



**LEWIS & CLARK COLLEGE  
GRADUATE SCHOOL OF EDUCATION AND COUNSELING**

**AT 523 Child and Adolescent Art Therapy  
Spring, 2022**

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When: Section 1: Tuesday, 9am-12:15pm  
Section 2: Friday, 9am-12:15pm

Where: Zoom (first two classes); In classroom (Rogers Hall, classroom TBD)

Instructor: Dr. Melissa “Missy” Satterberg, PhD, ATR-BC, LMFT, CAT (pronouns: she/her)

Office hours: Please contact me if you need to meet before or after class- Office location: classroom TBD

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Phone: (415) 871-0278 (text or call)

Credits: 3

**CATALOG DESCRIPTION**

Art therapy with children and adolescents within family and sociocultural contexts. This course focuses on using a strength-based approach to building resilience within a developmental framework.

**COURSE DESCRIPTION**

In this course, students will learn important principles from which art therapy with children and adolescents can be designed and implemented. The struggles and strengths of individuals and families will be considered in the context of the impacts of adverse childhood experiences, socio-cultural oppression, peer influences, technology and media.

**CAAHEP STUDENT LEARNING OUTCOMES**

SLO- B: Distinguish among the therapeutic benefits of a variety of art processes and media, strategies and interventions, and their applicability to the treatment process for individuals, groups, and families.

SLO- C: Recognize that Art Therapy from a multicultural perspective, takes into consideration the specific values, beliefs, and actions influenced by a client’s race, ethnicity, nationality, gender, religion, socioeconomic status, political views, sexual orientation, geographic region, physical capacity or disability and historical or current experiences within the dominant culture.

SLO-E: Develop culturally appropriate, collaborative, and productive therapeutic relationships with clients.

SLO-H: Recognize clients’ use of imagery, creativity, symbolism and metaphor as a valuable means for communicating challenges and strengths and support clients’ use of art-making for promoting growth and well-being.

SLO-J: Apply principles of human development, artistic and creative development, human sexuality, gender identity development, family life cycle, and psychopathology, to the assessment and treatment of clients.

SLO-N: Recognize the impact of oppression, prejudice, discrimination, and privilege on access to mental health care, and develop responsive practices that include collaboration, empowerment, advocacy and social justice action.

<b>CAAHEP Competency Content Area</b>	<b>Description</b>	<b>Mastery Level</b>	<b>Assessment</b>
c.S.1,c.S.2,d.K.2, d.S.1, h.K.1, h.K.2, h.S.1, i.K.3, i.S.5, i.S.6, i.A.4, j.S.2, i.S.3, i.A.1	Develop therapeutic goals and art-based intervention strategies based on the therapeutic effect of art making, including benefits, limitations and contraindications of art materials; Develop strategies to effectively manage resistance to creative expression; Describe theories and models for understanding symbolism, metaphor, and artistic language; Apply understanding of artistic language, symbolism, metaphoric properties of media and meaning across cultures and within a diverse society; Examine theoretical and biopsychosocial roots of	Introduce	Written assignments, class discussions, and in class presentations

	<p>developmental crises, trauma, disabilities, addictions, and exceptionality on development across the lifespan; Assess developmental stages in artwork, including typical, atypical, and exceptional characteristics for all age groups; Describe trauma-focused art therapy interventions; Identify the steps of suicide risk assessment; Develop relevant sensory-based art therapy interventions; Acknowledge transference and counter-transference; Recognize cultural, social, and co-occurring issues that affect assessment outcomes</p>		
<p>a.K.2, c.K.1, c.K.2, c.S.3, c.S.4, d.K.1, d.S.2, d.A.2, h.S.2, h.A.1, i.K.5, i.S.1, i.A.5, j.A.1, j.A.3, j.A.4, k.K.1, k.A.1, n.K.2, n.S.3, n.A.4</p>	<p>Describe theory of specific properties and effects of art processes and materials informed by current research such as Expressive Therapies Continuum; Demonstrate understanding of therapeutic utility and psychological properties of a wide range of art processes and materials (i.e., traditional materials, recyclable materials, crafts) in the selection of processes and materials for delivery of art therapy services; Adapt tools and materials for clients with disabilities; Practice skills for developing awareness and insight into art processes and images; Recognize the need for awareness of and sensitivity to cultural elements which may impact a client's participation, choice of materials and creation of imagery; Integrate contextual/ ecological factors bearing on human development such as cultural identities, spiritual, systemic within and outside family</p>	<p>Reinforce</p>	<p>Written assignments and in class presentations</p>

