's have traveled through Europe and Israel.

Roberta Caras Fishman, of Weston, taught school while raising her family. Roberta and her husband Robert, an executive for the Great American Paint Company, have 3 children: Audrey, Eric, and Peter, Roberta then became interested through art courses at Wellesley College in importing artifacts from primitive countries and has become an art consultant for major international corporations, law firms, and medical facilities. She is a worldwide traveler and is president and owner of Weston Trading Company. She also volunteers for the Lesley Alumni and the American Cancer Society.

Dellasser Gilman lives in Schenectady, NY, with her husband Joe, a salesman, consultant for General Hearing Aids, Inc., and 2 children, Jeffrey and Jodi. In 1980 Della became a phone canvasser with General Hearing Aids, Inc. Prior to this she was a kindergarten teacher for the Floral Park School District. She volunteers her services to the Schenectady Light Opera Company, and designs and executes needlepoint projects.

Barbara Streifred Gladstone taught 2nd grade in Weymouth, became a teacher in Minerals Wells, TX, and then taught kindergarten in Ridgewood, NJ. Presently Barbara resides in Hingham, with her husband Douglas, a structural engineer with United Engineers and Constructors, and their son Stuart. She is active in church Sunday School, Cub and Boy Scouts, and the school library.

Inglee Harding received her master's from Boston University in 1963, taught in Los Angeles, San Diego, and Wellesley. In 1969 she returned to San Diego to teach. Inglee was elected P.T.A. President in 1979 for the Wing Lane School where she is the only teacher in the school district to be a P.T.A. president of a school where she is a teacher. Inglee has traveled to Europe and India, and has studied in England.
Shirley Spiegelman Horvitz left teaching in Houston, TX, to become a realtor with Coldwell Banker. She studied real estate at Houston Community College and finds her new interest to be challenging and fulfilling. Sigmund, Shirley’s husband, is a professor at Texas Southern University. They have two children, David and Robin. Shirley is Publicity Chairperson for Hadassah and is on the Houston Board of Realtors and the Texas Association of Realtors.

Susan Fahr Hesketh lives in Champaign, IL, with her three children: Lisa, Brian, and Jenny, and her husband John, a research scientist for USDA. Susan received her master’s from the University of Arizona and taught 4th grade in Starkville, MI and Durham, NC. Susan is a Girl Scout Leader and member of AAUW. The Heskeths’ have vacations in Florida, New England, Australia, Hawaii, and New Zealand.

Mari Giordano Hooper is a realtor for the Robert P. Warrington Co. in Newport Beach. She lives in Long Beach with her husband Foster, president of L & H Plastics, and her sons, Bradford and Karey.

Jacqueline Goldwyn Kington taught 5th grade for 3 years while earning her Master’s at Columbia. After her marriage to Alfred, editor-in-chief for Macro Communication, her son Michael was born, and she took up painting. Her interest grew, and she earned a B.F.A. degree at the School of Visual Arts where she received the Outstanding Student Award. Jacqueline now paints full time and has a studio of her own. Her advice to others: “Find what you love, trust it, and build on it.”

Susan Jaffe Levi has taught in Newton-Sudbury, and Wellesley. She took a break from teaching to establish a decorating service and opened the venture, but was happy to return to teaching in Wellesley where she lives with her family. Susan enjoys painting and printmaking and has volunteered her services in logo design and art work to the Children’s Hospital. She is married to David, a self-employed financial consultant, and has one daughter, Laura.

Suzanne Hruska Nagler is a painter preparing for her first art show of watercolors — land, sea, and cityscapes. She taught grades 1-4 until 1973, she also was an account executive for Dun & Bradstreet in N.Y.C. Suzanne has been a Board Member of the Alexander Robertson School, Book Fair Chairperson, and Reading Teacher for a Nursery and Kindergarten School. She has two daughters, Lesley and Rachel, and is married to Stanley M. Nagler, a self-employed attorney. The Naglers have travel throughout the world and live in New York.

Winni Branch Paskerman, of Winchester, has been teacher and specialist in Melrose and Winchester. She received her Master’s from Lesley in Special Education in 1974. Winni is married to Waynnet, vice president of M.I.W. Carr, and has two children, Wayne and Leslie.

Sandy Prader Singer is a reading and math teacher mornings at the Lincoln School in Natick and in the evenings she’s a Research Director at Interactive Data Corporation in Waltham. Sandy enjoys tennis and skiing, and her children Lori, Ellen, and David.

