



LEWIS & CLARK COLLEGE
GRADUATE SCHOOL OF EDUCATION AND COUNSELING
AT 523 Child and Adolescent Art Therapy
Spring 2023

When: Section 1: Monday 1/9 - 4/24, 9:00AM-12:15PM
 Section 2: Wednesday, 1/11 - 4/26, 1:00PM-4:15PM

Where: Section 1: Rogers Hall, 219
 Section 2: Rogers Hall, 105

Instructor: Dr. Melissa “Missy” Satterberg (she/her), PhD, ATR-BC, LMFT, LCAT
Office hours: Arrange with the instructor
Office location: Rogers Hall, 203
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Office Phone: (503) 768-6179

Credits: 3.0

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.

CAAHEP Competency Content Area	Description	Mastery Level	Assessment
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 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	Introduce	Written assignments, class discussions, and in class presentations
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	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	Reinforce	Written assignments and in class presentations

	<p>human development such as cultural identities, spiritual, systemic within and outside family 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, M., and Davis, B. (2020). *Art Therapy Practices for Resilient Youth : A Strengths-based Approach to At-risk Children and Adolescents*. New York, NY: Routledge

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

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

*Shore, A. (2013). *The practitioner's 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.

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

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.

***accessible through LC ebrary**

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)

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:

*Matthews, J. (2003). *Drawing and painting: Children and visual representation*. SAGE Publications, Limited. (ebook; selected chapters)

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.

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)

***accessible through LC ebrary**

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DISABILITY SERVICES STATEMENT

If you require academic accommodations or support, please contact the Office of Student Accessibility in Albany Quadrangle (503-768-7192 or access@lclark.edu). Once you complete the intake process and the Accommodations Agreement, you may request to send your accommodations letter. Student Support Services staff will then notify the faculty of the accommodations for which you are eligible.

TEACHING METHODS

A variety of teaching methods will be used during this course 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.

GSEC 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 the 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 the 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 the assigned readings, whether or not they are discussed in class. Please note that more readings are assigned for some topics than others. This course does require a computer and does not require textbooks outside of the required and recommended readings. The instructor may include additional reading materials as it applies to the lecture.

ASSIGNMENTS AND COURSE REQUIREMENTS

Because of this course's skill development nature, students must 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/In-class discussions	10 pts
Child or Adolescent Development paper	15 pts
Graphic development group presentation	15 pts
Social location paper	15 pts
Art therapy portfolio entry (8)	10 pts
Treatment Plan Project	25 pts
Total	100 pts

ALL ASSIGNMENTS UPLOADED TO MOODLE

Class participation/Attendance	Possible points
	10
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
Communicating 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 and large group discussions is also required.	1

Readings/In-class discussions		
Students will be required to read the assigned chapters/articles each week and contribute to class dialogues.		
Students will create talking points/comments or questions from the collection of readings assigned to each class. All students are expected to contribute to the class discussion of the readings.		
Possible points		10
Critical Analysis	The individual student contribution addresses an understanding of the required readings and concepts through communication in each class (written or verbal).	3.5
Participation in the Learning Community	The individual student contribution actively stimulates and sustains further in-class 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.	3.5
Etiquette in Dialogue with Peers	The individual student contribution shows respect and sensitivity to peers' gender, cultural and linguistic background, sexual orientation, political and religious beliefs.	3

Social Location paper		
Using Social Constructivist concepts and methods, examine <u>how the students' social location influences the following:</u>		
<ul style="list-style-type: none"> ● 4–5-page reflection paper (NOT APA) exploring the impact of students' social location on child development, artistic values, perceptions of psychological development, and defining therapy. Was meaning created in the community? How was knowledge gained? ● Image of art piece (attached to your paper as an appendix-not as part of final page count). Provide a few sentences describing your art below the image. (min. 1,000 words/double spaced, 12 PT font, Times New Roman) 		
Possible points		15
SLO-J	<ul style="list-style-type: none"> ● Understanding of childhood and adolescent development from students' social location (how the construction of meaning was gained- through community, individual, etc.) 	3
SLO-C	<ul style="list-style-type: none"> ● Unpacking the students' artistic values (ex. art materials, process vs. product, and subject matter). From your lived experience, what influences shaped these values. <ul style="list-style-type: none"> ● Create an art piece that represents your response to this assignment along with an accompanying description. 	3
SLO-N	<ul style="list-style-type: none"> ● Perception of the family and community's influence on psychological development ● Attitudes about what therapy "is" <ul style="list-style-type: none"> - What does a therapist do? - What should be the result of therapy? 	3

(Assigned) Child or Adolescent Development paper
 (Linked to the Graphic Development Presentation)

Each student will independently write a 4-to-5-page (APA format) based on the understanding of the artworks (created by the student) from the selected chapters of graphic development model of Lowenfeld/Brittain. Students are encouraged to include Rubins' graphic development model and other developmental theorists (outside of graphic development). The paper is written individually, and the findings from the paper contribute to the group presentation.

