



LEWIS & CLARK COLLEGE GRADUATE SCHOOL OF
EDUCATION AND COUNSELING

AT 523 Child and Adolescent Art Therapy

Spring 2024 3.0 Credits

AT 523-01:

Monday, 9:00AM-12:15PM

no class on 2/19, make-up class on Tuesday 2/20

Instructor:

Katie Dunn (she/her), ATR-BC, LCAT, ATCS

Where:

Rogers 105

Office hours:

Arrange with the instructor

E-Mail:

kdunn@lclark.edu

AT 523-02:

Tuesday, 1:00PM-4:15PM

Instructor:

Dr. Missy Satterberg (she/her), PhD, ATR-BC, LMFT

Where:

Rogers 105

Office hours:

Arrange with the instructor

E-Mail:

msatterberg@lclark.edu

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 countertransference; Recognize cultural, social, and co-occurring issues that affect assessment outcomes. | Introduce | Written assignments, class discussions, and in class presentations |

| CAAHEP Competency Content Area | Description | Mastery Level | Assessment |
|---|--|------------------|--|
| 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>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 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> | Reinforce | Written assignments and in class presentations |

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

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:

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.

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.

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:

Hass-Cohen, N. & Clyde Findlay J. (2015) *Art Therapy & the Neuroscience of Relationships, Creativity, & Resiliency*. New York: W. W. Norton & Company.

Halvey, J. (1998) A genogram with attitude. *Journal of Marriage and Family Therapy*, April 24 (2): 233-242.

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

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)

Rogoff, Barbara. *The Cultural Nature of Human Development*, Oxford University Press, Incorporated, 2003. (Chapter 1)

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

*accessible through LC ebrary

<https://ebookcentral.proquest.com/lib/lewisclark/detail.action?docID=272865>

NONDISCRIMINATION

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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.

CLASSROOM FORMAT

This course does require a computer and does not require textbooks outside of the required and recommended readings. Art supplies will be provided by the program.

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 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. 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

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

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| Class participation (including attendance) | 10 |
| Readings and in-class discussion | 10 |

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| Art Therapy portfolio entry (8 entries) | 10 |
| Social Location Project | 10 |
| Graphic Development Group presentation | 20 |
| Part I- In class workshop | 10 |
| Treatment Plan Project (Part I, Part II, Part III) Treatment plan and presentation) | 30 |

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.

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

ASSIGNMENTS

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| Class participation/Attendance | Possible Points |
|---------------------------------------|-----------------|

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| <p>Attending all classes and being on time. Giving attention to the instructor and/or other students when they are making a presentation.</p> | 4 |
| <p>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.</p> | 1 |
| <p>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.</p> | 2 |
| <p>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.</p> | 1 |
| <p>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.</p> | 1 |
| <p>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.</p> | 1 |

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| Your participation in small and large group discussions is also required. | |
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| 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. | | |
| 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. Each week, one student will lead the discussion on the readings. | 3.5 |

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| 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. <i>This is a reflection of the guidelines that are set forth on first day of course.</i> | 3 |
| Total points: | | 10 |

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| Art therapy portfolio | |
| Students will submit a virtual portfolio of art therapy prompts explored in class. Each image submission will be accompanied by the Art Therapy portfolio entry form. | |
| Eight images of in-class art prompts | Students will upload colored images of art prompts completed in class. |
| Eight completed art therapy portfolio entry forms | Students will complete the art therapy portfolio entry forms for each art prompt chosen by the student. |
| Total points: | 10 |

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| Social Location Project (genogram & reflection paper) |
| Using a genogram and Social Constructivist concepts and methods, examine how the students' social location influences personal and professional development: |

Genogram with an Attitude: Creation of an artistic genogram including family of origin and/or chosen family members x 3 generations to help to inform students' social location.

Reflection paper:

In 2-3 pages describe your perspective as an art therapy student including students' social location on child development, artistic and relational values, perceptions of psychological development, and defining therapy. Was meaning created in the community?. Provide a key and a few sentences below to describe the artwork.

Create an art piece that represents your response to this assignment along with an accompanying description.

