ART THERAPY

Equal Privilege To Touch
Sandie Yi, MAAT 2005

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PROGRAM DESCRIPTION

Philosophy
The Master of Arts in Art Therapy (MAAT) program at the School of the Art Institute of Chicago provides an education for students interested in the relationship between personal, psychological, cultural, and social perspectives of art making, and who also have a desire to aid others in gaining or recovering intellectual and emotional clarity, equilibrium, and power. At the core of the program is an emphasis on the unique contributions of the artist/art therapist to the human service professions; the critical examination of how race, class, gender, sexuality, and other social factors impact the therapeutic relationship; and the preparation of students to function as knowledgeable, empathic, ethical, and skilled professionals within contemporary social service contexts.

We view art therapy as an action-oriented discipline that engages the physical, intellectual, emotional and social aspects of the self, and that can foster relationships with oneself, others, culture, and society. The process of making an art product, the sensual experience of the work, the reflective practice of witnessing the artwork, the response to the work by others, and the understandings that can arise from these multiple layers of experience are all parts of the interdependent and integrative practice of art therapy. The skilled art therapist can assist a client in working at these physical, conceptual, imaginal, symbolic, cultural, and social levels.

Our location within a vibrant metropolitan area provides MAAT students with an experienced and knowledgeable faculty, a broad range of potential fieldwork sites, and diverse opportunities for cultural enrichment. The curriculum is designed to ensure that students gain the knowledge and experience that will enable them to function as competent, ethical, creative, and compassionate art therapy professionals. It is also designed to foster critical thinking, so that students are actively involved in creating the learning environment, questioning dominant discourses in the field, and taking part in the production of new ideas. It is our goal to graduate students who become leaders in the field of art therapy in the areas of professional practice, research, and theory.

History of the program
Art therapy courses have been offered at SAIC since the early 1970s. In 1979 Don Seiden, a Chicago artist, educator, and art therapy pioneer, founded a post-baccalaureate certificate. The 60-credit graduate program was instituted in 1985, making the MAAT at SAIC the longest established professional art therapy program in Illinois. The MAAT Program has been approved by the Education and Program Approval Board of the American Art Therapy Association, since 1989.

Curriculum
The School of the Art Institute’s MAAT Program offers students an academically rigorous, personally challenging, and comprehensive education in the field of art therapy. Because the program prepares students for the sensitive task of addressing emotional, psychological, and social issues with art therapy clients, the aim of the curriculum is to balance clinical skill development with self-examination and the development of judicious use of personal transparency. Thus, the program fosters students’ development in emotional, social, and intellectual realms.

The study of art therapy is combined with courses in art, counseling, and psychotherapy to foster cultural competence. The program is further intensified by a minimum of 900 hours of clinical internship under the supervision of Registered Art Therapists and other mental health professionals. The MAAT program strives to achieve an ideal blend between the realms of art and therapy within a socio-cultural context.
The Master of Arts in Art Therapy degree at the School of the Art Institute of Chicago is a 60-credit program that consists of 39 credits in art therapy coursework, 9 in studio art electives, 6 in practicum experience, and 6 in thesis. The art therapy and studio courses are taken at the School of the Art Institute and the internship experiences are gained at various human service settings throughout the Chicago area.

Students receive an education combining the theoretical concepts and practical experience that will enable them to participate in the growing field of art therapy. Through both didactic and experiential components of coursework, the student becomes familiar with a range of theoretical approaches to art therapy, with an emphasis on contemporary critical theories. They are introduced to diverse practice models, from traditional art psychotherapy to community-based studio art therapy. Students explore the significance of the art process and product to the client, the therapist, and the relational context. Both form and content in the art therapy experience are studied as they relate to treatment, assessment, and research. The program includes aesthetic, psychological, social, political, and cultural considerations, and is aimed at the student achieving a comprehensive understanding of these interrelated systems.

**PROGRAM MISSION**

*Mission statement*

To provide a comprehensive art therapy education that emphasizes development of the artist / art therapist, prepares graduates to function as art therapists in a variety of settings, and fosters critical engagement within social and cultural contexts.

**Integration of the artist / art therapist identity**

Art therapy is uniquely situated among the human service professions to provide an aesthetic dimension to therapeutic practice and an alternative to the dominant paradigm of verbal-based forms of therapy. The MAAT program at SAIC emphasizes the students’ core identities as artists and art therapists through the integration of psychology, sociology, and counseling theory with art history, theory, and practice. The environment at SAIC promotes engagement with contemporary art discourses; exploration of the relationship of art to identity, subjectivity, representation, and meaning making; and familiarity with the many materials, media and practices that constitute contemporary art. Throughout the program, students remain practicing artists, exploring various media, tools, and methods, as well as the relationship of the art process to therapeutic practice and everyday life.

To enhance the integration of the students’ art practices with their developing identities as art therapists, they take 9 credit hours in studio electives from among SAIC’s extensive offerings, as well as the studio-based art therapy course, *Professional Development and Career Counseling*. In this art therapy course students not only gain skills in counseling clients who have concerns about their work life or career choices, but also develop strategies for their own professional development as both artists and art therapists.

The annual “Art of Connection” exhibit provides an additional framework within which students can examine the interrelationship between their artist and art therapist identities. As a component of the Art Therapy Fieldwork II course, the aim of the exhibit is to highlight artwork created within the relational context of second year MAAT students and the people they work with at their internship sites. The educational aim of the exhibit is to provide an opportunity for students to examine the clinical, ethical, and aesthetic implications of exhibiting client artwork, and to experience through artifacts and actions the program philosophy of integrating the artist/art therapist identity.

In addition to experiences that are part of the required coursework, there are other opportunities for the development of the student’s professional identity as an artist / art therapist. Students have opportunities through SAIC sponsored courses, exhibits, and events—as well as through internship and other community-based affiliations—to function as curators, exhibiting artists, performers, collaborators, activists, and cultural workers.
**Preparation to function as art therapists in a variety of settings**

The MAAT curriculum is designed to provide students with a solid foundation in counseling theory and methods while cultivating the unique contributions of an art-based approach to treatment and an understanding of the individual as embedded within social and cultural contexts. Students are introduced to a wide range of theoretical perspectives so that they are informed regarding classic and contemporary models, are better equipped to critique practices that lack relevance in the current context, and are able to select, adapt, or develop appropriate strategies for their practice. While both the traditional medical model and the social model of therapy are presented, postmodern approaches are covered extensively, in keeping with the program’s mission to address the social and cultural facets of clinical practice and to provide approaches that are responsive to the complexity of contemporary society.

Art therapists work in a vast array of contexts to help address the special needs of a wide variety of client populations. The wide ranging experience and interests of our faculty, along with the diverse presenters, readings, media, and research that enrich our curriculum, all broaden and deepen our students’ appreciation of the expanding practice of art therapy.

In addition, the challenging range and complexity of the clinical experiences encountered in fieldwork practice allow for real-world application of these concepts. The Chicagoland area has a vast array of social service settings, which provide potential fieldwork options for students’ unique areas of educational interest. Students have the opportunity to individualize their learning through the selection of fieldwork sites that match their interests in relation to client populations, types of settings, and approaches to the work. Furthermore, they are exposed to various populations, sites, and ways of working through their participation in group supervision at SAIC. Exposure to the unique challenges, ethical dilemmas, and successes of their student colleagues serves to enrich the students’ understanding of the application of art therapy in multiple contexts.

**Critical engagement within social and cultural contexts**

The MAAT curriculum fosters the students’ examination of the social, political, and cultural contexts within which art therapy and other counseling practices have developed and are maintained. Race, class, gender, sexuality, ability/disability, and other markers of identity are the intersecting lenses through which students come to both understand and question the systemic nature of unequal distributions of power. Students are encouraged to reflect on the social and cultural forces that have shaped their own identities; to recognize the implications of their social positions in relation to the art therapy participants with whom they work; to question dominant discourses in the field in order to expose underlying values, incongruities, and contradictions; and to participate in the construction of new identities and ways of practicing art therapy.

It is demanding, difficult work to expose the unequal distributions of power and privilege in society, and to address the repercussions of this unjust system for those who are marginalized. Because we are all implicated in this system of unequal power, its examination is often accompanied by personal and interpersonal vulnerability. To address these delicate issues successfully requires unflinching self-examination, determined pursuit of marginalized perspectives, open-mindedness to diverse viewpoints, and the ongoing cultivation of respect for one another, even when discussion becomes contentious.

We engage in this type of critical social and cultural engagement, despite how demanding it is, because we believe in its importance for the clients our students and graduates serve. We are interested in the cultivation of professional practices that do not reinforce the status quo in social service settings and duplicate systemic marginalization of vulnerable populations, but rather foster emancipatory strategies and create environments of personal and collective empowerment.