Elaine Driben Steinman taught in the Easton Public Schools before leaving to care for her sons, Michael and Jeffrey, and husband Arnold, an attorney and CPA for Segal and Steinman. When the eldest child entered high school, she studied at the Travel School of America. She has also been President and Board Member of Newwood Westwood Hadassah, and Temple Sheare Tefliah. Today, Elaine is a part-time bookkeeper for Segal and Steinman.

Sandra Wiles Tenagua taught at the Winthrop School in Melrose until 1965 and returned in 1973. She earned a Master’s from Northwestern in 1977. She and husband, James, who works at General Electric Co., and two children, Roberta and Andrew, have volunteered at the Temple’s youth group for 4th to 6th grades and is editor of the Temple Bulletin. She and her husband Alan, a self-employed accountant, have two children, Amy and Melissa, living in Andover.

Betsy Baum Wasserman of Spring Valley, NY, taught 3rd grade for 3 years after leaving Lesley. In 1978 she became an employment interviewer for NY State in Nanuet. Betsy has also volunteered at the Parnona Jewish Temple, Temple Board of Education, and the Career Center at Ramapo High School. She founded her Temple’s youngest youth group for 4th to 6th grades and is editor of the Temple Bulletin. She and her husband Alan, a self-employed accountant, have two children, Roberta and Andrew.

Molly Watt is a curriculum writer who has written many pieces for publication. For 10 years she taught at the Lincoln Primary School in Brookline and then became Assistant Principal for the Fort River Elementary School in Amherst where she runs workshops for faculty members on microcomputers and support groups for teachers. She has also taught at Lesley. Molly holds an M.A. degree from Antioch Graduate School and C.A.S.G. from Lesley. She was awarded the Danforth Scholarship to the Moral Institute at Harvard. Molly is married to Dr. Daniel H. Watt, a Director of Computer Education at TERC. She has two daughters from her previous marriage, Robin and Kristin, and lives in Concord.

Class of 1966

1966

Katherine Lamonakis Batis earned a Master’s in Library Science from Simmons College and was a school librarian in Montclair, NJ. She then became an Educational Media Specialist at the Passaic River, NJ. In 1979 she wrote and copyrighted a research guide for the 6th-grade level. Katherine loves her work and attributes her well-being to a change in life-style of a strict diet, yoga, and exercise. She enjoys needlecrafts, gardening, reading, and dietary cooking. She is married to Andrew, a dentist.

Laurene D’Amico Cordilico of Glastonbury, CT, is a Research Analyst for the Board of Higher Education in Hartford. Prior to this Laurene was a Guidance counselor at Meriden and a kindergarten teacher in Hanover, NH. She has an M.A. for Columbia University Teachers College and is studying at Southern Connecticut State College for a degree in School Psychology. Laurene and her husband Trump, a General Counselor Conn. Education Association, enjoy traveling.

Penny Sewall Fable, of Sacramento, CA, is a Special Education teacher. She has a Master’s from the University of Kentucky, a Master’s and a certificate in administration from Southern Connecticut State College. Penny is married to Irving, a psychologist at U.C. Davis Medical Center.

Janet Margulies Goldstein is a counselor in Continuing Education at George Mason University. She earned a master’s degree in Guidance and Counseling from George Washington University. Janet is Vice President of Education for the Olam Tikkun Preschool and a member of the Board for the Women’s American ORT. She lives in Burke, VA, with her husband Norman, who is with the U.S. Government in Human Resources Development, and son David (3).

Joanne Lipsher Goodman of Shermore, taught 2nd grade in Newton after graduating. She became a Reading Specialist in Norwood in 1969 after earning a master’s degree from Boston University. Joanne is married to William, a surgeon at Leonard Morse Hospital, and has two children, Geoffrey and Douglas. The Goodman’s have traveled throughout the U.S., and lived in London for a year while William did a clinical fellowship.

Karen Gold Gray has taught 1st grade in Old Lyme, CT, and piano and guitar at her home. She is editor of Ad Journal for Hadassah, a member of the Board for Marriage Encounter, and has won a cooking award for her recipes. She enjoys camping and travelling with her husband Jim, Computer Analyst for P.S.E.&G., and children, David and Jennifer. The Grays live in Freehold, NJ.