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| SLO-J | Understanding of childhood and adolescent development from students' social location (how the construction of meaning was gained- through community, individual, etc.) | 3.5 |
| SLO-C | Unpacking the students' artistic values (ex. art materials, process vs. product, and subject matter). From your lived experience, what influences shaped these values. | 3.5 |
| SLO-N | Perception of the family and community's influence on psychological development Attitudes about what therapy "is" .What does a therapist do? What should be the result of therapy? | 3 |
| Total points: | | 10 |

Graphic Development Presentation

Students will work in pre-assigned groups and create a live presentation to explore childhood and adolescent graphic development. This is a collaborative learning process in that each student will contribute to the learning of other students via this group presentation.

Each student in the group will create two images from the Lowenfeld Stages of Graphic Development in the style of that developmental stage (ex. groups of 4 students will have a total of 8 images). All images will be incorporated into the group presentation.

As a group, review your selected graphic development stages of “typical” development and create a presentation that highlights the developmental level and the graphic imagery.

Action steps

Who: Group members (randomly selected by the instructor) create a communication tree.

Length: Your group will develop a presentation of no more than 25-minutes (5 additional minutes for questions).. Each group member will present for roughly five minutes of the total presentation time. Minimal meeting time will be available in class, so additional time must be scheduled outside of class to develop presentations.

Format: Presentation format (PPT, engaged lecture, videos, etc.). Submit completed work to the instructor via email (kdunn@lhs.edu or msatterberg@lclark.edu) by 8:30am day of presentation.

Content: Your group will discuss findings (referencing the artwork created by each student in your assigned stages of graphic development) regarding development and its relationship to artistic/graphic expression.

Describe the emotional and mental content reflected in the artworks by relating stylistic and thematic content to theories about artistic/graphic and psychological development. (ex. Level of engagement, cognitive/neurodevelopmental notes, what is being expressed, psychosocial developmental themes.)

Possible points for this section: 10/20

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| <p>After familiarization with theories, view all artwork created by group members together and select themes relevant to the stage of development your group is studying (ie. sensory use of materials, a sense of industry, self-critique). Each group member will select two themes to present. <u>Each student</u> will choose <u>one theme</u> from the <i>*Conditional stages of Creative growth</i> and one from <i>**Developmental stages in art</i>.</p> <p><i>*Conditions for Creative Growth;</i> Materials, Space, Time, Safety, Respect, Interest, Support</p> <p><i>**Developmental stages in Art;</i> Emotional, Intellectual, Physical, Perceptual, Social Aesthetic, Creative</p> <p>As a group, summarize your findings – What patterns emerged in the artwork (created by each of you) regarding developmental themes, graphic expression, and use of art materials?</p> <p>Collectively <u>consider deficits</u> from the literature and add constructive suggestions related to factors that may impact treatment as part of the presentation.</p> | |
| <p>Individual Expectations for presenting and overall participation in the group</p> | <p>Possible points for this section: 10/20</p> |
| <p>SLO-H</p> | <p>Demonstrated careful study of the artwork - able to describe the formal elements and connect them to Stages of Graphic Development. (4 pts.)</p> |

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| SLO-J | Demonstrated application of developmental themes to the artwork - able to articulate themes of psychological development and connect them to art process and/or product. (4 pts.) |
| Individual Presentation skills | Demonstration of professionalism, including engaged communication, eye contact with class, tone, cadence (2 pts.) |

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| AT 523-01 DUNN Lowenfeld Stages | Group 1: Scribble/ Pre-schematic | Group 2: Schematic/ Dawning Realism | Group 3: Pseudo-naturalistic/ The Decision Stage |
| | Danielle | Hale | Elise |
| | Sophie | Karis | Elizabeth |
| | Claudia | Sonny | Paris |
| | | Helen | Kari |

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| AT 523-02 SATTERBERG Lowenfeld Stages | Group 1: Scribble/ Pre-schematic | Group 2: Schematic/ Dawning Realism | Group 3: Pseudo-naturalistic/ The Decision Stage |
| | Mel | Heather | Nic |
| | Kassandra | Seth | Dani |
| | Catie | Hannah | Jessica |
| | Audrey | Sarah | Jenny |

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| <p>Part I of Treatment Plan</p> <p>You will develop a vignette– a child or an adolescent. Using the outline format provided on Moodle, explore your informed speculations about the individual and the case, and what might inform your future treatment plan.</p> <p>Part I: Background information and theoretical lens (taken directly from the outline format provided on Moodle)</p> | | |
| <p>SLO-N, E</p> | <p>Review the case material. Apply your background knowledge of child and adolescent development, while also integrating learning from assigned readings.</p> <p>Document relevant information in each section. Make educated decisions about what to include to provide yourself with sufficient background information to later develop a treatment plan.</p> <p>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 and how that may inform your choice of intervention and materials.</p> | <p>8</p> |
| <p>Written work</p> | <p>Writing (use of complete sentences, free of grammatical errors, readability)</p> | <p>2</p> |

