

**ADDRESSING IEP GOALS THROUGH THE ARTS AND  
INCREASING ENGAGEMENT IN STUDENTS, TEACHERS, AND  
PARAEDUCATORS WITH UNIVERSAL DESIGN FOR LEARNING**

A Master's Degree Thesis

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## ABSTRACT

This study explored ways in which the arts could be infused into the day-to-day practices of special education teachers and paraeducators to support them in addressing Individual Education Plan (IEP) goals. This study further explored the impact of positive or negative help from teachers, nurses and paraeducators on student engagement. Due to changes in the field (indefinite school closures), half of this project employed remote learning. Findings of the unexpected benefits of observational drawing and portraiture through remote learning were also explored. A communitarian approach to Universal Design for Learning was introduced to two special education classrooms on a suburban high school campus. This intrinsic case study focused on interactions with stakeholders (students experiencing disabilities, teachers, paraeducators, and one-on-one nurses) to better understand their experiences working together. Tools designed to help educators address Individual Education Plans through a creative lens included a template for addressing an IEP goal through a universal design for learning three-step process, a multiple choice survey to help students understand their own learning needs, and a cloud-based ARTS Bank of creative resources for educators to apply to IEPs. Teachers in this project noticed student attention and engagement triple when approaching IEPs through the arts.

*Key Terms: Universal Design for Learning, Individual Education Plan, Paraeducators, Art Education, Disability Studies, students with disabilities, ARTS Bank,*

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## CHAPTER I: INTRODUCTION

I have been a teaching artist for more than 23 years, and I have worked with students with diverse interests and learning styles. My work focused on newcomers, students from low socio-economic backgrounds, and students experiencing disabilities. For the last five years, in my role as Director of Visual Arts at Youth in Arts, I have also trained teaching artists to work with students experiencing disabilities. In this role of arts coach, I have spent countless hours exploring Individual Education Plans (IEPs), how they are constructed, and how they are addressed in the classroom. I discovered quite early that the arts are not generally addressed in IEPs, yet I have seen the myriad ways that the arts improve engagement, participation, and communication for students experiencing disabilities. Two years ago I decided there must be a way to employ the arts in addressing IEPs, and started to build the Arts Resources for Teachers and Students (ARTS) Bank. The ARTS Bank is a free, cloud-based database of arts activities, lessons and resources designed for anyone, regardless of arts background, to use for addressing IEP goals through a creative lens. I am grateful to Salesforce for their pro-bono technical support in creating this resource. While I knew that IEPs were crucially important to students with disabilities, I have also found in my 22 years as an arts educator that for many students, the arts are the place that they can shine and excel and feel pride. With those beliefs in mind, I undertook this research project to discover if there were accessible ways that more educators could employ the arts to address IEPs through a creative lens.

My research project focused on utilizing Universal Design for Learning (UDL) to address IEP goals and increase engagement in students, teachers, paraeducators, and one-on-one nurses. The purpose of this study was to explore ways in which metacognitive strategies employed by arts educators could be shared with special education teachers who do not have formal training in the arts in order to address IEP goals. In response to a survey following an arts-based professional development event for Special Day Classroom (SDC) teachers in 2019 which I co-taught with colleagues at Youth in Arts, entitled “Confidence and Compassion through Creativity: Facilitating Arts Learning in Special Day Classrooms,” one teacher asked: “Am I allowed to do this when my Occupational Therapist (OT) is here? My students would love working on many of their IEP goals with art, but the OT never does that, and I didn’t know we could.” In her research with special education teachers in Marin County, Jacqueline Urbani reported that one teacher said, “behavior problems do not exist in art class, but I don’t have time for art: I need to work on IEP goals.”

Arts Educators know that creating art helps students develop skills in the fundamentals of arts education (Gardner, 1983), and also that the process of creative thinking helps students develop cognitive, motor, and communication skills. As Byron stated, “Arts educator and author Lisa Philips (2013a) has found that the skills students glean from the arts not only support students developing into artists but contribute to them developing into leaders and creative thinkers. These skills include perseverance, accountability, the ability to respond to constructive feedback, and nonverbal communication skills” (2018, p. 4). Through art, students struggling in school can find

joy in self-expression, experimentation, risk-taking, and creating. According to Howard Gardner (1983),

Involvement with the arts proves one of the best ways in which children can come to know the greatest achievements of which human beings are capable; it is also an excellent avenue to allow them to contribute to their own culture. If children have these opportunities, they will certainly be using their minds to the fullest. (p. 108)

Studies have also shown that when students are given multiple ways to engage with curriculum, they internalized and learned that material more thoroughly. “Consortium researchers found ‘tight correlations’ between arts training and improvements in cognition, attention, and learning” (Hardiman, Magsamen, McKhann, & Eilber, 2009, p. 3). The arts, and specifically UDL, provided those multiple forms of entry into learning. “Drawing on new research in neuroscience, and principles from universal design, Universal Design for Learning (UDL) is an approach to instruction that promotes access, participation, and progress in the general education curriculum for all learners” (Katz, 2012, p.157). Architects found that when they designed for universal access, the design worked better for all; this was often true for UDL in the classroom as well.

While art teachers were clearly the most qualified to teach art to students, it was also clear that classroom teachers and paraeducators played key roles in the success of their students. As Guay (2003) stated, “with little or no assistance or intervention by art teachers, the observed paraeducators played the roles of teacher, nurse, friend, translator, and disciplinarian as the situation required. They assisted with walking with and without

walkers. They were essential” (p. 25). Teachers and paraeducators both played significant roles in educating children. In fact, Causton-Theoharis (2010) found that

...paraprofessionals can close the gate, or create barriers, to students’ access to the art curriculum. Our second major finding demonstrates ways paraprofessionals open the gate or provide helpful and appropriate support of, and access to, the art education curriculum. (p. 5)

I inferred that this finding would apply to all areas of a student’s education: with more training, communication, and understanding, paraeducators could open the gate and provide helpful access to curriculum and IEP goals.

### **Problem Statement and Research Questions**

In 2018, according to the Arts Education Data Project, 26% of middle and high school students in California had no access to any visual arts in school, and only 17% participated in a visual arts class. Access was the lowest threshold measure for arts education; it was used to determine if a school offered at least one arts discipline with any student enrollment (Morrison 2019). While elementary schools did not track this information, it could be inferred that students experiencing disabilities and those in schools in poor neighborhoods were less likely to receive arts instruction than schools in affluent neighborhoods. Even in schools with art teachers, students experiencing disabilities were more likely to be removed from enrichment programs, including art class, for one-on-one work with instructional coaches in subjects like Language Arts and Math (Walker, Douglas, Chung, 2017, p. 461). There were nearly 51 million students enrolled in public school in 2019, and 13% of those students were served under the

Individuals with Disabilities Education Act (IDEA) (National Center for Education Statistics, 2020). Studies have shown that schools in socio-disadvantaged neighborhoods were less likely to have art teachers on staff (California School Dashboard, 2019).

Studies have also shown that the arts can be an effective tool for reaching students experiencing disabilities (Wexler, 2002, p. 340). Yet training opportunities in the arts for teachers and paraeducators was limited. Teachers and paraeducators said that they would benefit from more arts education opportunities:

Children with disabilities require highly qualified teachers. Teachers, parents, and education officials desire better preparation, support, and professional development related to the needs of serving these children.

Many educators wish they had better preparation before entering the classroom. (Kaufman, 2008, p. 42)

In fact, John Derby (2016, p. 112) stated that pre-service teachers participating in his study were very interested in learning more about and continuing to study Disability Studies, but it was not taught in their programs. With the above problems in mind, I asked the following question(s):

1. Given that general education teachers and paraeducators reported limited training opportunities in the arts and said that they would benefit from more arts education opportunities, how did a communitarian approach to lesson design using UDL help teachers, paraeducators and students (stakeholders for this study) use the arts to address their curricular and IEP goals?
2. Furthermore, how did the actions of educators impact a student's opportunity to address their IEP goals?

3. The following questions were framed in Guay's Five Environmental Domains of Problem Solving in the Inclusive Art Room (5 Domains), and helped to shape this research project:

A. Agency and independence for students experiencing disabilities:

- a. How did students take ownership of supplies, lessons and needs?
- b. How did paraeducators encourage taking ownership?

B. Collaboration between all of the stakeholders:

- a. How did students experiencing disabilities participate in planning and implementation?
- b. How did nonverbal students participate?

C. Physical environment and adapted tools:

- a. How did stakeholders help each other find the best tools to address their needs?
- b. How did stakeholders adjust the space so that everyone could contribute fully?

D. Curricular goals and flexibility:

- a. How did educators adjust curriculum based on observed outcomes?
- b. Did students experiencing disabilities feel confident taking risks to accomplish their goals?
- c. How did students experiencing disabilities express their preferences?

E. Teachers as Learners (including paraeducators and nurses):

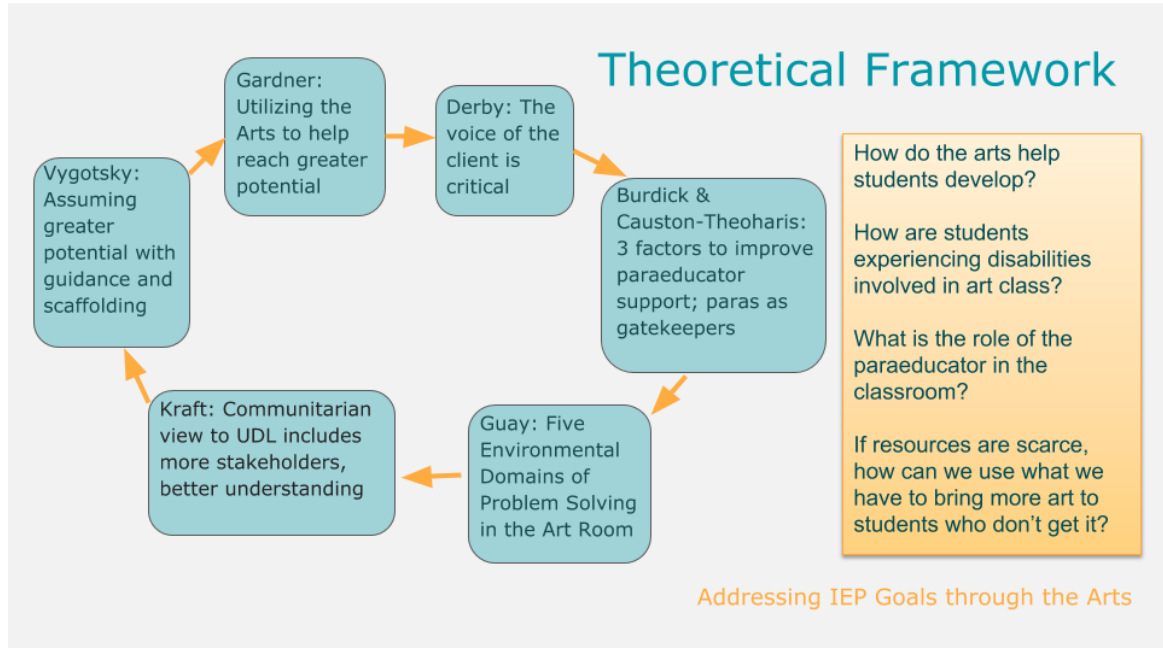
- a. How did educators share their learning with students?

- b. How did all stakeholders celebrate their own learning?

### Theoretical Framework (Response to the Problem)

Figure 1:

*Theoretical framework for the research related to this thesis proposal.*



The theoretical framework for this research project began with Lev Semenovich Vygotsky, as introduced by Baines (2014): “In [Vygotsky’s] studies of children with severe disabilities, he expressed the belief that children are full of unrealized potential and, when afforded creative resources, are able to build upon their natural strengths” (p. 23). In his theory of the Zone of Proximal Development (ZPD), Vygotsky found that human development was not a linear path followed in the same way by all people. Instead, he proposed that there are stages of learning that can be accomplished by many individuals on their own unique developmental schedule. First, there is what a student cannot do by themselves. In the second stage of ZPD, there is what a student can learn to do with the aid of an educator or peer with more knowledge. In the third step, a student

can do that work on their own and can help their less-knowledgeable peers to learn it as well. To be truly successful beyond the ZPD, students must be able to experience mastery in their subject. The students in this study gained confidence, self-sufficiency, and agency as they practiced new knowledge and shared it with their peers. Vygotsky's model of ZPD assumed that students can learn more with help and can feel empowered and engaged to share that new knowledge with others. Baines stated: "in the 1970s, for instance, Rosalind Oppenheim (1974) found that failure to perform can often be linked to a lack of engagement as opposed to an inability to comprehend the material" (p. 24). Students learned better and more when they were in classrooms where they felt respected, safe, heard, and accepted. When approaching learning through ZPD, students can learn more with proper support.

Following Vygotsky was Howard Gardner (1983), who also believed that all students were capable of learning, and, furthermore, argued that many students could learn more when the arts are utilized. Gardner stated that "artistry is first and foremost an activity of the mind" (p. 102). Humans learn through a series of computational structures, and through the arts these varied structures can be engaged and synthesized to improve learning outcomes. In fact, Gardner stated that:

...identifying such 'crystallizing experiences' in the arts is an important task for educators. Properly deployed, such experiences can be used to assess a child's "zone for potential development" and to increase the likelihood that the assessed potential gets actualized. (p. 107)

Gardner believed that art education should be studied within a cognitive framework to better explore it as a serious subject with the potential to have a greater impact on general



education. He also stated that children must have access to at least one art form to be able to develop the full range of their cognitive potential. (p. 108)

Based on the assumption that all students can learn with the appropriate support, the Disability Studies work of John Derby helped me to understand potential implicit biases within the project. Ableism is a prevalent and damaging “ism” because it is invisible: “Blatant discrimination against disabled people (or anyone) is unacceptable, but championing and privileging ability is ubiquitous. It is difficult to imagine a concept of success that is not predicated on ability” (Derby, 2016, p. 102).

Researchers without disabilities must, in effect, make assumptions because they, by definition, lack empathy by not having lived with a disability. In his article “No Us Without Us” (2013), Derby stated that it was difficult to find research written in the first-person by individuals actually experiencing disabilities. This lack is problematic, as is the prevalent view of research, which is from the medical perspective of the caretakers, who assume the disability is a problem only they can address. Instead, “...disability is not a concept that can be abstracted from people, but is a way of being a person” (Derby, 2016, p. 377). For this project, “Stakeholders” included every member of the classroom community, including the students experiencing disabilities.

The project and its research questions were designed around Doris Guay’s Five Environmental Domains of Problem Solving in the Inclusive Art Classroom (5 Domains). Guay began by studying “Student Disability Characteristics,” or needs of students (1993, p. 23):

- Sensory (express needs, organize personal environment, adapt for self when possible)

- Physical/Coordination (participate in routines, adapt media for self, participate, ask and receive help as needed)
- Motivational/Attentional (use personal ideas when creating, set personal goals, monitor on-task behavior),
- Behavioral/Managerial (self-monitor, follow the example of classroom behavior models, share ideas and feelings, understand and follow rules)
- Cognitive/Academic (independently find problem solutions, use but not copy models, use effective learning strategies, experience success).

From this research, Guay developed the 5 Domains: Agency and Independence, Collaboration between Stakeholders, Physical Environment and Adapted Tools, Curricular Goals and Flexibility, and all Stakeholders as Learners (2003, p. 23).

Causton-Theoharis and Burdick (2012, p. 3) proposed three key factors to improve paraeducator support in the art classroom: respect for all of the stakeholders, communication, and fading on the part of the paraeducator. Fading on the part of paraeducators was important to this study because stakeholders included High School-aged students and independence was an IEP goal for each. Causton-Theoharis and Burdick define fading as the paraeducator reducing their interaction with their student whenever possible, so that the student can be allowed to struggle, experience mastery, and have space to form relationships with peers, as opposed to adults (2012, p. 6). Fading also involves scaffolding learning (as outlined by Vygotsky in his theory of ZPD) so that the student is more prepared for a reduction of the relationship with the paraeducator and also prepared to form relationships with peers. Referring back to Guay's 5 Domains, this

would take the form of skill-building in the area of “Agency and Independence” for the student.

When programming is designed by multiple stakeholders, and those stakeholders have been educated on the subject, everyone can learn better (Kraft and Keifer-Boyd, 2013). Utilizing a UDL framework, this project involved all of the stakeholders in the classroom (teachers, paraeducators, nurses, students) in the design of a visual arts project on identity and choice. Kraft and Keifer-Boyd noted that “Special educator Rutherford Turnbull (1991) describes a ‘communitarian’ perspective, a paradigm that—rather than merely compensating for an individual’s perceived disability—views all people within a community as interdependent, able to contribute in working toward a common good” (p. IX). Kraft and Keifer-Boyd’s Human Empowerment Through the Arts (HEARTS) pedagogy was designed to teach an inclusive form of curriculum development to pre-service art teachers. The HEARTS model focused on informing the stakeholders and allowing for flexibility while also keeping the understanding goal in mind. As with UDL, the HEARTS model allows for multiple points of access into the curriculum for stakeholders. Engagement increased for everyone when stakeholders understood the goals and expectations of the curriculum.

Streamlining planning was key to designing a model for curriculum development that teachers and paraeducators without arts education backgrounds would feel confident replicating in the future. The Three-Block Model of UDL (Katz, 2012, p. 192) provided teachers with a method for creating inclusive environments and improving student engagement. The model is broken into three blocks: Social and Emotional Learning; Inclusive Instructional Practice; and Assessment for Learning. Student autonomy was

also emphasized, as it has been shown to increase student engagement and achievement, and develop higher order, deeper thinking skills (Katz, 2013). In this project, Social and Emotional Learning was addressed through reflection and conversation during class. Inclusive Instructional Practice was addressed through a communitarian approach to lesson design, and Assessment for Learning was addressed daily through art reflections and by tracking the amount of time students spent engaged in art-making and reflecting.

Lisa Byron's book *Art for All: Planning for Variability in the Visual Arts Classroom* (2018) would be a valuable primer on Universal Design for Learning (UDL) for non-art educators. Byron offers rationales, examples, lesson plans, and strategies for teaching any learner in the classroom. She proposed that UDL works for students with disabilities because it offers students multiple entry points into the lesson. Students are given agency and independence when they can find their own best entry into the curriculum. A key component to the success of UDL is that students can understand each lesson's Understanding Goal, thereby empowering them to find ways to achieve that goal.

Communication between stakeholders was essential to the success of this project, and communicating with Nonverbal/Nonauditory learners was vital, as many of the students in the two classrooms fell into this category. In "Beyond Accommodations: Designing for Nonverbal/Nonauditory Learners in the Inclusive Art Room" (2015), Wexler and Luethi-Garreht stated that public schools are designed for neurotypical children who can communicate with written and spoken language (p. 15), and most curriculum is written with those students in mind. However, according to Wexler and Luethi-Garreht, there are four ways of knowing, and learning is not a linear process. These ways of learning include kinesthetic sense, intuition, thinking, and feeling (p. 18).

While students experiencing disabilities may not fit into the current public school curriculum format of “thinking” through auditory/ written language, they may be more than capable of accessing knowledge and learning through the other processes. “To neglect kinesthetics, intuition, and feeling is to deprive ourselves of the complex and rich way we know the world” (Wexler and Luethi-Garrecht, 2015, p. 18). UDL offers all students multiple pathways to practice communicating, thinking, processing, and imagining their world.

### **Significance of the Study**

The purpose of this study was to demonstrate a process whereby following streamlined steps of UDL, stakeholders (teachers, paraeducators, and students) would feel more confident and engaged in their learning and communication. Utilizing clearly outlined steps to UDL, teachers, paraeducators and students learned how to define a problem or question in the classroom, and then how to employ arts techniques to problem solve and discover solutions (Kraft & Keifer-Boyd, 2013, p. 4). This project was worth pursuing because although the benefits of learning through the arts are clear, training through the arts for many educators is lacking. This work could benefit teachers in special education settings, paraeducators in both special education classrooms and inclusive situations, and general education educators working with students of all abilities. The project offered educators more accessible ways to reach all learners.

The findings of this research helped students experiencing disabilities by opening up more opportunities for learning through the arts. There are myriad arts strategies and techniques that can be employed to address IEP goals, beyond the expected arts

outcomes. IEP goals that this project addressed included choice-making, expressing preferences and opinions, collaboration, eye-tracking, perseverance, following instructions, speaking and listening, and fine and gross motor skills. The findings can help paraeducators by giving them more training; studies have shown that paraeducators are the gatekeepers of learning for the students with whom they work, yet they are often given no training in the arts (Derby, 2016, p. 116). With the right tools, paraeducators can help their students communicate, express themselves, and grow. The findings will also benefit teachers by showing them more strategies to teach their students. The study could also improve communication and engagement; and make teaching more rewarding for the teacher when they have more support from their paraeducators.

### **Limitations of the Study**

This study faced several limitations. To begin with, both classrooms were county programs housed within a suburban high school campus, so the students were segregated in their classrooms both figuratively and literally. The administration, students, and broader high school community often overlook them. A sense of isolation prevailed, for both students (ignored by their peers) and teachers (ignored by their school and administrators).

Resistance from paraeducators due to lack of understanding was a challenge in the beginning but communicating helped everyone to understand the full scope of the project. While paraeducators have not historically been asked to participate fully in art class, everyone in this study was an equal partner with other stakeholders in the art room. Together we defined participation: making eye contact and communicating directly with

the person to whom you were speaking, fading whenever possible, limiting hand-over-hand work to the least possible amount. The big idea and understanding goals were clearly illustrated and stated with every class so that every stakeholder knew the expectations and could refer back to them.

Lack of WIFI in the classrooms made the use of technology nearly impossible, so including students who are nonverbal in the interview and reflection processes, as well as in the art making, was a challenge. While teachers expressed an interest in finding more ways to utilize existing technology to help students communicate through art, on most days, there was not adequate time available to experiment with resources.

Attendance of medically fragile students was irregular. In fact, one of the students died as a result of complications of pneumonia-like symptoms. Not only was the class in mourning for several weeks, but also that student's personal nurse quit her job and left town the day after her passing. She told the teacher that she felt as if she had lost her own child. This student and his nurse were both interviewees.

On March 13, schools were closed for the remainder of the school year due to COVID-19. For the following two weeks, teachers were working on access to the internet and making sure students had devices to use from home. Teachers were locked out of their classrooms, and all art supplies, adapted tools, and notes were left behind. The first virtual art class took place via Zoom video conferencing on March 26. The classroom of medically fragile students did not attempt virtual arts-learning. When remote art classes began, it became clear that stakeholders did not have adequate supplies to participate, so I collected paper and colored pencils and mailed them to every stakeholder.

### Definition of Terms

- **AAC (Augmentative and alternative communication)** Various methods of communication that can help people who are unable to use verbal speech to communicate. AAC methods vary and may be personalized to meet each individual's needs.
- **Communitarian Approach:** Involving all stakeholders (students, teachers, paraeducators, specialists, nurses) in a classroom in all aspects of decision making (Kraft & Keifer-Boyd, 2013)
- **Disempowerment and learned helplessness:** The paraeducator completing the work for the student, so the student stops trying in spite of directions that sound empowering. Also, teachers allowing paraeducators and specialists to take the primary role in teaching the student requiring their services.
- **IEP (Individual Education Plan) Goals:** The specific details in a child's education plan that describes what they should accomplish during the school year. IDEA does not dictate what should be addressed in a child's plan, so the details are up to the team. This gives the IEP team great flexibility when developing an appropriate plan for each child.
- **LRE (Least Restrictive Environment):** From the IDEA (2004), also sometimes known as “mainstreaming,” including students in the general ed classroom as much as possible, keeping in consideration of their needs.
- **SEL (Social Emotional Learning):** The process through which children and adults understand and manage emotions, set and achieve positive goals, feel and



show empathy for others, establish and maintain positive relationships, and make responsible decisions (Casel, 2012).

- **Stakeholders:** For this study: Teacher, Paraeducator, Students, Specialists, and Parents.
- **UDL (Universal Design for Learning):** a framework to improve and optimize teaching and learning for all people based on scientific insights into how humans learn.
- **ZPD (Zone of Proximal Development):** From Lev Semenovich Vygotsky in the 1920s; the skills a student can learn with appropriate aid from an educator.
- **Paraeducator:** An individual who provides instructional or related support to students under the direction and supervision of a certified teacher. In the last two decades, the roles and responsibilities of paraeducators in inclusive schools have reached new levels of importance.

### **Assumptions to be Debated**

Given that there are more than 80,000 paraeducators (including instructional aids) working with at least 767,562 students with disabilities under IDEA, yet training in the arts is limited, the issue of providing arts tools through which special education teachers and paraeducators can reach all learners will be debated because teachers of special education and paraeducators have reported their wish for more training opportunities in the arts.

Given that paraeducators, students, and teachers all stress lack of communication as a barrier to success, exploring ways to better communicate questions, successes, and understanding goals will be debated.

### **Assumptions Not to be Debated**

Given that more than 83% of CA high school students did not receive visual arts instruction in 2018 (CA Data Project, 2019), and it has been shown that at current funding levels this issue will persist for at least 45 years (CA Creates, 2018), making credentialed art teachers responsible for teaching art to all students will not be debated because it is clear that California will not have enough art teachers to adequately reach every student for at least several decades.

### **Summary**

In “Beyond Accommodations: Designing for the Nonverbal/Nonauditory Learners in the Inclusive Art Room” (2015) Alice Wexler and Aleanna Luethi-Garrecht noted that:

The ADA calls for reasonable accommodation. Common reason then seems to dictate that disability is supplemental to society, that it is an afterthought... Providing accommodations for students seems only fair. *But the metaphor of retrofit shows us that we'll go to great lengths to avoid re-engineering our pedagogy--adding something on to accommodate also ensures that the culture won't change.* (p. 21, emphasis added)

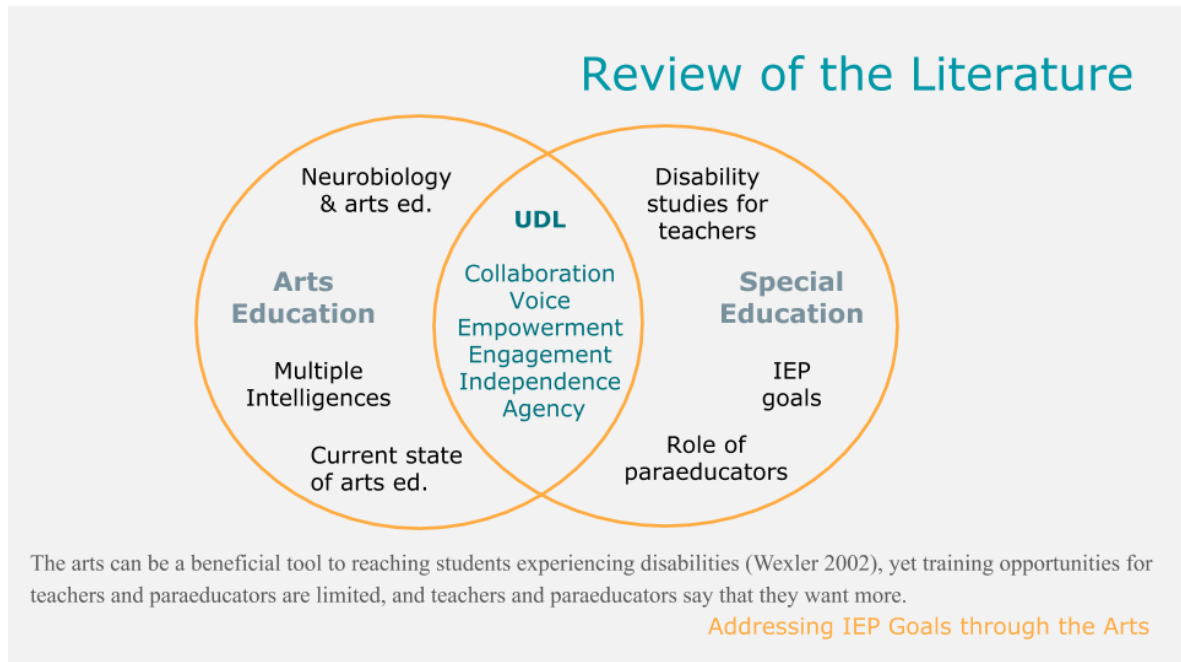
While the benefits of learning through arts education are widely reported, the benefits of the arts as a tool for specifically addressing IEP goals is not. In fact, according to interviews with special education teachers, fewer than 50% of their students are currently included in art classes during the school day. This study was organized around potential benefits of utilizing the arts as a tool to reach IEP goals. The project offered an integrated, holistic approach to curriculum design that began by considering IEP goals (choice, expressing preferences, perseverance, and increased personal voice) in the design of the project. Through the process of UDL, a replicable program that could thrive in any classroom was designed. The finished art piece was featured in the Youth in Arts Virtual (and actual) Gallery show “Outside the Lines: Art by Students with Disabilities” (Youth in Arts Gallery is one of a handful of galleries in the US dedicated to exhibiting art by children).

## CHAPTER II: REVIEW OF THE LITERATURE

Research has shown that the act of making art helps students develop skills in the fundamentals of arts education, as well as cognitive, motor, and communication skills, while also helping them develop social emotional skills (Gardner, 1983, p. 108). For many students experiencing disabilities, every day can feel scary, painful, and like a chore (Lequia, 2016, p.337). They are faced with challenges almost constantly; striving to reach for IEP goals is relentless (Baines, 2014). Through art, students can find joy in experimentation, risk-taking, and creating while simultaneously working on IEP goals.