Barbara Zoukis Halkiotis of Chapel Hill, NC, is a tutor for Clinical Teaching Service, Inc., working with hearing disabled youngsters. She taught in Chapel Hill City Schools. She earned a M.Ed. degree from Northeastern in 1970. Barbara enjoys traveling to Latin America and reading, knitting, bike riding, and gardening. She has a son, Christon (3), and is married to Dr. Stephen H. Halkiotis, a School Administrator for Orange County Schools.

Judith Gootkin Harvey opened a nursery in Eleutheria, Bahamas, for American, Bahamian, and visiting English children when her husband Robert, an environmental attorney, was stationed there. She has also done fundraising for museums, television, and the annual LPGA Golf Tournament to benefit handicapped children. Judith enjoyed “the program and especially the wonderful friendships at Lesley.” Today she is working towards her master’s at Nazareth College.

The Halkiotis’s have 2 sons, Jonathan and Alexander.
Rae Perkins Heimer believes she got the “best teacher preparation in the country at Lesley.” She taught in Maine before moving to Washington. She has taken graduate courses at Western Washington State University, and has been involved in much church-related work. Rae and her husband, Bruce, supervisor of Concrete NorWest Inc., have 2 children, Kent and Amy.

Barbara Hafner Quinlan developed 5th grade curriculum at Tufts University, where she assisted John Gibson in writing a book entitled Race and Culture in American Education. In 1969 she earned a Master’s from Boston State College. Barbara and her husband, Shuan, have 2 boys, John and Brian. She has returned to work at Abt Associated Computer Graphics, first as receptionist, then assistant to the Vice President. Barbara welcomes the change from home and teaching.

Janet Colburn Ray started teaching in Acton, in 1966 and returned in 1980 to be an assistant teacher in the Acton-Boxborough area. Janet married John, business manager for New England Telephone, in 1967, and has 2 children, Jennifer and Julie. She enjoys choral singing, needlework and flower arranging.

Arlene Guth Soifer continued her education at Wheelock College, taught for a year in Boston, and then night school at the yMCA in White Plains, NY. Arlene is married to Ray, a banker with Bankers Trust, and has 2 children, Kent and Amy. She is married to Dennis, a dentist.

Susan Klein Dalton lives in Cape Coral, FL, where she is a dental assistant. Previously, she taught in W. VA and earned her master’s in Education from West Virginia University. Susan enjoys scuba diving, sailing, and pottery. She is married to Dennis, a dentist.

Ruth Bradford Johnson was an Educational Specialist in Owensboro, KY, before she initiated the job-sharing concept in Racine, WI, Schools, where she now lives. Ruth believes “the quality of educational services will improve with a wider range of professional involvement.” Job sharing allows these women to try new careers and career successfully. Ruth has given lectures and workshops within the school district and at local universities. Her husband, Wayne, is financial director of the Racine County Human Services, and she recently had twins, Carl and Todd.

Mary Frances Murphy Corcoran, of Arlington, is a teacher in the Cambridge schools. She is a member of MTA, CTA, and NEA. Mary has one daughter, Julie Ann, and is married to John, Personnel Coordinator for the Cambridge Electric Light Co.

Sharon, at Vallejo, CA. She is now a Rental Manager/Secretary for A. Simeone Realtors.

Jennie Fong Lee, of Framingham, and her husband, Ming, sr. associate at Resource Planning Associates, have 2 children, Melissa and Michael. Jennie has taught grades 2-3 in Sharon, at Vallejo, CA. She is now a Rental Manager/Secretary for A. Simeone Realtors in Natick.

Judith Lederman has a master’s in Special Education from Lesley. She has taken courses in guidance and gifted education at Bridgewater State. At present she is teaching kindergarten in Dartmouth, and is a member of the College Club of New Bedford.

Susan Cupello Lundell graduated cum laude from the University of Connecticut with a master’s in education. She and husband, James, a port engineer with Newport Marine, have 3 children, Jeffrey, Jessica, and Tyson who died in 1975 from SIDS. Susan is a member of The National Sudden Infant Death Syndrome Foundation in Houston.

Ellen Glisband Margolis was a Resource Teacher for the mentally retarded in Hartford, for 2 years, before raising her children, Scott and Rachel. She is married to Gerald, owner of One Hour Photo.