Specific courses, such as Cultural Dimensions, provide an intensive focus on examination of the social and cultural context for art therapy practice. However, the program aims to address the social and cultural implications of art and art therapy theory and practice throughout the curriculum.
PROGRAM HIGHLIGHTS

Fieldwork
Extensive fieldwork experience is an integral part of the program and provides students with the opportunity to apply academic concepts to practical experience. The fieldwork program is fully supervised by faculty at the school who are Registered Art Therapists and by professionals on site who have a minimum of a master’s degree in art therapy or a related field. In order to ensure that students gain experience in working with diverse populations, they are required to complete 900 hours of practical learning at a minimum of two fieldwork sites, including at least one focused on children or adolescents and one focused on adults or elders. The Placement Coordinator assists students in selecting sites uniquely suited to the student’s educational goals. The MAAT program’s placement standards meet or exceed those set forth by the American Art Therapy Association.

Thesis
As a culminating feature of the curriculum, each student completes an in-depth, scholarly Masters thesis. Students can engage in a range of research methods, but are required to demonstrate the integration of the core values of the program in the topic of their choosing. The projects can range from art-based inquiry to social action, including a mixed methods approach (quantitative and qualitative) to research. The thesis preparation is mentored by a faculty advisor who works closely with the student throughout the second year of the program. A final oral presentation of the work in a public venue is required and an abstract of the finished thesis is posted on the School’s website.

Faculty
The professional knowledge and experience of the faculty ensures that students in this program are provided the best of instruction in the areas of studio art, art therapy, and counseling. The faculty of the art therapy program have a range of scholarly and studio research interests, as evidenced by their publications, professional presentations, exhibitions, innovative developments in practice, curatorial projects, involvement in state and national professional associations, service on editorial boards of professional journals, and ongoing involvement in professional practice. (See list of faculty profiles in this guide.)
Also, see faculty bios at http://www.saic.edu/degrees_resources/gr_degrees/maat/index.html - faculty

Preparation for registration and licensure
The MAAT program meets or exceeds all educational guidelines of the American Art Therapy Association. It also provides the current academic requirements necessary for graduates to apply for national Registration/Board Certification with the Art Therapy Credentials Board and to apply for the Illinois Licensed Professional Counselor and Licensed Clinical Professional Counselor exams offered through the Illinois Department of Financial and Professional Regulations (IDFPR).

Applicants to the program are encouraged to research licensure standards in the state or country in which they plan to practice because requirements for licensure application and the availability of licensure vary by jurisdiction. Students receiving transfer credits toward the MAAT from previous graduate course work are advised to make sure that the licensure board in the state or country in which they plan to practice will count the transfer credits toward the total number of credits needed to fulfill requirements for licensure application.

It is strongly recommended that graduates who choose to apply for the Licensed Professional Counselor exam do so immediately following completion of the MAAT degree, as the requirements for this exam are periodically revised. Those graduates who pursue the licensure option after graduation are advised to make use of the many study manuals and test-preparation courses available, as the MAAT program covers the content areas required by the licensure board, but does not necessarily “teach to the test” in regard to specific content. The Art Therapy department has a Credentialing Specialist available to assist MAAT alumni with documentation of their educational experience and with addressing issues that arise relative to obtaining registration or licensure.
DEVELOPMENT OF PROFESSIONAL IDENTITY
The ability to function within a variety of roles is an essential aspect of the work of the art therapist. The therapist must be a team member, a group leader, and a person skilled in developing and maintaining therapeutic relationships with individuals. The ability to create, develop, and sustain these relationships is partly dependent on the therapist's skills in motivating, teaching, and creating an environment conducive to art making. Organizational skills as well as creative thinking are required. Personal maturity, emotional stability, and ethical integrity are essential characteristics of successful candidates in this field. Both students and faculty use the following publications as resources throughout the MAAT program:

American Art Therapy Association’s *Ethical Principles for Art Therapists*  
[http://www.arttherapy.org/aata-ethics.html](http://www.arttherapy.org/aata-ethics.html)

Art Therapy Credentials Board’s *Code of Professional Practice*  

American Counseling Association’s *Code of Ethics*  

Art Therapy Multicultural / Diversity Competencies  

Graduate education in any human service field challenges the student personally as well as academically. A student’s personal issues frequently are evoked and subsequently find their way into the context of the coursework, fieldwork, supervision, or advisement. The department strongly encourages all students to engage in personal counseling/therapy prior to and during their graduate education. It is essential for the student to identify potential areas of personal conflict that need further resolution. Unaddressed, such issues can interfere with educational demands, clinical work, or interpersonal relationships while in school and beyond. The student is encouraged to take these concerns to personal counseling so as not to blur the edges of the therapeutic and academic or clinical spheres. Counseling Services at SAIC is one option for assisting students with personal concerns while they are enrolled in the program; students often use off-campus resources as well.

PERFORMANCE STANDARDS AND EVALUATIONS

*Academic coursework*
The School of the Art Institute of Chicago maintains a credit/no credit (CR/NCR) grading system. For graduate students, “CR” means maintaining the equivalent of “B” level work or better. Students are encouraged to make use of the School’s Writing Center and Disability and Learning Resource Center for assistance with academic work.

The courses in the MAAT program are arranged in a sequential manner in which learning builds upon previous information and experiences. This fact makes it necessary to wait a full year in order to retake a failed course. In keeping with the School’s statute of limitations policy, all coursework for the MAAT degree must be completed within four years of the date of matriculation.

*Fieldwork*
The nature of therapeutic work involves the interplay of need and responsibility. Clients seeking assistance frequently are in a vulnerable state due to social, developmental, health, and other life circumstances. This vulnerability in the client demands a high level of excellence in the knowledge and skills of the caregiver. Over the course of the program, students are expected to perform at increasing levels of responsibility in relation to the clients they serve. Thus, rigorous performance standards and evaluations are an integral part of the MAAT program. Student evaluations are completed by on-site
fieldwork supervisors, in consultation with the student, at the midpoint and end of each semester. The faculty member teaching the student’s Art Therapy Fieldwork course visits the site at least once a semester to observe the student in action and to discuss the student’s progress during a meeting with the on-site supervisor and student.

**Overall evaluation**
A formal Professional Progress Review (PPR) at the end of each semester supplements ongoing evaluation by the MAAT faculty. This review process includes a self-evaluation form completed by the student, an evaluation form completed by each of the student’s instructors from that term, and a meeting between the student and her or his faculty panel to discuss the student’s overall progress in the program. All aspects of the curriculum (clinical and cultural competence, interpersonal skills, and academic performance) are reviewed. A satisfactory performance evaluation on each PPR is necessary for the student to advance to the next phase of the educational program. Occasionally, problems arise for individual students between regularly scheduled PPRs and the faculty may address these issues by calling for an additional PPR.

**Academic warning, probation, and dismissal**
The following conditions warrant a formal meeting with faculty to re-evaluate the student’s status in the program:
* A grade of “NCR” in any of the art therapy classes.
* Two or more Class Progress Reports (written academic warnings) in a semester.
* An unsatisfactory Professional Progress Review in which the faculty panel identifies serious professional, interpersonal, or academic deficiencies.
* Failure in any of the Fieldwork courses.
* Justifiable expulsion, based on performance, from a placement site.

Among the possible outcomes of such a meeting is academic probation or dismissal from the program. A student who fails any of the Fieldwork courses or is justifiably expelled from a placement site may be immediately terminated from the graduate art therapy program. Students are referred to the Academic Review Committee for appeals.

**CONTRIBUTIONS OF GRADUATES**
SAIC graduates have made outstanding contributions in many areas of the arts, health, and human service professions. They work as art therapists in geriatric care facilities, medical centers, therapeutic schools, physical rehabilitation programs, psychiatric hospitals, community mental health centers, correctional institutions, community-based studios, and other sites. As active professionals they have made contributions in the areas of research, exhibitions, professional presentations, publications, and teaching. MAAT students, faculty, and alumni are active in professional art therapy organizations and have been influential in the growth of the art therapy profession in the Midwest, nationally, and internationally.

**MAAT CREDIT SUMMARY**

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<tr>
<th>AREA</th>
<th>CREDITS</th>
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<tr>
<td>Art Therapy Core</td>
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<tr>
<td>Art Therapy Fieldwork</td>
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<tr>
<td>Art Therapy Thesis I &amp; II</td>
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<tr>
<td>OR</td>
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<tr>
<td>Art Therapy Graduate Project</td>
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<tr>
<td>Studio Electives</td>
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<td>(or other approved course)</td>
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<tr>
<td><strong>Total Credit Hours:</strong></td>
<td>**60 or 63 ***</td>
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* Students have a maximum of four years to complete the degree, including time off for approved leaves-of-absence.
# MAAT Course Schedule effective Fall 2015

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<tr>
<th>Semester I</th>
<th>3 cr</th>
<th>Materials &amp; Media in Art Therapy (ARTTHER 5001)</th>
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<tr>
<td></td>
<td></td>
<td>Psychopathology (ARTTHER 5002)</td>
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<td></td>
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<td>History &amp; Theory of Art Therapy (ARTTHER 5003)</td>
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<td></td>
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<td>Counseling Techniques (ARTTHER 5025)</td>
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<th>Research in Art Therapy (ARTTHER 5009)</th>
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<td>Assessment &amp; Evaluation in Art Therapy (ARTTHER 5008)</td>
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<td>Cultural Dimensions in Art Therapy (ARTTHER 6008)</td>
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<td>Art Therapy Fieldwork I (ARTTHER 5020)</td>
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<td>Studio Elective *</td>
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<th>Art Therapy Fieldwork II (ARTTHER 6001)</th>
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<td>Family Art Therapy (ARTTHER 6018)</td>
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<td>Ethical &amp; Legal Issues I (ARTTHER 6002)</td>
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<td>Graduate Thesis I: Art Therapy (ARTTHER 6010)</td>
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<td>-OR- Art Therapy Graduate Project</td>
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<td>3</td>
<td>Human Growth &amp; Development (ARTTHER 5010)</td>
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<td>Group Art Therapy (ARTTHER 5019)</td>
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<td>Ethical &amp; Legal Issues II (ARTTHER 6003)</td>
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<td>Substance Use (ARTTHER 6007)</td>
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<td>3</td>
<td>Professional Development &amp; Career Counseling (ARTTHER 6006)</td>
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<td>(3)</td>
<td>** Graduate Thesis II: Art Therapy (ARTTHER 6011) ** (Optional, can be taken in lieu of a studio elective, or as an additional 3 credits)</td>
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**Total Credit Hours:** 60 or 63

* Students may choose to complete studio classes during the summer semester or winter interim. An elective non-studio course may be substituted for 1 studio with the prior approval of the Department Chair. Note: ALL course days and times are subject to change.