Figure 2:

*Venn Diagram of literature review: concepts and areas of study involved in the Literature Review for this proposal.*

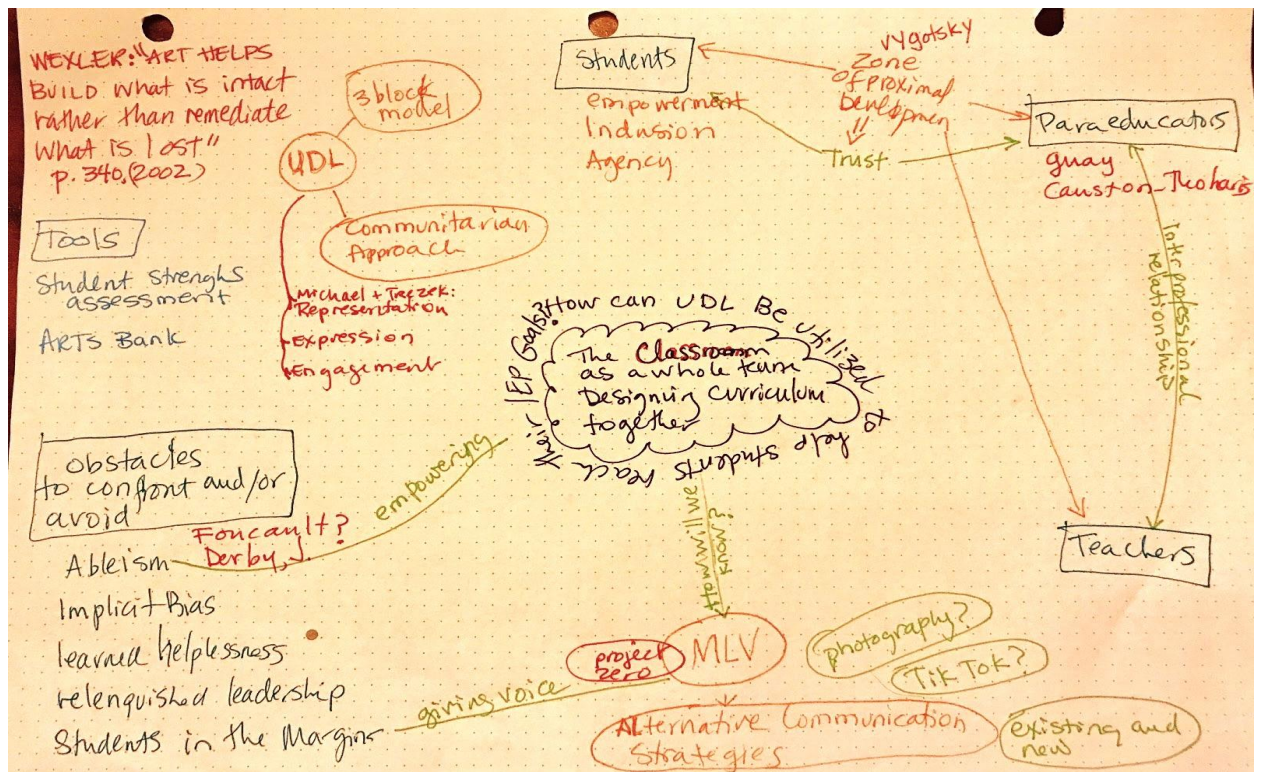


In personal conversations with teaching artists, special day teachers, and paraeducators, they have expressed their desire for more information on ways to use the

arts in teaching (Urbani, 2019; Causton-Theoharis, 2013). This qualitative research project focused on the benefits to stakeholders (students, teachers, and paraeducators in a special education classroom) of a collaboratively designed unit of study for two classrooms of students experiencing disabilities (called “students” for this study). We employed Universal Design for Learning (UDL) to plan the unit. This chapter outlines the existing research on paraeducators’ roles and training in the art classroom, the perspectives of students experiencing disabilities with their paraeducator, and successful models of introducing Universal Design for Learning (UDL) into a classroom.

The following drawing offers a glimpse of the key components of the project, which focused on Voice, Agency, Independence, Collaboration, Creativity, and Engagement.

Figure 3  
 Concept Map for thesis proposal by Suzanne Joyal, October 1, 2019



### **Neurological Development and the Importance of Arts Education**

According to Lev Semenovich Vygotsky and Howard Gardner, learning is nonlinear and individualized in different learners. Both approached cognitive development as multifaceted and individualized. They proposed that with proper scaffolding, support, and opportunities (including the arts), students can likely accomplish much more than a standardized test might indicate. Strategies to improve learning outcomes will be explored, as well as missed opportunities in the classroom. This section concludes with more research from 300 scientists and educators coming together at Johns Hopkins University in 2009, and their findings of quantitative data related to cognitive development through arts education.

According to Vygotsky, the Zone of Proximal Development (ZPD) is the place where students can learn the most, the best with professional instruction and support. He states that this learning happens best, meaning with the most success, when students feel safe and trust the instructor. Karim Shabani (2010) described ZPD as a form of dynamic, continuous assessment: an “...operational view of the learner’s actual level of development and a measure of emerging and imminent development” (p. 237). The concept of the ZPD was first developed by Vygotsky in the 1920s and refined by him until his death in 1934. Shabani (2010) quotes Vygotsky as defining ZPD as: “the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with a more capable peer” (p. 238). Shabani further explains that “individuals learn best when working together with others during joint collaboration, and it is through such collaborative endeavors with more skilled

persons that learners learn and internalize new concepts, psychological tools, and skills” (2010, p. 238). Vygotsky proposed that students would learn best if they were striving in their ZPD as much as possible, so that they would continue to push slightly above their comfort zone and, thus, continue to grow.

Shabani states that Vygotsky stressed the importance of scaffolding in teaching: that remaining in the ZPD is an individualized approach, and students must be met where they are developmentally (2010, p. 239). This means that assessment is continuous, and educators must be aware of individual students’ developmental needs. Vygotsky proposed that through the concept of the ZPD, students could be assessed on their potential, rather than on what they have learned or memorized for a standardized test. Shabani (2010) stated that:

Vygotsky recognized the distance between doing something independently and with the help of another indicated stages of development, which do not necessarily coincide in all people. In this way he regarded an instructor’s teaching of a student not just as a source of information to be assimilated but as a lever with which the student’s thought, with its structural characteristics, is shifted from level to level. (p. 241)

For students with Individualized Education Plan (IEP) goals, the “instructor” could be a teacher, paraeducator, parent, or peer. A student with a list of IEP goals is asked to virtually live in their ZPD, whether it is related to cognitive, social emotional/behavioral, or physical functions. The paraeducator, as the person spending many hours a day with a student with an IEP, must understand the ZPD and how to scaffold goals to arrive there.

In “A Cognitive View of Creating” (1983), Howard Gardner stated that humans learn through a series of “dumb” computational structures. Through the arts, more than one computational structure can be engaged at a time, which can lead to a greater understanding of the subject matter (now known as Multiple Intelligences). Through Harvard University’s School of Education and Project Zero, Gardner studied two decades of research of scientists, educators and artists. Harvard’s Project Zero not only researches other scientists and educators, but they also conduct their own rigorous studies in arts education. Since students learn content better when multiple forms of intelligence are engaged, the arts should be considered an equally important area of study, and an equally important tool to educate students (Gardner, 1983, p. 102). When considering an artistic endeavor, be it visual art, dance, theatre, or music, a student must engage in a deeper level of cognition as they solve problems, make compositional decisions, and decide on the best way to express themselves through visual symbols, gestures, sounds, or more. As Gardener states, “no matter how idiosyncratic an individual’s intellectual skills, there should be art forms and products which can mobilize them” (1983, p. 108). We can find arts tools to reach any student. It is up to the educator to find that space where a student learns best and can achieve their potential, and to help them learn there. Gardner proposed that students must be introduced to multiple art forms to help them explore their full range of potential and to contribute to their own culture (1983, p. 108).

Studies have shown that the arts can be a beneficial tool for reaching students, and the visual arts have been shown to help all students learn. In *Neuroeducation: Learning, Arts, and the Brain* (2009), Hardiman, Magsamen, McKhann, and Eilber reported the findings and challenges of 300 educators and researchers during a 2009 convening at the



Johns Hopkins School of Education. As Kagan writes, “the combined use of hands and imagination makes an important contribution to what it means ‘to know’ something. You cannot learn to play tennis by reading a book” (2009, p. 33). The researchers studied multiple three-year quantitative and qualitative studies at seven universities and discovered and documented how training in the arts leads to improvements in cognition, attention, and learning.

### **Paraeducators: Education and Training Opportunities**

Paraeducators play an essential role in educating students experiencing disabilities; yet the pay is low, there are few requirements for employment, and paraeducators are offered few educational opportunities or training in the arts once they are hired. The following section reviews research on paraeducators’ perspectives.

In “Paraeducators in Art Classrooms: Issues of Culture, Leadership, and Special Needs” (2003), Doris Guay questions how disability is defined and perpetuated by classroom interactions. How do generally untrained paraeducators marginalize and disempower, and diminish the learning opportunities of their students? Further, what can be done about it? Guay studied paraeducators in both segregated and integrated art classrooms to better understand their interactions with their students, as well as their interactions with the art teachers. She found that while there are some paraeducators who do help their students to learn in the least restrictive environment, do ask open-ended questions that engage their students in critical thinking and problem solving, and do help their students interact with their peers in the classroom, there are more who do not. Guay admitted that she was disturbed to find that paraeducators were more likely to do the

work for their students instead of giving them the time and space to solve their own problems or to ask for help from their peers in the classroom. In general, paraeducators were more likely to keep students with disabilities separated from their classmates even when they were working in the same room.

Doris Guay conducted a multi-site research project in 22 art classrooms, chosen from a list of 230 elementary and middle schools in Northeastern Ohio. The classrooms included, integrated, or separated students experiencing disabilities. The focus of the study was paraeducators working with students experiencing disabilities in those classrooms. The art teachers had little prior experience working with paraeducators. Guay focused her research on how teachers and paraeducators communicated and collaborated, and also on what they used as guidelines for that collaboration. Guay (2003) noted that “with little or no assistance or intervention by art teachers, the observed paraeducators played the roles of teacher, nurse, friend, translator, and disciplinarian as the situation required ... They assisted with walking with and without walkers. They were essential.” (pp. 25-26) Paraeducators are instrumental in the school-success of many students experiencing disabilities, yet they do not have abundant training in the arts, or in disability studies, educational or developmental principles.

Based on research on pre-service educators and art classrooms in “Normalization in Art with Extra Challenged Students: A Problem Solving Framework” (1993), Guay suggested that steps can be taken to mitigate the circumstances of limited arts training opportunities for paraeducators, and limited training for pre-service teachers on ways of working with paraeducators. Preservice teachers could be taught better strategies for engaging paraeducators in their classrooms, and how to design projects that allow for

multiple points of entry while also maintaining arts objectives. Teachers in the study expressed concern that not only are paraeducators given inadequate instruction in higher order thinking skills, the teachers themselves would like more of that education as well. A well-trained paraeducator with strong leadership from the teacher, is the best option for many students experiencing disabilities, so finding ways to build stronger, healthier relationships between stakeholders is essential.

In an effort to overcome stereotypes and confront existing opinions, the following six subsections of this literature review were organized by the six data areas outlined by Guay (2003) and Burdick and Causton-Theoharis (2008). For students to reach their potential, and for paraeducators to provide the most beneficial help, the following criteria should be considered: Assimilation, Necessary and Helpful Help, Communication and Collaboration, Learning and Expectations, Disempowerment and Learned Helplessness, Relinquished Leadership, and Segregation and Isolation.

**Necessary and helpful help.** Necessary and helpful help is aid that is given to a student that is truly necessary for the student's participation: making sure a student can see the demonstration, having adapted tools available, and having visual aids or communication devices available to the student. In effect, necessary and helpful help means creating a space where the teacher can teach while the paraeducator supports in the Least Restrictive Environment (LRE) for the student. In contrast, Guay noticed untrained paraeducators offering students step-by-step instructions, removing their opportunity for higher-order thinking related to problem solving, making choices, or engaging with classmates to figure out the project. Paraeducators also regularly completed projects for

students so that they would look like the teacher's example. Both teachers and paraeducators saw themselves as helpfully facilitating the students through their actions.

**Patterns of communication and collaboration.** We need to hear the voices of students experiencing disabilities to better understand their perspectives of the paraeducators assigned to help them. Do students work together, ask and answer questions of each other, and begin to combine ideas to form a cohesive new piece of information? How do teachers communicate with paraeducators and students? While there were many articles on paraeducators and their role in the classroom, it was more difficult to find articles in which we heard from the student experiencing disability. However, in "Perspective of Students with Intellectual Disabilities about their Experiences with Paraeducator Support" (2005), Broer, Doyle and Giangreco interviewed young adults experiencing disabilities to discover their perspectives on working with paraeducators. The researchers interviewed young adults who had worked with paraeducators through high school, and coded the responses.

Interviewees revealed feelings of marginalization and lack of engagement in school, which they attributed to their paraeducators always being nearby. Paraeducators were seen as friends because of their proximity and engagement, but also as interfering with students' abilities to form friendships with peers. Responses showed that social interactions were of the highest importance to high schoolers, but students described many occasions where social interactions were curtailed because of the close proximity of the paraeducator. One student stated, "that's why I didn't have any best friends or a girlfriend in high school because I always had a mother on my back" (Broer, Doyle, & Giangreco, 2005, p. 421). Students also saw themselves as different when they wanted to

fit in. Their paraeducators became their friends by default since they were close by, making interactions with peers even less likely. As one participant explained, “I wasn’t like other people. I was hurt;” another respondent said, “I want to be normal like other kids are, but I’m not” (Broer, et al., 2005, p. 421). Students said that they would sit with paraeducators at lunch instead of with other students when possible because they already felt comfortable with them (Broer, et al., 2005).

**Learning and expectation.** Guay asked, does the paraeducator over-support the student in a step-by-step format? Do they ensure the student makes a conformist type of art? She proposed that expectations should be the same for every student in the room whenever possible. Students should be present for and expected to listen to instructions, be engaged in conversation by the teacher and peers, and participate in the activity to the best of their ability.

**Assimilation.** Does the paraeducator try to hide or cover up the differences of the student instead of trying to adapt and differentiate instruction to meet their needs? Or, is each student in the classroom treated as an equal member of the class and are they able to participate fully as such? Guay (2013) noticed that in many classrooms, students experiencing disabilities were placed at one table together near the door so that the paraeducator could “teach” all of them at the same time. This grouping left those students without opportunities to speak to their peers, ask them questions, or generally engage with other students. Teachers did not generally hold students experiencing disabilities accountable for assignments, and paraeducators were responsible for any teaching that happened. Even when there were opportunities to move about the classroom (getting materials, helping with cleanup), it was the paraeducator who performed those roles.

“Several of the observed art teachers revealed that they felt little authority, responsibility, or ability to direct or manage paraeducators” (Guay, 2003, p. 34). When there were opportunities for interaction with the classroom as a whole, the presence of an adult nearby often discouraged students from engaging with each other.

**Disempowerment and learned helplessness.** Guay (2003) noticed that “most art teachers relinquished the roles of teacher and manager for students with more severe disabilities to the paraeducator accompanying them” (p. 28). Teachers left the teaching of the students experiencing disabilities to the paraeducators in spite of their lack of formal training. The art teachers rarely spoke to the students experiencing disabilities, instead speaking over them and to the paraeducators. Teachers rarely called on the students in reflection time either. “Field notes reveal that in some classrooms, students with limited communication skills were regularly not spoken to at all” (Guay, 2003, p. 30). Guay defines Disempowerment and Learned Helplessness as a paraeducator completing the work for the student (maybe because it is quicker, easier, or does not seem important to the paraeducator), so the student stops trying, in spite of directions that sound empowering.

Kraft and Keifer-Boyd (2013) noticed that paraeducators often brought the students to class late, showed them unrelated images, and engaged them in unrelated conversations during the introduction to the project, thereby disempowering them and not giving them the opportunity to listen or process their own ideas from the teacher’s instructions. Students seemed to have learned that they did not have to pay attention or engage with others in the classroom:

They could depend on paraeducators to tell them, step-by-step, what to do after art instruction ended, or to do assigned tasks, not only studio tasks, but, even routine tasks such as setting up that other students were expected to do for themselves.” (Kraft & Keifer-Boyd, 2013, p. 32)

Paraeducators often did the work for the student and were sometimes witnessed throwing away the student’s version and replacing it with their own. A student will learn helplessness if they see that they do not need to listen to instructions, are not encouraged to even get their own supplies or clean up for themselves, and/or if they don’t do the work, because they know that the paraeducator will do it for them. According to one teacher in the study:

...it’s been the ongoing, probably the most driving theme, not to support learned helplessness and to find that one bit of partial participation in the kid who is really motorically involved...finding that little piece that he can kind of do himself or be part of a bigger thing that he is adding to it. (Kraft & Keifer-Boyd, 2013, p. 33)

Through the HEARTS project, Kraft and Keifer-Boyd wished to teach pre-service educators to approach all of their students with the goal of finding ways for them to engage, in order to help them all build more confidence in their own agency as learners.

How do the arts provide students with the opportunity to develop their voices, agency, and pride, and lead them toward a sense of perseverance, grit, and determination? Derby (2016) talks about learned helplessness and the disconnect that comes for people experiencing disability when those who are talking, writing, designing for them do not actually have the disability or the experience they are trying to address. In this study the

voices of the students experiencing disability were involved in every conversation. They were a part of every decision, there were no side conversations where students were excluded.

**Relinquished leadership.** Relinquished leadership occurs when the classroom teacher feels that the paraeducator knows more about the student and is in fact responsible for teaching them. For a student, relinquished leadership occurs when the student allows the adult or more able-bodied student to speak and act for them, and eventually discontinues trying to lead for themselves.

In “Perspectives of Students with Intellectual Disabilities about their Experiences with Paraeducator Support” (2005), Broer, Doyle and Giangreco also note that students reported paraeducators finishing work for them before they were finished trying for themselves, telling them the answers, and giving them step-by-step instructions. “I didn’t even have to do anything. She pretty much did it all for me” (Broer, et al., 2005, p. 424). The authors stated that while for most young people, adolescence is when they separate from their parents and form stronger bonds with peers, students with a paraeducator always present do not get this opportunity to develop individually. They described this as “mothering,” where even when separated from their parents, students still have an adult nearby who does their work for them, intervenes in social situations, removes all potential hurdles they might be ready to tackle on their own, and generally makes life easy for them, thereby limiting their opportunities for social-emotional maturation. Since bringing your mother to school is generally frowned upon by high schoolers, this “mothering” also limits students’ opportunities to form friendships and relationships with peers. Students with paraeducators were seen as different, and/or disabled as a result.



Bullying was a concern for the students also. Students in the study stated that their paraeducators protected them when they were present, but there were also times when the paraeducators were not present. On those occasions the students were bullied, but had not been taught ways to deal with it. While the paraeducators thought that they were helping the students, they were not in fact teaching them social skills that might have prepared them for different situations. The researchers suggested that paraeducators be instructed in ways to teach students age-appropriate strategies for decision-making, problem solving, and communication, as opposed to protecting them from perceived struggle or conflict. The researchers further suggested that paraeducators be educated to help students feel more included with their peers.

**Segregation and isolation.** Guay describes segregation and isolation as occurring when the paraeducator places certain students at a private table and they are not given the opportunity to engage with other students in the classroom. In the Terra Linda classrooms, the segregation and isolation were more pronounced for all stakeholders because the classrooms were part of a county-run program housed in two classrooms at the very back of a large campus. Neurotypical students rarely visited that end of the campus, and students from the special education classrooms generally stayed in their rooms.

### **Unlearning Disability**

While learning disability (LD) labels were originally intended to help students by outlining where they needed help, the opposite often occurs. In “(Un)learning Disability: Recognizing and Changing Restrictive Views of Student Ability” (2014), Baines asserted

that society assigns labels and assumptions to students based on their inability to learn in traditional academic settings. She proposed that we can reframe the definition of learning in school so that more students feel successful. Baines performed qualitative case studies of four students with invisible disabilities and documented how those students were accepted or not in their classrooms. She noted that when teachers get frustrated, these students were removed from the classrooms for minor infractions, and that some teachers had little understanding of or patience for students who do not fit into the classroom as they had designed it.

Baines suggested that when one looks for a solution within the framework that defined the problem, one will not find a workable solution. Teachers must redefine what success looks like, what labels mean, and how to find the best learning style for each student. She noticed cases where the student was treated differently because of their label. The label became the excuse when a lesson failed for that student. Instead of adjusting the curriculum for the student, the label was applied, and the student was removed from the class, or “given up on.”

In order to “unlearn disability,” the definition of success must shift away from academic success, test scores, and traditional reading and writing. How success is defined in school can have ramifications for students who do not learn within that rubric of success. When success is defined by academic grades, many students may not thrive. Failure in school in this sense can have long lasting effects leading students to perceive themselves as inferior. This sense of failure can shape the way students see themselves and can lead to a decline in participation.

The arts can play a crucial role in making a student feel included, empowered, and heard. “Students have a tendency to gravitate to where they feel like they can make a difference, transform others, and themselves, and be appreciated by those who can exert control in their lives” (Baines, p. X). It is understandable that a student might engage more in different areas of school, based on the teacher, the subject, even the physical environment. “In the 1970s, for instance, Rosalind Oppenheim (1974) found that failure to perform can often be linked to a lack of engagement as opposed to an inability to comprehend the material” (Baines, p. 24). It seems logical that students would learn better and more when they are in classrooms where they feel safe, heard, and accepted.

### **Including the Individual Experiencing the Disability**

In “Confronting Ableism: Disability Studies in Preservice Art Education” (2016), John Derby suggests that “while ableism is similar to other -isms, I suggest that it differs in that it operates below our cultural radar and remains socially acceptable” (p. 102). In this action research study, Derby asked research participants who were preservice teachers without prior knowledge of Disability Studies to first study literature on Disability Studies and then design lesson plans for students with disabilities. Participants wrote artist’s statements confronting ableism and took attitudinal surveys before and after the study. Derby noted that while we know that discrimination in any form is unacceptable, “championing and privileging ability is ubiquitous. It is difficult to imagine a concept of success that is not predicated on ability” (2016, p. 102). He found that preservice teachers were willing to learn more about Disability Studies and to implement programs after learning more about the field. Derby believes that preservice teachers are

ready and willing to learn more about disability studies, and to implement more of those pedagogies into their work. Derby worries that without institutional and financial support, this work will not be sustainable in spite of interest from preservice teachers (p. 104).

How can paraeducator support for students be improved in the art classroom? In “Creating Effective Paraprofessional Support in the Inclusive Art Classroom” (2012), Causton-Theoharis and Burdick found three key factors to success: respect of paraeducator as well as the student, communication between all stakeholders, and “fading,” or the paraeducator backing down on interactions with students so that authentic interactions can occur between students and their peers. For this study, those three factors mesh with Guay’s 5 Domains. ‘Respect for students and their paraeducators’ and ‘communication’ connect with ‘collaboration between all of the stakeholders,’ while ‘fading’ connects with ‘agency and independence for students experiencing disabilities.’

In 2007, paraeducators were among the 650,000 certified professionals working with students with disabilities. Causton-Theoharis and Burdick described paraeducators as being one part of a student’s support system. They suggested that paraeducators should be respected by classroom teachers and be given adequate information so that they can help students succeed in the least restrictive environment. Respect and value for paraeducators and their student clients goes hand-in-hand with communication. This means including both paraeducators and students in all aspects of the lesson, speaking to them directly, asking questions, and including them in conversations.

Causton-Theoharis and Burdick (2012) describe ‘fading’ paraeducator support as intentional. Fading occurred when the paraeducator first helped the student develop skills to take on more responsibility for their executive function, and then reduced their own

involvement in the student's daily life interactions whenever possible. This could mean helping the student to get their own supplies when those instructions are given, regardless of the time it takes to accomplish the task, and then giving the student less instruction when less is needed so that eventually they take over as much of the task as possible. Fading could mean the paraeducator offering the student strategies for coping with a bully, then stepping back so that the student learns to respond more fully themselves. Fading could mean the paraeducator first helps a student to make friends, and then gradually removes themselves from potential social situations so that the student has the space to form friendships without an adult looming nearby, so that other students feel more comfortable engaging as peers. Based on the findings in this study, fading could be a valuable component of UDL. With fading comes intentional problem solving, exploration of materials, (safe) risk-taking, interaction with peers, communication, independence, and confidence.

Causton-Theoharis and Burdick suggest that the goal in a successfully inclusive art room is to make it so that the student is welcomed and respected, including their support, be they another human or otherwise. The authors suggest that the role of the paraeducator is as support, while the primary responsibility for teaching is on the teacher. The teacher must see the paraeducator as functioning as support to the student in the least restrictive environment, and also support paraeducators' work in the classroom. In fact, if fading is possible, then the paraeducator would eventually be roaming the room and offering aid wherever it is needed, not sitting closely to one single student. To allow the paraeducator to be helpful to more students in the room, communication must occur

between the paraeducator and classroom teacher. Helping more students would also allow the primary student whom the paraeducator supports to engage in more social interaction.

Another responsibility of the paraeducator is to ensure full access for the students they support. Ensuring full access could mean listening carefully to the instructions, so the paraeducator can review, repeat, and clarify that their student has access to the same project as their peers. Other examples might include making sure that they and their students have access and visibility to the instructions; that their students have physical access to supplies, materials, and their peers; that they are safe; and that they have adapted tools to ensure their success. Causton-Theoharis and Burdick stated that UDL is well suited toward the goals of positive paraeducator experiences and is also beneficial for all students in the classroom. UDL offers multiple points of entry, opportunities for using a variety of materials and finding entry points that most interest the student. UDL may also reduce the experience of the paraeducator recreating the teacher's example in the art room. Since there are multiple points of entry and ways of accomplishing the goal, there would be no clear example for the paraeducator to copy. Instead, success could be when the student has the opportunity to experiment with tools and materials, engage with classmates, think creatively, and express their own voice in the art.

Causton-Theoharis and Burdick (2012) offer suggestions for paraprofessional-free supports (for all educators in the classroom): use peer support; have students "ask 3 before me;" utilize table captains to retrieve supplies and materials; keep students on track with an agenda; use adaptive materials; provide vocabulary word banks for critiques and discussions; utilize a communication board that includes art terms and art material descriptions to use when communicating with peers; assign collaborative art projects

(group work); ask students to comment directly on one another's work in critique; have students share materials and supplies.

In the descriptive quality study "Paraprofessionals: Gatekeepers of Authentic Art Production" (2010), Causton-Theoharis and Burdick explore the role of paraeducators in a student's ability to create their own art. Paraeducators can either hinder or encourage art making for students experiencing disabilities in the art classroom. The authors utilized the constant comparative method (Glaser & Strauss, 1967), categorical coding (Bogdan and Biklen, 1992), and inductive analysis (Bogdan and Biklen, 1992). Causton-Theoharis and Burdick begin by stating that "almost half of all school-age children receiving special education services are in general education classrooms for at least 89% of the day" (2012, p. 1). From analyzing earlier studies, the authors discovered a pattern by which paraeducators "hijacked" the art curriculum for a variety of reasons, including lack of communication, which led to a lack of understanding of the subject, materials, or lesson; and substituting materials with which they were already familiar and therefore with which they felt "safe." Often, the paraeducator would show up late with their students, sit or stand at the back of the room, and not participate in the introduction. They would then simplify the project using similar materials as they sat in the back of the class at a segregated table with their students. Instead, Causton-Theoharis and Burdick intended to focus on the art room as a place of opportunities for each student. The art room was a place where students could work on fine and gross motor skills, develop critical thinking skills, practice creative problem solving, and discover multiple paths to expressing their personal voice.

### **Universal Design for Learning (UDL)**

UDL began by looking at disabilities in the system instead of the student, and making education more responsive to learner differences (CAST 1990s). In order to address the issues outlined in the findings above, this project employed UDL techniques as well as the Five Environmental Domains for Problem Solving in the Arts Classroom (5 Domains) (Guay, 1993). Through the 5 Domains we considered agency and independence for students, collaboration between all of the stakeholders, the physical environment and adapted tools, curricular goals and flexibility, and teachers and paraeducators as learners. In “Normalization in Art with Extra Challenged Students: A Problem Solving Framework” Guay 1993) described her rubric for the 5 Domains. Guay divided the instructional/learning environment into five parts: student experiencing disability (SED), class peers, physical environment, curriculum/lesson plan, and educator. She then breaks down the student disability characteristics into five categories: sensory, physical/coordination, motivational/attentional, behavioral/managerial, and cognitive/academic. Questions responding to these categories were outlined for each part of the rubric, helping the teacher to better design a curriculum which would work for all students. Guay uses the term “normalizing” as a way to define accommodating diverse learning styles in a classroom: making various learning styles “normal.” Her study grew out of requests for help from an art teacher who did not know how to teach students who did not seem to listen to her instructions and who moved around the classroom during what she considered inappropriate times.



Figure 4:

*Problem Solving Rubric: Self-Questioning to Stimulate Problem-Solving Ideas (Guay, 1993).*

**Table 1**  
**Self-Questioning to Stimulate Problem-Solving Ideas**  
**The Instructional/Learning Environment**

	How can I help the STUDENT EXPERIENCING DISABILITY (SED) to:	How can CLASS PEERS be encouraged to:	How can I create an ENVIRONMENT that:	How can I design CURRICULUM/LESSONS that:	As ART TEACHER, how can I:	
<b>STUDENT DISABILITY CHARACTERISTICS</b>	<b>COGNITIVE/ACADEMIC</b>	-independently find creative problem solutions? 7 -use, but not copy models? 7 -use effective learning strategies? 5 -experience success? 5	-work in cooperative groups with SED? 4 -use a cue hierarchy? 2 -model processes? communicate with SED? -value differences? 5	-displays/illustrates examples of concepts? -displays examples of art in everyday life? -extends into the community? 6 -encourages interaction? 5	-provide a variety of sensory involvement? -allow students to create in a variety of media? are flexible and adaptable? -provide alternatives? 5	-support SED positively? -communicate SED's needs to parents & teachers? -inform parents of community resources in art? 3 -inventory SED strengths & task requirements? 3
	<b>BEHAVIORAL/MANAGERIAL</b>	-self-monitoring behavior? 3 -follow the example of peer behavior models? -share ideas & feelings? -understand and follow rules?	-model appropriate behaviors? -work cooperatively? -ignore inappropriate behaviors? -follow class rules?	-facilitates integration? -is organized for easy access? -is noncompetitive and cooperative?	-use student interests? -are developmentally/creatively appropriate? -are organized into manageable segments? -use non-frustrating media?	-learn more about SED & behavior management? -allow more choices as long as work is completed? -establish noncompetitive/cooperative environment? 4
	<b>MOTIVATIONAL/ATTENTIONAL</b>	-use personal ideas and interests in creating? -contract with contingency reward? -systematically monitor on-task behavior? 1 -set personal goals?	-attend to own work? -share ideas when appropriate? -clarify, explain, and demonstrate to the class if asked?	-values SED's artwork? -eliminates distractions? -allows for productive movement? -is individualized for maximum learning? 5	-use high status materials? -include motivating games? -include use of video, film, visuals, and works of art?	-increase personal teaching and planning skills? -create a positive assessment system? -provide feedback quickly? -organize content for efficient learning? 5
	<b>PHYSICAL/COORDINATION</b>	-participates in routines? adapt media for self? -partially participate? 2 -use a buddy to assist?	-offer assistance? assist when needed? -communicate positively?	-provides quality tools? gives access to media, sinks, cloths, etc? Allows free flow of movement?	-allow a variety of media? -can be accomplished with adapted tools? -include experiences using large muscle groups?	-invent/create tools and ad options? -inventory SED skills & curriculum requirements? 2 -develop cue hierarchies? 2 -analyze for accessibility?
	<b>SENSORY</b>	-organize personal environment? -express needs? -adapt for self when possible?	-assist when asked? -communicate with SED?	-is organized for maximum sight/hearing?	-uses sensory strengths? -can be completed with out complication after class?	-invite communication? -use SED's sensory strengths in teaching? -clarify and support? create touch/sight models?