Attach student-created images (2) from the assigned Lowenfeld/Brittain graphic development stage assigned by instructor.

(APA format, 2 references, minimum 1000 words/double spaced, 12 PT font, Times New Roman)

		Possible points 15
SLO-H	<ul style="list-style-type: none"> Stage(s) of Graphic Development observed in the student-created artwork and describe what <u>formal elements</u> of the artwork were used to make this determination 	4
SLO-J	<ul style="list-style-type: none"> Description of the student-created artwork and connection to important <u>developmental themes</u> from Lowenfeld/Brittain 	4
SLO-N	<ul style="list-style-type: none"> Identify gaps in graphic development models that impact care from a sociocultural and diversity lens (Lowenfeld/Brittain, Rubin, etc.) 	3
	<ul style="list-style-type: none"> Writing: (APA format) Student has followed directions for written assignment and demonstrates exceptional graduate-level skills in grammar, spelling and structure. Minimum of 2 references (books or articles) 	4

Graphic Development Presentation

(Linked to the Child or Adolescent Development paper)

Students will work in pre-assigned groups (randomly selected by the instructor) and create a live presentation to explore childhood or adolescent graphic development. This is an exercise in collaborative learning.

Each student in the group will create two images from the assigned Lowenfeld/Brittain stages of graphic development “as if” you were in that developmental stage (ex. groups of 4 students will have a total of 8 images). All images will be incorporated into the group presentation.

Grading: All students will be graded on their individual contributions to the overall presentation

		Possible points 15
SLO-H	<ul style="list-style-type: none"> Demonstrated careful study of the artwork - able to describe the formal elements and connection to Stages of Graphic Development 	5.5
SLO-J	<ul style="list-style-type: none"> Demonstrated application of developmental themes to the artwork - able to articulate themes of psychological development and connect them to art process and/or product 	5.5
	<ul style="list-style-type: none"> Professionalism- engaged communication, eye contact with class, tone, cadence 	4

Who: Identify group members and create a communication tree (on Moodle)

Length: 25-30min maximum (no less than 20 minutes). Roughly 5-7 minutes per presenter.

The group presentation should include the following

- 1) Describe the emotional and mental content reflected in the student created artworks by relating stylistic and thematic content to theories about artistic/graphic and “typical” psychological development.
- 2) Each group member will select two *themes* from the Lowenfeld/Brittain book (one from the Conditional stages of Creative Growth & one theme from the Developmental stages in Art) that correspond to the development stage the group is assigned from the Lowenfeld/Brittain chapters. An example of themes might be, “sensory use of materials” and “a sense of industry”. Collectively, group members must first view all the student-created art before identifying themes. Do not duplicate themes in your group presentation.
- 3) Collectively consider deficits from the literature and add constructive suggestions related to factors that may impact treatment (diversity, sociocultural content, the social location of the client, etc.)
- 4) As a group, summarize your findings in your presentation – What patterns emerged in the student-created artwork in regard to developmental themes, graphic expression, and use of art materials?
- 5) Collectively, create one format (PowerPoint, other presentation platforms). Submit completed work to the instructor via email (msatterberg@lclark.edu) by 8:30 am the day of the presentation.
- 6) Each student will upload the completed PPT to Moodle for grading.

Art therapy portfolio entry		
Students will submit a virtual portfolio of (individual student-selected) art therapy prompts explored in class (eight images). Additionally, students will complete the Art Therapy portfolio entry form with each art prompt that will accompany the images made in class.		
		Possible points 10
Eight images of in-class art prompts	Students will upload colored images of art prompts completed in class.	5
Eight completed art therapy portfolio entry forms	Students will complete the art therapy portfolio entry forms for each (eight) art prompt chosen by student. Both the image and narrative should be on the same page.	5

The Treatment Plan Project		Points 25 points
<p>Treatment plan project:</p> <ol style="list-style-type: none"> 1. Single spaced completed treatment plan (form provided)- <u>Due Week 16</u> 2. Presentation of treatment <p>Student will build off your case conceptualization outline of your chosen case study (Kenny or Kit). This is an exercise in building empathy and understanding of child or adolescent clinical care. The treatment plan is what guides clinical care.</p> <p>Where to begin: 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 (Kenny or Kit) to create two consecutive pieces of art based on the following art prompts from a fictional session:</p> <p>Kenny (child): Art prompt 1. Family as animals Art prompt 2. Student chooses an art prompt</p> <p>Kit (teen): Art prompt 1. Create a superhero Art prompt 2. Student chooses an art prompt</p>		
SLO-B	<p>As if you were the client, create the two pieces of art (see art prompts above for your respective age of client). Consider how the client might respond to the theme and the materials from the case narrative. 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>	3pts
SLO-B, J	<p>Explain your therapeutic reasons for the media choices (section of treatment plan form). Support your decisions using one</p>	3pts