**According to U.S. regulations, international students are eligible for internship experiences only after completing 2 semesters of education. However, an exception is made for programs such as SAIC's MAAT program in which fieldwork is required in the first year. International students with F-1 visa status are required to turn in a Curricular Practical Training (CPT) form to the International Affairs Office for each fieldwork site and each semester of fieldwork, prior to beginning their fieldwork experience. Failure to do so jeopardizes the student’s visa status.

***For the summer semester, students must fill out the Summer Institutional Aid Form available on the Portal under Student Services.
NOTE: Financial aid award letters indicate how many credits for which the aid is packaged. Students who will be taking fewer credits in a given semester than is indicated in their award letter should notify the Student Financial Services Office.

ART THERAPY COURSE DESCRIPTIONS—UNDERGRADUATE

ARTTHER/ARTED 1101
EXPLORATIONS IN COMMUNITY-BASED PRACTICE
This studio course explores expanded modes of practice for artists working with communities. Various approaches and strategies of engagement are explored. Off-campus experiential opportunities and service learning are key aspects of this course. Readings, guest lectures, and discussions are used to present various perspectives on art education, art therapy, artists-in-residencies, and other contexts in which artists engage communities. (3 cr) (Not to be used for the Introduction to Art Therapy prerequisite.)

ARTTHER 2010
CREATIVE PROCESS AS ART THERAPY
Students in this course explore, through concepts from art therapy and related fields, the relationship between art and life, as well as self, other, and community. Studio work and writing are used as tools to understand and cultivate the discipline of self-awareness. The class is structured as a community of participants engaged in and studying the phenomenon of the creative process. This course provides a helpful framework for those students considering working with others using art, such as teachers or art therapists, as well as for those who wish to establish art and/or writing as a form of practice and discipline in their lives. Open to all students. (Not to be used for the Introduction to Art Therapy prerequisite.) (3 cr)

ARTTHER 3009
INTRODUCTION TO ART THERAPY
This course is designed to offer students a didactic and experiential overview of the field of art therapy. Material covered will include history, theory, and practice of art therapy processes and approaches, as well as a survey of populations, settings and applications. Lectures, readings, discussion, audio-visual presentations, experiential exercises, and guest presentations comprise the structure of this course. (3 cr)

ARTTHER 3010
VIDEO AND THE HUMAN EXPERIENCE
Art therapy considers many aspects of the interplay of art and the human experience: health, suffering, healing, and creativity. This course will entail the viewing and making of videos to investigate and critique these and related issues. Students will explore the documentary and educational potential of video, its use as a clinical tool, and its capacity as a medium for personal creative expression within the context of art therapy and beyond. Reading, discussion, AV presentations, and digital video production constitute the structure of this class. (Not to be used for the Introduction to Art Therapy prerequisite.) (3 cr)

STDYTRIP 4050 *
European “Outsider” Art: Past & Present
Since the beginning of the 20th century there has been a fascination with art produced by people with mental illness. From the Prinzhorn Collection to Dubuffet’s Collection de l’Art Brut to contemporary studio programs, there has been a continuous European tradition around the production, admiration, and collection of this work. This course will examine the historical and current practices within this genre with a particular focus on its relevance to art therapy, psychology, art history, and fine art. Visits to sites in Heidelberg Germany, Lausanne Switzerland, and other related locations form the core of this trip in addition to reading, lecture, and discussion. (3 cr)

* Can be used by MAAT students as a studio elective; however, this course is not offered every year.
ART THERAPY COURSE DESCRIPTIONS—GRADUATE

ARTTHER 5001
MATERIALS AND MEDIA IN ART THERAPY
This course is an examination of the qualities and properties of art materials, media, and processes, and their applications in the context of art therapy. Socially constructed understandings of the significance of materials and media, as well as the relevance of contemporary art practices to art therapy, are investigated through lecture, discussion, and experiential formats. (3 cr)

ARTTHER 5002
PSYCHOPATHOLOGY
This course presents the central concepts of contemporary mental health diagnosis (DSM-IV TR). Emphasis is placed on etiology, terminology, and symptom profiles. This material provides art therapy students with a conceptual foundation shared by a variety of medical and mental health practitioners. (3 cr)

ARTTHER 5003
HISTORY & THEORY OF ART THERAPY
This course introduces the art therapy student to the field's historical and theoretical aspects. The semester begins with investigations of historical events (e.g., "outsider art", art education, the history of mental health care) that laid the groundwork for what would develop into the field of art therapy. Topics presented include early pioneers of the field and contemporary theorists who use art in psychotherapy and counseling. (3 cr)

ARTTHER 5008
ASSESSMENT & EVALUATION IN ART THERAPY
In this course students explore the fundamental concepts of assessment and evaluation, including both formal standardized instruments and informal approaches. Particular emphasis is placed on concepts of assessment in art therapy, but also included are principles and clinical applications drawn from psychology and counseling. These applications include the administration and interpretation of formal assessments, informal observations, written and verbal assessment reports, and treatment plans. (3 cr)

ARTTHER 5009
RESEARCH IN ART THERAPY
In this course the student will explore the theories, principles, methods, and techniques used for conducting research in art therapy. Various models of qualitative and quantitative research from art therapy and related fields will be presented and discussed. (3 cr)

ARTTHER 5010
HUMAN GROWTH and DEVELOPMENT
This course investigates psychological, sociological, cognitive, cultural and neurobiological approaches to human development. Historical and current theories are examined in light of the implications they have for art therapy theory and practice. Course content addresses the role of the cultural production of personal experience in lifelong development, including how issues of race, class, gender, ethnicity and sexual orientation affect human development. (3 cr)
ARTTHER 5019
GROUP ART THERAPY
This course provides students with an introduction to the theory and methods of group work in art therapy. The material is presented through lectures, discussion, audio-visual presentations, and experiential learning. Topics include: techniques and training in group leadership; setting group norms; methods for exploring the significance of clients’ art; group conflict; stages of group development; and applications with varied settings, cultures, and populations. (3 cr)

ARTTHER 5020
ART THERAPY FIELDWORK I
This course provides group supervision for students’ fieldwork experiences and complements the individual supervision students receive at their field sites. Students spend twelve hours per week in observation at their sites, with increasing levels of direct participation with clients. Basic clinical skills, counseling techniques, sensitivity to diverse populations, ethics, and standards of practice are emphasized, in addition to processing the emotional complexities of early professional development. (3 cr)

ARTTHER 5025
COUNSELING TECHNIQUES
This course addresses the integration of verbal and nonverbal counseling methods within the practice of art therapy. Empathic listening, assessment skills, and treatment planning are emphasized, along with ethical standards and cultural competence. (3 cr)

ARTTHER 6001
ART THERAPY FIELDWORK II
This course provides group supervision for students in intermediate and advanced stages of clinical internships. Students spend from twelve to twenty-four hours per week advancing their clinical skills in treatment and assessment, with individuals and groups. This class builds on the skills acquired in Fieldwork I and furthers the student’s understanding of the therapeutic relationship involving the client, their art, and the therapist. Prerequisite: ARTTHER 6000. (3 cr)

ARTTHER 6002
ETHICAL AND LEGAL ISSUES IN ART THERAPY I
In this course students explore basic legal and ethical standards of practice in art therapy and counseling. Responsibilities relating to the use of client artwork in presentation, publication, and exhibition are emphasized, in addition to processing the moral complexities of early professional development. (1.5 cr)

ARTTHER 6003
ETHICAL AND LEGAL ISSUES IN ART THERAPY II
This course is a follow-up to Ethics in Art Therapy I, with a focus on deepening the clinical understanding and application of legal and ethical standards of practice in art therapy and counseling. The application of these principles in art therapy settings forms the basis for discussion. (1.5 cr)