The abbreviation "SED" stands for "Student Experiencing Disability."  
 1. See Fuchs et al. (1990).  
 2. See Blardy, Peticola, & Mockensturm (1988).  
 3. See Murreau & Anderson (1986).  
 4. See Slavin (1986).  
 5. See Wang et al. (1988).  
 6. See Blardy (1989).  
 7. See Bryant & Schwan (1971).

To better understand perceptions of neurotypical students toward SED's, Guay designed a study to explore how different abilities were treated and interpreted in a neurotypical classroom. For this project, she mimicked disabilities by having some students wear earplugs, some wear translucent eye coverings, some with bands holding their arms close to their bodies, some required to squeeze sponges between their knees for the entire project. She also gave some white hats to wear with labels on them including "gifted," "retarded," "nerd," or "LD." She collected data on how students

worked with their “disability,” and how their peers perceived them. The information she collected shaped the rubric she subsequently designed (see figure 4). Her data showed that the students began to take on behaviors fitting of the label they were assigned, and she saw students without the labels judging and changing their behavior toward those wearing the labels. She then designed a program to change the attitudes and outcomes for all students.

Notable was Guay’s inclusion of every student in the design of the program to actively engage them all with each other. She encourages community participation from everyone in the classroom, so that students experiencing disabilities are not just “allowed” to sit at their own table with similar materials: interactions between all stakeholders are important for everyone’s success. Guay began by first rearranging seating so that each table had a diverse set of students. The paraeducators were instructed to follow the lead of the art teacher, and to rotate throughout the classroom helping anyone who needs it, as opposed to sitting over an individual student. Students were taught to ask each other for help before asking for help from an adult. Classroom peers were taught to ask and answer questions of anyone at their table, and to interact with everyone.

Guay’s example project asked the students to design large posters explaining classroom norms and vocabulary. Each table group chose a term to explore. Students then brainstormed at their table groups for how they wanted to express their ideas. All ideas were incorporated in the final design of the poster, and everyone at the table had a role in making the poster. Critique and reflection also involved the entire table. There were not separate (lower) standards for anyone. Those students who regularly got up from their

seats were instructed that they were expected to stay at the table for the entire project. They were only to get up when it benefited the entire group, as in collecting materials, etc. Guay documented that those students got up less after the expectation was made clear to them.

Guay's model built agency and independence for all students, and also encouraged self-monitoring, as each individual was more responsible for their personal actions. Peers, paraeducators, and other classroom assistants were offered more opportunities for working collaboratively, co-teaching, and building community. The physical environment was adapted to consider signs, visual installations, lighting choices, seating arrangements, and the actual placement of materials. The curriculum was flexible, being goal or process oriented instead of focused on the final product, and differentiated to meet the needs and interests of each student. Teachers became learners as they considered problem-finding and seeking knowledge, as well as problem-solving solutions, to make the lesson available to each student.

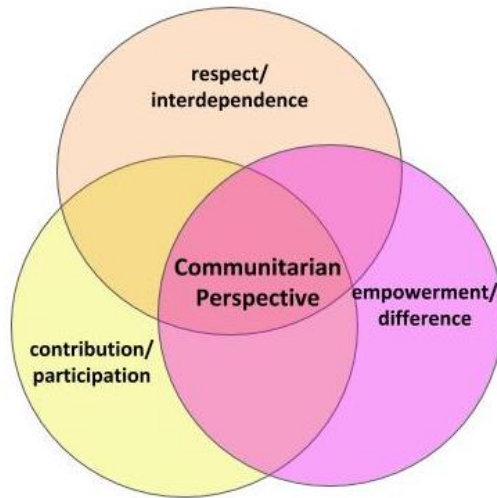
### **Communitarian Approach to UDL (Interprofessional Relationships)**

Guay's model of the 5 Domains dovetails well with what Kraft and Keifer-Boyd proposed in "Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment" (2013). When programming is designed by multiple stakeholders, and those stakeholders have been educated with some background of the curriculum as well as the specific needs of the students, everyone learns better. Kraft's and Keifer-Boyd's book reports on HEARTS, an inclusive art curriculum for pre-service

arts educators designed by Kraft and Keifer-Boyd. This was a case study of active research focused on planning a curriculum.

Figure 5:

*Theoretical Framework of the Communitarian Approach to Inclusive Art Education*



**Theoretical Framework**  
**Communitarian Approach to Inclusive Art Education**  
 Kraft and Keifer-Boyd, 2013

The program’s format was based on the idea from special educator Rutherford Turnbull (1991) that when “...all people within a community (are viewed) as *interdependent*, able to contribute in working toward a common good” (p. IX), all of the stakeholders would have roles to play in the design of the program. Kraft and Keifer-Boyd also propose that the teacher needs to be educated to understand and have confidence in the abilities of each student to learn in the least restrictive environment (LRE), and to also have the ability to contribute to the classroom as well as society at large.

Kraft and Keifer-Boyd stated that while regulations mandate that administrators “must disseminate to teachers research-based knowledge on successful teaching practices for improving educational results for students experiencing disabilities (20 USC 1453, (c)(3)(d))” (2013, p. 3), knowledge is not shared with all of the educators responsible for students experiencing disabilities. Kraft and Keifer-Boyd proposed that communication between administrators, educators, aids, and students needs to be improved. The authors also noted that the arts were well placed to encourage the communitarian approach because they offered opportunities for open-ended explorations, multiple modes of problem solving, and critical thinking. They also proposed that the arts can be a tool for engagement, community building between the art makers, , and possibly an increased interest in other areas of study.

Kraft and Keifer-Boyd noted that special education teachers need and request the same professional development opportunities that other teachers receive to better prepare students for inclusion. They also suggested that art teachers should be included in the student’s IEP meetings. If all of the stakeholders have all of the information, they will have more understanding, confidence, and information to help that student succeed. Once the barriers to participation are viewed as the problem of the environment instead of a deficit in the student, steps can be taken to remedy that situation.

Kraft and Keifer-Boyd proposed that the language around what is considered “normal” or “disabled” be reconsidered: “if we allow our curriculum and pedagogical approaches to accommodate difference between stereotype categories, such as ‘normal’ students and ‘disabled’ students, we are perpetuating stereotypes of people experiencing various disabilities as fundamentally ‘different’ from what it means to be human” (2013,

p. 20). For students with severe disabilities, a functional curriculum may be determined as necessary, and the arts provide ways to address some of the goals of communication, self-determination, socialization, and self-care. Since art is a form of visual communication, it can help a student with severe disabilities to express themselves. As Kraft and Keifer-Boyd (2013) stated:

The instructional aide, or paraeducator, who may accompany the student into the art class functions as a support for the art educator and special educator in serving the special educational needs of a student. If not properly prepared, however, the paraeducator may become a barrier to inclusion. (p. 43)

They also pointed out the social isolation that occurs when a student does not have the opportunity to interact with peers, whether those interactions are general banter that changes when an adult is nearby, asking clarifying questions, getting help, or even sharing supplies. An over-engaged paraeducator can limit a student's opportunities for higher-order thinking when they offer step-by-step instructions instead of allowing the student the space for processing multiple instructions, remembering, and problem solving.

A paraeducator can encourage agency and independence in students when they foster relationships between students, offer aid only when necessary, and ask open-ended questions. The paraeducator would need proper preparation for this to occur: a deep understanding of the abilities of their student and information about the curriculum to be covered in the inclusive classroom. Paraeducators should follow the teacher's behavioral

management plan, and leave educating students to the teacher. Kraft and Keifer-Boyd (2013) stated:

The goals of art education for students with and without (dis)abilities should be the same and should include an emphasis on the acquisition of art skills, art knowledge, and an understanding and valuing of art as an essential part of life. We would also add this to the list of goals: (a) an understanding of art as a visual form of communication and (b) the possibilities of self-expression through art along with an appreciation of this communication through the works of self and others. (p. 44)

Kraft and Keifer-Boyd believed that including students in the design of the project and offering multiple entry points will give them a stronger interest in the project, a deeper level of engagement, and a greater understanding of the material to be learned and explored.

Community is paramount to this project. Kraft and Keifer-Boyd wished to break down the barriers around what is considered “normal” or a “disability” by giving each student opportunities to participate in the best way they can. The authors also proposed that educators would feel more engaged through this process, as they too would be involved in the investigation and design of the project. The project itself becomes a formative assessment for the educators as they observe individuals and how they respond to the information. “A major advantage of habitual, extended collaborative activity is that it provides the potential for access to a great amount of knowledge that might otherwise not be available” (Kraft & Keifer-Boyd, 2013, p. 47). Kraft and Keifer-Boyd saw increased engagement for all stakeholders through the HEARTS process. In the end,

participants wished for more opportunities and more time for planning to make this work possible.

Bryon suggested in *Art for All: Planning for Variability in the Visual Arts Classroom* (2018) that UDL provides multiple points of entry to allow for success for more students with varying abilities. Learning through the arts helps students learn skills beyond the expected arts outcomes, including perseverance, accountability, the ability to respond to constructive feedback, and nonverbal communication skills. Bryon states that “Disability” and “inaccessibility” are characteristics of the curriculum and the environment, not the person.

In this book, Bryon (2018) recounted her own strategies for incorporating UDL into the arts classroom, and also offered links to additional resources. The book offered many tools and strategies for designing successful art rooms based on principles of UDL, including clear signage and placement of materials to allow for agency and independence, clear organization to limit students’ need to ask clarifying questions, and open-ended inquiries to allow multiple modes of entry and expression of ideas. Adapted tools and materials to encourage success and independence were introduced and made available to every student to encourage experimentation and also reduce the chances of a student feeling “otherness.” A key component to the success of UDL is that students can understand the lesson's Understanding Goal, therefore empowering them to find ways to achieve that goal. In this project, the Understanding Goal and instructions were clearly stated each week and stakeholders learned to refer back to it as needed.



### **The Three Block Approach to UDL**

In “The Three Block Model of Universal Design for Learning (UDL): Engaging students in inclusive education” (2013), Katz proposed that while inclusive education was the goal for education systems, there were challenges with how inclusion was accomplished and with the success of all students. Katz stated that inclusion builds communication skills, empathy, resiliency, and mental health for all students. Kraft and Keifer-Boyd stated that including students experiencing disabilities improved their learning outcomes, and including diverse learning styles in the classroom improved all student’s outcomes in social emotional learning, empathy, compassion, and maybe even in reading and math. Kraft and Keifer-Boyd’s study explored the outcomes for all students in an inclusive classroom when UDL is implemented.

Katz (2013) studied two groups of students to discover answers to two questions: first, was there a significant difference in academic engagement following the implementation of the three-block model of UDL? And second, was there a significant difference in social engagement for all students? Ten schools volunteered to participate. All schools were familiar with UDL but had not received significant training. There was also a control group of four classrooms that were familiar with UDL but did not participate in additional training. Chi square analyses were used to investigate any group differences. There were no significant differences between groups in student grade, gender, first language, or place of birth. Katz analyzed pre-and post- surveys, measurement scales, interviews, and observational data. Katz also chose 94 students at random for additional observation. Neither students nor teachers knew who had been chosen. These students were observed for one-minute intervals, and observers recorded a

code for type of task (traditional paper and pencil, or differentiated/other media), instructional grouping (independent, partner/small group, or whole class), engaged behavior (actively, passively or not engaged), and interaction behavior (interacting with a peer, adult, or no one).

Katz (2013) noted that sitting students at a separate table is not developmentally appropriate for students who have moved beyond the developmental level of parallel play (age 2-3). Interactive play (or work) is more appropriate for school-age students. Furthermore, “parallel learning (Johnny does math while we do math, but a different math, with his ‘EA’), is not a mature form of inclusion, as it does not provide exposure to the general curriculum or differing points of view that may develop critical thinking” (Katz, 2013, p. 166). Academic achievement will be greater when a student is actively engaged, and this study showed that this is more likely to happen when students are engaged with peers. In fact, Katz’s study showed that all students were more actively engaged with the UDL model of learning.

### **State of Arts Education in California (DATA/Purpose of the study)**

The California Arts Education Data Project (Morrison, 2019), performed a quantitative analysis of data from public middle and high schools reporting on the state of their arts (visual art, dance, theatre, music, and new media) programming in 2018. Unfortunately, only 17% of California middle and high school students participated in visual arts classes in 2018 (p.10). Over 340,000 public middle and high school students had no access to visual arts classes (the study did not include the more than three million California elementary school students, or the 20,200 students attending special education

schools). Information on elementary schools was not collected because that information is not reported. Morrison (2019) noted that “access is the lowest threshold measure for arts education. It is used to determine if a school offers at least one arts discipline with any student enrollment. This only indicates the presence of a program, not breadth, and is used mainly to determine where schools may be operating without arts instruction.” (p. 9) Morrison reports that 83,643 high school students had no arts (visual, dance, theatre, music, new media) instruction at all available to them during the school day.

Most research focuses on arts practices in the art room, with a credentialed art teacher. In Marin County, 40% of the elementary schools employed credentialed art teachers (Morrison, 2019). According to interviews with special education teachers, fewer than 50% of their students were included in art classes. In informal conversations, art teachers report that this can mean “allowing” students experiencing disabilities to sit at a table with their paraeducator in the back of the class.

### **Data Collection and Coding**

The goal of data collection for my research project was to track education in the arts, confidence in both participating in art and teaching art practices, understanding of arts pedagogies or the benefits associated with learning through the arts lens. I also collected data on the connections of unhelpful help on the part of educators to student engagement in art making and addressing IEP goals. The works of Creswell (2007) and Flick (2007) were studied for methods of data collection, data management, and data analysis. MAXQDA software was then employed to perform the coding and analyzing of

data obtained from interviews and observations. Artwork was coded with the constant comparative method.

### **Survey and Communication Tools**

I adapted the Artist's Statement template designed by graduate students at Moore College during the summer of 2019 (Figure 12). The template incorporates writing, drawing, emojis, and graphics to encourage students to participate in thoughtful reflection in developmentally appropriate ways. Weekly formative assessments were conducted with a curated reflection process on the artwork created.

### **Summary**

The training needs of paraeducators in rural schools were studied in "An Evaluation of Paraprofessionals' Skills and Training Needs in Supporting Students with Severe Disabilities" (Walker, Douglas, & Chung, 2017). In this qualitative study, Walker, Douglas, and Chung reported that paraeducators asked for more training, and that the training they received was beneficial (2017). Paraeducators said that they often received no preservice training, no opportunities for professional development within a school year, and that often when it was offered, they were not paid for their time to attend (Walker, et al., 2017). However, paraeducators also reported that when training occurred, it did help improve the way they delivered services to their clients (Walker, et al., 2017). "The results indicated that brief and periodic training resulted in the successful implementation of the behavioral intervention by paraeducators and improvements in student behavior" (Walker, Douglas, & Chung, 2017, p. 461). This report suggested that

training modules in the arts that address Social Emotional Learning, and teach paraeducators the fundamentals of critical thinking, independent living skills, and independence, would be beneficial for their clients.

The arts help students build 21st century thinking. In “Cognitive Approach to Creating” (1988), Howard Gardener stated:

Involvement with the arts proves one of the best ways in which children can come to know the greatest achievements of which human beings are capable; it is also an excellent avenue to allow them to contribute to their own culture. If children have these opportunities, they will certainly be using their minds to the fullest. (p. 108)

I agree that the metacognition related to the arts helps students develop higher-order cognitive skills related to communication, collaboration, critical and creative thinking, problem solving, giving and receiving critique, and following multi-step instructions.

Several research studies focused on the need to include the individual experiencing the disability in not only the research, but also in the entire conversation. To this end, the entire classroom community participated in all aspects of this thesis project and the benefits to all involved were documented, including the student experiencing the disability, the paraeducators, nurses, and teachers. While most of the existing research puts the burden of education through the arts on the art teacher, most students in California do not have access to a credentialed art teacher to take on that burden. Consequently, this project explored ways to make arts education tools and strategies more accessible to general education teachers and paraeducators in classrooms that do not benefit from the presence of credentialed art teachers.

## CHAPTER 3: METHODOLOGY

The purpose of this study was to determine if a communitarian approach to a UDL curriculum could help educators find more creative ways to address IEP goals through the arts, and to empower and increase engagement in the entire classroom community in two special education classrooms of students experiencing a range of disabilities. This was an intrinsic case study. This research project focused on interactions with stakeholders (students experiencing disabilities, teachers, paraeducators, and one-on-one nurses) to better understand their experiences working together. Since I was working within a bounded system of stakeholders in two special education classrooms, a case study methodology was most applicable. I was interested in learning more about the arts education training of the special education teachers and paraeducators, and ways that educators could use UDL to infuse more arts learning into their daily practices.

On March 13, schools were closed mid-semester due to the COVID-19 pandemic. Art classes took place through virtual Zoom conferences, and the scope of the work changed. Instead of painting a large mural to hang on the school campus, we focused online learning on observational drawing and creating portraits of ourselves and each other. An unexpected benefit of online learning was communication related to the process of learning to draw: everyone listened, I was able to ask clarifying questions, and we waited for each person to respond. In the end, individual students taught their peers how to draw something important to them. Due to our connection to Youth in Arts, student art will be included in the annual art (virtual) exhibit “Outside the Lines: Art by Students Experiencing Disabilities” at the Youth in Arts Gallery during the summer of 2020.

## Research Setting

I taught this project as a Mentor Artist through Youth in Arts (Youth in Arts teaching artists are known as “Mentor Artists” because YIA sees their teaching artists as also “Mentors” to both students and educators). Youth in Arts is a 50-year-old non-profit arts organization based in San Rafael, CA. YIA has been the only provider of arts classes to special day classrooms in Marin County for more than 25 years. The research took place in two special education classrooms at [REDACTED] High School in [REDACTED] CA. The art teachers in both classrooms that participated in this study had worked with Youth in Arts Mentor Artists for all of their years teaching special education through the county: 16 years for A-1, four for A-4. Every student in A-1’s class had an IEP and experienced disabilities including autism, intellectual disability, speech or language impairment, orthopedic impairment, other health impairment, specific learning disability, or multiple disabilities. Every student in A-4’s class had an IEP and experienced disabilities including intellectual disability, hearing impairment (including deafness), speech or language impairment, visual impairment, orthopedic impairment, other health impairment, specific learning disability, deaf-blindness, and multiple disabilities. They communicated through eye gaze, AB choices, touch, gesture, or sounds other than words. In A-4’s class the term “stakeholder” came to include one-on-one nurses as well as paraeducators. Unfortunately, A-4 did not continue with art class when we began on-line learning. While there were officially seven students in A-4’s classroom and eight in A-1’s, I rarely had more than five students in a class. There were three students whom I never met because they were out of school for chronic health conditions, and one student who died of complications of pneumonia-like symptoms one month into the project. His

full-time nurse quit her job and moved away the day after he died; she said it felt as if she had lost her own child.

The two classrooms were county programs housed in a large suburban high school of 2600 students. The classrooms were large, with smooth floors. The furniture was movable and adjustable to accommodate multiple ways of working (standing, sitting, individually, in teams). In each room, computers lined one wall, and white boards another. Large west-facing windows allowed an abundance of natural light in both rooms. The fluorescent lights in the rooms were often turned off because of the abundance of natural light. The two classrooms were located at the end of a long corridor, toward the back of the campus, and the buses loaded and unloaded just these students right outside the door. Since these were county-run classrooms, students were bused to this site from all over the county. Some students spent more than two hours a day on the bus. Due to the placement of these classrooms, students had very little unplanned interaction with the larger school community. Due to scheduling, medical needs, and a broad array of disabilities, inclusion for most students was infrequent if not nonexistent.

Each room had four to six computers, a large flat screen TV, and a monitor specifically for gaze-based technology, but the machines were rarely used. While the rest of the high school had WIFI capabilities, the signal rarely reached these two rooms at the back corner of the school. On most days of teaching, I had no cell phone service whatsoever. While I wanted to utilize gaze-based technology, the lack of Bluetooth connectivity made it impossible.

When the schools closed, it took two weeks before all of the students in A-1's class were ready for virtual learning. The classes were optional, and it was hard to gauge



the participation of some students due to the placement of the camera and difficulties connecting and communicating.

### **Participants**

In A-1's classroom there were eight high-school-aged students, one teacher, two paraeducators, and one nurse. Students tended to work individually, as their needs and capabilities varied greatly. S-10 and S-6 could make single-word choices and responses. S-6 could also read out loud and repeat back anything she heard. Each student made eye contact and participated when they were interested, and instructions were repeated. S-4 and S-5 were very verbal and very mobile (S-4 in his wheelchair). S-4 spent most of his time in a wheelchair, and also practiced walking. He was working at about fifth-grade level cognitively, with additional time to respond and engage. S-10, S-6, S-5 were working at about a second-grade cognitive level. S-3 utilized an electric wheelchair on his own. He spoke, but very quietly, and needed extra processing time. His IEP goals included gross motor movement of the upper body. Cognitively, he communicated at approximately grade level. S-3 used an easel to better see his work, as it was hard for him to see things placed flat on the table. S-3 attended a social studies class during art time, and participated in one in-person art class. We worked in a large group, as the class enjoyed being together and worked well when sharing and working collaboratively. There was no sink in the classroom, but S-5 and S-4 were very responsible and interested in washing their hands and/or supplies as needed.

The teacher A-1 had more than 16 years of teaching experience. She had worked with Youth in Arts' Mentor Artists for all of her years at ██████████ High School. In

previous years, she had always worked with performing artists, making this her first experience with any visual arts Mentor Artist. While I had worked with A-1 on coordinating artists for her classroom for ten years, this was our first year working together in a visual arts class.

A-4's class consisted of two nurses, two paraeducators, and seven high-school-aged students. All of the students were in wheelchairs, were medically fragile, and communicated through iPad or eye gaze. Each of these students expressed an interest in visual arts. S-4 was visually and hearing impaired and communicated through reaching for yes or no emojis or objects. The teacher expressed an interest in utilizing the adapted technology tools already in use by each student, and adapting them for art class and reflection, so that was an area that we addressed each week. A-4 had worked with Youth in Arts' Mentor Artists in dance for each of her four years at ██████████ High School, but had not worked with me, or in Visual Arts. This was a new experience for all of us.

### **Researcher Role & Procedures**

My primary role as researcher was as a Mentor Artist, teaching the visual arts class. I also administered evaluations and interviews with students, paraeducators, and teachers (see Appendix A). At the time of this study, I had 22 years of experience teaching visual arts, and 11 years focusing my work on students experiencing disabilities.

At the beginning and the end of the project, interviews were conducted with a subset of stakeholders representing students, teachers, and paraeducators. Those participants were A-4, S-1, A-5, S-1, and S-11 (deceased); and A-1, S-4, S-5, and A-2. The interviews were conducted in a quiet, private corner of the classroom. The goal of

the interviews was to better understand existing training in and perceptions of arts education, as well as the general education of stakeholders. Surveys and interviews were also utilized to help stakeholders better understand how the arts may be implemented as a tool for addressing IEP goals. A twelve-week residency program followed the initial interviews. The program was designed following a streamlined approach to UDL. The curriculum was shaped by the interests and needs of the stakeholders and adjusted weekly based on outcomes, successes, and suggestions at the end of each class.

As noted in Appendix A, the non-participant observation protocol included categories such as verbal language use, interactions with staff or peers, independence, responsiveness to queries, expressivity of needs, interactions with peers, level of engagement in activity, time on task, leadership, following directions, and the role of paraeducator or nurse.

## **Ethics**

Informed Consent was obtained from parents, paraeducators, nurses, and teachers through consent forms (see Appendix I). Informed consent was also obtained from [REDACTED] [REDACTED] the Director of Special Education for the Marin County Office of Education. Students were free from harm with no foreseen risks and their confidentiality was guaranteed through the use of initials rather than real names, even when collecting data. All art materials used were nontoxic and safe; adapted tools were utilized throughout. We photographed only those students who had signed photo release forms. None of the participants were paid or compensated for their involvement in the study, and students' grades were not affected whether or not they consented to the study. Participants were

free to withdraw from the study at any time. Any data collected during the project was stored in a locked cabinet off site and destroyed at the end of the project. Photography was only saved for those who have signed photography consent forms.

### **Research Methods & Data Collection**

This was an Intrinsic Case Study set in two special education classrooms at a large suburban high school. All of the stakeholders in the classrooms were included in the study. Utilizing a communitarian approach to lesson design within the UDL framework, stakeholders felt safe and confident learning together.

I started collecting data by interviewing educators and paraeducators to discover their prior knowledge, education, opinions of, and comfort with and in arts education, as well as their prior knowledge of UDL, and any arts strategies that were already in place to address IEP goals. Further data was collected via artworks, journals, photography, observations, and listening. Observation notes were compiled at the end of each class, then coded and sorted around themes including agency and problem solving, independence, personal creative voice, agency and IEP goals, interactions with students, critical thinking of IEP goals and tools at hand, and engagement in teaching and learning. To help process subtleties and general impressions during the project, I also recorded my thoughts and impressions in an artist's journal.

We exhibited the finished work in the Youth in Arts Virtual Gallery, in the gallery windows for pedestrian traffic, and provided an interactive reflection component for the public audience.

### **Methods of data collection & Literature Sources**

I observed students at work, as well as paraeducators', nurses' and teachers' interactions with students. Interactions between stakeholders was important to this work because I wanted to track perceptions, understanding, and, finally, acceptance and increased confidence in the arts as another tool for teachers in special day classrooms. I participated as the Mentor Artist and the interviewer. As the Mentor Artist, I was also an active participant in the classroom. Stakeholders understood that observation was an important part of a research project, but also that any documentation would be anonymous in the final report.

I referenced Creswell (2007) and Maxwell (2005) as I collected data from multiple sources and in multiple forms. Flick (2002) was also explored for ways of coding and sorting data. I also employed the Inclusive Assessment methodology as outlined by Kraft and Keifer-Boyd (2013). All stakeholders were involved in assessment when appropriate.

**Observations.** Observations were recorded with photography, observational protocols, and written notes. I also kept a researcher's journal for personal reflections and ideas (see Observation Instructions, Appendix B). Observations (recorded with photography and written notes) took place throughout the entire twelve-week residency, for one hour per week from January 23 through March 13. Stakeholders were observed to discover instances of:

- Students at work: Engagement, Agency & problem solving, Independence & personal creative voice, Agency and IEP goals

- Paraeducators' and teachers' interactions with students: Perceptions of the arts, Critical thinking of IEP goals and tools at hand, Engagement in teaching and learning, Acceptance and increased confidence of the arts as another tool for teachers
- Paraeducators' and teachers' interactions with each other: Teacher as leader, Instances of diminished authority.

**Interviews.** Formal Interviews conducted before and after the residency helped me understand the participants' education, perceptions, understanding, perspective, and wishes. Interviews were held in a private corner of the classroom and conducted at the beginning of the project and at the end. Interviewees from each classroom included the teacher, a paraeducator or nurse, and one or two students. Informal conversations were recorded in writing throughout the project. Teachers were asked about their education in Disability Studies and/or the arts; their perspectives of the arts on their teaching; and their years of service. Paraeducators were asked about their education in Disability Studies and/or the arts; their perspectives of the arts on their interactions with clients; and their years of service. Students were asked about their education in the arts; their personal interests; and their perceptions of paraeducators and teachers.

### **Coding Data**

Data collected and coded during the project was organized around the principles outlined by Guay (2003) and Causton-Theoharis and Burdick (2008). Artifacts were coded to document growth, change, and understanding.

**Patterns of communication and collaboration.** How did teachers communicate with paraeducators? Did students work together, ask and answer questions of each other, and begin to combine ideas to form a cohesive new piece of information?

- Students speaking or other forms of communication
- Students engaging in problem solving
- Instances of speaking or other forms of communication by student
- Collaboration between all of the stakeholders
- Defining interests and concerns as a community

**Necessary and helpful help.** Necessary and helpful help is help that is given to a student that is truly necessary for the student's participation: making sure a student can see the demonstration, that adapted tools are available when needed, and that visual aids or communication devices are available to the student when needed. This helps create a space where the teacher can do the teaching while the paraeducator supports the least restrictive Environment for the student.

- Physical environment and adapted tools
- Curricular goals and flexibility

**Learning and expectation.** Did the paraeducator over-support the student in a step-by-step format? Did they ensure the student makes a conformist type art? Expectations should be the same for every student in the room whenever possible. Students were present for and expected to listen to instructions, were engaged in conversation with the teacher and peers, and participated in the activity to the best of their abilities.

- Teachers and paraeducators as learners

- Artwork exhibiting more experimentation with tools and materials

**Disempowerment and learned helplessness.** Disempowerment and learned helplessness occur when a paraeducator does the work for the student (maybe because it is quicker, easier, or does not seem important to the paraeducator), causing the student to stop trying in spite of directions that sound empowering.

- Agency and independence for students experiencing disabilities
- Use of positive language to encourage students to do their own work
- Instances of problem solving on the part of the student, and encouraging problem solving on the part of the educator

**Relinquished Leadership.** Relinquished Leadership happens when a classroom teacher perceives that the paraeducator knows more about the student and is in fact responsible for teaching them. It also occurs when a student allows an adult or more able-bodied student to speak and act for them, and eventually discontinues trying to lead for themselves.

**Segregation and isolation.** Segregations and isolation occur when the paraeducator places certain students at a private table so that they are not given the opportunity to engage with other students in the classroom.

**Assimilation.** Did the paraprofessional try to hide or cover up the differences of the student instead of trying to adapt and differentiating instruction to meet their needs? Or, was each student in the classroom treated as an equal member of the class and able to participate fully as such?