	<p>nucleus, physical, neurological, biological, and physiological;  Review therapeutic process (relationship building; mid-phase; termination); Utilize art materials and processes within the context of building the therapeutic relationship;  Display sensitivity to the prevalence of mental illness and impact on individuals and society; Display sensitivity when considering the impact of crisis on individuals with mental health diagnoses; Recognize the implications of applying theoretical foundations to therapeutic practice; Demonstrate an understanding of current issues and trends in a multicultural society;  Apply cultural and social diversity theories and competency models to an understanding of identity development, empowerment, collaboration, advocacy, and social justice.</p>		
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### LEARNING GOALS

In this class, students will learn do the following with children and teens:

1. Build alliance and rapport,
2. Recognize signs of trauma, e.g., behaviors and relational patterns,
3. Build on strengths and resilience through art,
4. Promote developmental growth through art therapy interventions, and
5. Attune to sociocultural context.

### Required Books/Chapters on Reserve at the Library

#### Required:

Berberian, Marygrace, and Davis, Benjamin (2020). *Art Therapy Practices for Resilient Youth : A Strengths-based Approach to At-risk Children and Adolescents*. New York, NY: Routledge- **(ebook in library)**

Edgette, J. (2006). *Adolescent therapy that really works*. New York: W.W. Norton.

Shore, A. (2013). *The practitioners guide to child art therapy: Fostering creativity and relational growth*. New York: Routledge.

**Required On reserve:**

Lowenfeld, V. & Brittain, W. (1987). *Creative and mental growth*. Upper Saddle River NJ: Prentice Hall. - **Select chapters (see course outline)**

Rubin, J. (2005). *Child art therapy, 25th anniversary edition*. Hoboken, NJ: John Wiley & Sons. **(Chapter 3)**.

Chapman, Linda (2014). *Neurobiologically Informed Trauma Therapy with Children and Adolescents : Understanding Mechanisms of Change*. First ed. New York: W.W. Norton &, 2014. Print. Norton Ser. on Interpersonal Neurobiology. **(Chapters 1-4, 6)**

**E-BOOK:**

Hinz, Lisa D. (2020) *Expressive Therapies Continuum: A Framework for Using Art in Therapy*. Second ed. New York, NY: Routledge **(Chapters 1-3, 12, 14)**

**Required Articles:**

Dong, M., Anda, R., Felitti, V., Dube, S., Williamson, D., Thompson, T., Loo, C. & Giles, W. (2004). The interrelatedness of multiple forms of childhood abuse, neglect, and household dysfunction. *Child Abuse & Neglect*, 28, 771-784.

Goodley, D., & Runswick-Cole, K. (2010). Emancipating play: di/abled children, development and deconstruction. *Disability & Society*, 25(4), 499-512.

Matta Oshima, K. M., Johnson-Reid, M., & Seay, K. D. (2014). The influence of childhood sexual abuse on adolescent outcomes: The roles of gender, poverty, and revictimization. *Journal of Child Sexual Abuse*, 23, 367-386.

Pifalo, T. (2002). Pulling out the thorns: Art therapy with sexually abused children and adolescents. *Art Therapy: Journal of the American Art Therapy Association*, 19(1), 12–22. doi: [10.1080/07421656.2002.10129724](https://doi.org/10.1080/07421656.2002.10129724)

Perry, B. D. (2009). Examining child maltreatment through a neurodevelopmental lens: Clinical applications of the neurosequential model of therapeutics. *Journal of Loss and Trauma*, 14(4), 240–255. doi: [10.1080/15325020903004350](https://doi.org/10.1080/15325020903004350)

Sattler, K.M.P., Font, S.A., Gershoff, E.T. (2018). Age-specific risk factors associated with placement instability among foster children. *Child Abuse and Neglect*, 84, 157-169.doi: [10.1016/j.chiabu.2018.07.024](https://doi.org/10.1016/j.chiabu.2018.07.024)

### **Suggested reading:**

Milia, D. (2000). *Self-mutilation and art therapy: Violent creation*. New Jersey: Jessica Kingsley Publisher.