ARTTHER 6005
PROFESSIONAL DEVELOPMENT AND CAREER COUNSELING
This course engages the student in examining career development from both personal and professional perspectives. Studio work provides the basis for the student’s self-reflexive examination of his or her developing artist/art therapist identity. Readings, lectures, discussions, and experiential learning address the theory and methods of career counseling, including educational and career histories; evaluation of occupational interests and aptitudes; and the development of skills for gaining and maintaining employment. (3 cr)
ARTTHER 6007
SUBSTANCE USE
This course presents information on the epidemiology and etiology of drug and alcohol abuse and reviews the negative impact of substance abuse on physical, psychological, social, and vocational functioning. The various categories of abused substances will be discussed along with fundamental assessment methods and art therapy intervention skills for work with abusing or dependent populations. (3 cr)

ARTTHER 6008
CULTURAL DIMENSIONS IN ART THERAPY
This course is focused on the development of cultural competency in the art therapist. Aspects of culture including gender, race, ethnicity, class, religion, sexual orientation, and disability are addressed as they relate to the socio-cultural context of the therapy relationship. (3 cr)

ARTTHER 6010
GRADUATE THESIS I: ART THERAPY
The focus of the course is the refinement of the student’s scholarship and writing skills relative to their chosen thesis topic. Students initiate their investigation by developing a literature review, proposal, and method and beginning their data collection. (3 cr)

ARTTHER 6011
GRADUATE THESIS II: ART THERAPY
This course continues the Thesis I process with the production of the results, discussion, and conclusion sections. In addition to finishing the thesis in written form, students are required to give a public presentation of their research. Prerequisite: ARTTHER 6010. (3 cr)

ARTTHER 6018
FAMILY ART THERAPY
This course focuses on the expression of family dynamics in art therapy. Contemporary definitions of “family” are explored from traditional, multicultural, single parent, and alternative parenting perspectives. A variety of theoretical approaches including narrative, feminist, strategic, and structural are presented. (3 cr)

ARTTHER
ART THERAPY CAPSTONE PROJECT
This course focuses on the development and presentation of a creative project that demonstrates the student’s integration of knowledge in the field of art therapy. Students will: 1) develop a project proposal, 2) implement and document the project, and 3) offer a formal presentation to peers and faculty (3 cr).

ARTTHER
ART THERAPY FIELDWORK III
This course provides group supervision for students in intermediate and advanced stages of clinical internships. Students spend from twelve to twenty-four hours per week advancing their clinical skills in treatment and assessment with individuals and groups. This class builds on the skills acquired in Fieldwork I and II, and furthers the student’s understanding of the therapeutic relationship involving the clients, their art, and the therapist. (1.5 cr)

Note: All art therapy courses, with the exception of 1101, 2010, 3009, 3010, and 5050 are open only to MAAT students.
ART THERAPY FACULTY

Core Faculty:
- Catherine Moon, MA, ATR-BC, Program Director
- Savneet Talwar, PhD, ATR-BC, Chair
- Randy M. Vick, MS, ATR-BC, LCPC, Fieldwork Placement Coordinator

Part-Time Faculty:
- Mary Andrus, MAAT, ATR-BC, LCPC, Fieldwork Placement Coordinator
- Nicole Bailey, MA, ATR-BC, LCPC, CADC
- Dayna Block, MAAT, ATR
- Jackie Bousek, MAAT, ATR-BC, LCPC
- James Bulosan, MAAT, ATR
- Cal Calvird, MA, LPC
- Denise Colletti, MAAT, ATR
- Lisa D’Innocenzo, MAAT, ATR
- Deborah DelSignore, MA, ATR-BC
- Barbara Fish, PhD, ATR-BC, LCPC
- Jayashree George, DA, MA, MS, ATR-BC
- Leah Gipson, MAAT, ATR, LCPC
- Sunny Givens, MAAT, ATR, LCPC
- Lesley Hawley, MAAT, ATR, LCPC
- Katie Kamholz, MAAT, ATR
- Katie Kiehn, MAAT, ATR-BC
- Angela Lyonsmith, MAAT, ATR-BC, LCPC Fieldwork Placement Coordinator
- Pavithra Mandappa, PhD
- Mark L. Miller, MAAT, ATR-BC, LPC
- Valerie Newman, MAAT, ATR-BC, LCPC
- Jeannette Perkal, MAAT, LPC
- Melissa Raman Molitor, MAAT, ATR
- Joanne Ramseyer, MA, ATR-BC, LCPC
- Sarah Raskey, MA, ATR, LCPC
- Suellen S. Semekoski, MA, ATR-BC, LCPC
- Valery Shuman, MAAT, ATR-BC, LCPC

ART THERAPY FACULTY PROFILES

* Indicates faculty who currently teach only undergraduate level courses.

Mary Andrus, Instructor
(www.art-therapist.org)
Mary is the founder of the Art Therapy Studio Chicago Ltd. where she provides art therapy to adults and adolescents, specializing in treating grief, loss, trauma and life changes, utilizing a person centered existential perspective. In the studio, she conducts creativity workshops, art based supervision and open studio groups. Her mentor, Don Seiden has influenced her ideas and thoughts on art making. She has made two short films on Don and his art. Since graduating from SAIC in 2000, she has worked with a wide range of individuals in various settings. Mary has spent the last seven years facilitating groups with individuals with chronic mental illness in a hospital setting. She has supervised a team of expressive therapists, multiple interns and provided regular trainings to all staff on effective group psychotherapy. Mary also developed a free art therapy program for uninsured pregnant women suffering from perinatal depression. From 2009 to 2011 she served as the president of the Illinois Art Therapy Association whilst becoming a new mom. She has presented locally, regionally and nationally to emphasize the importance of regular art practice, life balance and creating a supportive community for oneself. She has taught various art therapy classes since 2008 - History and Theory of Art Therapy, Group Art Therapy and Studio Art Therapy. She is currently working toward her Professional Doctorate in Art Therapy at Mount Mary University.
Nicole Bailey, Instructor
Nicole's practice is anchored in Adlerian theory and art therapy, centering on relational issues and social interests as they play out in the daily functioning of children and adults. A particular area of focus is the interplay between art making and attachment theories, especially in relation to people who use substances. Nicole founded and operates a private practice where she works with individuals from a feminist, trauma sensitive, harm reduction perspective. Specializing in those who are affected by substance use, she incorporates a range of contemporary theoretical frameworks into her practice. She has a long-term interest in the effects of art making and social interest on disempowered, marginalized populations. Nicole's previous experiences have included development of a therapeutic program for homeless single mothers and their children, supervision of a day treatment program for adults with mental illness, work with children and families in the DCFS system, provision of therapy for inpatient substance using populations, and work with outpatient clients struggling with eating disorders. Currently, she is engaging in an in-depth exploration of applying art making to contemporary relational therapy theory and practice. Nicole's personal art making supports her ongoing exploration of the interplay between relationship, attachment, and community, and the impact of this interplay in her daily life.

Dayna Block, Instructor*
Dayna is co-Founder, Board member and former Executive Director of the Open Studio Project (OSP). As principal administrator, she oversaw programming, fundraising, and finances, and worked collaboratively with OSP’s board of directors to create a policy and procedures manual and to develop a long-range plan. Dayna lectures and runs workshops on the creative process locally and nationally. She exhibits her artwork frequently and curates shows that raise awareness for social issues in the community. As an architect of OSP’s creative process programming, and an unwavering believer in the artist inside of everyone, she is the primary holder of OSP’s egalitarian vision and ethic of care.

Jackie Bousek, Instructor*
Jackie graduated from the Master of Arts in Art Therapy program at SAIC in 2010 after completing her undergraduate education at Oberlin College with a degree in Visual Art, Cinema Studies and Psychology. Jackie is an art therapist at HARBOR academy, an alternative high school for adolescents who have severe social, emotional, and behavioral issues. She is also passionate about community art studio practices, and about reducing stigma and raising awareness around mental health issues. Her art therapy and artistic careers are rooted in an autobiographical approach, wherein she encourages self-reflexivity through personal narratives and cultural investigations through art making. She uses a wide range of materials (video, photography, sound, found objects, collage, etc.) to explore, confront and revisit memories from her personal history. A background in film critique has led her to explore the current language, processes, approaches, and ethics surrounding digital media and modern technologies in art therapy practice.

James Bulosan, Instructor
James's scholarship interests are rooted in the application of quantitative research design to art therapy settings. He began his professional life at Rush Medical Center as a Research Director, where he managed large data sets, was involved in the analysis of data, and developed proposals for in-depth research based on outcomes studies. His research experience has informed him about the intricate details of his work as an art therapist in a medical setting, an addictions treatment program, a program for clients with disabilities, and, currently, an inpatient hospital setting for individuals dealing with acute mental illness. At this point, James continues to apply his knowledge of research design and methods to various art therapy approaches. He has served as Ethics Chair for the Illinois Art Therapy Association, and is currently serving as a board member on the School of the Art Institute of Chicago's Internal Review Board (IRB). James also maintains his work in the Chicago art scene as co-director of Lion VS Gorilla, a concept gallery focused on creating shows where artists and viewers are collaborators in an aesthetic experience, and where the integration between artists and the larger community is promoted.