- Tracking “talking over” the student experiencing the disability



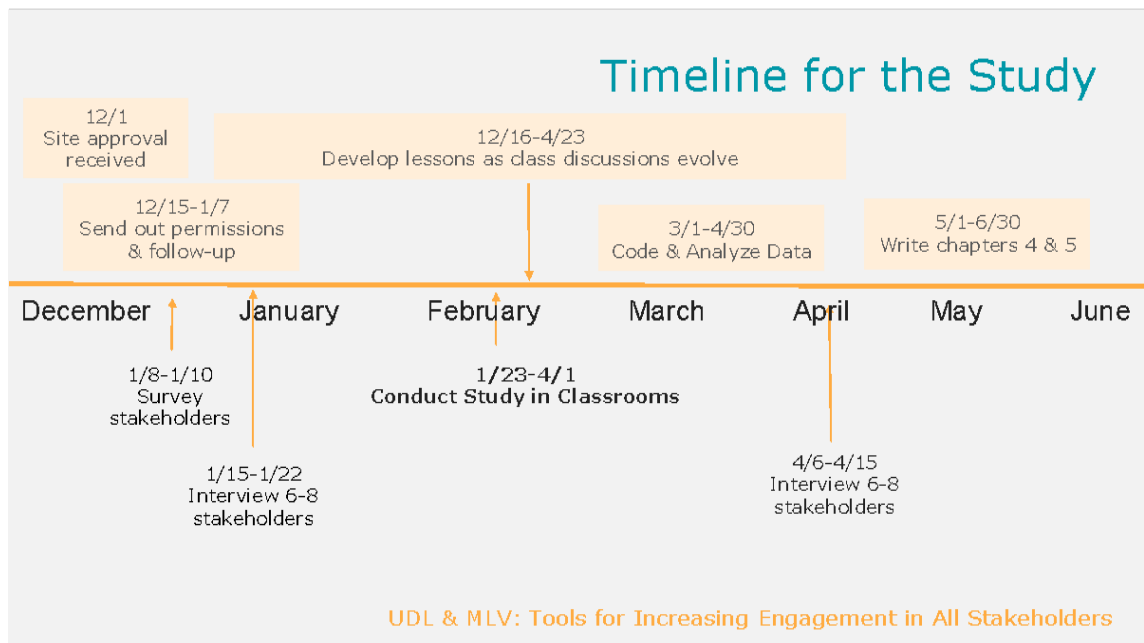
- Tracking instances of educators doing work for the student/ hand-over-hand/ waiting for students to do their own work
- Personal voice in artwork

**Methods of Analysis.** Methods of analyses for the broad range of data I collected included coding and constant comparative methods of data sets. Based on the suggestions of Flick (2009), data was separated into manageable chunks based on themes related to Guay’s 5 Domains. Inductive analysis was employed to find themes within the visual, verbal, and written data. Data gathered from narrative accounts was analyzed using a chronological method of “restorying” (Creswell, 2007). MAXQDA software was employed for the coding of all data.

**Timeline for the Study**

Figure 6

*Timeline, Master’s Thesis Research Project for Addressing IEP goals through the Arts*



In December, I received informal verbal and email permissions from the two teachers with whom I proposed to work, as well as from the Director of Education at the county level. I sent permission and consent forms on January 8 and received the signed versions by January 18. I collected data throughout the research process, and refined coding as new ideas emerged. Data was collected during informal observations and conversations in the art classroom, in interviews outside of the classroom, and from artworks and process photographs collected.

## CHAPTER 4: RESULTS OF DATA COLLECTION AND FINDINGS

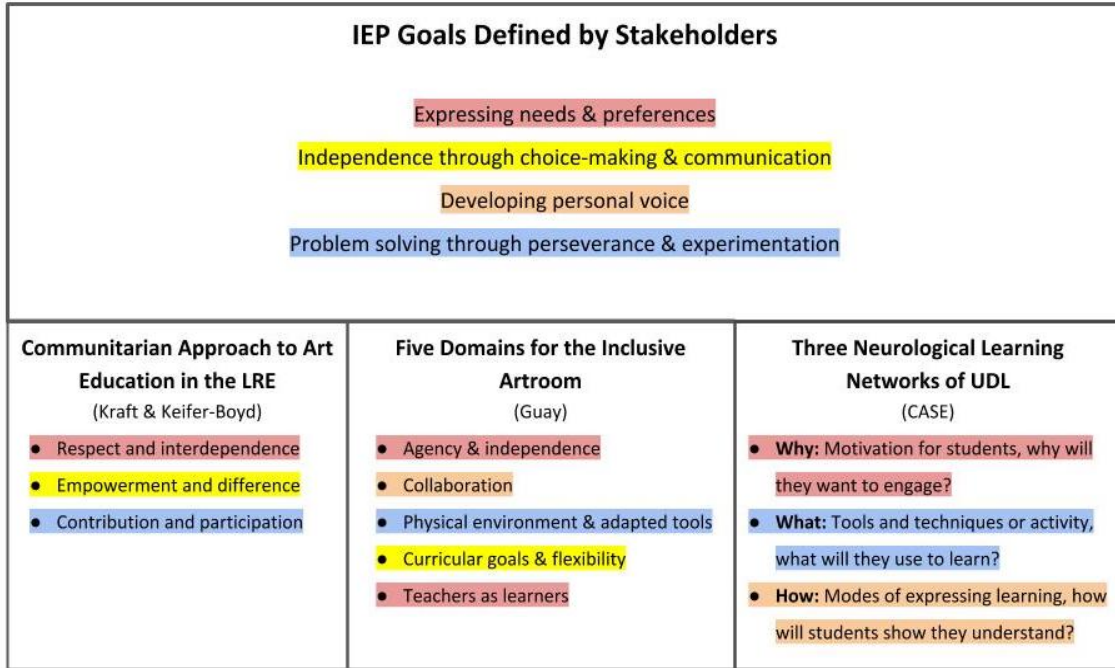
Could IEP goals be addressed through the arts even outside of a formal art class with and without credentialed art teacher? Could classroom teachers and paraeducators be introduced to more arts strategies to address IEP goals? Given that general education teachers and paraeducators reported that training opportunities in the arts were limited, and that teachers and paraeducators said that they would benefit from more arts education opportunities, could a communitarian approach to lesson design using UDL help teachers, paraeducators and students (stakeholders for this study) utilize the arts to address their curricular and IEP goals?

In Figure 7, I connected the theories that I found most important to this research project. I color coded where ideas were most closely connected, but I found that in many cases, ideas often overlapped with IEPs in multiple ways. For example, respect and interdependence in the communitarian approach also connected to IEP goals of developing personal voice and problem solving.

Figure 7

Diagram connecting theories to address IEPs through a creative lens

Connecting Theories to Address IEPs through a Creative Lens



This project followed a communitarian approach to UDL lesson planning, so all stakeholders were encouraged to participate from the beginning. Since the students involved with this study were high school-aged, stakeholders defined the most important IEP goals to address as those that led toward transitioning out of high school and toward agency, independence, self-regulation:

1. Expressing needs and preferences
2. Independence through choice-making and communication
3. Developing personal voice
4. Engagement and Participation
5. Problem solving through perseverance and experimentation

The criteria with which I examined my data were initially inspired by Guay's 5 Domains. To better understand the connection between student engagement and adult intervention, I wanted to collect data on the perceived roles of the arts and paraprofessionals related to how:

1. Students took ownership of supplies, lessons, and clean-up, as well as how paraeducators would encourage this behavior
2. Students experiencing disabilities would participate in the planning and implementation of lessons (expressing choice and preference)
3. Stakeholders would help each other find the best tools for their needs (adaptations and physical space)
4. Stakeholders would brainstorm together based on curricular goals (collaboration and communication)
5. All stakeholders participated in learning

I utilized inductive coding because I wanted to naturally "discover" results of my study based on what I saw in the classrooms, as opposed to forcing outcomes or eliminating unexpected outcomes based on pre-existing assumptions.

### **Data Collection and Organization**

Data related to the artwork that each student created was collected chronologically and sorted by the individual because I wanted to track the effect adult influences on art-making by students, (hand-over-hand, mark making and repeated verbal instructions and corrections). For observations and interviews, I began by organizing data longitudinally to study the development of individual opinions and perceptions regarding the role of the arts in school as a result of the residency lessons. I soon realized, however,

that because of absences and irregular attendance tracking individual progress would be less successful due to uneven participation. I also heard the same themes and opinions from various stakeholders. After the initial coding of interviews, I sorted the data chronologically by theme. I noticed more engagement and buy-in from stakeholders while sorting the data chronologically.

I began my research by interviewing teachers, paraeducators and students to better understand their bases of knowledge regarding visual arts, and the extent to which arts practices were already incorporated into their school day. I collected artwork by students, maintained observation protocols on stakeholders, recorded thoughts in a Google Doc, and jotted hand-written notes in my journal. The information was stored in Google Docs, in Microsoft Word files on my computer, and in hard copy (artwork and journal). Process photos from the classes were stored on my computer and on Google Drive.

I initially sorted the data by individual participant (students and adults separate), because the roles of the adults did not allow them time to make art with students. Aside from the Brain Dance, the adults were very busy meeting the physical and medical needs of the students, with no time for art-making. However, I discovered instead that I could in fact organize the data through the lens of “stakeholder.” While adults did not actually get to make art, they were integral to the successes of their students. The data and impressions I observed were similar between stakeholders. In the end, I was able to organize all of the data from all of the stakeholders through the lens of Guay’s 5 domains. While the adults were in fact busy tending to the physical and medical needs of their students, I did notice changes in their engagement with students from physical intervention to more verbal encouragement, and decided to more carefully document

these observations and to sort the data by theme and date. I saw a pattern whereby when adults waited longer between instructions and asked questions of students instead of providing the answers, students made more choices and more marks by themselves.

### **Changes made in the field**

After three sessions it became clear that lessons would have to differ greatly between the two classes to accommodate the range of medical needs, physical variabilities and alternative communication styles. A large part of early work focused on designing affordable adaptations for tools to help with very specific physical needs of individual students (See Adapted Tools, Appendix E). After classroom observations, feedback from stakeholders, and on-line research, I designed tools using materials easily found in a hardware store. This kept adapted tools affordable and accessible. Experimenting with various tools became an important part of art class. Students gained independence when they discovered the best tools for their needs. This growth was, however, curtailed by the death of a student and the threat of COVID-19. I was interested in designing or adapting AAC for the classroom, but a lack of internet, technical support, and devices limited those opportunities. S-11, the student I most wanted to reach through AAC, died on February 24 due to complications from pneumonia-like symptoms. A-4's class changed after that day, as adults processed grief. S-11's one-on-one nurse A-6 quit her job and moved away the day after S-11 died. While S-11's death was not classified as COVID-19-related, the adults in the class became more cautious with all interactions (with students and their tools) until schools were closed on March 13. After S-11's death, experimentation with various tools was less frequent, as paraeducators and nurses would have to clean and disinfect tools between uses.

On March 13th, remote learning became the norm due to COVID-19 pandemic-related school closures. Once schools closed, the class with the greater need for physical adaptations ceased all communication, so remote art classes continued with students who had the tools to engage at home. From this point on, the study was conducted with half of the participants: those in A-1's classroom. In addition to redesigning the art class to adapt to a virtual setting, we also reinterpreted the five domains to fit in a virtual setting. The focus of art class became building community and connections, and teachers as learners instead of experimentation, exploring materials, and building agency in the classroom. Because of a delayed response time, and lack of technology resources for students with disabilities, on-line learning took three weeks to function. This delay caused a disruption in data collection while students learned to participate via Zoom. Participation was uneven: students who had physical resources and caregivers with the time to help were more likely to log on. When schools closed, the structure of art-making related to this thesis project shifted from one of experimenting with tools and materials to one of focusing on a skill (observational drawing) that could be done with limited supplies and resources, as well as communication. Data collection changed when schools closed also. I was unable to code more artwork by students because collecting original artwork by students, and in many cases even photographing artwork, became impossible for some students (three sent original artwork to me in envelopes I provided to them). Many students' engagement via remote learning never matched their actual engagement in the physical classroom. Students who were less verbal and/or whose physical needs required more one-on-one aid in the classroom showed up less often on Zoom calls. Those who were in a home with little or no WIFI, or working from an aging iPad or an iPhone, and



working in smaller spaces with busy families were less likely to be able to log into a Zoom call, or to focus once they were logged on. For such students, connecting with people outside of their home became the goal. A-4's classroom of students with more profound disabilities did not go remote until the final week of the arts residency. I saw two of those students in my very last meeting with students.

Assessment through a Making Learning Visible wall stopped, as there was little photographic evidence to refer to, and continuing that work via Zoom or Google Classroom was not possible. Due to school closures and stakeholders working from home without art supplies, art class became more process-based. Most students did not possess the technical knowledge or resources to photograph their work or share it digitally. During this time, four artist's statements from three artists were collected, no surveys were collected, and process photography of students at work ceased.

Due to COVID-19, any mark made on a student's paper after March 13th was in their own hand. An unexpected positive change happened in the field because of online meetings: everyone participated, including the teacher and paraeducators. Even parents participated from time to time and were often visible in the background of the meetings. Parents were clearly nearby, listening, adjusting technology as needed, and assisting throughout the remote class. When a student who was having trouble being understood on the Zoom call, his mother was able to jump in and explain his process to the group. This parent specifically learned that for her son, painting is essential, and that by painting he can excel in ways that never happened when he was "mainstreamed" and sitting in the back of a science class. Another father offered to pose for a portraiture lesson in his full clown makeup. When a person spoke, everyone listened. Listening was important to the

adults, because they could focus on the way I modeled asking question and framing conversations in ways that were not possible in a busy classroom. The adults began implementing what I had been trying to say in class.

### **Summary: Entering the Field, Researcher Role**

I began my work in two special education classrooms at [REDACTED] High School by observing the stakeholders in two classrooms, introducing myself to stakeholders, and learning more about the workings of each classroom. Then, from each classroom I interviewed the two teachers, a paraeducator, and two students. My primary role as researcher was as Mentor Artist, teaching the visual arts class and observing the actions of the stakeholders.

After March 13th, my role shifted slightly to art coach. Classes evolved from a hands-on experience of exploring tools and materials to an opportunity to dig more deeply into social emotional learning goals like teamwork, connecting and communication, and learning to create with what you have on hand. I saw radically different behaviors that nonetheless supported students addressing their IEP goals through UDL. In fact, remote learning revealed larger opportunities for UDL. Classes became draw-along's, focused on observational drawing and portraiture. The class became much more collaborative, as stakeholders made suggestions, took turns posing for each other, and encouraged everyone in their efforts. One father, a professional clown, even dressed up in costume for one of our portrait lessons. He posed for the class in his full make-up, so that stakeholders were able to practice drawing emotions by observing his exaggerated expressions. Stakeholders were able to explore a new point of

view: “profile” for the first time as they drew his giant red nose. This lesson never would have happened in an in-person class. We ended the residency by encouraging students to lead the draw-along. This worked even for students who were nonverbal, because their caregivers were able to point the camera at their hand while they worked.

I was able to encourage communication by asking clarifying questions that everyone could understand. “Is your shape big or small, how many of that shape do we need?” In fact, it was sometimes difficult to understand S-3 when he spoke via his computer, which seemed to frustrate him. S-4 understood S-3’s speech patterns best when he spoke in Spanish, so S-4 would translate S-3’s words for the rest of the group. This practice was very empowering for both of students: S-4 was able to help his friend even remotely, and S-3 did not get discouraged because people were not understanding him. S-3 seemed happy to connect with S-4 in this way. I rarely saw this connection during the in-person art classes.

### **Presentation of Data**

The goal of this study was to understand whether arts strategies could be utilized by paraeducators, students and classroom teachers to help students address IEP goals, leading to increased engagement and success with addressing those goals. Initial coding was open-ended, and patterns that were closely related to Guay’s 5 Domains became apparent quickly. The initial memos were then grouped under themes of Guay’s 5 domains.

Table 1

*Initial coding matrix*

	Pre Residency	In-school Residency	Virtual Residency	Post Residency
Student Artwork		Criteria rubric	Criteria rubric	
Observations		Constant Comparative	Constant Comparative	
Interviews	Constant Comparative			Constant Comparative
Artist's Statements				Criteria Rubric

There were three main types of data collected: Artwork by students, Observations of stakeholders, and Interviews. General observations and field notes were also recorded, and four final Artist's statements were collected from three students who continued to participate after the school closures.

Data found in student artwork was presented chronologically by each student. Using a criteria rubric, I compared the incidence of adult interventions to student work. Data discovered in interviews and observations was organized chronologically and through the lens of Guay's 5 Domains to better understand the impact over time of a communally designed UDL curriculum on stakeholders overall. It was then also analyzed by the incidence of desired outcomes versus those less desired to see if there was a pattern similar to the one seen in the physical artworks over time. According to Derby and Guay, as referenced in my literature review, "unhelpful actions" by any stakeholder

are those that lead to learned helplessness and isolation: ignoring others, passively waiting for help or not participating, not following instructions, marks made by adults or hand-over-hand, repeating instructions, hurrying instructions or making choices for students. Areas of “desired actions” are those that address IEP goals as outlined by the stakeholders: Communication, Following instructions or asking for help from peers, choices and marks made by the student, allowing time for problem solving, engagement and participation (in art-making as well as reflection and communication), examples of empowerment/ ownership and agency, inclusion, and fading.

**Artwork by Students.** There were up to six pieces of artwork created in the classrooms and documented for each of the eight student participants (see Appendix C). Twenty six artworks by two students were collected after the school closures. Each student’s artwork was organized chronologically by the individual. Using a criteria rubric scale of 1 (lowest incidence) to 5 (highest incidence), each work was coded by:

Student Engagement, Agency and Independence:

1. Mark by artist
2. Instructions followed
3. Student Choice
4. Tools utilized
5. Techniques attempted

Adult Intervention:

1. Marks made by Adults (including hand-over-hand)
2. Verbal corrections, Repetition of Instructions (based on researcher observations).

As you can see from this example in Figure 8, S-8's work was presented on one sheet.

Each image was rated based on the categories stated above.

Figure 8

Example of coding of student artwork

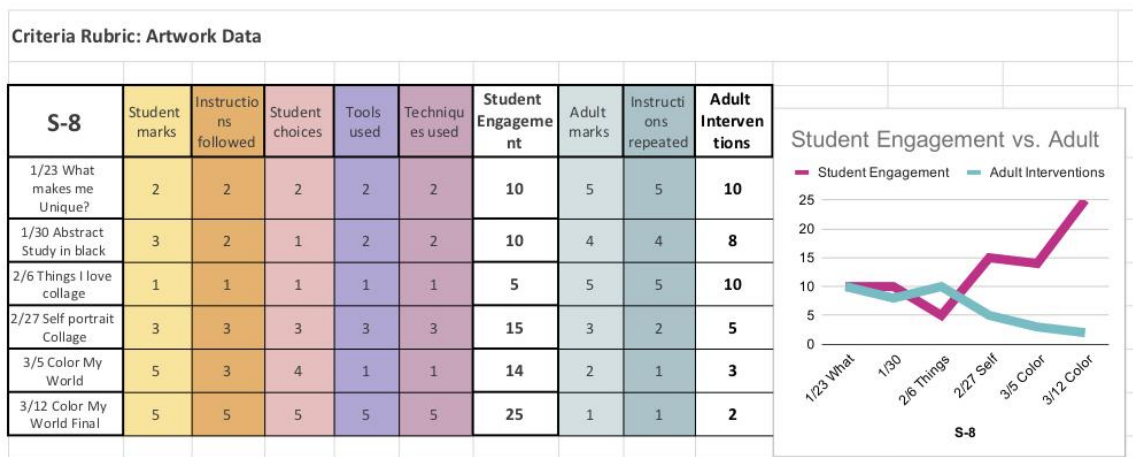
Artistic, Musical, Kind

<p>5 5 2 2 2 2</p>  <p>What Makes me Unique? 1/23</p>	 <p>My Words Abstract Study in Black, 1/30</p> <p>4 4 3 2 2 1 2</p>
<p>5 5 1 1 1</p>  <p>Things I love Collage, 2/6</p>	 <p>Choosing Materials, tearing and drawing Collage, 2/27</p> <p>3 2 3 3 3 3</p>
<p>2 1 5 1 1 4 3</p>  <p>Color My World: Terra Linda HS (inspiration), 3/5</p>	 <p>More About ME Self Portrait Collage 3/12</p> <p>1 1 5 5 5 5</p>

In this example, as you can see from Table 2, early works scored higher on the incidence of adult interventions, and those numbers dropped throughout the residency. Conversely, the incidence of student marks and choices was lower at the beginning of the residency and rose by the end. Additional representations of similar behavior are presented in the analysis section of this chapter.

Table 2

*Example of coded artwork data*



**Artwork created after school closures.** S-3 participated in one class when schools were open, and every class after schools closed. He is one of two students who used the self-addressed stamped envelope I provided him with to return 20 paintings created after schools closed (because of his orthopedic impairments, it takes him up to three hours to complete one painting).

Figure 9

*Artworks from home*

**S-3 Artworks from Home: Family**

 <p>My sister on her 15th Birthday</p>	 <p>My mom</p>
 <p>My Dog King</p>	 <p>My Home (S-3 spent 3 hours on the sidewalk painting this picture)</p>

**Class Observations**


















Utilizing a communitarian approach to UDL lesson format that was designed to engage all stakeholders and to best reach a broad range of learning styles and needs, the lessons were adjusted, adapted, and customized each week (See Appendix E). These



updates made weekly notes and observations essential, because they tracked the changes to curriculum that were made based on current conversations. This also addresses one of my research questions under Guay's 5 domains: Flexibility and curriculum design. As you will see from the example observation protocol illustrated, the Observation Protocol addressed specific concepts related to general IEP goals that were defined by the stakeholders as the most important to the classrooms overall: independence, choice, and self-expression. The protocols also addressed questions directly related to the research question, including the participation of, and interactions between, all stakeholders.

Figure 10

Example of coding of observational protocol

	1 2	<p><b>DATE:</b> 3/5 <b>TIME:</b> 11:30</p>	<p><b>LENGTH OF OBS:</b> 50 min</p>
	3	<p><b>CLASSROOM DEMOGRAPHICS:</b></p> <p># STUDENTS: 4 (1 female, 3 male)</p> <p># OF PARAEDUCATORS: 2, 2 nurses, 1 teacher</p> <p># OF THERAPISTS PRESENT: 0</p>	<p>4 students, ages 15-18. A self-contained, county-run classroom on a large suburban public high school campus. All students are wheelchair users. All communicate through eye gaze or AB choices using sound or touch. the one new female student also has limited vision. One teacher, two nurses, two paraeducators.</p>
<p>..Engagement/Participa </p>	4 5	<p><b>NAME OF STUDENT UNDER OBSERVATION</b></p> <p>Student = </p>	<p><b>GENERAL ACTIVITY LEVEL OF STUDENT</b></p> <p>O = OBSERVING ONLY  L = LOW, LITTLE SPEECH &amp; EYE CONTACT  <b>M = MEDIUM, INTERMITTENT COMMUNICATION &amp; EYE CONTACT</b>  H = HIGH, REGULAR SPEECH &amp; EYE CONTACT  OA = OVER ACTIVE, INTERRUPTIVE, OFF TASK  NPC = NON-PARTICIPATORY BY CHOICE  NPNC = NON-PARTICIPATORY BUT REMOVED BY THERAPIST / VOCATION COACH</p>
<p>..IEP Goals address </p> <p>..Curricular Goals an </p> <p>..Communal App </p> <p>Collaboration bet </p> <p>..Engagement/Partic </p> <p>..IEP Goals address </p>	6	<p><b>CLASS ACTIVITY:</b></p> <p><b>DESCRIPTION OF ACTIVITY:</b></p>	<p><u>What do you love about your school?</u> Students (with their paraeducators) were asked to take one photograph of their favorite part of their school and print it out. No one did the homework, so I came to class with photos I had printed out from the website and I mounted them on black paper. Each student chose one. Students used a variety of tools to draw on top of them. This was not an extremely successful activity. It was the last activity that was a direct connection to what was happening in TR's class. It was supposed to scaffold onto what would happen in the following week. After conversations with educators, and observations of the students at work, we redesigned next week's project.</p> <p>Can you trace the shapes you see? Can you choose your colors to draw on top of the most important parts of your drawing? What tools work best for you?</p>
<p>..Engagement/Partic </p> <p>..IEP Goals addressed or s </p> <p>..Adaptatic </p> <p>..Paraeducator/Nurse rc </p> <p>..adult/stud </p> <p>..IEP Goals addressed or s </p>	7	<p><b>VERBAL LANGUAGE USE (TYPOLOGY):</b></p> <p> picked up the colors he wanted to use and drew with them.  uses sounds to begin the conversation, he no longer pushes things onto the floor when he is finished with them. He reaches for what he wants, or looks at them.</p> <p><b>INTERACTIONS WITH STAFF:</b></p> <p> worked with  She offered different adapted tools to him to discover his best way of drawing. I would like to see him engage more of his fine motor muscles. Before class, he made a point of coming to me as I was setting up, and taking my hand to show me  soft blanket. He wanted to continue to engage even though I had work to do to set up.</p>	

**Interviews: Pre- Residency.** Before the start of the residency, one-on-one interviews were conducted with teachers from each classroom (A-1 and A-4), a paraeducator from each classroom (A-2, A-5, and A-7), and two students from each classroom (S-5 and S-6). Students from A-4's class (S-1 and S-11) were accompanied by an adult (A-4 and A-6) to aid with communication strategies. Since the intention of this study was to utilize a communitarian approach to lesson design, and since the students were high school aged, many of the questions were asked of all participants. I wanted to understand initial perceptions of the arts as well as the role of the arts in addressing IEP goals as well as education in the arts.

As you can see from the transcript with S-11 (See Figure 11 below), the early interview provided me with an opportunity to get to know the student. As a result of this interview, I was also able to better understand the pace of a conversation and the role of the paraeducator or nurse who aided S-11 in all aspects of communication, as well as with medical needs.

Figure 11  
*Interview transcript Sample*



**ST Interview 1-21-20**

With TA first, and then NS, one-on-one nurse St communicates with eye gaze or a head-press. He has a system of an Ipad mounted above his head facing the viewer. It's symbol based, like prologue Pro, but he cannot see the symbols. He instead hears the word from the symbol through speakers mounted in his headrest. When he hears the word he wants, he presses the pad near his head and that word is spoken out loud. We need to wait for each word to cycle through, before he finds the one he is looking for. ST also communicates through eye gaze, yes or no answers. He has a two-sided board 12" x 30", one with Yes (green) and No (red) and the other with faces showing a range of five emotions. NS worked very hard to simplify questions and to figure out the best way for ST to respond.

0:00 Interviewer: Okay so I will just start with the basics. Do you like to make art?

0:13 TA: All right ST, do you like to make art? Yes or No (eye Gaze)

0:20 Interviewer: Do you like to make art?

0:24 TA: yes or no look at your choices.

0:25 ST: yes. through eye gaze

0:27 Interviewer: (talking to ST and TA okay let's do this through yes or no also. I want to find out what kind of materials you like to use, like I'm going to ask you about painting and drawing and whether you like to make things with your hands...

0:48 ST: (30 second break for coughing and suction to clear his pathways)

1:00 TA: Okay I would give him one second because it looks like he has something to say. Wait let me think about this let's give him one second and see if he has something to say because you asked him several questions. Because he might have a question for you or a comment before we get too far.

1:32 TA: Dude, you're the one being interviewed so you gotta respond. I'm going to let you go through it once.

1:48 TA (explains the process of him hearing the words through his headrest. When he hears the word he wants, he taps his head against the headrest): He Scrolls through twice and if he has something to say he will stop on that word.

3:09 ST: (through his voice recorder) Last summer I visited Yosemite and Mendocino, Sea Ranch, and Dillon Beach.

3:19 Interviewer: (Questions must be yes or no) St that was a really busy summer. Did you like Yosemite the best?

**Interviews: Post-Residency.** At the conclusion of the residency, interviews were conducted with A-1(a teacher) and A-2 (a paraeducator). Due to personal health issues and the medical needs of her students, A-4 did not continue the residency after schools closed on March 13th. Based on Guay's 5 Domains and IEP goals in the classroom, the

following questions were addressed in the final interview, with their connection to the research question or Guay's 5 Domains notes in parentheses:

- *What are 3 things that I think other paraeducators (or teachers of students with disabilities) should know?* (Teachers as Learners)
- *What specific project/activity did you feel was the strongest or most successful this year?*(Curricular Goals and Flexibility)
- *Because of art class, did you notice a change in a behavioral or classroom management issue?* (Collaboration)
- *What does it mean to collaborate in the arts classroom?* (Collaboration)
- *Was there someone (student, educator, parent, or sibling) who was especially impacted by this program (or what do you remember most about art class?)*  
(Independence through choice-making and communication)
- *What kind of project would you envision (or your students) doing next year to build upon the art skills acquired this year?*(Curricular Goals and Flexibility)
- *How did it feel to be able to draw with your students (or teacher)?* (Teacher as Learner)
- *How did it feel to share your drawings with your students (or teacher shared their drawings with you)?* (Teacher as Learner)
- *Did you notice any benefits of Zoom classes?* (Physical Environment)
- *What are the major barriers that you face in your role as teacher or paraeducator or student right now?* (Curricular Goals and Flexibility)
- *What more do you need in order to be able to do your work remotely?* (Physical Environment)

- *What is the most important part of you or the work you do? (Developing personal voice)*
- *What ELSE would you like to learn about? (Teacher as Learner)*
- *Is there anything else you'd like me to know? (Developing personal voice)*
- *What additional training would you like in order to be more effective in your work with students with disabilities? (Teacher as Learner)*
- *What are the benefits that you have experienced as a teacher or paraeducator?*
- *Is there an art strategy or method you now see as possibly helpful to working with your students? (Confidence Including the Arts)*

**Student's Artist's Statements.** Due to changes in the field and the closure of schools, artist's statements were utilized only at the end of the residency, were given only to the stakeholders who were still participating in remote learning: S-5, S-6, S-4, S-7, S-3, S-10, and S-9. I received four Artist's statements from three students; two were filled out together via a Zoom meeting, and two were returned in the mail. As you will see from the example Artist's Statement in Figure 12 and Figure 13, the form itself addresses the IEP Goals outlined as important by the stakeholders: Choice, Agency, Independence. Table 3 outlines the responses of the artist's statements, color-coded to illustrate their links to Guay's 5 Domains and IEP goals.

Figure 12

Artist's Statement example page 1

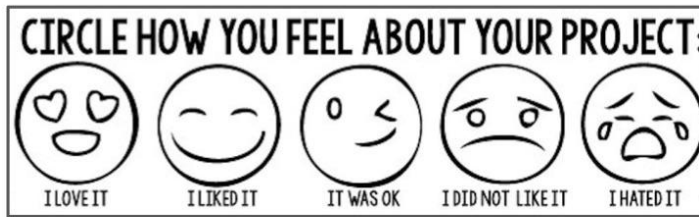
### Artist's Statement

We will have an art exhibit this summer! This is how you tell other people more about YOU and your ART. Look at all of your art, and choose the piece you want people to know more about. The following questions will help you tell people more about YOU and your ART. Try to answer ALL of the questions.