Rogoff, Barbara. *The Cultural Nature of Human Development*, Oxford University Press, Incorporated, 2003. **(Chapter 1)**  
<https://ebookcentral.proquest.com/lib/lewisclark/detail.action?docID=272865>

Settersten, R. & Ray, B. (2010). *Not quite adults*. New York: Random House.

Perry, B. & Szalavicz, M. (2006). *The Boy Who Was Raised as a Dog*. New York: Basic Books.

### **NONDISCRIMINATION**

Lewis & Clark College adheres to a nondiscriminatory policy with respect to employment, enrollment, and program. Lewis & Clark does not discriminate on the basis of actual or perceived race, color, sex, religion, age, marital status, national origin, the presence of any physical or sensory disability, veteran status, sexual orientation, gender identity, or gender expression and has a firm commitment to promote the letter and spirit of all equal opportunity and civil rights laws, including Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, the Age Discrimination Act, the Americans with Disabilities Act of 1990, and their implementing regulations.

### **DISABILITY SERVICES STATEMENT**

If you have a disability that may impact your academic performance, you may request accommodations by submitting documentation to the Student Support Services Office in the Albany Quadrangle (503-768-7192). After you have submitted documentation and filled out paperwork there for the current semester requesting accommodations, staff in that office will notify me of the accommodations for which you are eligible.

### **TEACHING METHODS**

A variety of teaching methods will be used during this course in order to achieve the above objectives. Among those methods will be assigned readings, class discussions, experiential activities, and lectures. Students will watch video clips, engage in group learning tasks, and participate in role-play demonstrations.

### **CLASSROOM FORMAT and MATERIALS**

This course will be in person, however, classes will be held via Zoom (link in Moodle under AT

523) beginning January 10- January 24, 2022 or until deemed appropriate by Lewis & Clark. This course does require a smartphone or computer and does not require textbooks outside of required and recommended articles. It is encouraged to have various art mediums available (pencils, markers, oil or chalk pastels, various paper sizes, and colors, glue, scissors, etc.).

### **CPSY DEPARTMENTAL ATTENDANCE POLICY**

Class attendance is expected and required. Any missed class time will be made up by completing extra assignments designed by the instructor. Missing more than ten percent of class time may result in failure to complete the class. This would be 4.5 hours of a 45-hour class (3 credits), 3.0 hours for a 30-hour class (2 credits) or 1.5 hours for a 15-hour class (1 credit.) In case of extreme hardship and also at the discretion of the instructor, a grade of incomplete may be given for an assignment or the entire course. In such cases, the work to be submitted in order to remove the incomplete must be documented appropriately and stated deadlines met. Students are expected to be on time to class and tardiness may be seen as an absence that requires make-up work.

### **DISCLOSURE OF PERSONAL INFORMATION**

Each student should decide for themselves what information to disclose. Students are advised to be prudent when making self-disclosures. The program cannot guarantee confidentiality of student disclosures given the group environment, although personal comments should be considered private and confidential – and remain only in the classroom – unless an exception to confidentiality applies.

### **CELL PHONES**

Cell phones must be silenced, and text messaging is not allowed during class time. If there is an emergency, you may exit the class to use your cell.

### **CLASS PREPARATION**

You must complete all assigned readings and watch any assigned video prior to attending class. This will allow us to focus on application of readings in class. Students are expected to be prepared to discuss the ideas and concepts discussed in the readings. You are responsible for all of the assigned readings, whether or not they are discussed in class. Please note that there are more readings assigned for some topics than for others. The professor may include additional reading materials when applicable.

### **ASSIGNMENTS AND COURSE REQUIREMENTS**

Because of the skill development nature of this course, it is required that students complete ALL assignments to pass this class.