Cal Calvird, Instructor*
Cal is an artist, therapist and non-profit arts administrator. As Program Director for Open Studio Project
(OSP), he oversees public programming as well as outreach programming partnerships with organizations including Y.O.U. (Youth Organizations Umbrella), PEER Services, and New Foundation Center. Cal has facilitated OSP’s adult creative process programming since 2002, and co-leads OSP facilitator training workshops. His clinical work is firmly rooted in the humanistic frame and his client-centered relational stance is informed by attachment theory as well as mindfulness and body-centered practices. Previously a glass artist and instructor, Cal’s studio practice has transitioned from object-oriented to process-focused and he is attracted to materials characterized by abundance and accessibility. His current work is focused on authoring personal narrative through photography and assemblage. As an artist/facilitator and therapist, Cal places individual and collective creativity at the core of resiliency, adaptation, growth and social change.

**Denise Colletti, Instructor***

Denise has been a full-time art therapist for twenty years at the Cook County Jail in Chicago. Her work incorporates music, philosophy, meditation, improv, horticulture and creative writing, along with visual art making, to empower individuals in the toughest of environments to persevere. Despite the myriad economic, legal, social, emotional and psychological challenges her clients face, experiences with creative activity promote their success. Denise has faith in the commonality of human experience, despite our individual differences, and believes that creative expression can illuminate connections between us. Collaborative art processes have always been critical to Denise’s art making, and are frequently incorporated into her art therapy approaches with groups. Denise's work has been exhibited at the Chicago Cultural Center, the Granville collective in Edgewater, Cafe Jumping Bean, Fluxus Lithuania in the city of Kaunas, and The School of the Art Institute/Joan Flasch Artists' Book Collection. Denise's artwork is published in “The 1000 Journals Project,” international zines “Can Boreal,” “Carvers Collective,” and “Going Postal,” as well as in many other zines, catalogues and mail art archives.

**Lisa D’Innocenzo, Instructor***

Lisa’s many-forked path toward art therapy included graduate degrees in literature and fiber art, involvement in Waldorf education, where she became aware of the powerful healing and integrative qualities inherent in handwork processes; and finally a return to SAIC for the Master of Arts in Art Therapy. Her artist identity informs her approach to art therapy, teaching, and her work with acutely ill clients on an in-patient psychiatric ward, where she is a full-time art therapist. Her clinical orientation is humanistic and existential, deeply rooted in the power of metaphor and narrative. Research interests include materiality and metaphor in the context of art therapy, as well as art therapy and bereavement. Also a writer and editor, she is committed to helping students understand the relationship between art making and writing, such that writing becomes a fluid extension of the creative process.

**Deborah Del Signore, Instructor***

Deb currently has a private practice, predominately working with older adults in their homes. She consults eldercare organizations to develop and strengthen arts and aging programs. Via workshops, she also offers support to person’s living with dementia and their care-partners. She worked in a skilled nursing facility for nearly 15 years, in the end overseeing creative arts therapy, dementia care, and life enrichment services. Through collaborative art making with older adults, including the making of films, she researches the impact of these processes on residential communities and explores pertinent themes such as society’s stigmas about older adults and the true experience of institutionalized elders. Deb also recently published a chapter in the book Flourishing in the Later Years about creative arts therapies and spirituality in eldercare. Deb’s professional goal is to use the arts to change the institutional cultures of residential settings and to share the profound impact that art making can have on the aging experience. Her current art practice uses collage and fiber techniques.

**Barbara Fish, Adjunct Associate Professor**

Barbara has provided art therapy supervision for more than twenty-five years at the School of the Art Institute of Chicago, the Adler School of Professional Psychology, and the University of Illinois at Chicago. She is committed to art-based supervision, and uses response art as a critical component in fieldwork supervision. Dedicated to using the tools she provides others, Barbara’s own artwork focuses on personal
and professional exploration. Barbara is experienced in program development and supervision after working for years in residential and hospital programs for children and adolescents as both an art therapist and supervisor. She created the Insight Through Art Program, serving children in the low-income housing project Cabrini Green, and the Gateway Art Therapy program for adolescent boys who were court ordered into residential substance abuse treatment. She also created The Art for Peace group, founded in response to the events of September 11, 2001 and dedicated to using the creative process to become peaceful. Barbara’s work is rooted in critical theory and a Jungian theoretical perspective. It encompasses clinical work that interfaces with a medical model as well as qualitative inquiry and active imagination. Her research and practice rely on the authority of the image as a fundamental resource for exploration and growth. Barbara’s doctoral research, Image-based Narrative Inquiry of Response Art in Art Therapy, contributes to the development of theory based in the field of art therapy. She is currently on the faculty of the Department of Psychiatry at the University of Illinois at Chicago, working in the Mental Health Policy Program where she teaches, mentors and evaluates individuals working in programs serving children who are wards of the Illinois Department of Children and Family Services (DCFS). Barbara has published her work with response art and art-based supervision in Art Therapy: Journal of the American Art Therapy Association, and her work with art-based research is in press in The Journal of Applied Arts & Health.

Jayashree George, Instructor
(www.emporiatherapist.com)
Jayashree has an Master of Science in Marriage and Family Therapy (2012) from Kansas State University, KS; Doctor of Arts in Art Therapy (2000) from New York University, NY and Master of Arts in Art and Art history (1990) from Stella Maris College, Chennia, India. Her dissertation explored the role of art therapy and supervision as a parallel process, providing innovative ways of exploring qualitative research. Her research interests and publications over the past decade have been centered in issues of diversity in clinical practice. Her most recent co-authored article published in Family Process, "An updated feminist view of intimate partner violence" (June 2014) advocates for non-violence in intimate partnerships as they engage in couples therapy within a feminist, anti-oppressive framework. Jayashree is also interested in inquiring into ethical practices of art in therapy by art therapists and non-art therapists, alike, a research project that is currently underway. She maintains a studio-based, family art therapy private practice in Emporia, KS serving Medicaid beneficiaries, providing therapy for children & families, adults, and couples. She has training in Theraplay, an attachment-based play therapy technique for parent-child dyads, and in Emotionally Focused Therapy for couples. Her current art practice explores the plight of elephants as they are blamed for their wildness and oppressed in multiple ways. She is also a Bharatanatyam dancer, and uses this classical Indian dance form to create contemporary choreographies dealing with issues of cultural and environmental dissonance.

Leah Gipson, Instructor
Leah practices art therapy primarily in Chicago’s West Side neighborhood. She has worked with A Long Walk Home, Inc.’s Girl/Friends Leadership Institute since 2009, focusing on eliminating gender-based violence through art therapy and youth leadership. She also works in a medication assisted addictions treatment program at Access Community Health Network, assisting individuals with eliminating the risk of HIV infection and reducing the harmful experiences of substance abuse. She practices art therapy from a social justice perspective and strongly believes in the use of everyday objects and materials in art making for individual and social transformation. Her professional outlook has been shaped by her experiences in health care and community settings with populations ranging from adolescent survivors of sexual assault, women survivors of incarceration, women experiencing homelessness, and adults in addictions treatment and psychiatric care. Leah serves as a board member and Outreach Committee member for the Illinois Art Therapy Association, with the aim of increasing opportunities for art therapists to change the status quo of mental health care and social service systems in Illinois.

Sunny Jeanne Givens, Adjunct Assistant Professor
Sunny's background as an art therapist, mother, teacher, traveler, and artist has led her to write stories that integrate both personal and professional identities, and that intersect with the need to maintain healthy boundaries. She explores and acknowledges the multitude of roles art therapists maintain that
support and challenge their sense of self and their art therapy practices—embracing personal histories, self-care, and artistic convictions. She also gives consideration to the community relationships in which we involve ourselves personally and through our therapeutic endeavors. Sunny's interests have led to the implementation of art therapy services within existing programs, as well as the establishment of new programs and private practice work. Her art therapy practice has occurred in the contexts of inpatient psychiatric facilities, home-hospice care, domestic violence centers, and self-esteem groups with adolescent girls. In addition to her own jewelry design business, Sunny’s art practice includes mixed-media painting and found object art.

**Lesley Hawley, Instructor**
Lesley is the former Clinical Supervisor at Rice Child and Family Center (RCFC), a residential treatment facility for children and adolescents. She has worked as an art therapist at several locations in Chicago in addition to RCFC, including Jamal Place group home for boys and Ravenswood Hospital. Lesley is interested in applying yoga and mindfulness practices to trauma treatment and is currently pursuing her doctorate in art therapy at Mount Mary University. Lesley’s written work includes a chapter titled “Beatmaking: Reaching Beyond Art Therapy to Follow the Creative Path of Music,” in Cathy Moon’s edited book, *Materials and Media in Art Therapy: Critical Understandings of Diverse Artistic Vocabularies*. She facilitates the Red Tent Project, a 200-foot tapestry of blessings and prayers. Her current art practice includes painting, writing, shrine boxes, and fruit porn photography.