Artist's Name (YOU): \_\_\_\_\_

<p><b>Draw a Picture of The Artwork you chose</b></p>	<p><b>What did you choose to use to make this art?</b> Check ALL of them, and add more if needed.</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><b>Support</b></p> <p><input type="checkbox"/> White Paper</p> <p><input type="checkbox"/> Black Paper</p> <p><input type="checkbox"/> Canvas</p> <p><input type="checkbox"/> Sticky Sheet</p> <p><b>I Also Used:</b></p> <p><input type="checkbox"/> _____</p> </td> <td style="vertical-align: top;"> <p><b>Tools</b></p> <p><input type="checkbox"/> Pencils</p> <p><input type="checkbox"/> Oil Pastels</p> <p><input type="checkbox"/> Paint Sticks</p> <p><input type="checkbox"/> Paint</p> <p><input type="checkbox"/> Brushes</p> <p><input type="checkbox"/> Scissors</p> <p><input type="checkbox"/> Sharpies</p> <p><input type="checkbox"/> Markers</p> <p><input type="checkbox"/> Glue</p> <p><input type="checkbox"/> Magazine Images</p> </td> <td style="vertical-align: top;"> <p><b>Colors</b></p> <p><input type="checkbox"/> Red</p> <p><input type="checkbox"/> Yellow</p> <p><input type="checkbox"/> Blue</p> <p><input type="checkbox"/> Green</p> <p><input type="checkbox"/> Orange</p> <p><input type="checkbox"/> Purple</p> <p><input type="checkbox"/> Brown</p> <p><input type="checkbox"/> Black</p> <p><input type="checkbox"/> Grey</p> <p><input type="checkbox"/> White</p> </td> </tr> </table>	<p><b>Support</b></p> <p><input type="checkbox"/> White Paper</p> <p><input type="checkbox"/> Black Paper</p> <p><input type="checkbox"/> Canvas</p> <p><input type="checkbox"/> Sticky Sheet</p> <p><b>I Also Used:</b></p> <p><input type="checkbox"/> _____</p>	<p><b>Tools</b></p> <p><input type="checkbox"/> Pencils</p> <p><input type="checkbox"/> Oil Pastels</p> <p><input type="checkbox"/> Paint Sticks</p> <p><input type="checkbox"/> Paint</p> <p><input type="checkbox"/> Brushes</p> <p><input type="checkbox"/> Scissors</p> <p><input type="checkbox"/> Sharpies</p> <p><input type="checkbox"/> Markers</p> <p><input type="checkbox"/> Glue</p> <p><input type="checkbox"/> Magazine Images</p>	<p><b>Colors</b></p> <p><input type="checkbox"/> Red</p> <p><input type="checkbox"/> Yellow</p> <p><input type="checkbox"/> Blue</p> <p><input type="checkbox"/> Green</p> <p><input type="checkbox"/> Orange</p> <p><input type="checkbox"/> Purple</p> <p><input type="checkbox"/> Brown</p> <p><input type="checkbox"/> Black</p> <p><input type="checkbox"/> Grey</p> <p><input type="checkbox"/> White</p>
<p><b>Support</b></p> <p><input type="checkbox"/> White Paper</p> <p><input type="checkbox"/> Black Paper</p> <p><input type="checkbox"/> Canvas</p> <p><input type="checkbox"/> Sticky Sheet</p> <p><b>I Also Used:</b></p> <p><input type="checkbox"/> _____</p>	<p><b>Tools</b></p> <p><input type="checkbox"/> Pencils</p> <p><input type="checkbox"/> Oil Pastels</p> <p><input type="checkbox"/> Paint Sticks</p> <p><input type="checkbox"/> Paint</p> <p><input type="checkbox"/> Brushes</p> <p><input type="checkbox"/> Scissors</p> <p><input type="checkbox"/> Sharpies</p> <p><input type="checkbox"/> Markers</p> <p><input type="checkbox"/> Glue</p> <p><input type="checkbox"/> Magazine Images</p>	<p><b>Colors</b></p> <p><input type="checkbox"/> Red</p> <p><input type="checkbox"/> Yellow</p> <p><input type="checkbox"/> Blue</p> <p><input type="checkbox"/> Green</p> <p><input type="checkbox"/> Orange</p> <p><input type="checkbox"/> Purple</p> <p><input type="checkbox"/> Brown</p> <p><input type="checkbox"/> Black</p> <p><input type="checkbox"/> Grey</p> <p><input type="checkbox"/> White</p>		

**My Artwork makes me feel . . .**



Or Draw your own emoji

My artwork makes me feel: \_\_\_\_\_

Because: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ (GO TO NEXT PAGE)

Figure 13

*Artist's Statement example page 2*

**My favorite part in creating this artwork was . . .**

My favorite part of creating this was:

---

---

**I chose this artwork because...**

When I look at this picture, it makes me think of:

---

---

**I'm proud of this artwork because:**

- I worked hard
- It tells people more about me
- I worked with \_\_\_\_\_
- I taught someone else how to \_\_\_\_\_
- I came up with new ideas like \_\_\_\_\_
- I learned something from \_\_\_\_\_
- I like the way it looks, especially \_\_\_\_\_

**What's next? SKETCH what you want to create now:**

**Name your ART: The TITLE of this Piece is:**

---



Table 3

*Color coded artist's statement responses*

**Artist's Statements Notes**

**yellow= IEP Goals orange = agency & independence red = collaboration, communication**

	S-3	S-3 (Via Zoom)	S-4 (via Zoom)	S-5
<b>What did you choose to use to make this?</b>	White paper, brushes, red, yellow, brown black paint.	White paper, brushes, yellow, green brown, black, grey paint,	(Color My World Project) Black paper, glue, colored pencils in blue, green, purple	(collage)Tan paper, markers, scissors, glue, green paper, colored pencils.
<b>How do you feel about project?</b>	Circled "I Love It"	Circled "I Like it"	Circled "I Like It"	Circled "I Love It"
<b>My artwork makes me feel</b>	Proud	Glad	good	Happy
<b>Because</b>	I worked 3 hours on it. I did this painting because my mom (inspires) me because she takes good care of me when I need help and I love her.	It's a painting of my home. Making the memories I have of my house. I have good memories. I was born in this house. I painted it from the street.	I like the colors: Green, Blue, Purple. It reminds me of a movie I like: Little Mermaid. It looks like an ocean with a castle on top.	I draw him because I created him. He's Deku, I created Deku. I drew him sitting in the chair. He's coming home from the dentist.
<b>My favorite part of creating this was</b>	Using different types of colors and using my imagination to create different things.	Using the different kinds of colors (Input from S-4)	Coloring: I like to color.	Gluing all of the green pieces of paper. Deku likes green tea, hair, and jacket. I like his green eyes. He also has a cat. Also, working with my mom: she looked it up on her phone.
<b>When I look at this, it makes me think of</b>	So many things my mom has done for me and I thank her for everything she has done. She's very important to me.	Where I am from. I want people to know more about where I am from.	The Little Mermaid	Him: Deku. He is from Anime. And my friend who has anger issues and he calmed down.
<b>I'm proud of this artwork because</b>	I worked hard, I like the way it looks, especially the hair.	I worked hard. It took me almost three hours. I was in front of my house, and my neighbors stopped by to talk.	I learned something: how the glue dries like a thick line, and how to mix colors.	I worked hard, it tells people more about me, I taught someone else how to draw Deku, I came up with new ideas like drawing him and cutting out green paper.
<b>The Title of this piece:</b>	My Mom	My Home	Colorful Ocean (from S-3)	All About Deku It's hilarious!

**Data Analysis**

I began by coding interviews, since they occurred first in my research project. I chose this starting point because I wanted to address those interviews as neutrally as possible. Beginning this way helped me to discover many different themes to consider. My initial attempt at coding produced 37 different memos. This overview of codes in Table 4 shows the frequency of occurrences of the codes, as well as how initial memos were placed under “parent codes” to begin to sort them.

Table 4  
*Initial Coding Memos*

Overview of Codes 5\_7\_20

Color	Parent code	Code	Cod. seg. (all docs)	% Cod. seg. (all docs)	# Docs
•		Teachers as Learners	3	0.90	2
•		UDL	6	1.79	3
•	UDL	Physical Environment & Adapted Tools	11	3.28	4
•	UDL	Curricular Goals and Flexibility	11	3.28	4
•		Agency and Independence, Self Advocates	5	1.49	3
•		Collaboration between ALL Stakeholders	12	3.58	5
•	UDL	Communal Approach to Lesson Design	12	3.58	5
•	Collaboration between ALL Stakeholders	Communication Styles	16	4.78	5
•	Agency and Independence, Self Advocates	Engagement/Participation	31	9.25	5
•	Teachers as Learners	IEP Goals addressed or suggested	31	9.25	5
•	Paraeducator/Nurse roles	Allowing for Problem Solving	3	0.90	3
•	Agency and Independence, Self Advocates	Learned Helplessness/Disempowerment	5	1.49	4
•	Communication Styles	teacher/para or nurse	9	2.69	5
•	Paraeducator/Nurse roles	Doing work for Student	3	0.90	2
•	Communication Styles	student/student	2	0.60	2
•	Communication Styles	adult/student	26	7.76	3
•	Agency and Independence, Self Advocates	leadership	4	1.19	3
•	Physical Environment & Adapted Tools	Adaptations	15	4.48	4
•	Teacher Roles	Confidence including art	15	4.48	3
•	Teacher Roles	Arts Education/Experience	16	4.78	4
•	Agency and Independence, Self Advocates	Empowerment/Ownership/Agency	22	6.57	5
•	Paraeducator/Nurse roles	Training in Special Education or Arts	3	0.90	2
•		IEP Goals	1	0.30	1

•	Teachers as Learners	MLV	3	0.90	3
•	ARTS BANK	Additional training request	1	0.30	1
•	IEP Goals	ARTS BANK	1	0.30	1
•	ARTWORK Codes	Student's Marks (IEP Choice, Voice, engagement)	0	0.00	0
•		ARTWORK Codes	0	0.00	0
•	ARTWORK Codes	Student's choice	0	0.00	0
•	ARTWORK Codes	Adult's marks (Learned helplessness, disempowerment)	0	0.00	0
•	ARTWORK Codes	Technique (experiment, engagement, participation)	0	0.00	0
•	Paraeducator/Nurse roles	Fading	3	0.90	2
•	Teachers as Learners	Teacher Roles	12	3.58	4
•	ARTWORK Codes	Tool (Adapt, UDL, Experiment)	0	0.00	0
•	Teachers as Learners	Paraeducator/Nurse roles	39	11.64	6
•	Agency and Independence, Self Advocates	Inclusion	3	0.90	3
•	Agency and Independence, Self Advocates	Isolation	11	3.28	3

**Coding Strategies Employed.** I began with a blended approach of inductive and deductive coding. In my first round of coding, I searched for descriptive codes based on the sentences I read in interview transcripts. Guay's 5 Domains and the IEP goals to be addressed as defined by stakeholders, formed a rough codebook for me to follow once I began to see patterns that fit into categories emerging in those initial themes. Once those initial themes became apparent, I was able to categorize the data I under headings based on the 5 Domains: Agency and Independence of Students, Collaboration and Cooperation, Flexible Curriculum Design (UDL), Adaptations to Physical Space and Tools, and Teachers as Learners. I also included a field specifically on IEP goals. I employed constant comparative method of analysis to compare data between stakeholders and to understand changes over the length of the residency. You can see from this initial axial map (Figure 14) how the codes fit together under larger headings.

Figure 14

*Axial Map of Coding, Step one*



Axial Map of Coding, Step One

**Criteria Rubric for Artwork**

Artwork was organized chronologically, by individual. Using a criteria rubric, I tracked changes in student's art-making based on incidence of adult interventions during art class. Each artwork was coded for the number of marks made by students, marks made by adults, and tools and techniques utilized in an image. After the artworks for each student were organized chronologically on one page, a graph of the results of the criteria rubric were shown next to each artwork in order to make visible the change in the way art was produced based on the incidence of adult interventions through time. As you can see from Table 5, the evidence of student engagement was compared with incidence of adult intervention.

Table 5  
Artwork Coding Data

SD	Student marks	Instructions followed	Student choices	Tools used	Techniques used	Student Engagement	Adult marks	Instructions repeated	Adult Interventions
1/23 What makes me Unique?	1	1	2	1	1	6	5	3	8
1/30 Abstract Study in black	2	2	2	3	2	11	4	2	6
2/6 Things I love collage	2	2	3	2	2	11	5	3	8
2/27 Self portrait Collage	3	2	4	3	3	15	4	2	6
3/5 Color My World	5	2	3	1	1	12	3	1	4
3/12 Color My World Final	5	5	5	5	5	25	1	1	2

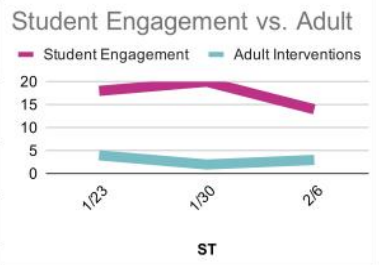
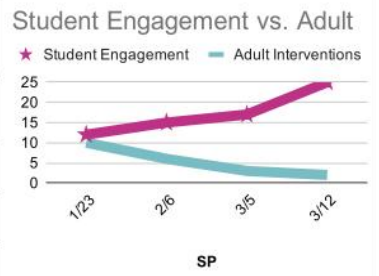
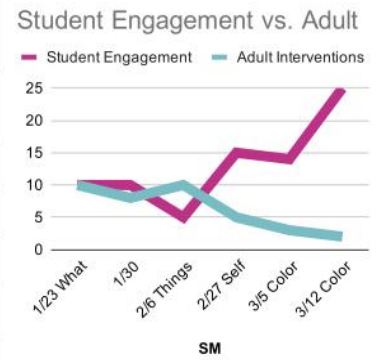
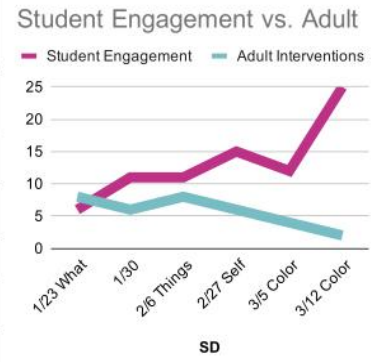
SM	Student marks	Instructions followed	Student choices	Tools used	Techniques used	Student Engagement	Adult marks	Instructions repeated	Adult Interventions
1/23 What makes me Unique?	2	2	2	2	2	10	5	5	10
1/30 Abstract Study in black	3	2	1	2	2	10	4	4	8
2/6 Things I love collage	1	1	1	1	1	5	5	5	10
2/27 Self portrait Collage	3	3	3	3	3	15	3	2	5
3/5 Color My World	5	3	4	1	1	14	2	1	3
3/12 Color My World Final	5	5	5	5	5	25	1	1	2

SP	Student marks	Instructions followed	Student choices	Tools used	Techniques used	Student Engagement	Adult marks	Instructions repeated	Adult Interventions
1/23 What makes me Unique?	2	3	3	2	2	12	5	5	10
2/6 Things I love collage	3	3	4	2	3	15	3	3	6
3/5 Color My World	5	5	5	1	1	17	2	1	3
3/12 Color My World Final	5	5	5	5	5	25	1	1	2

ST	Student marks	Instructions followed	Student choices	Tools used	Techniques used	Student Engagement	Adult marks	Instructions repeated	Adult Interventions
1/23 What makes me Unique?	4	5	3	2	4	18	2	2	4
1/30 Abstract Study in black	4	5	3	3	5	20	0	2	2
2/6 Things I love collage	2	4	4	2	2	14	3	0	3



**Information revealed through coding strategies:**

While I began my data coding with colors on paper, I expanded the memo fields when I discovered the program MAXQDA, which allowed me to “see” my information through a broader lens. As you can see from this early Code Cloud (Figure 15), certain themes became apparent in MAXQDA. Those themes include IEP Goals Addressed, Paraeducator/Nurse Roles, Engagement, and Participation. The role of the paraeducator and nurse is more apparent than I initially expected. IEP goals are often indirectly addressed through art experiences, and engagement and participation were more prevalent than I expected.

Figure 15

*Code Cloud of initial memos from MAXQDA*



Based on my research question and review of the literature, especially Derby and Guay, I decided to track the activities and mindsets of adult stakeholders, which can lead to less engagement from students. I performed one final coding of data comparing instances of “Unhelpful Actions” to examples of “Desired Actions” over time. Codes in the former category for all stakeholders included learned helplessness and disempowerment, isolation, not participating, ignoring others, passively waiting for help, and not following instructions. The codes for unhelpful actions for adults included hand-over-hand, marks by adults, repeating instructions, and hurrying instructions. I counted those codes for unhelpful actions, and compared them to the number of codes leading to more engagement in learning, in the early part of the residency and then the later part. Coding of the artwork made the relationship of unhelpful actions to desired actions more apparent, which led me to this final round of coding.

### **Connections of Coding Strategies**

While the artworks were the only visuals to be analyzed, the criteria rubric for coding artworks greatly influenced the final coding rubric of Unhelpful Actions versus Desired Actions. The graphs related to student artwork are a visual representation of the change in art-making based on the influence of adult stakeholders. The rubric itself is also connected to the other data methodologies that I utilized because it is also influenced by Guay’s 5 domains and the IEP Goals to be addressed through the residency. This connection was also apparent in the comparison of memos and themes discovered in interviews and observations.



## Summary of Findings

**Results Witnessed.** Engagement and participation: the amount of time students (and paraeducators) stayed on task became noticeably longer within two weeks. Students who were initially distant began to participate and engage after three sessions, which was wonderful to see. After three weeks, classes took a full hour or more, students were ready to help with set-up, to participate in the brain dance, and to add emojis to the Learning Wall. The biggest early surprise was the success of the engagement during reflections with students who I had been told had low cognitive function. While waiting for responses took extra time, every student was capable and interested in participating in this way. Communication, expressing needs and preferences and developing personal voice were included in the IEP goals to be addressed, and they were aspects of art class that stakeholders did not previously understand as important to student development. This lack of understanding was most visible in A-4's class, with which I was not able to continue working after the school closures. I am not sure if the teacher, paraeducator, or nurses noticed this engagement. Some paraeducators seemed to see increased engagement, but it took more time to teach them to look for signs of engagement and to celebrate those leaps with their students. I did not expect to have to work so hard with the educators to help them recognize incidences of student growth.

**Reasons behind results.** As you can see from the artwork data in Table 5 on page 93, when students were given more open-ended encouragement and concrete feedback, the art itself showed more kinds of marks and more exploration of tools. When adults began watching, waiting, and encouraging instead of interpreting what the final product was supposed to look like and correcting perceived missteps, the artist's hand became

more expressive. The artist made more choices, expressed more preferences, and work became more personal. When students were given more time for communication and more ways to do so, they communicated more and stayed engaged longer.

**Notable Moments and Lessons Learned.** A notable moment for me came with a project adapted from the Kennedy Center that involved transposing the lines from a photograph onto a fresh sheet of paper. A colleague had experienced success with this project, so while I was skeptical, I took the leap. Students took photographs of their favorite places at their high school. First, we printed them on 8.5" x 11" paper in black and white. Next, students used a sharpie to trace over the strongest, most important lines in order to find the shapes. I then gave them a sheet of black paper and asked them to draw those strongest lines again on the new sheet of paper. I expected this to be a very large cognitive leap for the students to make, but they all began without hesitation, even as the teacher and paraeducators looked on in doubt. Since this project happened at week five in the residency, while they were skeptical, they waited without speaking, repeating instructions, or breaking those instructions down to one step at a time. For several students, their drawings on black almost looked like scale drawings of their photographs. For others, their drawing was a reproduction of the composition and the types of lines in their photograph. In all cases, students were thrilled with their work. The next step was to trace their drawn lines in glue, and again, everyone understood and followed the instructions without breaking them down into finer detail. As a result of this activity, adult stakeholders were able to better understand the importance of waiting for responses and engagement and offering more questions and support instead of providing quick answers to struggles.

One student, S-5, had photographed a scene of a basketball game. S-5 could speak, but usually repeated back exactly what she had just heard, and rarely answered questions with more than one word. I was not always sure that she understood what was expected of her. After she completed the day's instructions of applying glue onto the white lines she had drawn, I gave her a fresh piece of paper. Without prompting, she recreated the entire basketball game again: players, fans, numbers on jerseys even. She made it clear to me that she did understand and did not need the instructions chunked into finer parts for her. S-5's free-drawing exemplified how a communitarian approach to lesson design combined with a focus on Guay's 5 Domains allowed her to address her IEP goal of communicating, both her interest in basketball and her understanding of the instructions to recreate the most important parts of her photograph. An analysis of the raw data presented in this chapter is reviewed in chapter five.

## CHAPTER 5: IMPLICATIONS FOR THE FIELD

In my final interview with teacher A-1, when referring to remote learning, again brought up her struggles with engaging her students when addressing IEP goals.

When you're remote and virtual, and it's just the speech and OT (specialists), you can see visually the fatigue and zone-out after about 20 minutes. And so, those activities and a lot of my activities, you have to switch after 20 minutes or something, whereas, this (art class) it lasts for well over that (more than an hour), and with still the same amount of participation. (A-1, interview response, May 29. See Appendix C)

This teacher found that longer engagement was more beneficial for her students, and that her students' attention span was greater during an activity with an arts component. I proposed that it would also be desirable to approach other learning goals through this creative lens that we have seen triple the length of engagement for students, both in person and through remote learning.

The goal of this research was to discover if arts strategies could be employed more often to address IEP goals in a classroom whether a credentialed art teacher was present or not, by introducing paraeducators and classroom teachers to accessible arts-based thinking routines and tools they could employ on their own. The following chapter was written with two questions in mind. First, given that general education teachers and paraeducators reported limited training opportunities in the arts and said that they would benefit from more arts education opportunities, how did a communitarian approach to lesson design using UDL help teachers, paraeducators and students use the arts to address their curricular and IEP goals? Furthermore, how did the actions of educators impact a

student's opportunity to address their IEP goals? IEP goals were defined by the stakeholders as expressing needs and preferences, independence through choice-making and communication, developing personal voice, and problem solving through perseverance and experimentation. Discovering places where IEP goals were being addressed, or could be addressed, was the first pattern that developed throughout this study, and will be discussed below. Furthermore, the COVID pandemic brought forth unexpected findings that prompted a different perspective and approach to the research question posed. I will address these findings throughout this chapter. The full findings of this research will be discussed in the order of research question, literature, environment and practitioner.

### **Findings discussed via Research Questions**

**Using the arts to address IEP goals.** Initially, stakeholders described art class as a chance to paint a pre-cut shape for a holiday or special event. While teachers and paraeducators would spend extra time prepping materials for students to assemble in prescribed ways, students would be involved in the activity for up to twenty minutes. Therefore, I began by educating stakeholders on the potential of art class as a tool for developing higher-order thinking skills. Universal Design for Learning, Understanding Goals, and the value of reflection were all new concepts to stakeholders. Utilizing aspects of Kraft and Keifer-Boyd's communitarian approach to an inclusive arts classroom, and simultaneously considering teachers as learners from Guay's 5 domains, and Derby's instruction that the voice of the person with a disability be equally valued in a project, I began this project by considering and respecting the learning styles and interests of all of

the stakeholders. Understanding Goals were introduced and explained in a way that stakeholders could understand. We talked about them and I posted them on the white board before each class. After learning in an early class that all stakeholders might not be able to understand the goals as I had written them, I began to write them in a larger font so that stakeholders with visual impairments could see them. I used pictures as well as words so that stakeholders with intellectual disabilities could understand them as well.

I also observed that stakeholders were not necessarily seeing or acknowledging when IEP goals were being addressed through art class, so I became more intentional about bringing attention to those moments when IEPs were being addressed. I would mention them in the moment, and we would also review those moments during reflection times. Students expressed pride when they were acknowledged, and educators were able to see the value of acknowledging student growth.

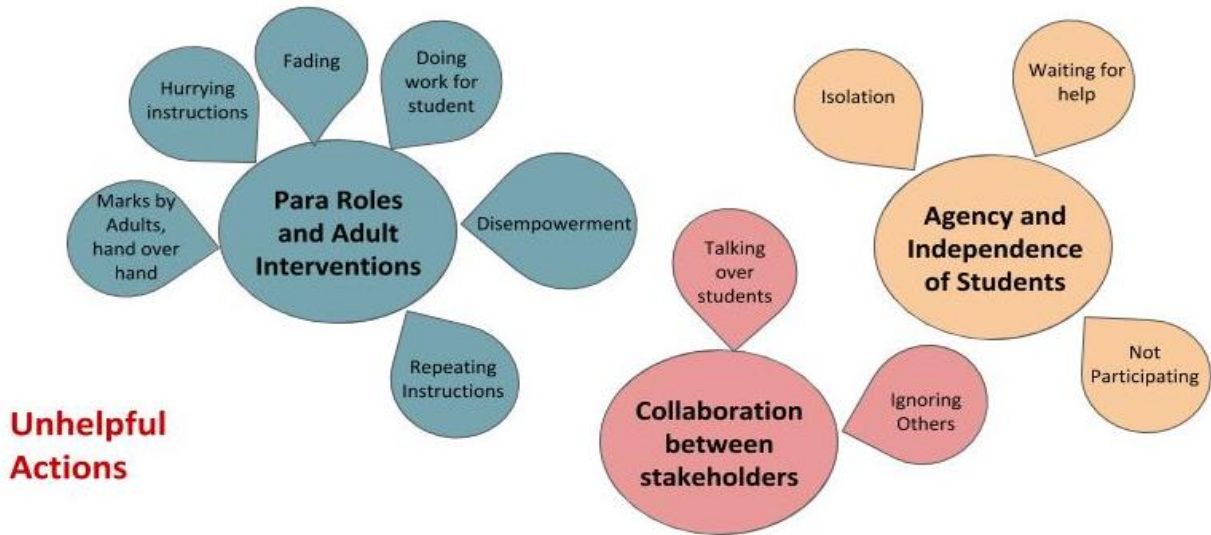
Furthermore, adults in the classroom had stressed the importance of training and opportunities for continued professional development, and there was a benefit of remote learning on all of the stakeholders that addressed this idea. Through remote learning, everyone could listen and participate. Teachers and paraeducators who were busy tending to individual needs of students in the classroom could focus on the speaker in a remote class in a way that was not possible in the classroom. Students saw their teachers as learners, teachers benefited from what was essentially a coaching session that empowered and engaged their students for three times longer than other online learning activities. And the definition of stakeholders expanded to include at home caregivers who rarely visited the classroom but were always nearby during remote learning.

**Adult actions related to students addressing IEP Goals.** I noticed that when an adult acted in an unhelpful way, the students were less likely to engage in the desired action, or engagement was curtailed, so I analyzed the connection over time between unhelpful actions and desired actions in artwork as well as in journal notes, interviews and classroom observations. Unhelpful actions included the same themes outlined in the literature discussed in Chapter 2: talking over students, sitting passively, rushing students, repeating instructions, breaking instructions down into smaller parts instead of waiting for students to figure out solutions to responses, beginning with hand-over hand instead of allowing students the time to make marks independently. Desired actions addressed IEP goals as defined by the stakeholders: expressing preferences, making choices, communicating, engaging, participating, finding solutions to problems, and experimenting.

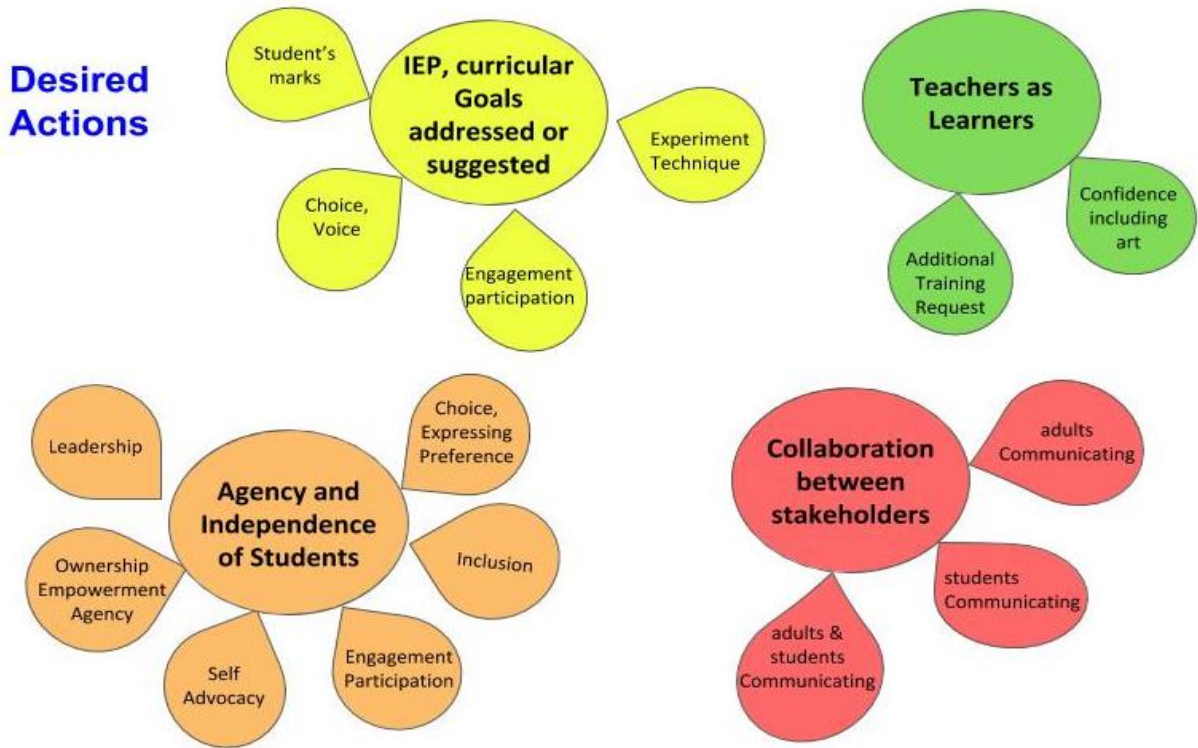
The following Axial Map illustrates the way in which I analyzed my data to explore the relationship of unhelpful actions to desired actions observed in art class over time. I discovered this relationship when I analyzed the artwork by students and was curious to see if the same phenomenon would be apparent in observations and interviews. While maintaining the codes related to IEP goals and considering Guay's 5 domains and the writings of Derby, I applied a criteria rubric similar to the one I employed for coding student artwork to observations and interview transcripts and sorted the results chronologically. I discovered similar findings: when unhelpful actions were reduced, desired actions increased. When viewing Figure 16, the information listed above the grey line are behaviors considered unhelpful to student development. The behaviors listed below the grey line are desirable actions for stakeholders.