## EVALUATION AND GRADING

A = 94-100%	B = 83-87%	C = 73-77%
A- = 90-93%	B- = 80-82%	C- = 70-72%
B+ = 88-89%	C+ = 78-79%	

*NOTE: All assignments must be turned in at the beginning of class (before class starts) on the day they are due. Five points will be deducted for each day an assignment is late.*

## ASSIGNMENTS AND EVALUATION

Class participation (attendance included)	10 pts
Readings/Discussion posts (on Moodle)	25 pts
Social location project (paper)	10 pts
Graphic development group presentation	10 pts
Child or Adolescent Development paper	10 pts
Case Conceptualization paper	10 pts
Treatment Plan Project (paper and presentation)	25 pts
<b>Total</b>	<b>100 pts</b>

**Course schedule will be posted on Moodle. Schedule is subject to change at the discretion of the instructor.**



<b>Class participation (10 points)</b> <i>(Attendance and participation)</i>	<b>Possible points</b>
Attending all classes and being on time. Giving attention to the instructor and/or other students when they are making a presentation.	4
Demonstrating ability to recognize and use subtle non-verbal communication cues to assess your impact on your peers and participate in class. Demonstrating ability to be open about discussing the impact of your comments on your peers.	1
Coming to class prepared (having read the assignment for the day) Engaging in group discussions with attention and energy. Asking questions of the instructor and/or other students regarding the material examined in that class.	2
Contributing to in-class discussion based on the topics of discussions and the readings assigned. Contributions may include how you feel about the material but merely articulating your feelings is not sufficient. You are expected to put those feelings in context of your thoughts and analysis of the material.	1
Providing examples to support or challenge the issues talked about in class. Making comments or giving observations about topics in the course, especially those that tie in the classroom material to "real world" problems or try to integrate the content of the course.	1
Dealing with other students and/or the instructor in a respectful fashion. Listening actively. Students will be asked questions related to the course's readings randomly in class by other students and by the instructor. Your participation in small group discussions/break out rooms is also required.	1

**Readings/Discussion Posts on Moodle (25 points)**

Students will be required to read the assigned chapters each week and submit an original post and a response to 1 peers' post on Moodle prior to the class meeting.

Summarize three points that you gained from the reading in a short 200-word paragraph.

Please use these guidelines:

		Possible points
Discussion posts (Points will be assigned in each category across postings for the semester.)		
<b>Critical Analysis</b>  <b>(Understanding of Readings and Outside References)</b>	Discussion postings display an excellent understanding of the required readings and underlying concepts including correct use of terminology. Postings integrate an outside resource, or relevant research, or specific real-life application (work experience, prior coursework, etc.) to support important points. Well-edited quotes are cited appropriately. No more than 10% of the posting is a direct quotation.	3
<b>Participation in the Learning Community</b>	Discussion postings actively stimulate and sustain further discussion by building on peers' responses including — building a focused argument around a specific issue or — asking a new related question or — making an oppositional statement supported by personal experience or related research.	3
<b>Regularity of Discussion Postings</b>	Discussion postings are distributed throughout the module (not posted all on one day or only at the beginning or only on the last day of the module).	1
<b>Etiquette in Dialogue with Peers</b>	Written interactions on the discussion board show respect and sensitivity to peers' gender, cultural and linguistic background, sexual orientation, political and religious beliefs.	1
<b>Weekly Postings</b>	Completed postings of self (1) and peer (1) for a total of (8 weeks.	16
<b>Quality of Writing and Proofreading</b>	Written responses are free of grammatical, spelling or punctuation errors. The style of writing facilitates communication.	1
Total		25

<b>Social Location project (10pts)</b>		<b>Points</b>
Using Social Constructivist concepts and methods, examine <u>how</u> <b>the students social location influences the following:</b> <ul style="list-style-type: none"> <li>• 3-page reflection paper on the topic below.</li> </ul>		
<b>SLO-C</b>	<ul style="list-style-type: none"> <li>• Artistic values               <ul style="list-style-type: none"> <li>- Describe your values related to art materials, process vs. product, and subject matter. Include personal art piece that explores your response to this social location study</li> </ul> </li> </ul>	<b>2</b>
<b>SLO-J</b>	<ul style="list-style-type: none"> <li>• Understanding of childhood and adolescent development</li> </ul>	<b>1</b>
<b>SLO-N</b>	<ul style="list-style-type: none"> <li>• Attitudes about mental health</li> <li>• Perception of the family and community's influence on psychological development</li> <li>• Attitudes about what therapy "is" (3pts)               <ul style="list-style-type: none"> <li>- What does a therapist do?</li> <li>- What should be the result of therapy?</li> </ul> </li> </ul>	<b>2</b>  <b>2</b>  <b>3</b>

**Child and/or Adolescent Development paper (10pts)**

(Linked to the Graphic Development Presentation)

Each student will independently write a 3-to-5-page paper reflecting your understanding based on the analysis of the artworks from the selected chapters per your group of the Lowenfeld graphic development model. The paper provides the opportunity to demonstrate learning and to prepare for the group presentation. The paper is written individually, and the findings from that paper are used to contribute to the small group presentation.