**Katie Kamholz, Instructor**
Katie has ten years of experience working in social service settings. After graduating with a Master of Arts in Art Therapy in 2004, she spent some time in Milwaukee with the Bureau of Milwaukee Child Welfare, working with families and children in foster care. When she returned to Chicago, she worked in both outpatient and inpatient settings, primarily with children and adolescents with trauma histories who were part of the child welfare system of Chicago (DCFS). During her tenure at Maryville Academy, Katie worked in the inpatient acute psychiatric unit as the Lead Expressive Therapist, providing groups and individual therapy, supervising expressive therapists and student interns, facilitating assessments, and supporting the programming of the milieu. Currently, she is building an art program at the Chicago Jesuit Academy, which includes art class and art therapy services for the students at CJA. The roots of her clinical approach are humanistic and client-centered, but also have been informed by evidenced-based practices of cognitive behavior therapy and dialectical behavior therapy.

**Angela Lyonsmith, Instructor**
Angela works as a therapist and consultant for several non-profit agencies in Chicago, including Anixter Center, which serves adults with developmental disabilities and mental illness, and two agencies that serve adults diagnosed with mental illness, Central Plaza and Clayton Residential Home. In her private practice, she works with children and provides art therapy supervision. Angela is a doctoral student and a part-time instructor at Mount Mary University. Her research interests include incorporating a neuroscience perspective in art therapy practice and outcomes; art making as a means of social action; expanding notions of work through community-based, participatory praxis; and the impact of mindfulness practices on art therapy in relation to promoting truer presence with others and authentic acts of compassion. Angela also works with Global Alliance for Africa to provide therapeutic arts training for East Africans working with children made vulnerable by the AIDS pandemic in Tanzania and Kenya. Her current art practice is focused on the exploration of metaphors from the natural world and on creating found object altars.

**Pavithra Mandappa, Instructor**
Pavithra earned her Doctorate in Clinical Psychology from The Chicago School of Professional Psychology and is a licensed Clinical Psychologist. Originally from India, Pavithra moved to the United States in 1999 to pursue her graduate studies. She has provided assessment and therapy services to clients in a variety of mental health settings, including an elementary school, a community mental health center, the Circuit Court of Cook County and an outpatient clinic providing specialized services to children and families struggling to cope with the impact of child abuse. Pavithra is the Clinical Supervisor at the Rice Child +
Family Center (RCFC), a residential treatment facility for children in Evanston, Illinois. Pavithra’s core philosophy of treatment is based in the concept of human resilience and finding ways to help children and adults discover internal and external resources to live meaningful and productive lives within their unique individual and cultural contexts.

**Mark Miller, Instructor**

Mark focuses on guiding and learning from students as they begin their fieldwork journey down their art therapy career path. He attempts to bridge the gap between a clinical approach to therapy and the unfathomable well of the creative spirit within us all. Mark practices art therapy with inner-city youth at Rice Child + Family Services in Evanston, IL. His previous experiences as an art therapist were at Community Counseling Centers of Chicago (C4), P.E.A.C.H. Club, Illinois Youth Advocate Program, Michael Reese Hospital Psych Department, Lincoln Park Hospital Psych Department, and Lawrence Hall Youth Services. A firm believer in self-care, Mark exercises his creativity by writing graphic novels for various independent and mainstream comic book publishers.

**Melissa Raman Molito, Adjunct Assistant Professor**

Melissa is co-founder of *Art & Soul*, a practice that specializes in art therapy for children and families, child-centered community initiatives, post-graduate supervision and professional development. She is the former founding director of *Connection Arts Chicago*, a non-profit organization providing community-based art programs for immigrant and refugee youth throughout the Chicago area. Melissa is involved in ongoing grassroots social-action projects that utilize the arts to empower marginalized groups to be seen and heard in their communities. She is currently part of the *ArtWorks* collective, a community-based studio in the Uptown neighborhood, created to bring people from different backgrounds together to engage in art making and cultural exchange as a way to decrease stigma and encourage understanding. She is also involved in the *Wandering Uterus Project: A DIY Movement for Reproductive Justice*, which employs community art making and exhibition as a method for raising awareness around social justice issues. Melissa's current research includes the use of community art practices, specifically collective art making and public art exhibition, to promote cross-cultural dialogue and social action; and the use of art making and personal narrative to explore multi-cultural experiences and identities. Her background includes non-profit and private practice start-up and management, program development, grant writing, and cultural and community initiatives. In her art practice, Melissa utilizes ritual and sensory memory to explore intercultural and intergenerational themes. Her work centers on creating meaning in both personal and collective identity through assemblage and mixed media narratives.

**Cathy Moon, Professor**

Cathy’s research interests include critical theory; disability studies related specifically to the social construction of “mental illness;” community-based art therapy as emancipatory practice; collaborative consultation models of developing art therapy in the Global South; the interface of contemporary art and art therapy; and the unique contributions of the artist identity to therapeutic practice. She is the author of *Studio Art Therapy: Cultivating the Artist Identity in Art Therapy* and the editor of *Materials and Media in Art Therapy: Critical Understandings of Diverse Artistic Vocabularies*. She is part of a collective of art therapists who have established ArtWorks, a project aimed at cultivating inclusive communities through free neighborhood art studios. Through ArtWorks, she is also participating in a community-led research project in which the arts are being used to examine issues related to work, disseminate findings, and contribute to creating more just and satisfying work in the lives of participants and community members. Since 2007, she has been working with a non-profit organization, Global Alliance for Africa, to provide collaborative consultative trainings for African artists working with children orphaned and made vulnerable by the AIDS pandemic in Tanzania and Kenya. She also is on the board of VetCAT, a multi-institution expressive arts therapies program for returning Iraq and Afghanistan vets that is housed at SAIC. Cathy’s current art practice is focused on painting, found object constructions, and the care for and documentation of significant personal relationships through the creation of assembled and sewn mementos.
**Val Newman, Instructor**
Val's research is based in her work in lesbian, gay, bisexual, transgender, queer and questioning (LGBTQ) communities. Val has published a chapter on her work, “Raising Awareness of Violence in Schools against Lesbian, Gay, Bisexual, and Transgender Youth,” in C. Moon (Ed.) *Materials & Media in Art Therapy: Critical Understandings of Diverse Artistic Vocabularies*. She also has presented nationally on her work with LGBTQ communities, weaving together themes of social justice, identity, trauma, and community healing. Her art therapy practice has occurred in a variety of settings including schools, domestic violence shelters, community based programs and non-profit organizations. Her current practice is based at the Center for Artful Intention, a group art therapy practice she co-founded in Wilmette, Illinois, and her contractual work includes Community Counseling Centers of Chicago (C4) and Haymarket Center. She also is part of a collective of art therapists who have established ArtWorks, a community-based studio in the Uptown neighborhood of Chicago. Val’s art practice is based in her belief that art making is a place for grounding, healing, and change. She integrates personal narrative and social activism into mixed media, sculptural, and installation art pieces designed to raise questions around perceptions of identity, community, and social constructs.

**Jeanette Perkal, Instructor**
(www.jeannette-perkal.com) Jeannette is an artist and activist who has worked on issues of structural injustice for the past decade. Her work has focused on themes of sexual violence, forced migration, torture, the prison industrial complex, racism, and homelessness. She is a collective member at ArtWorks, a community-based art studio that integrates critical psychology philosophies and principles of harm reduction. Through ArtWorks, she serves as a co-researcher on a participatory action research project that investigates the social significance of work. She currently works as a bilingual art therapist providing relational, trauma-informed counseling services to adult survivors of sexual violence at the YWCA Metropolitan Chicago. Within the Sexual Violence Support Services program, Jeannette specializes in working with LGBTQ-identified survivors. Jeannette’s research interests focus on the dynamic relationship between healing and activism, challenging medical model approaches to trauma. As an artist and art therapist, she seeks to push the boundaries of materiality. Her art practice consists of tangled layers, loose ends, laborious stitching, and fleeting portraits that demand a reckoning with ideas of body, archive, and home.

**Joanne Ramseyer, Instructor**
Joanne's interests emphasize the creative process as the primary method for activating change and resiliency in art therapy practice. She also promotes the development of relationships with one's images using an archetypal and depth-oriented framework. Joanne is keenly interested in the use of art as a form of spiritual practice and identifies strongly with traditional and indigenous cultures in which art is part of the fabric of everyday community life and healing rituals. She also has a long-time interest and extensive experience in creating supportive art-based groups, collaborative art projects, and client art exhibits to counteract the social and cultural isolation often experienced by marginalized individuals. Joanne's group experience includes formerly developing and directing comprehensive art therapy services for all ages at Community Counseling Centers of Chicago (C4); establishing and directing Blue Lotus Art Studio, a community-based studio offering creative process groups and workshops for women and girls; and, most recently, developing art therapy services at Safe Haven Therapeutic Day school for children and teens. Joanne continues to explore ways to integrate theoretical ideas based on the Stone Center Relational-Cultural writings in her art therapy practice and training of students, viewing the development of relational competence and respect for differences as an essential ingredient for facilitating personal and social change. Her current art practice is comprised of narrating personal history through the creation of mixed-media art, nature-based paintings, altered books, and personal shrines that combine visual text, poetry and story writing.