Figure 16

*Axial Map of instances of desired actions in stakeholders vs. unhelpful actions*



**Axial Map for comparing instances of unhelpful vs. desired actions of Stakeholders**





I did in fact observe a rise in frequency of desired actions when there was a drop in frequency of unhelpful actions over the same time frame. Table 6 illustrates a more specific observation of those behaviors over time. While unhelpful actions like isolating students, speaking over students and making choices for them decreased over time, desired actions like communication, inclusion and engagement increased over that same time period.

Table 6  
*Incidence of unhelpful actions vs. desired actions over time*

<b>Instances of Unhelpful Actions</b>	<b>1/20-3/1</b>	<b>3/22-5/29</b>	<b>Instances of Desired Actions</b>	<b>1/20-3/1</b>	<b>3/22-5/29</b>
Ignoring/speaking over students	3	0	Communication	0	6
Passively Waiting For Help	5	0	Empowerment/Ownership/Agency	0	11
Not Following Instructions	2	0	Following Instructions	0	5
Marks by Adults	6	0	Marks by Students	0	5
Repeating Instructions	2	1	Fading	0	6
Hurrying Instructions	3	0	Allowing time for Problem Solving	0	6
Isolating/Isolated Behavior	8	0	Inclusion	0	4
Hand-over-Hand, Making choices for students	2	1	Student's Choice	2	8
Not Participating	4	0	Engagement/Participation	0	10
<b>TOTAL Unhelpful Actions</b>	<b>35</b>	<b>2</b>	<b>TOTAL Desired Actions</b>	<b>2</b>	<b>61</b>

When adult interventions dropped, student engagements rose. This is illustrated in the students' artwork and in table 5. When the residency began, adults in the classroom assumed that there was an example of an artwork that should be copied or at least followed. When there was not a model to follow, they suggested that I create an example for them. One paraeducator said it made her feel uncomfortable to not understand what was expected of her. Instead, I made sure to better explain understanding goals during the introductions and to be more intentional during the demonstration of tools and techniques

to clearly encourage stakeholders that the goal was to apply the tools and techniques to the art-making in the best way for their specific needs and interests. After several classes, stakeholders began to understand that the artwork should be focused on the Understanding Goal, and on the classes' IEP Goals as outlined: expressing needs and preferences, independence through choice-making and communication, developing personal voice, and problem solving through perseverance and experimentation. Classes became more engaging, and more fun for everyone once stakeholders took agency for their own learning. Stakeholders also became more interested in reflection time when they began to talk about their own successes and discoveries.

### **IEP Goals addressed through the arts**

**Problem solving through perseverance and experimentation.** UDL naturally allows for problem solving and perseverance, and the communitarian approach allows for greater agency and discovery for stakeholders. All of the stakeholders were coached in strategies of exploration which were new to them. Previously, stakeholders understood “art class” to be completing a predetermined activity: coloring pre-cut hearts in for Valentine’s Day or making personal inspiration boards by gluing images pre-cut from magazines onto paper. The Communitarian UDL Art Class followed a structure where the “product” was created through a reflective, individualized process:

1. Discussion of the Understanding Goal. *Example: “My voice matters.”*
2. Demonstration of tools and techniques to be explored, not the final product.

*Examples: ways to use adapted handles and holders depending on a student’s individual orthopedic impairment, or an introduction to color mixing.*

3. Open-ended instructions of technical steps to lead to success, not to a final product. *Example: using self-sticking contact paper instead of glue for students who would not be able to glue on their own.*
  - a. Verbally discussed and repeated as needed
  - b. Posted in large print
  - c. With pictures
4. Coaching and encouragement throughout on:
  - a. Ways to problem solve, not on providing answers. *Example: instead of repeating instructions, encourage students to look around the room to find someone who has already moved to the next step, and ask them for help.*
  - b. Celebrating, calling out successes, discoveries. *Example: ask a student who has successfully layered colors to demonstrate and explain their process instead of doing it myself.*
  - c. Communicating with respect between all stakeholders. *Example: talking to a student and waiting patiently for a response instead of talking over them, and encouraging students to speak to each other, to ask peers for help, and to share discoveries.*
5. Reflection time focused on helping stakeholders to document the choices that were made, successes, and connections between artworks to build community.

It took a few sessions, but eventually stakeholders understood that coloring a heart and staying inside the lines was not an example of success in the communitarian art class. Success instead was the number of marks made by the student, the number of

choices made, being able to offer help to a peer, and experimentation. In remote drawing classes, examples of success included contributing to the conversation, following along, teaching someone else how to do something, engaging with classmates. Adults came to understand “success” as engagement, perseverance, and sometimes just participation or being able to show up to a digital class.

**Expressing needs and preferences, developing personal voice.** With coaching, students can learn to think critically and respond. Students did not participate in early reflections, but by the end of the project some were able to write an artist’s statement and teach other stakeholders how to draw. Through reflections at the end of each class, stakeholders were encouraged to not only reflect on their work, but also to reflect on what worked with a lesson. In the communitarian approach, stakeholders are encouraged to adjust lessons as needed to inform future lessons. Once stakeholders were confident that they could say anything and that they would be taken seriously, engagement grew. Art class could have taken more than one hour if there were time. In early classes, reflection time amounted to responding to simple yes or no questions by students, and adult stakeholders standing back. In my later observations, I noticed that students were making connections based on color, form, and line. For teachers and paraeducators, reflection became a time for discussing tools and materials, and recognizing student accomplishments. Teachers and paraeducators began to notice and acknowledge risk-taking, engagement, participation, problem solving of students through conversations during art-making and especially during reflection times. In early observations, I noticed that educators and specialists would ask students yes or no questions, so I designed early reflection questions like What colors did you use? that were more concrete: to encourage

confidence and participation with stakeholders. I then modeled how to ask questions that demanded higher-order critical thinking processes to help students look more closely to answer questions: Who else used those colors? Which piece would you put near yours and why? Stakeholders witnessed the benefits of overcoming discomfort of waiting for responses, which was especially important when working remotely. Reflection during remote learning often focused on Social and Emotional Learning as stakeholders practiced supporting each other with just their words, even students to their teachers. It was clear to students that their teachers were not artists, yet they all showed their drawings, laughed and supported each other.

**Independence through choice-making and communication.** At the beginning of the project, neither students nor teachers got their own supplies, thought about solutions, or expressed their desires. They would wait quietly for materials to be brought to them, for detailed step-by-step instructions. They asked for an example project that they could copy. Instead, I posted the understanding goal for the day along with general, open-ended instructions. The classes would start with a brief review of the previous week's work, followed by a brief demonstration of the tools and techniques to be explored for the day. After several weeks of encouragement, stakeholders embraced experimentation and exploration by trying new tools and materials and sharing their discoveries with peers. At the end of the in-school portion of the residency, students expressed their desires, offered support to each other, even explained things for each other. Teachers and paraeducators would remain near students who needed more physical support, but spent more time engaging them in conversation regarding their art-making and choices, and less time on hand-over hand, repeating instructions, or breaking

instructions down into smaller parts. Art class created a community of learners interested in the process of learning. By the end of remote art classes, students (with and without speech and language impairments) were taking the lead and teaching the other stakeholders on the call how to draw something that was important to them.

**Developing personal voice.** While reflection time was challenging at the beginning of the residency, it became a highlight of the project by the end. This was especially meaningful for students with speech or language impairments who were able to participate fully through eye gaze or personal AAC devices. On our final day in the classroom, A-4 introduced an application for viewing artwork on a large monitor, and allowing students to rearrange the images of their artworks more easily than with the physical artworks. Even students with significant orthopedic impairments could participate in curating the art. By projecting artwork onto a large-screen TV and using existing software, students could see better and rearrange artwork on the large screen (See Figure 17).

Figure 17

*Process photos illustrating AAC as a tool for reflection*

**AAC for Reflection**

	<p>AAC for reflection: large screen, large views of artwork for all to see better.</p>
	<p>AAC for reflection: multiple images projected, students can make choices based on eye gaze.</p>

Stakeholders learned through the reflection process the benefits to student development of waiting for responses. In a very early conversation, an administrator of this county’s program for students with disabilities informed me that some of the students

I would be working with most likely would not have the cognitive function to understand cause and effect, and might not benefit from communication devices (the stakeholders did not share this belief). In early classes, the reflection process was uncomfortable for stakeholders (including me) because students were not familiar with the process of thinking about personal choices and connections to peers. There were periods of silence as we waited for students to respond. This was interesting because when adults were asked what was important for me to know about their classrooms, they all stressed the importance of waiting for responses. Stakeholders learned that given adequate time to respond, every student expressed an opinion during reflections.

### **In context of literature sources from Chapter 2**

**Communitarian Approach to Universal Design for Learning.** Based on my research of the literature, I determined that a communitarian approach to UDL might provide the most streamlined system for stakeholders to gain agency and understanding of their learning, and to gain confidence in infusing more art strategies into addressing IEP goals. I discovered that through a process of communally designed curriculum, we were able to respond in real time to personal strengths and interests, celebrate successes with materials and themes by being flexible to changing directions to refocus on areas of success (which were very different between the classrooms). These themes dovetailed naturally with both IEP goals to be addressed during the residency, and with Guay's 5 domains.

Paraeducators and nurses stressed repeatedly that they would like more training, and by approaching this research project through a communitarian lens, we were able to



infuse the lessons with small steps of professional development and coaching. With the communitarian approach to lesson design, we began each class reviewing the work from the week before and all stakeholders were encouraged to ask questions. We ended each class reviewing what worked in the moment, again focusing on what worked and where questions remained.

While actually writing curriculum was initially more challenging with the communitarian approach (which meant needing to wait or to be ready to pivot based on a class), I designed a simple template based on the communitarian approach to UDL model that teachers and paraeducators could use for addressing an IEP Goal (Figure 18).

Through the process of writing the lessons for this project, it became clear to me that UDL can better address the needs of all types of learners. Not just for broad curricular needs in general education classrooms, but also for classwork more closely focused on specific IEP goals. By addressing a goal in the UDL framework simplified to What, Why and How questions, I believe that many IEPs can be addressed in a way which would lead to longer engagement by students.

Figure 18

*Template for addressing IEPs through a creative lens*

## Addressing IEPs through a Creative Lens

### Universal Design For Learning (UDL)

- You can design lessons that engage students in your important work for longer.
- Communication and focus improve when you deliver instructions in multiple ways and offer students a variety of tools and materials to express their understanding.
- UDL places the student at the center of learning to help them develop an ongoing love of learning. The arts often help students connect to content.
- Arts strategies based on self-expression can be layered onto almost any IEP goal, whether it be through visual art, dance, music, new media, or creative writing.

**Activity Title** (If Needed) \_\_\_\_\_

**WHAT** is the IEP Goal you are addressing?

\_\_\_\_\_

**WHY** is this important to students? Let them know.

\_\_\_\_\_

**HOW** do you want to accomplish this? How will you start? What else could you offer to engage students? You could include speaking, singing, movement, drawing, writing, percussion.

\_\_\_\_\_

\_\_\_\_\_

**Be ready to adapt! WHY** will students want to continue to participate? What NEW material or mode will you employ to re-engage students if needed? Moving, clapping out a rhythm, acting out a part, singing the answer, Drawing a picture?

\_\_\_\_\_

\_\_\_\_\_

**HOW** will students show you they understand? Finish with a reflection so that students can show their understanding with words or pictures, a song, a dance, eye gaze.

\_\_\_\_\_

Visit the [ARTSBank](#) for activities to help you address IEP Goals through a creative lens

**Guay's 5 Domains.** I organized this research project specifically around Guay's 5 domains because they clearly outline five equally important facets of the classroom: students, teachers, communication, physical adaptations, curricular goals, and (most importantly for this study which involved high-school age students), agency and independence for students experiencing disabilities. Now I understand better as a result of my research how interconnected the domains are, and how well they fit into the communitarian framework: Every voice is equally important and necessary for a meaningful collaboration. These themes also dovetailed with the IEP goals addressed through the arts residency: expressing needs and preferences, independence through choice-making and communication, developing personal voice, and problem solving through perseverance and experimentation.

**Agency and independence for students experiencing disabilities.** Encouraging agency and independence in the art classroom was a challenge at first. Stakeholders were very sedentary, and would sit quietly waiting for me to deliver supplies to them. At first it made students and adults uncomfortable to have to take agency: they seemed to want the materials they would need to complete the project placed directly in front of them. Instead, I focused art class on the understanding goal for the day, as it related to IEP goals. For the first several weeks I repeatedly encouraged stakeholders to get out of their seats to find the materials they were interested in exploring. I needed to repeatedly give stakeholders permission to experiment and explore. When I asked them to stand up and move to another part of the room for either the introduction or the reflection, it would take more than five minutes to make that transition in the early classes. Once stakeholders understood the expectations, the art-making experience transformed the

classroom. Once stakeholders took agency, they became proud of their discoveries and their leaps in risk-taking. There had been a culture of learned helplessness in the classrooms before art class: everyone felt more comfortable waiting for materials, solutions, answers to be provided. By making agency and independence a critical component of the art class, stakeholders communicated more, stayed engaged longer, and began to collaborate more fully.

**Collaboration between all of the stakeholders.** For me, collaboration is the best way to build communication, and collaboration was probably the most challenging part of this project. While all of the stakeholders were warm, engaging and supportive and spent their days together, they didn't actually collaborate. Adults would have conversations between each other and talk to the students as needed when an assignment was announced. Students did not seem to talk to each other and would choose to talk over other students to address adults in the classroom. Instead of meaningful collaboration, a group project might mean students working together but sitting side by side without talking to each other. I wanted to design a program where collaboration was critical to success, where stakeholders would value each other, and this would happen through collaboration: sharing needs, successes. Making spontaneous discoveries was critical to collaboration, and also to the communitarian approach. After several weeks of encouragement and modeling what collaboration could look like, stakeholders understood and shared questions, needs and successes with each other.

During remote learning, student engagement increased when there was more active, collaborative adult engagement. Because everyone was able and expected to draw, adults shared their efforts with the class regardless of their perceived success with their

drawing. Students wanted to see what every stakeholder drew. Empathy was an unexpected benefit of remote learning: students understood what it felt like to not succeed, to share their best efforts no matter what the results looked like, and offered support and encouragement to adults as well as students in a way that rarely happened in the classroom. During remote learning, everyone was focused on the speaker which seemed to help students understand when it was time to offer support. Students collaborated during remote art classes by using supportive, encouraging language with their paraeducators and teacher when reflecting on drawing efforts. S-4 collaborated via remote learning by translating for S-3 when it was clear that other stakeholders could not understand him through the computer's microphone. S-3 has a speech and language impairment related to his orthopedic impairment. S-4 encouraged S-3 to speak in Spanish, and then translated for the group. This was especially meaningful and IEP-related because among other challenges, S-4 requires extra time for processing information, but was able to respond to and for S-3 without a delay.

**Physical environment and adapted tools.** In our final interview, I asked A-1 what her strongest memory from the project was. A-1 said:

...when we had our class, we all sat at one table and all got to work together and all got to see each other and share our tools. That's not going to happen next year. And I've already thought, I'm going to miss that so much. Maybe that's not something that I would have thought about had this (school closure) not happened, but I think just being able to sit at one table altogether and share materials and work closely together and be like, "Oh, my God, I love that." And having us all just there at one table

together, it's probably now the thing I'm going to miss the most.

(Interview transcript, May 29. See Appendix C)

During in-school classes, it was easy to address IEP goals like expressing preference, making choices, communicating with stakeholders because of our physical proximity. Collaboration occurred naturally when we sat together because of our physical proximity and access to tools and materials.

The definition of physical space changed dramatically with remote learning, in ways both positive and negative. With remote learning, physical environment and adapted tools took on a new meaning, especially related to collaboration. All stakeholders needed access to the same resources to make remote learning successful: WIFI, a working computer, computer and software training for stakeholders (which included parents and caregivers in remote learning), and art supplies, and this did not happen on its own. Teachers scrambled to get tools and materials from their classrooms to their students before they were locked out. During our second online drawing class, I noticed that only two of the stakeholders had the materials they needed to participate, so I collected or bought paper and colored pencils and mailed them to all of the stakeholders.

Because of remote learning, the term "stakeholder" was expanded to include caregivers: they were always close by, listening to the class, and ready to adjust cameras, hold up artwork, get supplies, keep their students on track as needed. This was an unexpected benefit of remote learning because those additional stakeholders were suddenly more involved with their student's learning. They were able to hear how questions were posed, how their students participated. I hope that this led to richer

conversations outside of art class. This never would have happened in the classroom because parents rarely visited those classrooms.

While exploring a wide range of tools and materials was integral to in-class learning, using just whatever paper and drawing tool we could find at home was all we needed to have an equally meaningful art class remotely. S-3 was a student who generally took longer to complete a project because of his orthopedic impairments. While he participated in almost every remote drawing class, he rarely finished during class time. During one class meeting he showed us some of his watercolor paintings he had completed while at home: they were detailed, colorful, and thoughtful. After showing them to us, he told us (through S-4 translating for him) that each painting took him up to three hours to complete. At the end of the residency, I asked students to use the self-addressed stamped envelope I had sent them to send me actual artworks which I could include in our final art exhibit. S-3 sent me 20 paintings completed since schools closed. At three hours each, he would have never been able to complete this much work when schools were open. In fact, while he had been “mainstreamed” in general education art class during school, there is no way he would have completed this work while sitting at the back of a classroom for 45 minutes two days a week.

**Curricular goals and flexibility.** When we were in class, curricular goals focused on introducing stakeholders to multiple modes of engaging with materials to help them better express their preferences and choices. By offering many different tools and materials, stakeholders were encouraged to engage even if they were more comfortable sitting quietly and waiting for people to bring them things. Beyond making choices and expressing preferences, stakeholders developed agency and independence as they learned

to experiment, and to then share their discoveries with their peers. In class, we would finish each lesson reviewing the successes or failures from the tools, materials, and subject matter of the lesson, and stakeholders were encouraged to help design the following lesson by sharing their preferences.

When the schools closed and we switched to remote learning for art classes, curricular goals shifted significantly. Flexibility took on a whole new meaning in early classes as stakeholders acknowledged their personal challenges, worries and fears. Ideas for the remainder of the residency were discarded, and based on feedback with stakeholders, art class evolved into an opportunity to connect with peers and anyone outside of our homes. Instead of focusing on making choices through the exploration of materials, we focused on finding interesting things to draw at home, developing the skills associated with observational drawing, the value in practicing, and on social emotional learning as we learned to draw portraits of each other, and especially stakeholders expressing different emotions. This became integral as stakeholders were encouraged to express many different emotions related to being confined to home and the threat of illness for several students with other health impairments who were more at risk if they contracted COVID-19. Art became the conduit for emotional sharing and maybe even healing. While it was not spoken of in art class, everyone likely remembered their classmate S-11, who died of COVID-like symptoms in February.

Feelings of disconnection, isolation, anxiety, fear and worry were real concerns for stakeholders when the stay-at-home order went into effect on March 13, so finding joy by connecting with others and having fun through remote learning was not superfluous: it was integral. While stakeholders had fun during art class, IEP goals were



also addressed. Students made choices on subject matter and participation. Since our supplies were limited, perseverance and experimentation shifted from an exploration of materials to focusing on practice. By revisiting drawing every week and focusing on portraits of each other or drawing our favorite things, stakeholders were able to focus more on independence and agency: they no longer needed the art teacher to provide them with tools and materials. They could create with whatever they had on hand. During reflections, I made sure to reiterate this point: We are not powerless or helpless because we were stuck at home: we could find something interesting wherever we were.

**Teachers as learners.** The first theme that became apparent through this research project was that there was a lack of training and continuing education opportunities for paraeducators and nurses in the two special day classrooms where this project was conducted. Lack of any training opportunities before entering the classroom or ongoing professional development opportunities for paraeducators played a large part in how they approached their work. Most of the paraeducators and nurses had no training in special education or disability studies. The paraeducators I met entered the field by chance but have stayed because of the bonds they have formed with students. It was the same for the one-on-one nurses I met in the classrooms. They began working with students with disabilities because they were hired by an outside agency to do so but have continued to work with students with disabilities because of the personal bonds they have developed. Several paraeducators had previous careers in the arts yet exhibited no confidence or understanding in how to include their expertise in the arts into their roles as paraeducators. The trained nurses working with individual students focused their work on the medical side of their clients' needs, which contributed to an isolated and isolating

environment for their clients. Any training of paraeducators and nurses in the classroom was left to the classroom teachers, yet neither the teachers nor the paraeducators were allocated any non-student time during the school week for this work. Because of the low pay structure, the paraeducators had jobs outside of the school day that did not allow them the time or flexibility to meet with teachers or attend professional development opportunities offered by the county. The nurses often accompanied their clients to and from school on the school bus, so before or after school was not a possible meeting time for them either. As you can see from this example of early coding memos in Figure 19, the lack of training and education in disability studies for paraeducators and nurses had led to an environment where the people closest to students who need the most physical help, did not know how to provide those students with the opportunities to learn at their full potential, reducing the student's opportunity to learn in the least restrictive environment (LRE).

Figure 19

*Example of early memos from interview transcripts*

**Memo 71** 

Created: suzanne, 6/22/20 10:31 AM Modified: suzanne, 6/22/20 10:33 AM

Isolated? Isolating behavior can be learned from the paraeducator. If I don't have buy-in from the adult, the student's opportunity to grow is removed. We MUST have buy-in from the adults in the room, and they MUST have the confidence to engage learning outside of the art room.

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**Memo 72** 

Created: suzanne, 6/22/20 10:33 AM Modified: suzanne, 6/22/20 10:34 AM

Adults are getting more comfortable with waiting for responses and engagement from their students.

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**Memo 14** 

Created: suzanne, 5/14/20 9:43 AM

Not paid enough to live on

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**Memo 13** 

Created: suzanne, 5/14/20 9:42 AM

No training in special ed

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**Memo 17** 

Created: suzanne, 5/14/20 9:46 AM Modified: suzanne, 5/14/20 9:47 AM

No training in Special Education. Maybe she doesn't even know what fading is?

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**Memo 16** 

Created: suzanne, 5/14/20 9:45 AM Modified: suzanne, 5/14/20 9:46 AM

Para's perspective of why fading does not happen. Paras should be considered knowledgeable about their student's needs.

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**Memo 15** 

Created: suzanne, 5/14/20 9:44 AM Modified: suzanne, 5/14/20 9:45 AM

Range of student needs limits ability to include more art

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**Memo 19** 

Created: suzanne, 5/14/20 9:49 AM

See more faces, increase exposure on campus.

During remote learning, paraeducators and teachers were able to participate fully in the art class, giving us a more meaningful coaching opportunity. Unfortunately, since the classroom with nurses and students with more profound disabilities did not continue during remote learning, it's unclear whether the nurses would have been able or invited to participate in those classes.

### **In context of research environment**

It's hard to understand the benefits of this research project in relation to the physical classrooms at ██████████ High School. Students in the special education classrooms wanted to be considered more a part of the student body on their high school campus. Their classrooms were located at the end of a long corridor and they essentially had their own entrance to school, so the general population on campus rarely visited. In fact, it's possible that most of the general education students did not know there were two more classrooms at the end of the corridor. Even the art teacher who "allowed" S-3 to attend her class did not know his name. In initial conversations with stakeholders, they often told me that building awareness around disabilities for students on their campus was very important to them, so we decided that the art residency would culminate with a mural for the school based on the Understanding Goal of "My Voice Matters." With the school closures, this project was discontinued. With remote learning, the focus shifted from any kind of a culminating project to a study of observational drawing and the value of practicing a skill (drawing) and ways to connect with classmates even when remote.

While we were making headway with participation, and addressing IEPs during art class, it's hard to document the long term influence the work might have had on the

half of the participants who did not continue to participate in remote learning. For those who did continue to participate, they were willing and able to pivot to adjust for remote learning. While early in the residency paraeducators and teachers seemed to be uncomfortable with new materials and opportunities, when I asked every stakeholder to participate in remote drawing class, no one hesitated. I was nervous at first to offer a draw-along in real time with all stakeholders because adults had never participated during class time. I was able to model risk-taking through drawing to help them become more comfortable. Everyone was confident in sharing even their early attempts at portraiture. We would not have had the same buy-in and success without six weeks of in-person instruction on how to collaborate, how to communicate through art-making and reflection.

IEP Goals continued to be addressed through remote learning: students were supportive of each other when others shared their drawing efforts. Remote learning became fun as everyone looked forward to the reveal of each other's drawings and allowed themselves to be critiqued by their peers. Reflection became even more essential. When adults struggled to draw something, it was their students who would encourage them and find something successful in their efforts.

In one of the final classes, S-6 was drawing, but seemed to be focused on her own work, not engaging with her peers. S-6 has an intellectual disability and a speech and language impairment. If she spoke, it was usually to say yes or no or to repeat back the last word she heard. I asked her if she could teach everyone else to draw what she had drawn, and she said "Yes. Dog." I asked her which shape we should draw first, and she said "Circle." Everyone drew a circle. I could see her moving on to the head, so I asked

her what shape people should draw for the head, and she said “Circle.” She then began to draw quickly, and I continued to ask her questions, and she continued to answer with yes or no. Her mother was standing nearby and adjusted the camera so that we could all see her hands moving on her paper. At the end, each person held their paper up to the screen so that S-6 could see that she had taught people how to draw a dog. She smiled, and I think her mother cried. After that experience, every student on the call wanted to teach us how to draw something. Students then encouraged their teacher and paraeducators to try to teach us to draw something.

### **In context of researcher as self and practitioner**

Beginning this project was a challenge for me. I had many sleepless nights as I tried to figure out in advance what our final project might look like. It made me very uncomfortable to experience a lack of understanding or participation in early classes. But once I accepted that I had committed to a communitarian approach to UDL, I let the process drive me forward. I noticed, however, that people don't know what they don't know. In this art class, it was important for me to listen to the perspectives of the stakeholders to develop each week's lesson, and to simultaneously figure out how to introduce them to tools and materials that they were not familiar with. This is an aspect of the communitarian approach as it relates to Guay's domain of “teachers as learners.” I needed to be sure to remember that I was there as the art expert, and that what I had to share was valuable to the stakeholders. It made me understand that I need to continue to work on communication, and to make sure to explain every step as clearly and as respectfully as possible. I learned that explaining Understanding Goals and general steps

to the day's work with words both verbal and written and with pictures helped stakeholders feel more confident experimenting.

I was very nervous about remote learning classes: it was something I had never considered before, but I discovered that through remote learning, everyone is focused on the speaker. The remote drawing class was simultaneously a drawing exercise, an opportunity for stakeholders to connect, and a professional development opportunity for educators. I was able to model my metacognitive process as everyone was focused on the screen. Paraeducators and teachers not only drew along with their students, they also watched and understood students' responses to each step. This was not so obvious in the classroom when there were many distractions and side conversations. The distractions of individual conversations, or needs of students, are not present in a remote classroom meeting.

It wasn't until the end of this project that I realized I was making many connections to Bloom's Taxonomy and Webb's Depth of Knowledge. I had designed a class structure that was asking stakeholders to climb the pyramid of thinking skills with each lesson. We would begin with reviewing what we know. We would then apply that knowledge to new skills and understanding as materials and techniques were introduced and stakeholders were encouraged to experiment with this new information. Stakeholders were then asked to think creatively as they composed their work or figured out their own ways to interpret their information. Reflection time gave people the space to synthesize their thinking as they were asked to explain their process and to explain why they would make compositional choices of placing their artworks in the context of their peers.

As you can see in Figure 20 and 21, the Artist's statement demonstrated Webb's Depth of Knowledge. Questions were scaffolded beginning with the concrete and ending with evaluating and creating.

1. What tools, materials, and colors did you use? (recall and reproduction)
2. How did creating this work make you feel? (skill/concept)
3. Why did this work make you feel this way? (strategic thinking)
4. What would you title this piece? What will you make next? (extended thinking)



Figure 20

Example of completed Artist's Statement. Page 1


### Artist's Statement

We will have an art exhibit this summer! This is how you tell other people more about YOU and your ART. Look at all of your art, and choose the piece you want people to know more about. The following questions will help you tell people more about YOU and your ART. Try to answer ALL of the questions.

Artist's Name (YOU): [REDACTED]

---


**Draw a Picture of The Artwork you chose**



**What did you choose to use to make this art?**  
Check ALL of them, and add more if needed.


Support	Tools	Colors
<input checked="" type="checkbox"/> White Paper	<input type="checkbox"/> Pencils	<input checked="" type="checkbox"/> Red
<input type="checkbox"/> Black Paper	<input type="checkbox"/> Oil Pastels	<input checked="" type="checkbox"/> Yellow
<input type="checkbox"/> Canvas	<input checked="" type="checkbox"/> Paint Sticks	<input type="checkbox"/> Blue
<input type="checkbox"/> Sticky Sheet	<input checked="" type="checkbox"/> Paint	<input type="checkbox"/> Green
<b>I Also Used:</b>	<input checked="" type="checkbox"/> Brushes	<input type="checkbox"/> Orange
<input type="checkbox"/> <u>Paint</u>	<input type="checkbox"/> Scissors	<input checked="" type="checkbox"/> Purple
	<input type="checkbox"/> Sharpies	<input checked="" type="checkbox"/> Brown
	<input type="checkbox"/> Markers	<input checked="" type="checkbox"/> Black
	<input type="checkbox"/> Glue	<input type="checkbox"/> Grey
	<input type="checkbox"/> Magazine Images	<input checked="" type="checkbox"/> White


---


 My Artwork makes me feel ...


---


**CIRCLE HOW YOU FEEL ABOUT YOUR PROJECT:**

  
I LOVE IT

  
I LIKED IT

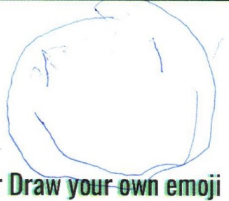
  
IT WAS OK

  
I DID NOT LIKE IT

  
I HATED IT

*I LOVE IT* (circled in blue)

Or Draw your own emoji



My artwork makes me feel: proud

Because: I worked 3 hours on it and I did this painting because my mom expires me because she takes good care of me and she's always there for me when I need help and I love her. (GO TO NEXT PAGE)

Figure 21

Example of completed Artist's Statement, Page 2

My favorite part in creating this artwork was ...

My favorite part of creating this was:

using different types of colors and using my imagination to create different things

I chose this artwork because...