Include the following points:

<b>Child and/ or Adolescent Development paper (10pts)</b>		Points
<b>SLO-H</b>	<ul style="list-style-type: none"><li>● Stage(s) of Graphic Development observed in the artwork and describe what formal elements of the artwork were used to make this determination</li></ul>	3
<b>SLO-J</b>	<ul style="list-style-type: none"><li>● Description of the artwork and connection to important developmental themes</li></ul>	3
	<ul style="list-style-type: none"><li>● Description of significant learning from individual and group experience</li></ul>	2
	<ul style="list-style-type: none"><li>● Writing</li></ul>	2

### **Graphic Development/Presentation(10pts).**

*(Linked to the child or adolescent Development paper)*

This project consists of a group presentation (30 minutes maximum time per group). This project is a study of “normal” childhood and adolescent graphic development. It is a collaborative learning process in that each student will contribute to the learning of other students via this group presentation.

Students will make two images from the Lowenfeld stages of graphic development “as if” you were in that developmental stage (ex. groups of 6 students will have a total of 12 images). These images will be used during your portion of the presentation.

As a group review your selected graphic development stages of “normal” development and create a presentation that highlights the developmental level and the graphic imagery. Students will use their individual artwork to explore their understanding.

- You will randomly be assigned to a small group during the first class session.
- The small group will discuss findings regarding development and its relationship to artistic/graphic expression.
- Your group will develop a 20- 30-minute presentation that is based on the findings from the individual papers. Minimal meeting time will be available in class, so additional time must be scheduled by groups to develop presentations (roughly 5 minutes per group member for presentation).

#### **The group presentation should include the following:**

- 1) Describe the emotional and mental content reflected in the artworks by relating stylistic and thematic content to theories about artistic/graphic and psychological development.
- 2) Select two themes that are relevant to the stage of development that you are studying. (An example of themes might be, “sensory use of materials”, or “a sense of industry”. You must first view all the artworks and study theories before identifying themes.) Make sure that the theorist(s) you choose fit well with the age of your subjects. Use original works by the authors whenever possible.
- 3) Consider what is missing from the literature and add constructive suggestions related to factors that may impact treatment.
- 4) Summarize your findings – What patterns emerged in the artwork in regard to developmental themes, graphic expression, and use of art materials?

The collective of images from all groups will be placed in a shared folder for students to use when informing other projects in class and for the students own reference in the totality of Lowenfeld’s graphic development model.

<b>Individual Expectations for presenting and overall participation in the group:</b>		<b>Points</b>
<b>SLO-H</b>	<ul style="list-style-type: none"> <li>• Demonstrated careful study of the artwork - able to describe the formal elements and connects them to Stages of Graphic Development</li> </ul>	<b>5</b>
<b>SLO-J</b>	<ul style="list-style-type: none"> <li>• Demonstrated application of developmental themes to the artwork - able to articulate themes of psychological development and connect them to art process and/or product</li> </ul>	<b>5</b>

<b>Case Conceptualization paper (10 pts)</b> <i>(Linked to the Treatment Plan Project)</i> You will be assigned one of two cases by the professor at random– a child or an adolescent.		<b>Points</b>
<b>SLO-N, E</b>	<ul style="list-style-type: none"> <li>Review the case material. Describe your impressions of the case. Speculate on how attachment, coping, relationships, and capacity to meet the demands of developmental tasks may have been impacted by the ACE's in the individual's life.</li> </ul>	<b>5</b>
	<ul style="list-style-type: none"> <li>Use the Case Conceptualization examples provided or that you researched on your own. You will have to apply your background knowledge of child and adolescent development. You will also need to integrate learning from assigned readings.</li> </ul>	<b>3</b>
	<ul style="list-style-type: none"> <li>Writing</li> </ul>	<b>2</b>