Frances Foti Nonni has taught grades 3 and 4 at the Longfellow School in Cambridge for 8 years. She and her husband, Peter, warranty claims manager for KLII Research, have a son, Peter (4), and live in Arlington. She has taken courses at Lesley, Boston State, and Emmanuel College and been President of the Sons of Italy. Frances regards her years at Lesley as “a marvelous experience” and a “very rewarding time of my life.”

Sherri Kritzer Rindler became a staffing specialist for the Montgomery County Public Schools, MD and has a Master’s in Deaf Education. She lives in Potomac, MD, is married to a psychologist, David, and has one daughter, Kimberly.

Christine Kirby Runyon, of Bethel, CT, has taught in the Wilton, CT, Schools for 9 years and holds a master’s from Western Connecticut State College. In 1974 Christine married Michael, a relaxation executive for Homequity Inc.

Barbara Oxman Silverstein, of Wilmington, teaches 1st grade in Andover and knitting for the Wilmington Community School’s Adult Education. She volunteers with B’nai Women and the Temple Emanuel Sisterhood. Barbara and her husband, Stuart, a tax analyst, have 2 children, Jason and Jessica.
Linn Wilson, of Newport, VT, is a Reading Coordinator and Director of Title I Services. In 1977 Linn graduated magna cum laude from the University of Vermont with a master’s in Education. Her interest lies in Reading and Language Arts. She is Resource Agent, and Instruction and Workshop Leader in all areas of reading for the VT State Dept. of Education. Linn is President of the VT Council on Reading and is a member of New England Reading Assoc., International Reading Assoc., and the National Council of Teachers of English.

Hope Zarooff Zigman was a Resource Room teacher for the Burlington Public Schools for 4 years and has since had 2 children, Danielle and Rachel. She is married to Stephen, an optometrist, in Englishtown, NJ.

1976

Joni Bass Brown "explored other aspects of education/learning" and became an independent consultant in 1976 while earning a master's at Lesley in Special Education and Administration. She was also a Director of a Special Needs Program in Lexington. Presently Joni is a student teaching supervisor of Special Education at Simmons College. She is a member of M.A.E.L.D. and has written several articles on special education, published by ALTERNATIVES in Religious Education. In 1978 she married Charles, owner of the Stout Men's Shop in Boston.

Pamela Bush has been a counselor at a group home, a head teacher in Brooklyn and is presently an L.D./E.H. teacher in Springfield Gardens. Pamela is a member of NYEA and Fordham Alumni Federation, where she earned her master's in Learning Disabilities. Pamela has escorted adolescents on cross-country camping trips with the American Trails West Org.

Bernadine Callendar is a Borough Representative for the Consumer Advisory Board on Staten Island, NY. She is a board member of the Bronx Family Advocacy Project and Delta Sigma Theta. She earned her M.A. from Columbia University.

Thelma Jones Davis has taught Learning Disabilities in grade 2 in the Somerville Public Schools since graduation. Thelma and her husband Peter, manager for Marshalls, have one son, Anthony, and live in Medford.

Seane Donahue is studying for an MBA at Pace University and also works as an Assistant Accountant for IBM in Tarrytown, NY. Seane has been a Special Education Elementary Specialist in Lancaster. Her interest in business stems from the need to understand the business/financial functionings of a private school.

Kathie Kaufman Feldman is a substitute teacher in the Brockton School System. Her husband, Hal, is a service manager for Allen Buick. Kathie's sister Margie is a '72 graduate.

Lois Verrill Fitzgerald of Manchester, CT, married Robert in 1976, a sales representative for Nabisco. Lois is at Phoenix Mutual Life as an Operations Analyst. More recently she has returned to school, Reno, to earn certificates in various areas of office management.

Nancy Smith Gulick lives in Lexington, with children, Eleanor and Anne, and husband, Robert, an attorney with Wymans and Gulick. Nancy has taught in Lexington and Cambridge at the Ecole Bilingue. Nancy volunteered at the Montessori School, Follen Community Church, and Kings Chapel in Boston. In addition she has worked with the Campfire Girls, Appalachian Mountain Club, Museum of Science, The Lexington League of Women Voters and the Harvard Host Family Program. She also has 2 sons, Jamie and Paul, and has recently returned to Vermont.