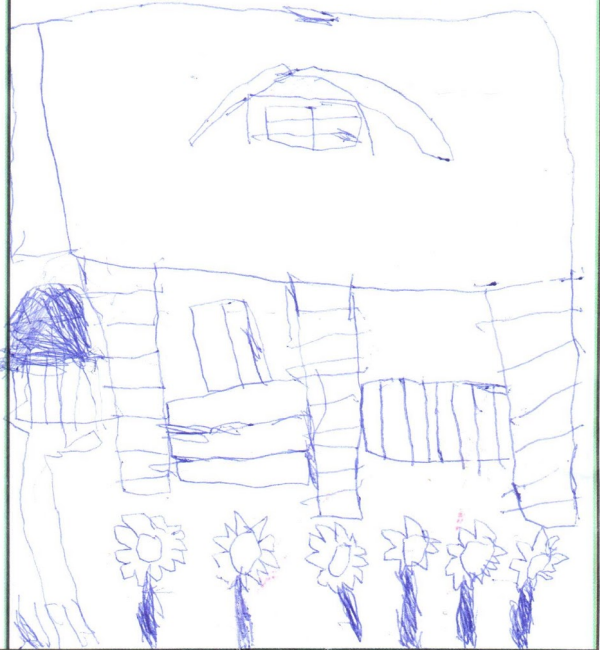
When I look at this picture, it makes me think of:

Some of things my mom has done for me and I thank her for everything she has done she's very important to me

I'm proud of this artwork because:

- I worked hard
- It tells people more about me
- I worked with myself
- I taught someone else how to Paint
- I came up with new ideas like the painting of my mom
- I learned something from Suzanne Joyal
- I like the way it looks, especially the hair

What's next? SKETCH what you want to create now:



Name your ART: The TITLE of this Piece is:

my mom by [redacted]

**Implications for the field**

This research project has taught me that it is possible to address IEP goals through a creative lens, and by doing so, engagement in very important work by students with disabilities can be extended. According to the United States Department of Education,

The IEP creates an opportunity for teachers, parents, school administrators, related services personnel, and students (when appropriate) to work together to improve educational results for children with disabilities. *The IEP is the cornerstone of a quality education for each child with a disability.* (Kupper, p.1 emphasis added)

IEPs are meant to be a meaningful document to improve learning outcomes for students. Providing educators with the Addressing IEPs through a Creative Lens form (Figure 19), and with access to the ARTS Bank (Appendix B) could be the first steps to help students increase their focus and engagement on their IEPs. I would also like to see this creative approach to addressing IEPs introduced more intentionally to preservice education programs for teachers, occupational therapists, speech pathologists, and physical therapists to help specialists and students extend engagement on IEP activities.

Accepted (and funded) programs for addressing IEP goals are research-based, so another important step would be to reproduce a project like this with a larger cohort that would provide the data necessary to legitimize the role of the arts in addressing IEP goals. With more research, more “products” like the ARTS Bank and the Addressing IEPs through a Creative Lens form could be developed to provide more arts-based strategies to more students with IEPs.

It looks as if remote learning will play a role in education for the foreseeable future. In a recent conversation with an elementary school teacher, he informed me that classes will most likely be staggered for the next school year. He has asked me to design a remote learning through the arts program that would focus on engaging students to want to learn remotely, and to also connect them to their peers and their community. I think forward-looking art educators could benefit from taking a deeper look at the possibilities for remote learning. I am very interested in designing a drawing curriculum focused on Social Emotional Learning through observational drawing from home. There were several students in this research project who are on the autism spectrum, and they were interested and able to participate in our portraiture projects, including exploring emotions, because they were more comfortable looking at a face on a screen when for some of the students looking at a face in person was nearly impossible. I think there is an opportunity to exploit remote learning to benefit students in this way.

Several years ago, in my role as an art teacher and coach of teaching artists working with students with disabilities, I began to research IEPs and their role in a student's education. I discovered that while there are many tools for writing an IEP (websites, forums, specialists), I could find very few free tools that actually helped a teacher to address those goals. Teachers were charged with not only designing the curriculum for IEPs, but for documenting the progress, and training paraeducators and one-on-one aids to address those goals. It was also very rare to find arts-related tools to address IEP goals. Yet as one parent of a student with a hearing impairment recently said,

No parent wants to go to an IEP meeting. If I knew that arts goals were on the table, I would have approached the meetings with less of a sense of

personal failure, and with a greater optimism that there were real ways to reach my daughter. I know when she's happiest, when she learns best.

(informal conversation, June 2020)

Two years ago, in my role as director of visual arts at Youth in Arts I imagined a resource that would offer arts-based strategies for addressing IEP goals, and with technical help from Salesforce, we began to develop the ARTS Bank (Arts Resources for Teachers and Students). The ARTS bank is a searchable, free, cloud-based databank of arts tools that can be (easily) implemented by anyone, including parents, to address IEP goals through an arts lens. You can search by disability, IEP area, artform, and grade level. It's called a bank because my hope is that artists, organizations and educators will continue to add their own lessons and ideas. Since the closure of schools due to COVID-19, the ARTS Bank has been expanded to include arts-based learning resources from other organizations, videos, brief lessons and more for anyone with an IEP as well as anyone looking for more ways to engage students remotely through the arts. It is now possible to search for resources related to Social Emotional Learning, Social Justice, Culturally Responsive Teaching, Black Lives Matter, and more.

### **Implications for further research**

**A Communitarian Approach to UDL for Remote Learning.** It was disappointing to me that the students with more profound disabilities did not continue with remote learning art classes. In quarantine, students did not have the benefit of their one-on-one paraeducators or nurses, so I assume that caregivers were focusing on meeting their physical and medical needs. If remote learning is going to be the new

reality for students who might be more vulnerable to infectious diseases, I believe there is a need for more research into opportunities for remote learning that involves more access to AAC for those students who will need to continue with remote learning for the foreseeable future. It would be interesting to explore the ways that a communitarian approach to UDL could be implemented specifically for remote learning. One of the biggest benefits of in-person art class is the learning opportunities that happen through hands-on creating with materials. Instead of just using an application or computer program, how could more students benefit from creating in a digital learning environment? How could augmented reality and virtual reality be customized to educate students who already utilize AAC?

While I thought that AAC and incorporating technology would be important to this research project, instead those ideas were impossible to explore. WIFI and technology limitations in the classrooms where this project took place made it impossible to introduce technology into the work. For students who communicate through eye gaze or other forms of AAC, this is clearly restricting their learning opportunities, not providing them with access to learning in their Least Restrictive Environment. It is crucial for the success of remote learning, which is what school will be for students considered medically fragile for the foreseeable future. Could AAC somehow help level the playing field in remote learning?

## **Conclusion**

How do we each learn best? While my fondest memories of school are of making “history books” about my personal interests in Mrs. Landry’s third grade class, I have

equally strong memories of falling asleep in the afternoon sun in Mrs. Wentworth's fifth grade class as she droned on and on. Personally, I need to see pictures, move around, talk to people, and ask a lot of questions. I do not learn best sitting at a desk, facing a board. In general education classrooms, there are often a broad range of needs, and I think most of us would benefit from an IEP. I designed the Student Strengths Assessment (appendix D) as a streamlined self-assessment tool for students to help them better understand their best learning styles. We can all learn better when we understand how we learn best, and that is what an IEP is all about. UDL is important because everyone benefits when programs are designed with all learning styles in mind. I think that the most important part of UDL is the HOW: How can we teach a student to show us they understand, that they have learned? I believe that we learn best when we care and want to engage, and this happens best through personal expression which is an integral component of the arts. The arts are about so much more than making a pretty picture or singing a song. I think it is vitally important for arts educators to more intentionally document the added benefits of learning through the arts to help all educators better understand the opportunities for students like me who do not learn best when they are forced to sit in a desk facing a board.

I began implementing reflection time more intentionally into art classes several years ago based on conversations with a reading specialist who works with newcomers and English Language Learners in general education classrooms. She suggested that the best way we could improve their communication skills through art class was to give them more opportunities to process information and to talk and to listen. We discovered together that students are more interested in talking about things that they care about

personally, and they almost always care deeply about the art they made. From the beginning of this project, I knew that reflection would be a part of every class. I did not understand how uncomfortable paraeducators and nurses would be with this process of thinking and speaking. I did not expect to have to work so hard to make reflection time successful. In reviewing my early notes, I found that I almost gave up, because I wasn't sure stakeholders would participate. I am so glad I persevered. It makes me believe that as educators, and considering a student's Zone of Proximal Development, we should always assume that any student is capable of reaching higher. It makes me believe even more strongly that the best thing we could do for students with disabilities is to provide more education to the people charged with their care.

I find myself returning to Vygotsky and the ZPD at the end of this project. With scaffolding and support, students can make educational leaps, but it can take time, and for some students with intellectual disabilities, waiting for them to process their thoughts can cause discomfort for educators. At what point should we jump in and offer more support? I found myself reconsidering what scaffolding looks like. Revisiting Guay and Kraft and Keifer-Boyd, scaffolding does not mean adding tiny steps between the instructions or questions (unhelpful help), it means waiting patiently for the student to build their own steps, or to make their own leap to the next level. It means teaching stakeholders to also wait patiently, or if necessary, teaching stakeholders to provide support instead of answers to help students make the necessary leap. I discovered that while the silence could make stakeholders feel uncomfortable, for me it allowed time to consider clarifying questions to encourage students to respond. I'm not sure if this is something you can teach others, but it is worth exploring further: for preservice teachers as well as for



veteran educators. In the special education classrooms where this project took place, it appeared to me that outside of art class, addressing IEP goals involved identifying a goal, and then sitting quietly with a worksheet or an app on an iPad to address the goal by generally filling in the blanks, and then recording the numeric results in an IEP binder. While this is a necessary data-driven approach to document growth, I propose that through an arts lens, students could better understand the “why” of their IEPs and also take more ownership for their personal success. Students are able to participate in higher order thinking when they are given the time, tools and opportunity to do so, but without training and knowledge, it’s not helpful or fair to assume that all stakeholders understand the possibilities for themselves or their clients.

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**Appendix A: Permission Consent Forms**

**MA THESIS CONSENT FORM**

**TEACHER CONSENT**



San Rafael, California 94903

DATE:

Dear

I am a Graduate Student in Art Education at Moore College of Art & Design. I will be conducting research for my MA thesis from January through April.

The purpose of this study is to understand if the impact of Universal Design for Learning and Making Learning Visible on teachers' and paraeducators' confidence in utilizing the arts as another tool to engage their students. The art project itself will be designed to help teens advocate for themselves through visual arts in your classroom and Abby's at Terra Linda High School.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate, participation will take place between January and April 2020. You will meet with me when times are convenient with you. You will not receive payment for participating in this study.

This study poses very little risk to you. Though I will disguise your identity in the final thesis, there is a possibility that details of your story will make you identifiable. This possibility could result in the public disclosure of various aspects of your life. In order to minimize this risk, I will change your name and any other obvious identifying information in the final thesis. Throughout the study, I will also discuss with you what details you feel comfortable having included in any final products. Additionally, you are permitted to withdraw from the study at any time. If you withdraw, all existing interview recordings and transcripts will be destroyed immediately.

If you have any questions or concerns about the study, or if you are dissatisfied at any time, you can contact me at (415) 595-6757 and sjoyal@moore.edu or the Graduate Program Director in Art Education Lauren Stichter, at (215) 667-6811 or lstichter@moore.edu. You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,

Suzanne Joyal

\*\*\*\*\*

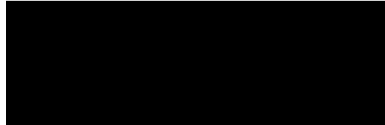
**Statement of Consent:** I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant \_\_\_\_\_

Signature of Participant \_\_\_\_\_ Date \_\_\_\_\_

**MA THESIS CONSENT FORM**

**TEACHER CONSENT**



San Rafael, California 94903

DATE:

Dear



I am a Graduate Student in Art Education at Moore College of Art & Design. I will be conducting research for my MA thesis from January through April.

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Sincerely,

Suzanne Joyal

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**Statement of Consent:** I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant \_\_\_\_\_

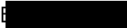
Signature of Participant \_\_\_\_\_ Date \_\_\_\_\_

**MA THESIS CONSENT FORM****RESEARCH SITE SUPPORT FORM**

San Rafael, CA 94903

Date:

To Whom It May Concern:

I, , give permission to Suzanne Joyal to conduct an action research study in two county classrooms at Terra Linda High School, during the spring 2020 semester in order to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research whether Universal Design for Learning along with Making Learning Visible can help teachers and paraeducators increase confidence in utilizing the arts as another tool to engage their students.

I understand that Suzanne Joyal will be a teacher-researcher who will be teaching art while gathering data during the school day. I understand she will be collecting data using various methods including surveys, observation, interviews, and conversations with selected teachers and students.

Sincerely,



**MA THESIS CONSENT FORM**

Date

**PARENT PERMISSION FORM**

Dear Parent / Guardian,

I am contacting you to request permission for your child, \_\_\_\_\_, to participate in a research study in their classroom at Terra Linda High School. My name is Suzanne Joyal, and I am a masters candidate in Art Education with a focus on special populations at Moore College of Art and Design in Philadelphia, PA. I am also a teaching artist at Youth in Arts in San Rafael. I am conducting my thesis research at Terra Linda High School where I will be examining the impact of Universal Design for Learning and Making Learning Visible on teachers' and paraeducators' confidence in utilizing the arts as another tool to engage their students. I am the Director of Visual Art at Youth in Arts, and have placed teaching artists in Rachel and Abby's classrooms for eight years. You are invited to contact me directly with any questions you may have, at (415) 595-6757 or sjoyal@moore.edu.

This research will be conducted in your child's classroom during the school day, and will not impact time devoted to other academic subjects or therapies. Your child's identity will be kept confidential, as will the school name as pseudonyms will be used on all data collected. I am not requesting any access to personal student records such as IEPs or behavior programs. The research study will take place from January through April 2020, with students participating in one art class per week for 60 minutes per session. All participating students will have the opportunity to make art, and will be asked to respond to a series of questions. Responses will be recorded in writing, through visual cues, or with the help of their AAC devices as needed. Students will also engage with art materials, and make art based on their ideas discussed together. Students will be audio-recorded, photographed and possibly videoed.

Flipgrid may be employed through students' adaptive technologies. It is a video discussion platform used by tens of millions of PreK to PhD educators, students, and families in more than 180 countries. Flipgrid allows us to spark a classroom discussion by providing a platform for your child to share short video responses based on questions posed by me, the teacher-researcher. This will help create an inclusive dialogue and engage with them in a fun and meaningful way. In order to use Flipgrid some personal information about your child may be collected, but this information will be protected as Flipgrid describes in their Privacy Policy and Terms of Use: (<https://legal.flipgrid.com/>).

Student artwork will be photographed. All audio data will be destroyed upon conclusion of the thesis. Artwork will be displayed at Terra Linda HS, at Youth in Arts Gallery in the summer of 2020, and also on the Kennedy Center's VSA Intersections digital gallery exhibit.

Attached you will find INFORMED CONSENT and PARTICIPANT'S RIGHTS forms which further detail the research study. Should you have any questions at all, please do not hesitate to contact me at (415) 595-6757 or sjoyal@moore.edu at any time. If you have no further questions, you may sign and return these forms now. You will have additional time to consider your child's participation with a deadline of January 21, 2020. Thank you for your time and consideration in this matter.

Suzanne Joyal 414 Redwood Avenue, Corte Madera, CA 94925 415.595.6757 sjoyal@moore.edu

**MA THESIS CONSENT FORM****PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH**

I give consent for my child \_\_\_\_\_ to participate in the research study entitled, **“Universal Design for Learning and Making Learning Visible as Tools to Address IEP Goals and Increase Engagement in Students, Teachers and Paraeducators”** that is being conducted by Suzanne Joyal, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child’s, returned to me, removed from the records, or destroyed.

The reason for the research is to study whether Universal Design for Learning along with Making Learning Visible can help teachers and paraeducators increase confidence in utilizing the arts as another tool to engage their students.

The procedures are as follows: 10 weeks of visual arts classes; surveys pre- and post-residency; possible interview pre- and post- residency; final exhibition at Youth in Arts Gallery and/or at Terra Linda High School, and work submitted to the Kennedy Center’s VSA Intersections art exhibition.

The timeline for the research is as follows: January-April 2020 (interviews, surveys and residency); June-August 2020 (Exhibitions). Thesis will be presented in Philadelphia on August 1.

No risks are foreseen. My child’s participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student elects to not participate.

Participant’s identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes from individual children are transcribed into data.

If there are further questions now or during the research, I can be reached at (415) 595-6757 or [sjoyal@moore.edu](mailto:sjoyal@moore.edu) If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at [anewmangodfrey@moore.edu](mailto:anewmangodfrey@moore.edu) or my MA Program Director, Lauren Stichter at [lstichter@moore.edu](mailto:lstichter@moore.edu)

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: \_\_\_\_\_

Signature of Parent/Guardian: \_\_\_\_\_

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to:

Lauren Stichter  
Moore College of Art & Design  
20<sup>th</sup> and the Parkway, Phila., PA 19103,  
215 – 965 – 6811 [lstichter@moorc.edu](mailto:lstichter@moorc.edu)

## MA THESIS CONSENT FORM

### INFORMED ASSENT FOR STUDENTS

**DESCRIPTION OF THE RESEARCH:** You are invited to participate in an art class and research study that investigates the impact of Universal Design for Learning and Making Learning Visible on teachers' and paraeducators' confidence in utilizing the arts as another tool to engage their students. The art project itself will be designed to help teens advocate for themselves through visual arts. It is hoped that valuable information on how to best structure art education for students in special day classes will be revealed throughout the course of this research study. For this study, you will participate in art classes from January through April 2020. These art classes are extra opportunities to engage with and make art beyond your existing classroom experiences. Participation will in no way impact your regular school schedule, IEP programs, or vocational training. I will not be asking to view any of your personal information such as IEPs, student records, or behavior programs. During interviews, you will be audio recorded. I will be observing you at work during art classes, and taking photographs. These audio recordings, observations and photographs will provide information that I will use in writing my thesis and the audio recordings will be destroyed upon the completion of my study. This study will take place in your classroom and I, Suzanne Joyal, will conduct the research study.

**RISKS AND BENEFITS:** Participation in the study is completely voluntary. There will be no effect on your standing or grades should you decide not to participate in this study. The dialogues around art and the art making experiences for the study will be the same for all the students in study. Therefore, you will not be singled out or pulled out from any of the activities if you chose not to participate in the study and/or the art making experiences. The research has the same amount of risk you will encounter during a usual art or classroom activity. However, you may feel shy engaging with a new person or a new type of activity. If this occurs or if you feel uncomfortable at any point in this study, special arrangements can be made, and/or you can pull out of the study without penalty or repercussions. The benefits from the study include positively affecting your participation in art in school, both in terms of enhancing your expressive language through conversation about art and your artistic practice skills through making art. It is also hoped that I will learn through the study more about how to provide a supportive arts learning environment that will influence art instruction for students in special day classrooms.

**PAYMENTS:** There will be no payments for you for participation in this study.

**DATA STORAGE TO PROTECT CONFIDENTIALITY:** Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school name will also be changed. Any charts used in my dissertation or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio and video recordings will be destroyed upon the completion of my thesis. I will reserve the right to use the data and photographs of student artwork but the students' identify will continue to remain confidential.

**TIME INVOLVEMENT:** Your participation in the study will take approximately 2 - 4 months.

## MA THESIS CONSENT FORM

**HOW WILL RESULTS BE USED:** The results of the study will be used in drawing conclusions from the investigation on how Universal Design for Learning and Making Learning Visible engage and empower all of the stakeholders in the classroom. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a Masters of Arts degree in Art Education with a focus on special populations.

### PARTICIPANT'S RIGHTS

Principal Investigator: Suzanne Joyal

**Research Title: Universal Design for Learning and Making Learning Visible as Tools to Address IEP Goals and Increase Engagement in Students, Teachers and Paraeducators**

- I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.
- The researcher may withdraw me from the research at his/her professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (732)567-5535.
- If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact Lauren Stichter, Moore College of Art & Design, 20<sup>th</sup> and the Parkway, Phila., PA 19103 215 – 965 – 6811 [lstichter@moore.edu](mailto:lstichter@moore.edu).
- I should receive a copy of the Research Description and this Participant's Rights document.
- If audio recording is part of this research,
  - I ( ) consent to being audio recorded.
  - I ( ) do NOT consent to being audio recorded.
- If video recording is part of this research,
  - I ( ) consent to being video recorded.
  - I ( ) do NOT consent to being video recorded.
- Written, artwork, video, and audio taped materials,
  - ( ) may be viewed in an educational setting outside the research.
  - ( ) may NOT be viewed in an educational setting outside the research.
  - ( ) may NOT be viewed in an educational setting outside the research.

**MA THESIS CONSENT FORM**

My signature means that I agree to participate in this study.

Participant's signature: \_\_\_\_\_ Date: \_\_\_/\_\_\_/\_\_\_

Name: \_\_\_\_\_

If necessary:

**Investigator's Verification of Explanation**

I certify that I have carefully explained the purpose and nature of this research to \_\_\_\_\_ (participant's name) in age-appropriate language.

He/She has had the opportunity to discuss it with me in detail. I have answered all his/her questions and he/she provided the affirmative agreement (i.e. assent) to participate in this research.

Investigator's Signature:

Date: \_\_\_\_\_



## Appendix B: Protocol Forms & Supplemental Materials

### Classroom Observation Protocols

*When utilizing the Terra Linda Observation Protocol Form, Consider the following:*

Introduction Participation: MLV Wall, Brain Dance Warm-up, who participates?

Project Participation: Stakeholder engagement during art-making, utilizing supplies and tools appropriately, asking for help or clarification as needed, taking action for themselves.

Reflection Participation: What connects? What do you see that makes you say that? What's the title of your piece? Tell me a story. (How do Stakeholders participate?)

### Classroom Observation Protocols:

#### Observations of Students

Noticing Examples of observable student behaviors including:

- Critical Thinking (academic)
- Communication Skills (communicative/social/linguistic)
- Collaboration (communicative/social/linguistic)
- Self - Expression (academic?)
- Cross-Cultural Appreciation
- Experimentation (behavior/risk taking)
- Participation (behavior)
- Perseverance (behavior)
- Students help with Clean-up (with assistance if needed executive function)

#### Observations of Teachers, Paraeducators, Nurses:

Noticing Examples of observable student behaviors including:

- Educators Greet each student, talk TO the student.
- Educators affirming student efforts
- educators utilizing arts strategies
- How are classroom expectations and standards upheld (including academic and behavior standards)?
- How teacher enhances relevance and value of lessons to students
- Strategies used for differentiation
- How teacher keeps students engaged
- How externalizing, disruptive behaviors are addressed
- How internalizing behaviors are addressed
- Resources used for art instruction

**Classroom Observation Protocol**

Suzanne Joyal  
Thesis Research

<b>DATE:</b>	<b>TIME:</b>	<b>LENGTH OF OBS:</b>
--------------	--------------	-----------------------

<b>CLASSROOM DEMOGRAPHICS:</b>	<b>CLASSROOM DIAGRAM</b>
<p>TA: Up to 8 students, ages 15-18. A self-contained, county-run classroom on a large suburban public high school campus. All students are medically fragile. All are wheelchair users. All communicate through eye gaze or tap pads.</p> <p>Two female students, six male students</p> <p>One teacher. One nurse or paraeducator for every student.</p>	
# STUDENTS:	
# OF PARAEDUCATORS:	
# OF THERAPISTS PRESENT:	

<b>CLASS ACTIVITY:</b>	
<b>DESCRIPTION OF ACTIVITY:</b>	

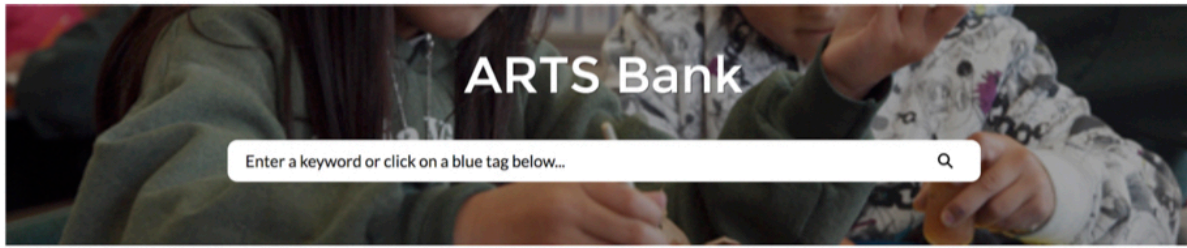
<b>NAME OF STUDENT UNDER OBSERVATION</b>	<b>GENERAL ACTIVITY LEVEL OF STUDENT (CIRCLE ONE)</b>
	<p><b>O</b> = OBSERVING ONLY  <b>L</b> = LOW, LITTLE SPEECH &amp; EYE CONTACT  <b>M</b> = MEDIUM, INTERIM SPEECH &amp; EYE CONTACT  <b>H</b> = HIGH, REGULAR SPEECH &amp; EYE CONTACT  <b>OA</b> = OVER ACTIVE, INTERRUPTIVE, OFF TASK  <b>NPC</b> = NON-PARTICIPATORY BY CHOICE  <b>NPNC</b> = NON-PARTICIPATORY BUT REMOVED BY THERAPIST / VOCATION COACH</p>

**Classroom Observation Protocol**

Suzanne Joyal  
Thesis Research

**I = Introduction/Warm Up • P= Project/Art Making • R= Reflection/Attentiveness**

<b>VERBAL LANGUAGE USE (TYPOLOGY):</b>
<b>INTERACTIONS WITH STAFF:</b>
<b>INDEPENDENCE:</b>
<b>RESPONSIVITY TO QUERIES:</b>
<b>EXPRESSIVITY OF NEEDS:</b>
<b>INTERACTIONS WITH PEERS:</b>
<b>LEVEL OF ENGAGEMENT IN ACTIVITY:</b>
<b>TIME ON TASK:</b>
<b>LEADERSHIP:</b>
<b>FOLLOWS DIRECTIONS:</b>
<b>ROLE OF PARAEDUCATOR OR NURSE:</b>



Welcome to the ARTS Bank

We know art has the power to engage, excite and inspire students of all abilities. Whether it is the visual arts, theater, dance, music or new media, creative exploration has been known to help students reach learning and behavioral objectives in productive and innovative ways. But with hundreds of lesson plans available online and no way to match them to your student's needs, it can be difficult to find exactly what you're looking for – which is where the Art Resources for Teachers and Students Bank (ARTS Bank) comes in. The ARTS Bank is a free, online searchable database for educators, administrators, parents and students to use to achieve their learning and behavioral goals. This bank will help harness the potential that the visual and performing arts can have on the educational outcomes of all students.

BROWSE the ARTS Bank by clicking on one of the BLUE TAGS below!

Categories of Special Education

- Autism
- Intellectual Disability
- Specific Learning Disabilities
- Blindness/Visual Impairment
- Orthopedic Impairment
- Speech Or Language Impairment
- Deafness/Hearing Impairment
- Other Health Impairment
- Traumatic Brain Injury
- Emotional Disturbance

Age/Grade Level

- All Ages
- Third
- Middle School

**SEARCH**  
by Age, IEP,  
Disability,  
Artform

The **ARTS Bank** (Art Resources for Teachers and Students) is a free, online searchable database offering innovative ways to approach IEP goals through a creative lens.

Drawing Emotions

What does sad, happy, frustrated, angry, scared look like? What happens to your eyebrows/mouth? How do they change? What other parts of your face change (forehead, etc.)? Our faces look different depending on our emotion. To better understand our world, we learn to look closely and draw what we see instead of what we remember or think. Observe how faces change when we make different expressions. Practice reading faces and social cues by drawing what you see.