<b>The Treatment Plan Project (individual paper and presentation) (25pts)</b>		<b>Points</b>
<p>Experiential: You will be working with your case conceptualization. This is an exercise in building empathy.</p> <p>Based on your theoretical understanding of the childhood/adolescent period of life and of counseling/art therapy theories, select media and as the art therapist, ask the client to make two consecutive pieces of art based on the following themes: 1) Family as animals (child). 2) Superheroes (adolescent).</p> <p>(Do not change these directives). 8-page paper and presentation at the end of the semester.</p> <p>Paper: In your paper, begin with the name of your client, the reason for the referral, and some basic background information. Include protective and risk factors.</p>		
<b>SLO-B</b>	<p>As if you were the client, create the two pieces. Consider how the client might respond to the theme and the materials. Think carefully about your experience of taking on the persona of the client. What biases might you have about this client? What challenges did you encounter when attempting to make art “as if” you were someone else?</p>	<b>3pts</b>
<b>SLO-B, J</b>	<p>Explain your therapeutic reasons for the media choices. Support your decisions using one developmental theory and one art therapy author and describe your rationale for choosing them.</p>	<b>3pts</b>
<b>SLO-H</b>	<p>Analyze the art processes and the products in relation to formal content (the visual language). Include what you observed as the client was making his/her art piece (process), and what you see in the art (product)</p>	<b>3pts</b>
<b>SLO-N, J</b>	<p>Discuss the art in relation to the client’s history, development, relationships, strengths and problem areas. Consider all of this in depth, relating what you know of the client</p>	<b>3pts</b>



	to your readings and class discussions (this section will be approximately 3 pages)	
<b>SLO-B</b>	Describe the treatment focus and one long-term goal for your future work with the client. Discuss the art therapy interventions (media and themes) you would suggest to the client and justify your choices (for the first three sessions). Describe how you see the interventions applying to the goal. (4 pages)	<b>3pts</b>
	Present (through PowerPoint, or other presenting platforms) your client art and a summary of your paper in class during week 13 and 14	<b>5pts</b>
	Response art: Create an art piece in response to this client. Share this piece as part of your presentation as it pertains to what you know about yourself as a clinician in the context of treatment with the client you have discussed.	<b>5pts</b>

**Course schedule will be posted on Moodle. Schedule is subject to change at the discretion of the instructor.**

**At a glance:** Weekly breakdown of class content and assignments due.  
*Instructor may modify readings or assignments as needed.*

Week of:	Readings (due)	Assignments Due	Other: provided by instructor
W1 -January 10	Syllabus		
W2-January 17	-ACE's articles Dong, et al (2004)  Hinz chap. 1-3, 12		Expressive Therapies Continuum Handout
W3- January 24	<b>Everyone reads:</b>  -Lowenfeld Chap. 2  -Rubin Chap. 3  <b>Group 1</b> reads Lowenfeld The Scribbling Stage, The Preschematic Stage  <b>Group 2</b> reads Lowenfeld The Schematic Stage, The Gang Age  <b>Group 3</b> reads Lowenfeld The Pseudo- Naturalistic Stage and The Adolescent Art		
W4- January 31	-Shore Parts 1 and 2 -Berberian & Davis Chap. 1-2  Hinz chap.14		
W5- February 7	-Shore Part 3 -Edgette chap. 1-3 -Berberian & Davis Chap. 5-6	Child/Adolescent Development Study paper	Guest speaker
W6- February 14	-Shore Part 4 -Matta Oshima,	Graphic Development	

	Johnson-Reid, Seay (2014) -Goodley and Runswick-Cole (2010)	Presentations: Group 1 & 2	
W7- February 21	-Edgette chap. 7, 8  -Shore Part 5  -Berberian & Davis Chap. 10	Graphic Development Presentations: Group 3	Goal Writing Handout
W8- February 28	-Edgette chap. 4-6  -Chapman chap. 1-4	Social location paper	Handout on Treatment plan example including theory
W9- March 7	-Pifalo article (2002)  -Shore Part 3  -Chapman chap. 6  -Berberian & Davis chap. 21		
W10- March 14	TBD	Case conceptualization papers due	Cycle of Violence handout
SPRING BREAK March 21-25			
W11- March 28	-Sattler, K.M.P., Font, S.A., Gershoff, E.T. (2018)		Treatment plan example including theory
W12- April 4	TBD		Guest speaker
W13- April 11	No readings	Treatment presentations	
W14- April 18	Final class; No readings	Treatment plan presentations	