Laura Ahrens Haley studied publishing in 1976 at the Denver Publishing Institute. She has worked at MacMillian Publishing in NY as an Editorial Assistant and Production Coordinator. She was also Production Manager for Avon Press for 2 years and today is Sales Representative for the Banta Co. Laura is a committee member of Standwood Associates and is affiliated with Women in Production and the Westchester Country Club. In 1977 she married William, Assistant Vice President with Credittance. The Hales live in Mt. Kisco, NY, and recently went to Europe.

Valerie Delynn Herman found Lesley's "practical experience" to be the most beneficial aspect of her education. Valerie was a Sheltered Workshop Supervisor in Palatine, IL. She has 2 children, Jason and Justine, and lives in Aylat Lake, IL. Valerie is married to Jeffrey, an engineer with American Can.

Susan Ann Hinman is Staff Assistant at the Harvard School of Dental Medicine. Prior to this she was an administrator at Children's Village in Cambridge for 4 years. She is now studying for a certificate in Accounting and Management at Harvard Extension. She helped write a paper entitled, "Psychological and Stress Factor Analyses and Peridontal Disease." Her sister Mary Rose is Lesley class of '83 and Elizabeth McDonald, a cousin, '82.

Judy Murray Homer is teaching at Project Accept Collaborative in Framingham. She first worked at the Way Institute in Chatham. Judy's interest lies in Special Education and she continues to take courses at Bridgewater State and at Lesley. Judy is married to Jim, a carpenter with Thermo Electron Corp. They live in Ashland, and enjoy camping and canoeing.

Wendie Kastler McClain lives in Lincoln with her step-daughter, Molly, and husband David, an economist and Assistant Professor at Boston University. She worked for 2 years as a Head Teacher for 3-5 year olds at the Lincoln Community Children's Center. In 1978 she taught grades 4 & 5 in Bedford, before becoming a teacher assistant in Gainesburg, teaching disabled 7th-9th graders. Wendie has traveled to Europe and throughout the U.S.

Amy Corkin McCue is a secretary in Student Affairs at Wheelock College. Prior to this she was a manager for Judith Carole Curto (a jewelry store) in Boston and was an assistant to the vice president of Pine Manor College. Amy is married to Peter, of Xerox Corp.

Maura Miner Pascucci taught for a while but finds being an "at-home full-time" mother to be more fulfilling than placing her children in a day care. She lives in Stoneham with her family—husband Edward, an electronic technician with American Science and Engineering, and children Rebekah, Micah, and Daniel.

Lana Romero Rodriguez lives in Guaynabo, Puerto Rico, with her husband Cesan, marketing manager for Pepsi Cola Bottling, and children, Lia-Christina and Allen. She is now tutoring 6th graders and neighborhood children in math. The school psychologist refers children for remedial reading to Laly. Laly sees a "new career surfaceing," all while her children take their afternoon naps.

Jacklyn Ross of Pine Hill, NJ, is a teacher of Gifted and Talented students in Blackwood, NJ. She coaches girls' Little League Softball and competes in horse shows.

Denise White Saks has taught special education in Guttenberg, NJ, and Columbia, and Skew Park, MD. In 1980 Denise earned an M.S. from Johns Hopkins University in Communicative Disorders and is studying Early Childhood at Loyola College. She married Gary in 1976, an insurance account executive with the Rose Company.

Pamela Meyers Schaffer started a nursery school for 2-year-olds after the birth of her daughter Bethanne. Next year she hopes to include 3-year-olds. Pam lives in Philadelphia.

Nunziata Scola is attending Suffolk Law School. Previously she was director of the Gordon Street Flaggroup in Newton, Manager for Strawberries Records, and Manager of the Sheraton Hotel in St. Thomas.

Harolyn Klawans Small lives with her husband, Richard, a U.S. Service Agent, in Alexandria, VA. Harolyn teaches 1st, 2nd, 3rd graders at Nobsco Elementary School in Prince William County, VA.

Cindy Ellen A. Soderlund was a secondary special education teacher and a mental health coordinator in Wrentham. She enjoys gourmet cooking, bowling, calligraphy, and plans to visit China.

Heidi Winkler is a jewelry manufacturer's representative for Swarvoski Associates, Inc. Heidi loves working in her father's business of 30 years and is enjoying the responsibilities and travel involved.