**Sarah Raskey, Instructor**
Sarah Raskey MA LCPC ATR is an artist, a licensed clinical psychotherapist, and a certified art therapist. Sarah Raskey is the co-founder/owner of OPEN AVENUE THERAPY, a Chicago-based private psychotherapy practice since 2008, where she provides individual, couples and family, and group therapy. Recently Sarah opened the doors to her own art gallery in the Chicago’s West Loop, that features her.
mixed media artwork exclusively. Sarah balances her time between her art studio, art gallery, private psychotherapy practice, and her work as a graduate instructor. At her practice she specializes in addiction and recovery, trauma, relational work, spirituality, and therapeutic techniques focused on developing and maintaining health and well being while on a creative path. She continues to be best known for her art therapy services specializing in working with artists, musicians, entertainers, and other creatives.

**Suellen S. Semekoski, Adjunct Associate Professor**

Suellen has extensive and varied clinical art therapy experience that informs her teaching at SAIC and at other Midwest art therapy programs. She has an art studio where she offers group co-vision, a collaborative model of postgraduate supervision, as well as individual art therapy and supervision. In her art therapy practice, Suellen combines Western neuropsychology and Eastern Zen Buddhism influences to provide mindfulness applications. She has taught and presented art therapy and traveled extensively throughout Southeast Asia. The continuing threads of her teaching interests include challenging the notion of the separate self as posited by Western psychology and encouraging the development of reflexivity, a constant unfolding awareness of one’s place within culture, therapy, and world citizenship. Her studies have included Relational Cultural and Narrative therapies, which draw on postmodernist and poststructuralist theory. Suellen is a lead artist of the Veterans Art Project, a collaborative community of veterans, artists, dancers, and writers who use the plastic, performative and theater arts to tell the stories of veterans. For the past three years she has worked to help launch the Veterans Creative Arts Therapies (VetCAT) program, a collaborative initiative involving art, dance/movement and poetry therapy. She will be a lead artist and workshop leader for Woman Made Gallery’s 2012 20/20 show, featuring artwork made in 20 Chicago neighborhoods to celebrate the gallery’s 20th year anniversary. In spring she will collaborate with DePaul University’s Conflict and Social Justice department to develop programming around Speakpeace, an exhibit of Vietnamese Children’s drawings matched with voices of American poets. In the fall of 2012 she will be working with the contemporary arts community in Belfast to bring Speakpeace to Northern Ireland. In her training as a non-violence facilitator, she is committed to promoting compassionate practices through creative means as a way to counter the effects of violence.

**Valery Shuman, Instructor**

Valery’s research interests include the integration of harm reduction and art therapy, reduction of the stigma associated with mental illness, substance use, homelessness and other marginalized populations, the intersection of trauma with substance use, changing the way we educate youth about substance use, and developing outcome measures that reflect the incremental nature of the change process. Valery is currently the Associate Director of Heartland Alliance’s Midwest Harm Reduction Institute, providing training and technical assistance to permanent supportive housing projects in the Chicago area that are interested in moving toward a housing first and harm reduction approach. Previously, Valery worked as a Mental Health Clinical Practitioner and Art Therapist at Heartland’s Pathways Home residential program in Uptown. The program serves formerly homeless individuals with co-occurring serious mental illness and substance use issues. In addition, Valery conceived of and founded Heartland Alliance’s ArtWorks community art studio in collaboration with the MAAT program at the School of the Art Institute of Chicago. ArtWork’s mission is to decrease stigma and create understanding by providing a space where community members from different backgrounds work side by side in a democratic and nonjudgmental environment. Valery values the inspiration and conviviality that results from making art in community with others.

**Savneet Talwar, Associate Professor**

(Shttp://www.savneetwalr.com)

Savneet’s research examines feminist politics, critical theories of difference, social justice and questions of resistance. Using an interdisciplinary approach, she is interested in community based art practices; cultural trauma; art, brain and neuroscience; performance and public cultures as they relate to art therapy practice and pedagogy. She is the author of a number of articles and has published in *Arts in Psychotherapy, Art Therapy: Journal of the American Art Therapy Association*, and *Gender Issues in Art Therapy*. In 2010 she completed her Ph.D. in American Studies at the University of Maryland, College Park, MD. Her dissertation explores the relationships among performance art, the archive, and intersubjectivity. Using methods of critical ethnography, and visual and textual analysis, she examine the archive of performance art and the discourses of the body, especially in, but not limited to, the work of...
performance artist Mary Coble. She currently uses a portable studio to work in community settings to create critical dialogue regarding reproductive freedom, power and social inequity as they relate to race, class, gender, sexuality, and ability. Her current projects are: Wandering Uterus Project: A DIY Movement for Reproductive Justice, Healing Justice workshops for domestic violence lawyers at the Legal Assistance Foundation of Chicago, and Creatively Empowering Women (CEW) a craft, sewing and fabrication enterprise for South Asian women at the Hamdard Center in Chicago.

Randy M. Vick, Associate Professor
Past, present, and future innovations in art therapy practice are the central theme of Randy's work. He has extensively researched important historic and contemporary collections and production sites relating to the genre of nonacademic art referred to as “outsider art” across the US and in Europe. He makes connections between these traditions and the development and application of art therapy. Visits to these sites as well as his work as a consultant to Project Onward (a studio for artists with special needs) inform his research, writing, presentations, and practice. His courses relate the concepts of history, theory, and research to an expanded view of art therapy that reaches beyond the traditional psychotherapy model. He has conducted collaborative research at the Rehabilitation Institute of Chicago, combining virtual reality and post-stroke hand rehabilitation and migraine studies in conjunction with the National Headache foundation. Randy has published in Art Therapy: Journal of the American Art Therapy Association, Arts in Psychotherapy, The Outsider, and Raw Vision. In the studio, Randy enjoys working with found objects, collage, and mixed media to create quirky narratives and unique furniture.
CONTACT INFORMATION

For more information regarding the program or to arrange for an informational meeting, please contact:

Graduate Art Therapy Program
The School of the Art Institute of Chicago
37 South Wabash Ave. #713
Chicago, Illinois 60603-3103
(312) 899-7481
Fax: (312) 899-1477
arttherapy@saic.edu
http://www.saic.edu

For general information about the art therapy field, contact:

American Art Therapy Association (AATA)
4875 Eisenhower Avenue, Suite 240
Alexandria, VA 22304
(888) 290-0878 (Toll-free), (703) 548-5860
(703) 783-8468 (Fax)
www.arttherapy.org, info@arttherapy.org

Art Therapy Credentials Board (ATCB)
3 Terrace Way, Suite B
Greensboro, NC 27403-3660
(877) 213-2822 or (336) 482-2856
Fax: (336) 482-2852
www.atcb.org

SCHOOL OF THE ART INSTITUTE OF CHICAGO
MASTER OF ARTS IN ART THERAPY
ADMISSIONS PREPARATION & APPLICATION

Application to the Master of Arts in Art Therapy program is open to any person who has received a bachelor’s degree from an accredited institution and has the required prerequisite courses (see below). Students enter the program in the fall semester only. The final deadline for application for the 2015–2016 academic year is February 1, 2015. All candidates must participate in an on-campus Group Interview Day as part of the application process. (Applicants residing in another country at the time of the application deadline may schedule a Skype interview as an alternative.)

PREPARATION FOR GRADUATE EDUCATION IN ART THERAPY

Whereas the undergraduate experience tends to be broad and exploratory, the focus of a graduate education is specific to professional development in a particular discipline. In light of this distinction, persons interested in the MAAT program are encouraged to think beyond mere application to the program and concentrate on their active preparation for professional education in art therapy. This preparation includes building a background of excellence in the classroom, studio, and workplace. The following are recommendations for preparing to pursue a graduate degree in art therapy:

- Complete all prerequisite coursework.
- Read art therapy literature to become familiar with the field.
- Engage in ongoing artistic development through courses or independent work.
- Gain substantial volunteer or paid experience with special populations in human service settings.
- Talk with professionals in art therapy to gain a better understanding of the nature of the field.
- Attend a Graduate Open House hosted by the Admissions Office at SAIC or attend a similar event at another educational institution, to learn about graduate education in art therapy.
• Read available information about a variety of art therapy graduate programs to better understand the philosophical, theoretical, and practical differences among them.
• Engage in life experiences that expand cultural awareness, sensitivity, and knowledge.
• Participate in personal therapy.
• Attend educational and organizational activities of state and national art therapy associations and other related fields.

These and other activities not only strengthen a candidate’s application, but also lay the foundation for an enriching graduate education experience. They enable the candidate to:

• Expand knowledge about the art therapy field.
• Deepen self-awareness.
• Develop a better understanding of work in human service settings.
• Increase awareness of personal strengths and weaknesses relative to working in a human service setting.
• Gain first-hand experience of the profession.
• Enhance academic and artistic preparedness for graduate school.
• Make an informed decision about pursuing graduate education in art therapy, based on awareness of personal interests, abilities, strengths, and weaknesses.

PREREQUISITES
Undergraduate prerequisite courses may be taken as part of a bachelor’s degree or independent of a degree program, as long as they are taken for credit through an accredited college or university. The minimum program course prerequisites consist of 30 semester hour credits in the following subject areas.