	developmental theory and one art therapy author and describe your rationale for choosing them (section of the treatment plan form).	
SLO-H	Discuss the art processes and the products in relation to formal content (the visual language). Include what you observed as the client was making their art piece (process), and the objective aspects of the art (product) (section of the treatment plan form).	3pts
SLO-N, J	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 to class readings and discussions. (section of the treatment plan form).	3pts
SLO-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. Describe how you see the interventions applying to the goal (section of the treatment plan form).	3pts
<p>Presentation: (PowerPoint, or other presenting platforms) Student will present an overview of your client (Kenny or Kit) and an overview of your treatment plan. Students will use the completed treatment plan to guide the presentation and not read directly from it. Students will have 10-15 minutes to present. (presenting times may change) <u>Consider:</u></p> <ul style="list-style-type: none"> • How you will tell your client's art therapy journey (how did you deepen the story of Kenny or Kit)? • How you will incorporate aspects of the treatment plan and art images to the readings/class discussions? • Discuss the graphic development stage when talking about client art. • Weave chosen theoretical orientation throughout your presentation (from your 		10pts

<p>treatment plan).</p> <ul style="list-style-type: none">• Describe the art response created by student.• Discuss what future sessions may include (possible art prompts and material uses) <p><u>Professionalism:</u> (“as if “the class is your treatment team) Presenting style, clear communication, cadence, eye contact with room</p>	
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The weekly schedule is subject to change at the discretion of the instructor.

Week of:	Readings (due)	Assignments Due	Topics of the day
W1 - Monday 1/9 Wednesday 1/11	n/a	n/a	Review syllabus Exploration of the class Review assignments at length Art prompts
W2- Monday 1/16 Wednesday 1/18	-ACE's articles Dong, et al (2004) -Hinz chap. 1-3, 12	Create questions/comments from readings	Art prompt ETC Review ACE's
W3- Monday 1/23 Wednesday 1/25	Everyone reads: -Lowenfeld chap. 2 -Rubin chap. 3 Group 1 reads Lowenfeld The Scribbling Stage, The Pre-schematic Stage Group 2 reads Lowenfeld The Schematic Stage, The Gang Age Group 3 reads Lowenfeld The Pseudo- Naturalistic Stage and The Adolescent Art/Realistic	Create questions/comments from readings.	Create art images
W4- Monday 1/30 Wednesday 2/1	-Shore Parts 1 and 2 -Berberian & Davis chap. 1-2 Hinz chap.14	Create questions/comments from readings	Examples of art images Developmental theories
W5- Monday 2/6 Wednesday 2/8	-Shore Part 3 -Edgette chap. 1-3 -Berberian & Davis chap. 5-6	Create questions/comments from readings Child/Adolescent Development Study paper	Guest speaker Schedule Midterm meeting times for Week 8
W6- Monday 2/13 Wednesday 2/15	-Shore Part 4 -Matta Oshima, Johnson-Reid, Seay (2014) -Goodley and Runswick-Cole (2010)	Create questions/comments from readings Graphic Development Presentations: Group 1 & 2	

W7- Monday 2/20 Wednesday 2/22	-Edgette chap. 7, 8 -Shore Part 5 -Berberian & Davis Chap. 10	Create questions/comments from readings Graphic Development Presentations: Group 3	Adolescent/Teen treatment Review goal writing Handout
W8- Monday 2/27 Wednesday 3/1	-Edgette chap. 4-6 -Chapman chap. 1-4	Create questions/comments from readings Social location paper and response art	Handout on Treatment plan example including theory Midterm meeting with Missy
W9- Monday 3/6 Wednesday 3/8	-Pifalo article (2002) -Shore Part 3	Create questions/comments from readings Discussion post on Melissa Walter's presentation (Moodle)	Class experiential
W10- Monday 3/13 Wednesday 3/15	Chapman chap. 6 -Berberian & Davis chap. 21	Create questions/comments from readings	In class task- Tx plan outline
Wk11- Monday 3/20 Wednesday 3/22	TBD		Telehealth with children/teens
Wk 12- 3/27-3/31 SPRING BREAK			
W13- Monday 4/3 Wednesday 4/5	-Sattler, K.M.P., Font, S.A., Gershoff, E.T. (2018)	Create questions/comments from readings	
W14- Monday 4/10 Wednesday 4/12	TBD	Art Therapy portfolio	Guest speaker
W15- Monday 4/17 Wednesday 4/19	No readings	Group 1: Treatment plan presentation-individual presentation	
W16- Monday 4/24 Wednesday 4/26	Final class; No readings	Group 2: Treatment plan presentation-individual presentation Completed treatment plan	Course evaluation

Housed on Moodle:

- Names/dates for group presentations
- Names/dates for individual final presentations
- Treatment Plan form
- Art Therapy Portfolio entry form
- Kenny- Child case study
- Kit- Adolescent case study