Patrice Brown Woodward, of Florence, was a teacher at the Historic Church Pre-School in Northampton, and is now devoting her time to her first child. Her husband, John, is a drywall tradesman for Woodford Drywall.
**Births**

Barbara Fleming Bartlett ’68 (John), girl, Whitney Leigh, November 1, 1979

Patti Gordon Coan ’72, ’74G (Marvin), boy, S. Brandon, September 9, 1980

Thelma E. Davis ’76 (Peter), boy, Anthony Christian Davis, April 3, 1980

Valerie Delynn Herman ’76 (Jeffrey), girl, Justine Elizabeth, October 21, 1980

Francine Rabin Iodice ’77 (Michael), boy, Alan Michael, December 2, 1980

Ann Landau Kantor ’73 (Dennis), girl, Lauren Joy, July 11, 1979

Susan Sokol Kerley ’69 (Steven), boy, John, June 9, 1980

Pamela Kerr Monahan ’74 (James William), boy, Matthew Kerr, February 4, 1981

Douglas J. Levy ’73G (Margo), girl, Jennifer Hanna, June 13, 1980

Lynn Selover Massa ’76 (Robert), girl, Maria Lynn, December 12, 1980

Barbara Seitz Murray ’73 (John Thomas), boy, Keith John, August 13, 1980

Nancy Dean Ross ’69 (Robert), boy, Joshua David, July 19, 1980

Marcia Packer Schechter ’73 (William), girl, Shoshanna Rachel, November 19, 1980

Cynthia Jameson Tunnicliffe ’74 (Peter), girl, Jennifer Leigh, February 28, 1981

Lynne Baratta Venetucci ’71 (Robert), girl, Lauren Michelle, May 29, 1980

**Marriages**

Gail Battista ’72, Glenn Mangurian
Joy Althea Beecher ’78, Gregory Ronald Emerson
Kathleen Elizabeth Bergen ’79, Christopher Joseph Barry
Ronna Judy Cherenson ’80, Stephen G. Miller
Jane Elise Goldman ’75G, Mark Bruce Ostrowsky
Ellen Blumberg ’71, Robert Michael Keher
Angela Frete ’77G, David Matthews
Marilyn M. Rosenblatt ’74, Richard K. Lichtman
Mary Ann Salucci ’79, Gerald Peter Ferro

**Engagements**

Jeanne M. Amaral ’79, Michael J. Silva
Ellen Douglas Andrews ’77, ’78G, Timothy von Fuelling Straus
Pauline Anne Baker ’78, Robert Joseph O’Shea
Judith Marie Bonanno ’80, Charles F. Field, Jr.
Margaret-Mary Dailey ’76G, David Lawrence Bramley
Sally Lynn DiAngelis ’77, Paul Edward Shepard
Elizabeth Anne Dolan ’77G, Walter A. Whitehead, Jr.
Alicia Mercedes Fernandez ’80, Walter Bernard Mooney, Jr.
Karen Ginivisian ’80, Robert C. Hirshey
Jamie Lee Hornberger ’77, Ted A. Blundell
Carol Lynn Johnson ’77, Roy William Hermaly
Lynn Tiffany Kishbaugh ’79, Paul Knut Newman
Jean Conway Lawler ’74G, Kenneth Brown Osborn
Lisa Meselli ’79, Robert W. Groniprow
Ann Elizabeth Ryder ’77, Geral J. Villani
Suzanne Winchester ’79, Jeffrey B. Miller

**Deaths**

Marjorie E. Quinlan ’37
Dorothy Hastings Trefry ’16

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**REUNION 1981**

Registration was a time for meeting old friends over coffee and doughnuts while browsing through the Alumni Boutique.

Irene Bucek (L) and Mary Greene Freeman, Class of ’29.

Many alumni attended the Professional Growth Workshop, "How to Enjoy and Survive the Classroom — Teacher Effectiveness Skills." Patricia J. Raskin, ’69, led a session on correcting typical classroom misbehavior through use of communication skills and discipline.
Delia Rose Gilman (L) and Golda Siegal Doyle, Class of '61, recall their "Beanie" days as freshmen.

Flanked by her two daughters, Amy (L) and Melissa (R), Sandra Wiles Tenaglia, '61, and Barbara Streifeld Gladstone, '61, take a tour of the campus.

Bessie Grinnell O'Toole, '36, and her husband, Peter, enjoy a quiet moment on the campus mall.

At the luncheon, Reunion Committee member Joanne Lipsher Goodman, '66, presents a rose to Ruth Weisman Peck, '56 (R), of Weston, in honor of her 25th Reunion. Ruth's daughter, Sharon, will be a Lesley freshman next fall.