● Studio Art (18 credits)
● Psychology (12 credits, including Developmental Psychology and Abnormal Psychology courses)

In addition, the following course is strongly recommended, though not required.

● Introduction to Art Therapy (3 credits)

These courses should be considered the minimum. Additional psychology and studio courses strengthen candidacy and deepen learning, as can study in related areas such as art history, sociology, cultural studies, and neurology. While candidates may be enrolled in some of this coursework at the time of application, all prerequisites must be successfully completed prior to entering the program. Candidates with 9 or more outstanding credits at the time of application should consider postponing their application to complete prerequisites.

EVALUATION OF APPLICANTS
Given the time, energy, and money required to successfully complete graduate education, it is in the best interest of applicants and the program (as well as future clients) to establish a congenial pairing between the applicant’s potential and the demands of the profession. The primary goal of the MAAT application and admission process is to ensure the best possible match between the program’s requirements and offerings, and the candidate’s strengths, professional interests, and educational needs.

In order to achieve this match, candidates are carefully evaluated in the areas of artistic ability, academic performance, relevant human service experience, interpersonal skills, and overall readiness for graduate education in art therapy. It is the responsibility of the applicant to ensure that each of these areas is directly and adequately addressed in his or her application materials. Given the competitive nature of the admission process, significant deficiencies in one or more of these areas is likely to undermine an applicant’s chances for acceptance into the MAAT program.
**Artistic ability**
The applicant must have a *minimum* of 18 semester credits in studio art courses. Studio art courses are those focused on experiential learning in the media, tools, and methods of art. Equivalency of non-academic studio art experience is considered only in exceptional circumstances. The applicant must submit an electronic portfolio of 15 slides that documents focused artistic development in one or two areas of studio work. Evaluation of this portfolio includes consideration of technical skills, conceptual and expressive abilities, and the development of a cohesive body of work. Artwork concentrated in a single medium or with a particular thematic focus is often the best way to demonstrate these abilities. (See MAAT Application checklist for details about submitting an electronic portfolio.)

**Academic performance**
The applicant’s transcripts are reviewed for completion of prerequisite course work, as well as for overall academic achievement, with special attention paid to success in studio art and psychology courses. Letters of reference from college or university faculty are also taken into consideration relative to accomplishments in the academic realm.

*NOTE:* Candidates missing three or more prerequisite courses at the time of application should consider delaying application until the following year in order to allow for sufficient time to complete undergraduate coursework.

**Human service experience**
Sustained employment or volunteer experience working directly with participants in one or more human service settings greatly helps to assess an applicant’s temperament for this type of vocation, solidify the intent to pursue art therapy as a profession, and enhance readiness for graduate level education in art therapy. For these reasons, experience in working with people in counseling, social service, recreation, or education programs is considered *essential* to preparation for graduate study in art therapy. Experience hours totaling 500 is considered minimum, and strong candidates have in excess of 900 hours. In addition, engagement in one’s own personal therapy is viewed as valuable experience. The candidate’s resume, statement of purpose, letters of recommendation and interview are the primary means of assessing the human service dimension.

**Interpersonal skills**
The ability to interact productively with others, to express oneself, and to listen are essential capacities for a therapist. In light of this, the applicant’s interpersonal skills are evaluated through review of the letters of recommendation, and through the applicant’s active participation in the Group Interview. Consideration is given to the applicant’s maturity, relational skills, experience in personal counseling, self-awareness, emotional stability, and readiness for the personal demands of graduate education, professional practice in art therapy, and making therapeutic connections with others.

**Overall readiness for graduate education in art therapy**
The applicant’s overall readiness for the program is evaluated in terms of each of the four areas noted above. In addition, enriching life experiences that do not fall under these four categories and diverse cultural experiences reflect favorably on the applicant’s readiness for graduate school. A well-rounded preparation not only strengthens a candidate’s readiness for graduate school, but also enhances her or his ability to benefit from the educational opportunities offered through the Masters of Arts in Art Therapy program. The Statement of Purpose and interview are appropriate vehicles for the applicant to highlight factors relating to overall preparedness.

**MANDATORY GROUP INTERVIEW**
All candidates must attend one of the Group Interview Days set for February 21st and February 28th, 2015. Applicants will be asked to choose one of these dates while filling out the on-line application. *An application is not considered complete without the interview.*

The Group Interview Day runs from 9 a.m. to 4 p.m with an optional reception afterwards. It includes brief presentations by MAAT graduate students; an art making activity; candidates’ self-introductions
through discussion of their relevant work experience and personal art practice (see “Digital Slides for Group Interview” section below); a brief one-to-one interview with a faculty member; a campus tour; and time for questions and discussion with both faculty and current students. This format provides the opportunity for mutual scrutiny of candidates and the program.

Note: The only exception made for attending one of the Group Interview days is for applicants residing in another country at the time of the group interviews. These applicants must contact the Art Therapy office by the February 1 deadline in order to set up a phone interview or an in-person interview on an alternate date.

**Digital slide for group interview day**

During the group interview, applicants will briefly present an example of their artwork. Applicants must email a digital image of the artwork to be presented prior to the interview.

To submit your slide in a timely manner and make the process go as smooth as possible, please follow these guidelines:

- Only digitally photographed or scanned artwork will be accepted. No traditional slides, please!
- Images should be saved as 72 dpi JPGs. Please no Photoshop, TIFF, or GIF formats.
- The longest side of the image should be a maximum of 800 pixels. The entire file should not be more than 2 MB in size.
- Please save the file in this format: last name_first initial AT15.jpg. For example: Doe_JAT15.jpg
- Email the image via an attachment to arttherapy@saic.edu by FEBRUARY 1st. The subject line of the email should read “Group Interview Slide”.

**ADDITIONAL INFORMATION**

**Transfer credits**

A minimum of 48 credit hours must be completed in residence at the school. Up to 12 graduate transfer credits (from previous master’s degree in a related area) may be requested at the time of application for admission and are subject to approval at that time. No transfer credit will be permitted after a student is admitted.

**Financial aid**

The MAAT program annually awards two to four New Artist Society Scholarships for 50% to 100% tuition. Additionally, five Dean’s Scholarships for 25% of tuition are awarded. These awards are based on merit and potential, as demonstrated through application materials and interviews. Application to the MAAT program serves as the application for these departmental scholarships. As part of the overall applicant review process, the Art Therapy Department faculty determines the scholarship recipients. Applicants are notified about these awards in writing as part of their admission letter.

Additional financial information may be obtained by contacting the Student Financial Services Office at (312) 629-6600. Website: [http://www.saic.edu/life/financial/financial_aid/index.html](http://www.saic.edu/life/financial/financial_aid/index.html)

(Also, see [http://www.arttherapy.org/stscholarships.html](http://www.arttherapy.org/stscholarships.html) for details on American Art Therapy Association scholarships.)

**Residence life**

Most MAAT students find off-campus accommodations in the city; however, dormitory space also may be available. For information on housing options contact the Residence Life Office at (312) 629-6870. Website: [http://www.saic.edu/life/housing/index.html](http://www.saic.edu/life/housing/index.html)

Another useful resource for housing options is *The Chicago Reader* newspaper that lists rental properties throughout the metropolitan area.
International student services
Questions relating to immigration, visa status, and other international student concerns should be directed to the International Student Services Office at (312) 629-6830.
Website: http://www.saic.edu/admissions/int_admiss/index.html

Please note that undergraduate prerequisite courses are not considered part of the MAAT degree. International applicants who intend to take these courses in the U.S. must apply for a separate visa for that purpose. Please allow enough time to complete this entire process. Contact International Student Services for more information.

If English is not your native language and if you do not have a degree conferred in the US—whether you live abroad or reside in the United States—you must take the Test of English as a Foreign Language (TOEFL) or International English Language Testing System (IELTS). You must achieve a minimum score of 600 (250 on the computer version or 100 on the Internet-Based version) on the TOEFL and 7 on the IELTS prior to full admission.

MAAT APPLICATION CHECKLIST

For specific details on the entire application process please visit:

www.saic.edu/admissions/grad

☐ Submit the online application and all supplemental materials by 11:59pm (CST) on February 1.

☐ Submit official college transcripts including prerequisite coursework.

☐ Submit two letters of reference.

☐ Submit your SlideRoom ePortfolio by 11:59pm (CST) on February 1 including:

( A ) 15 images or eight minutes of time-based work, or a combination of the two, documenting current studio work

( B ) Statement of purpose

( C ) Current résumé

( D ) Human Service Summary for each volunteer or employment experience:

• Name of site
• Type of setting (hospital, after school program, etc.)
• Population served (older adults, children with autism, etc.)
• Roles and responsibilities
• Dates of service
• Total number of hours at that site
Also, please note the **GRAND TOTAL** of human service contact hours.

(E) Documentation of prerequisite courses in which applicant is enrolled at the time of application or a plan for how missing courses will be completed prior to beginning the MAAT.

☐ Attend on-campus group interview or arrange a phone or Skype interview with the Art Therapy department if you will be living abroad during the interview dates.

Please contact Graduate Admissions at 800.232.7242 / 312-629-6100 or gradmiss@saic.edu with any questions.