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| Total points: | 10 |
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| <p>Treatment Plan Project (Part I, Part II, Part III) Treatment plan and presentation)</p> | |
| <p>The student will build on Part I of the treatment plan to create an initial assessment and treatment plan for their assigned child or adolescent client using the format provided separately. The treatment plan should provide a person-centered guide to clinical care with foundational empathy and understanding, and informed consideration of both protective and risk factors.</p> <p>Part I: Background information, theoretical lens</p> <p>Part II: Session with artwork, SOAP note, Strengths</p> <p>Part III: Case management, Countertransference, and response art</p> <p>For the art intervention in the assessment section, <u>the two consecutive pieces</u> (one is assigned, one art prompt of choice).</p> <ol style="list-style-type: none"> 1. Family as animals (child; 12 and under). 2. Draw a Superhero (adolescent; 13 and up). <p>Based on your theoretical understanding of the childhood/adolescent period of life and of counseling/art therapy theories, select media offered.</p> | |

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| SLO-B | As if you were the client, create the two art 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? |
| SLO-B, J | 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. |
| SLO-H | 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). |
| 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 your readings and class discussions |
| 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 (for the first three sessions). Describe how you see the interventions applying to the goal. |
| Presentation | Present (through PowerPoint, or other presenting platforms) your client art and a summary of your paper in class |

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| 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. |
| Total points: | 30 |

| Week | Readings (due) | Assignments Due | Other |
|-------------------------------------|---|-----------------|---|
| 1 Monday: 1/8 Tuesday: 1/9 | | | <ul style="list-style-type: none"> ● Review Syllabus ● Groups |
| JANUARY 15 Monday section | NO CLASS | | |
| 2 Monday: 1/22 Tuesday: 1/16 | ACE's articles Dong, et al (2004) Hinz ch. 1-3, 12 | | |

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| <p>3 Monday: 1/29 Tuesday: 1/23</p> | <p>Everyone reads: Lowenfeld ch 2 Rubin ch. 3 Group 1 reads Lowenfeld The Scribbling Stage, The Preschematic Stage Group 2 reads Lowenfeld The Schematic Stage, The Gang Age Group 3 reads Lowenfeld The Pseudo- Naturalistic stage and The Adolescent Art</p> | | |
| <p>4 Monday: 2/5 Tuesday: 1/30</p> | <p>Shore Parts 1 and 2 Berberian & Davis ch. 1-2 Hinz ch.14</p> | | |
| <p>5 Monday: 2/12 (Remote for Dunn's class ONLY) Tuesday: 2/6</p> | <p>Shore Part 3 Edgette ch. 1-3 Berberian & Davis ch 5-6</p> | | <p>Guest speaker LC Grad (medical)</p> |
| <p>6 Tuesday: 2/20 (Dunn only- Rogers 219) Tuesday: 2/13</p> | <p>Shore Part 4 Matta Oshima, Johnson-Reid, Seay Goodley and Runswick-Cole</p> | <p>Graphic Development Presentations: Group 1 & 2</p> | |
| <p>7 Monday: 2/26 Tuesday: 2/20</p> | <p>Edgette chap. 7, 8 Shore Part 5 Berberian & Davis Ch. 10</p> | <p>Graphic Development Presentations: Group 3</p> | <p>Mid term check in</p> |
| <p>8 Monday: 3/4 Tuesday: 2/27</p> | <p>Edgette ch. 4-6 Chapman ch. 1-4</p> | <p>Social location paper</p> | |

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| 9 Monday: 3/11 Tuesday: 3/5 | Pifalo article (2002) Shore Part 3 Chapman ch. 6 Berberian & Davis ch. 21 | | |
| 10 Monday: 3/18 Tuesday: 3/12 | | Part I | Workshop Part II & III |
| 11 Monday: 4/1 Tuesday: 3/19 | | AT Portfolio | Guest speaker |
| 12 Monday: 4/8 Tuesday: 4/2 | | | |
| 13 Monday: 4/15 Tuesday: 4/9 | | Treatment plan Project Part I-III | |
| 14 Monday: 4/22 Tuesday: 4/16 | FINAL CLASS Bring computers to complete evaluations | Treatment plan Project Part I-III | |