Jun 12, 2020 • Knowledge

More Information

Here is the printable lesson: [Drawing Emotions Lesson Printable](#)



Social Emotional Learning (Youth in Arts' Digital Tool Kit Video CE)

Perspective Drawing

Observational Drawing

Blind Contour Drawing

Design your Own Flower/Observational Drawing

Trending

Blind Co

Masks

Letter La

Sounds of the

Sounds of a Flower

**FIND**  
activities,  
lessons,  
videos, links

Contact Support

## Student Strengths Assessment

*Please complete the following survey to determine the best way to reach your student. You can do this on your own, with the student or with the parent. You can check all of the boxes that apply and add notes as needed. Thank you.*

Student: \_\_\_\_\_

### Focuses Best:

- Early Morning     Before Lunch     After Lunch     End of day     Working alone  
 When it's quiet     Working with other students     With space to move     With music  
 Building something/Using their hands     In their wheelchair

Say more: \_\_\_\_\_

### Works best:

- In a chair     On the floor     Standing up     With adult or peer support nearby  
 When able to move around     With screen to limit distractions     With an easel propping work

Say more: \_\_\_\_\_

### Understands Best:

- Speaking English     Speaking Spanish     Speaking \_\_\_\_\_     With music  
 With pictures     With Physical movement     With videos     Written instruction  
 Sign language

Say more: \_\_\_\_\_

**Communicates Best:**

- Speaking English     Speaking Spanish     Speaking \_\_\_\_\_     With sign Language  
 In writing     With physical movement     With technology     With pictures or visual  
 cue cards     With music

Say more: \_\_\_\_\_

**Is most engaged in:**

- Math     Science     Language Arts     Drawing/Painting     Making Music  
 Dancing/movement     Listening to Music     Looking at art     Hands-on (kinesthetic)

Say more: \_\_\_\_\_

**We can tell student is disconnecting or getting upset when they:**

- Move quicker     Move slower or stop moving     Turn red     Get quiet     Get loud  
 Eyes stop focusing on speaker or work     Facial Expression changes

Say more: \_\_\_\_\_

**Will calm themselves by:**

- Taking a deep breath     Singing     Drawing     Changing positions     Writing  
 When emotion is acknowledged     Eating a snack     Listening to a favorite song  
 Rocking, spinning, moving rhythmically


Say more: \_\_\_\_\_




**Student will reconnect after:**

- Eating     Recess     Changing positions     Laughing     Space is quiet     Drawing  
 Listening to music     Making music/sounds     Moving, pressure, massage

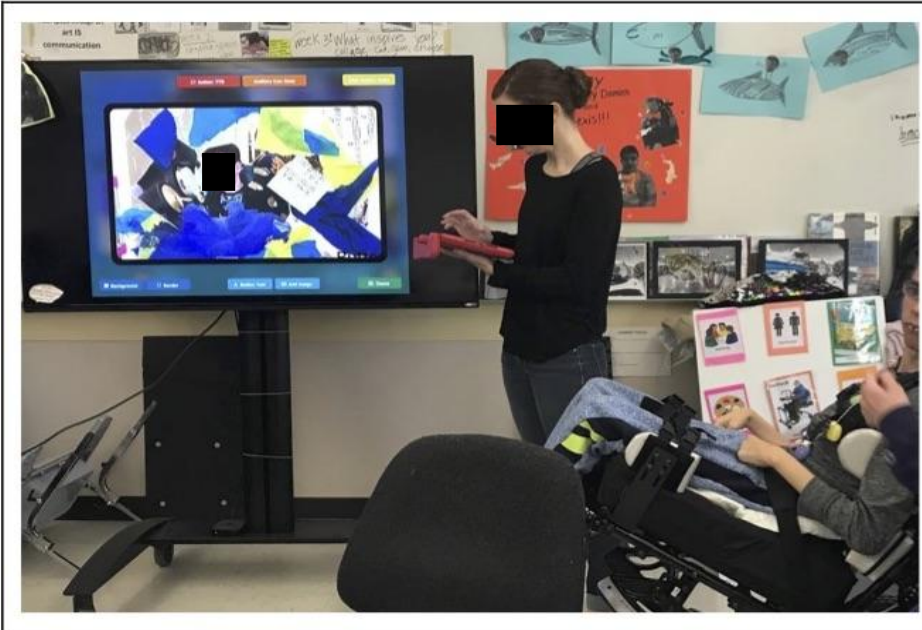
Say more: \_\_\_\_\_

Process Photos

	
<p>Early example of hand-over-hand, not allowing for problem solving, trying to replicate an example</p>	<p>Early example of hurrying instructions, not allowing time for problem solving</p>

		
<p>Example of following instructions, experimentation, independence</p>	<p>Example of UDL: everyone has access to a variety of materials and ways to address the Understanding Goal.</p>	<p>Example of fading and UDL. Teacher still sits among students, but asks questions to encourage deeper thinking with students.</p>

**AAC for Reflection**



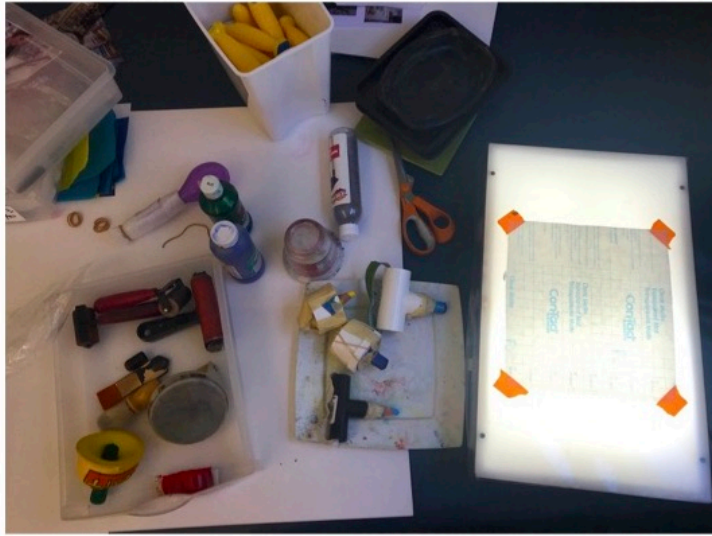
AAC for reflection:  
large screen, large  
views of artwork for  
all to see better.



AAC for reflection:  
multiple images  
projected, students  
can make choices  
based on eye gaze.



**Adapted tools for holding drawing materials**



Light table for artists with visual impairments. Lines on almost any paper are more visible. Various tools holding drawing materials made from “stress balls,” pvc plumbing parts, and letter stamps with large handles.



Adapted drawing tool: maraca lights up when it is shaken. Encourages students with limited mobility in their arms to move more to make marks. Easel is made from tri folded cardboard and a canvas mounted back-side out so that there is a raised edge for students with visual impairments or IEP goals related to motor control of the hands and arms.



Affordable materials from the hardware store, rubber bands, foam scraps and tape to hold a variety of drawing and painting tools.

## **Communitarian Approach to UDL: Personal Voice and Identity**

### **Curriculum Outline and Sample lessons Addressing IEPs through a Creative Lens**

WHAT= *Representation, recognition (Activity, Developmental Rational)*

HOW= *Expression, skills and strategy (Materials)*

WHY= *Engagement (Overarching Objective/Goal)*

We will employ UDL strategies:

1. Instructions delivered verbally and visually.
2. Multiple modes of entry via a variety of tools and materials.
3. Multiple modes of expression through sign language, verbal language, eye-gaze, AAC, and emojis.
4. Projects were adapted as needed based on feedback from stakeholders.

### **Unit 1: What's Important *to you* and *about you*?**

#### **Understanding Goals (WHY):**

- My voice matters, I can show who I am through my art.
- I can speak through art -- art IS communication
- Learning Objectives (Addressing IEP goals through art-making)
  - Agency and Independence: Making Choices, Expressing Preferences
  - Speech-Related: Reflecting, Observing, Communicating, Responding
  - SEL-Related: Eye Contact, Sharing, Staying Engaged, Participating

#### **Materials for Unit (HOW):**

- Mat Board Scrap, Heavy Paper
- Clear contact paper
- Tape, glue, Scissors
- Collage materials: magazines, paint chips, contact paper scrap, gold foil
- Drawing materials: Tempera paint sticks, oil pastels, colored pencils, sharpies, Lyra Graphite sticks
- List of descriptive adjectives
- Paint and brushes (tempera cakes, liquid watercolors, tempera paints)
- Adapted tool-holders and easels with raised borders and adjustable stands

#### **Developmental Rationale/ Prior Learning (WHAT):**

Two special education classrooms of high-school aged students, with a broad range of disabilities and medical needs. IEP goals being addressed by all of the students as they work on transitioning out of high school include Independence, Making Choices, Expressing Preferences, Experimenting with tools and materials, Following instructions of two or more steps.

In initial interviews stakeholders expressed a desire to increase their visibility on campus, so much of the work focused on self-expression and multiple forms of self-portraiture. Based on my prior work with students experiencing disabilities, I also decided reflection was a time for students to practice higher-order thinking as they made and defended their curatorial choices by explaining their decisions with concrete language.

- **CA Arts Standards:** Enduring Understanding: artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
  - **CREATING/** Conceiving and Developing New Artistic ideas and work, AS 2: Organize and develop artistic ideas and work.
  - **RESPONDING/** Understanding and Evaluating How the arts convey meaning, AS 7: Perceive and analyze artistic work.
  - **RESPONDING/** Understanding and Evaluating How the arts convey meaning, AS 10: Synthesize and relate knowledge and personal experiences to make art.

### LESSON PLAN SEQUENCE

1. **Lesson 1 1/23**  
What makes YOU Unique? Making Choices and experimenting with tools
2. **Lesson 2 1/30**  
Abstract Study in Black: Assessing student strengths, exploring new materials.
3. **Lesson 3 2/6**  
Things I LOVE collage: Communal approach: paraeducator request
4. **Lesson 4 2/27**  
Self Portrait Collage: Communal approach: student interest
5. **Lesson 5 3/5**  
Color My World, Transcribing Lines and Controlling Glue
6. **Lesson 6 3/12**  
Color My, Adding Color

## Unit 2: How do we create together even when we are apart?

### Understanding Goals (WHY):

Engaging students and educators new to remote learning via drawing activities. We can be a community and make creative connections even when we are creating in separate places. We can support each other through sharing drawing activities. UDL in a remote setting was more subtle. Adaptations included:

1. Employing the help of caregivers to adjust camera angles and tool and materials needs
2. Employing the aid of other students and educators to encourage participation of disengaged participants.
3. Patience, even via the internet, as stakeholders waited for participants. Or students helping others with translation or explanation
4. Often tools and materials were limited which required more verbal communication on the part of typically nonverbal students.

### Materials for Unit (HOW):

- From home: any kind of paper
  - any kind of drawing tool
- Donated: colored paper
  - Scissors
  - Glue sticks
  - Heavy paper

- Colored pencils

### **Developmental Rationale/ Prior Learning (WHAT)**

Before the Shelter in Place, several students expressed interest in learning how to draw portraits. For many, our initial portrait project using photographs and contact paper was the most successful. With limited resources and supplies, working on drawing skills was determined to be the most possible. Based on my observations, I also decided that we could use art-making as an opportunity to support each other, develop metacognition vocabulary for explaining their own method of drawing. Since initial supplies were limited and irregular, learning that drawing is a process worth pursuing with whatever you have at hand, and something to practice every day also became important. I compiled packets of materials that A-1 delivered to all of her students so that we could expand the scope of our work.

- **National Arts Standards**
  - **Creating/ VA:Cr2.1.HSII.** Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
  - **Presenting/ VA:Pr.4.1.HSII.** Analyze, select, and critique personal artwork for a collection or portfolio presentation.
  - **Responding/ VA:Re7.1.HSII.** Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

### **LESSON PLAN SEQUENCE**

1. **Lesson 7 3/26**  
Observational Drawing, how do we all participate via Zoom?
2. **Lesson 8 4/2**  
Portraiture Draw-along: How do we encourage empathy via Zoom?
3. **Lesson 9 4/16**  
Portraiture Draw-along: What do emotions look like? How do we show emotion in our drawing?
4. **Lesson 10 4/23**  
Self Portraits and Portraits of each other: What does it feel like to look closely and draw someone else? What does it feel like to be the model and pose?
5. **Lesson 11 4/30**  
Masks and drawing with scissors (based on a donation of colored paper), another way of looking at faces, proportions, and practicing another kind of “drawing” as we cut lines and shapes with scissors. Students also made connections to science and math (Symmetry).
6. **Lesson 12 5/5**  
Stakeholders as artist/educator: empowering other individuals to better articulate their processes. How do we teach drawing? How do we explain our process to other people?
7. **Lesson 13 5/12**  
Stakeholders as artist/educator: empowering other individuals to better articulate their processes. Engaging students to teach without verbal language: Pointing the camera at their hands, asking guiding questions.

**Reflections, Artist's Intended outcome for Students (WHY)**

*I have a voice, and I want to share it. I want to be a bigger part of my school, and people can notice me through my arts-making. (Patience is required, and guiding questions should only be asked after adequate wait time has been allowed.)*

**Reflection Strategies**

1. First student places their artwork on the table. "What do we see? Who has something that fits with this?" Why (shapes, colors, lines?) Second student places their piece down. Continue with the rest of the class. What do you see that makes you want to place this there?  
OR If time is limited:
2. Ask for someone to share their artwork: What would you like to title this piece? Would you like your classmates to help you think of a title? If yes, ask all students: what do you see in this picture? What does it remind you of? What does it make you think of?

**(Sample Lesson Plans Follow)**

**Lesson 1: What makes YOU Unique?****Activity (WHAT)**

Making Choices and experimenting with tools to create abstract collages featuring three descriptive words they chose to describe them. Descriptive Words and Colors paintings.

**Objective / Understanding Goal (WHY)**

I can describe myself in many different ways (words, colors, lines, pictures) Assessing stakeholder engagement and roles, fine and gross motor skills, communication styles, decision-making strategies.

**Tools and Materials (HOW)**

- Heavy paper
- oil pastels
- tempera sticks
- liquid watercolor
- glue, scissors
- list of descriptive adjectives to use as inspiration or for final work for students who don't write.

**Developmental Rationale/ Prior Learning (WHAT)**

We decided to focus the work on broad IEP goals being addressed by all of the students as they work on transitioning out of high school. We considered Independence, Making Choices, Expressing Preferences, Experimenting with tools and materials, Following instructions of two or more steps. In initial interviews stakeholders expressed a desire to increase their visibility on campus, so this first project focused on self expression and abstract self portraiture. Based on my prior work with students experiencing disabilities, I also decided reflection was a time for students to practice higher-order thinking as they made and defended their curatorial choices

by explaining their decisions with concrete language.

### Accommodations/ Modifications/ Adaptations

1. Multisensory Approach: Descriptive words were printed in large font on one sheet for students who could write on their own, pre-cut for students who needed to make eye-gaze based choices.
2. Glue was offered in glue sticks and glue bottles.
3. Drawing materials include handles long, short, fat and thin. Oil pastels for more pigment with less pressure, tempera sticks for the easiest color application.
4. Painting tools including brushes, rollers, sponges, stamps with handles.
5. If students are unable to apply glue, mount clear contact paper in matte board scrap, sticky side up. Students can drop their words onto the adhesive, then add color and paint as needed.

### Spark/ Do Now

Let's tell your school more about you. What makes you who you are? Here is a list of adjectives: words that might describe you. Please choose three that describe you, or you can come up with your own words. After you choose three words, you can experiment with all kinds of colors and tools.

### Association

A self-portrait is a picture you make of yourself. It can look like a photograph, or it can be abstract: it can be made up of your favorite colors, or things you love, or in this project, we're going to use words that describe us. Look at this picture: what do you think the artist is trying to tell us about themselves?

*Simon Mark Smith has no lower arms or right foot. In addition to his paintings, he teaches digital photography and writes poetry and prose. He is also a web designer.*

### Visualization

Can you see how the artist carefully placed their pictures and words? You are going to take your three words, and carefully place them where you think they look best-- You're going to think about "Composition" when you do this. Then you can use any of the tools and materials you see here to make your words even more personal.



### Recap (if needed)

When you add color and designs, think about how to make your words look interesting. How can you mix colors? What happens when you use a lot of different tools? You can add more

words and pictures if you want: the goal of this project is for people to learn about you, so tell them more with your pictures and words and colors.

**Transition**

If you need help remembering what comes next, or what else you can try, talk to your friends. You can ask them which tool or material they liked the best, which colors were interesting. You can also look at what other people have done to get more ideas. Make sure your name is on your painting, in the lower right corner in your best handwriting. Let me know if you want help with that.

**Clean Up**

We have a lot to clean up today. Let's start by putting everything back where it goes. Place all of the brushes and painty things together, and who would like to wash everything? A team of two might be best.

**Closure/Reflection (WHY)**

Bring your painting to the table. We are going to look at everyone's work, and start to look at how we might put things together. Who wants to go first? Now who has a piece they think should go next to it? Why? What do you see that is the same about the pieces, and what is different?

**Assessment (Formative) I'm LEARNING**

1. Students choose three words to describe themselves.
2. Students choose more than two tools and two materials and experiment with mark-making.
3. Students ask their classmates for advice on tools and materials

**Assessment (Summative) I CAN**

1. Students have glued three words to a sheet of heavy paper.
2. Students place their works intentionally with their classmate's, and articulate why: with words, eye gaze, emojis and visual cues, or gesture.

## Lesson 2: Abstract Study in Black

### Activity (WHAT)

Abstract Study in Black and White, reusing words

### Understanding Goal (WHY)

I can describe myself in many different ways (words, colors, lines, pictures) Descriptive Words and Colors paintings

### Tools and Materials (HOW)

Canvas scraps or heavy paper, at least 8" x 10", taped to matte board scrap, Lyra graphite sticks, black and white oil pastels, water cup and paint brush.

### Objective / Understanding Goal (WHY)

*Assessing student strengths, exploring new materials.* Revisiting words chosen the week before, we review why we chose those words and work on fine motor control and writing to turn them into abstract art. There are many ways to make a self-portrait.

### Developmental Rationale/ Prior Learning (WHAT)

Last week, students chose three words to describe themselves. We will be reinforcing our choices, practicing fine motor function, following instructions.

### Accommodations/ Modifications/ Adaptations

- Sheet taped to easel if necessary, and propped at appropriate angle.
- Various holders for drawing tools, based on fine motor needs.
- Various painting tools based on fine motor needs.
- Black and white tempera sticks for students with lower fine motor control

### Spark/ Do Now

The lines we use to make words can also become art. This can be another way to make a self-portrait, because we will know that the beautiful black and white shapes we have made are also made up of the words we chose to describe ourselves. Look at this art: it's made up of all kinds of words. What do you see here?



"International Hermetic Celestial System" 2005, © Jose Parla



**Association**

We are going to make our own paintings using just black and white and our words. Can you see how the lines overlap? You can do the same. You can turn your page, draw your words large and small, in black and white. You can use oil pastels, and these special pencils. After you draw, you can turn the lines into paint just by adding water.

**Visualization**

You can also include your name in this piece. How many different ways can you make the words? Can you make them look “Abstract?” That means that we can’t actually see the words, it just looks like interesting lines and patterns.

**Recap & Transitions**

Remember, the goal is to make a painting in black and white, and to draw our words as many different ways as we can. Check in with your friends if you’re wondering what else you can do. I’m sure your friends would love to tell you what’s working best for them. Which materials and tools do your friends like best? Check in with me when you think you are done with the drawing part of this project, and then you can paint with water.

**Clean Up**

Please place the drawing tools in the box they belong in. If something needs to be washed, please place it in the bucket. Who would like to be in charge of washing the table? Who would like to be in charge of the washing?

**Closure/Reflection (WHY)**

When everything is cleaned up, please bring your art to the table. Let’s put it all together now. Who wants to start? Which piece will go down next to it? Why? What kinds of lines do you see? What’s the same, and what’s different between the works?

**Assessment (Formative) I’m LEARNING**

1. Students remember their words from last week
2. Students will draw their three words in at least three places
3. Students fill in shapes between words with white

**Assessment (Summative) I CAN**

1. Students understand that shapes are formed when lines close
2. Students have made more than three shades of grey by using multiple tools and materials

## Lesson 5: Color My World (lesson 1)

### Activity (WHAT)

Students will create a glue resist and colored pencil/oil pastel abstract interpretation of a representational image of an area they see every day. In this project, students think about the place that is most important to them at school or in their neighborhood. They photograph that place, and then reinterpret that place with color and line to create an abstract drawing.

### Objective / Understanding Goal (WHY)

We can find art and beauty made of shapes and lines and colors everywhere. We can share what we find beautiful with our community.

### Tools and Materials (HOW)

- Digital camera or smartphone to photograph areas selected by the students
- Black and white printer
- Black markers or sharpies
- Black construction paper
- White colored pencil
- White school glue (check that tops are clear and working) or painter's tape
- Classroom Set-up: Cut examples of shapes from cardstock, approx 6" diameter, for students to utilize while they are walking around campus and finding things to photograph.

### Developmental Rationale/ Prior Learning (WHAT)

Students have created collages exploring personal identity, what makes them unique. They have experimented with tools and techniques. In this exercise, they expand what's important to them to include their place in school, and how to show that in a new, abstract way. They will build on the visual arts skills they have been practicing.

### Accommodations/ Modifications/ Adaptations

1. Multisensory Approach: Students with disabilities can match shapes and buildings on a worksheet or in AAC.
2. As an alternative to the glue resist, students can mark out their shapes with painter's tape. The taped portion of the paper will resist any color added and can easily be removed from the black construction paper.
3. For students with very limited arm and hand movements or with one-on-one nurses or paraeducators, exchange the drawing and gluing activity for the following.
4. Be sure that para or nurse encourages student to do as much of the work as possible:
  - a. Students can use their eye gaze technology to take a photograph of their favorite place on campus, or print one out from the internet.
  - b. Tape contact paper, sticky side up, to table or matte board scrap.
  - c. Print the image on 8.5 x 11 paper. Students tear photograph into 5 pieces.
  - d. Student places photo pieces onto contact paper.

- e. Using materials and adapted tools are most successful for the student, add color on top. (Consider tempera paint sticks and tools made from PVC pipe and Velcro.

### Spark/ Do Now

When you think about your school, which places do you think of first? Why? Is it what you see there? *What shapes do you see in this picture? Can you find a rectangle? What color is it? Can you find another shape?*

We are going to begin our next project by going on a shape and color hunt. You will need to find colors and shapes around the school, looking especially closely at our favorite places. Look closely at what you see there, and draw in the air the shapes you see. Here are some cut outs you can use to help you find those shapes.



### Association

We will be creating an abstract painting using color to highlight the geometric shapes in a photograph. Artists create work to share how they see the world with others, to create understanding. We can look at works from these artists: how do the artist(s) use different colors to highlight the shapes of buildings or the landscape?

- **Jessica Park (US)** Jessica Park is a self-taught, nationally renowned artist with autism. Park's work features intricate architecture and urban skylines, highlighted in brightly colored acrylic. <http://www.purevisionarts.org/artists/jessica-park/>  
<http://www.mcla.edu/Academics/undergraduate/art/Field/JessicaPark/index>
- **Walk This World, Lotta Nieminen (Finland)** Nieminen's book, *Walk This World*, follows a child on a journey around the world with cityscapes and landscapes depicted in vivid color. <http://www.lottanieminen.com/illustration/walk-this-world/>
- **Ton Schulten (Holland)** In 1991, Ton Schulten experienced a near-fatal car accident. While in a coma for 2 weeks, he had visions of a vibrantly colorful work, which inspired his artwork. Schulten's work features highly saturated, vivid colored landscapes. Schulten said, "My goal is to bring people joy, love and peace, and to show them harmony. My intention is for my pictures to stimulate people to think positively. I hope that they will let themselves be inspired by the colors I use, and derive new strength as a result" (2015). <http://lowegallery.com/artists/index-scrollbar.php?artist=ton-schulten>  
<https://issuu.com/mountainviewpublishing/docs/woodstock-magazine-summer-2015>

### Visualization

1. To begin this project, we will take a photograph of a place that is important to us. Before you take the photo, squint your eyes, and look for shapes. We want to take a photograph with lots of interesting shapes in it.
2. We will print photographs in black and white as large as possible on the sheet.

3. Next, we will use a black marker to outline the shapes in our photograph, breaking down the image into a group of circles, squares, triangles, etc.
4. Once you have your shapes outlined, draw your scene of shapes on black construction paper, using white colored pencil.
5. After all the lines and shapes have been drawn, we will go over the lines with white school glue. Any part of the paper with glue will resist the color, so it is important to try not to spread the glue over the whole surface of the paper. Let glue dry overnight.

**Transition**

If you need help remembering what comes next, or what else you can try, talk to your friends. You can ask them which tool or material they liked the best, which colors were interesting. You can also look at what other people have done to get more ideas. Make sure your name is on your painting, in the lower right corner. Let me know if you want help with that.

**Clean Up**

Let's start by putting everything back where it goes. Put covers on the glue or make sure the tops are glued shut.

**Closure/Reflection (WHY)**

Today we need to let the glue dry flat, so we won't move things around. Instead, let's talk about what was a challenge today, what was new, what you would like to try again? What do you love most about your school or neighborhood? What do you see in a photograph? What shapes can you find in your photograph? How do they fit together? What colors do you think of when you see this place?

**Assessment (Formative) I'm Learning**

- Imagine, name, and photograph my most important place.
- Trace the strongest lines of my photograph with sharpie.
- Draw lines with glue, not just making one puddle.
- Practice hand/eye coordination when I transfer lines from photograph onto black paper.
- Practice fine motor control when I squeeze glue from the bottle and draw lines with it.
- Practice critical thinking and abstract thought when I recreate lines from a photograph onto black paper.

**Assessment (Summative) I CAN**

- Find at least three shapes in a photograph and draw them on a new piece of paper.
- Pour glue carefully on top of lines, leaving space inside of the shapes that are formed.

**Lesson 6 Color My World, Adding Color****Activity (WHAT)**

Students will practice color mixing as they add multiple layers to individual shapes. Students will explore color theory as they consider the color wheel and the addition of contrasting colors to

adjacent shapes. Students can use one color per shape or blend analogous colors within a shape, but adjacent shapes should be filled with different (or contrasting) colors to create interest and contrast. Provide students with tools to blend and spread the oil pastels, such as cotton swabs. A color wheel will help them better understand contrasting colors.

**Objective / Understanding Goal (WHY)**

We can find art and beauty made of shapes and lines and colors everywhere. We can share what we find beautiful with our community.

**Tools and Materials (HOW)**

- Dried glue drawing from previous week
- Colored pencils
- Oil Pastels

**Developmental Rationale/ Prior Learning (WHAT)**

Last week students turned photographs of favorite places into line drawings on black paper and then traced those lines with glue. This week they will explore color theory and colored pencil techniques to add color to those glue drawings. What colors do you think of when you see this place?

**Accommodations / Modifications / Adaptations (including ELL students):**

- Various holders for drawing tools, based on fine motor needs.
- visual step-by-step demonstrations
- visual aids of art tools and materials
- option to do activity standing up.

**Tools and Materials (HOW)**

- Drawing from previous class on Black construction paper
- Colored pencils and oil pastels
- Color wheel for reference.

**Spark/ Do Now**

Look at this color wheel. What do you notice? Which colors are near each other, which are far apart? Tell me what you know about colors.

**Recap/ Transitions**

Today we are going to do more than just color in shapes. We're going to think about the color choices we make, and we are going to try to use more than one tool or shade in every shape that we color. Look around the room if you need to find inspiration. You have scratch paper near you, so experiment with colors to see what two or three look good together. Share your discoveries with your friends.

Make sure your name is on your art, in your best handwriting in the lower right corner.

**Clean Up**

Place your art on the curation table, then return to the work table.

Place the colored pencils back in their case, and the oil pastels in theirs.

Are there marks on the table? If so, please clean it with wipes and cleaner, then join us for the reflection.

### **Closure/Reflection (WHY)**

Students share work with their peers and describe the shapes and colors that they used. If time allows, ask peers to give positive feedback, using sentence starters, such as: "I noticed that..."

With the whole class, ask, What connects these artworks? What choices did artists make that are the SAME? Where did artists make choices that are DIFFERENT?

### **Assessment: Formative (during the project): I'm learning to....**

- Look at the color wheel to color adjacent shapes in contrasting colors.
- Make new colors when I mix primaries.

### **Assessment: Summative (end of project): I CAN....**

- Turn an idea of a specific place into a work of art composed of the lines and shapes I see.
- Name contrasting colors.
- Make secondary colors.
- Recognize that I have filled in (abstract) shapes with at least two layers of color.
- Compare and contrast my work with work of peers to find similarities and differences.
- Recognize that I have created abstract art of meaningful color from a representational photograph.

### **Vocabulary**

- **Oil pastels** - rich crayons made from ground pigment and waxy oil.
- **Landscape** - a picture that shows a natural scene of land
- **Cityscape** - a picture that shows part or all of a city
- **Resist** - an art technique where part of a surface is covered with one medium before color is added, so that the covered area "resists" the color and the color is prevented from staying on the covered area; *generally* - to fight against or try to prevent something
- **Contrasting Colors** - those across from each other on the color wheel.
- **Primary Colors** - Red, Yellow, Blue
- **Secondary Colors** - Orange, Green, Purple

*Adapted from VSA International Art Program for Children with Disabilities A Jean Kennedy Smith Arts and Disability Program Teacher Resource Guide Edition 2017-2018 ([http://education.kennedy-center.org/education/vsa/programs/vsa\\_iap.cfm](http://education.kennedy-center.org/education/vsa/programs/vsa_iap.cfm))*

## **Lesson 7: What's interesting and right in front of you?**

### **Activity (WHAT)**

Observational Drawing in Zoom: With observational drawing, we learn to draw what the eye sees, not what we think or remember.

**Objective / Understanding Goal (WHY)**

I can draw anything I see. I can find interesting things wherever I am. When I practice, I remember more and the work gets easier.

**Tools and Materials**

- Paper
- Pencils or pens
- Computer with WIFI and camera

**Developmental Rationale/ Prior Learning**

When we learn to look closely, it helps us recognize what people might be feeling, and with writing practice, science standards, and Language Arts. It is something we can practice every day.

**Accommodations/ modifications/ Adaptations**

1. Caregivers helping to adjust camera angles and tool and materials needs
2. Other students and educators to encourage participation of disengaged participants.
3. Patience, even via the internet, as stakeholders waited for participants.
4. More verbal communication on the part of typically nonverbal students.

**Spark/ Do Now**

Choose ONE object that is important to you, or has interesting shapes. Sit in a quiet place, and begin by just looking and touching the object to be studied. Turn the object in many different ways, hold it up to the light and away from it. Do you see different colors, shapes, textures? Hold it in your hand, feel all of the bumps and lines, look very closely.

**Visualization**

1. Stand your object in front of you.
2. Trace the object in the air first: follow the contour lines around the outside.
3. Now begin to draw really lightly on the paper. Sketch the biggest shapes first, then the CONTOUR (outside line), and then add DETAILS (scales, or fur, or toes or eyes).
4. You can trace the most important lines with a pen, and add color and more details with colored pencils.

**Transition**

Use a magnifying glass to look even more closely, and draw what you see. Does the object have spots or scratches?

**Clean Up**

N/A

**Closure/Reflection (WHY)**

Let's look at each person's drawing. What do you see? How are the drawings different? Where do you see success in a person's drawing?

**Assessment (Formative) I'm LEARNING**

- Find the contour lines (outside edge) of an object
- Add texture and details with smaller lines

### Assessment (Summative) I CAN

- Find something to draw wherever I am
- Look closely at an object and draw it.

## Lesson 12: Student as Art Teacher!

### Activity (WHAT)

stakeholders lead their own drawing activities. What's your favorite animal? How would you start to draw it?

### Materials

- Paper
- Drawing tool
- Computer with camera/video

### Objective / Understanding Goal (WHY)

Empowering individuals to be the teacher. Giving agency to students. Helping with communication: how do you explain your process to other people? How do you start a drawing? What do people need for information to understand what you are seeing and drawing?

### Developmental Rationale/ Prior Learning (WHAT)

We have spent many weeks learning to draw portraits and the things we love. First, I would explain my own drawing process. In the next step, I asked stakeholders to tell me what they see as each step, and I would ask guiding questions to help them be specific. In this process, it will be the stakeholder's turn to lead the activity.

Stakeholders as artist/educator: empowering other individuals to better articulate their processes. How do we teach drawing? How do we explain our process to other people?

### Accommodations/ Modifications/ Adaptations

1. Time: it will take time for students to articulate their process.
2. Caretakers: Help with adjusting the camera so that stakeholder leader can "show" their work if they don't have the words.
3. Whatever drawing tools are best at home.

### Association

Look at this drawing by Stephen Wiltshire: he is on the autism spectrum. He can draw an entire picture just by looking once! Researchers think that maybe his brain is wired differently,





and that's what gives him the ability to draw everything he remembers seeing. (**Steven Wiltshire Video**)

### **Spark/ Do Now**

Look closely at the object or picture you want to draw. Turn it around in your hands, look at it in different ways. Find the shapes.

### **Visualization**

Remember how I talked about the shapes I saw, and we started with the biggest shapes first? We are going to do the same thing today, only this time, you will take turns being the teacher. You each have chosen an object, and you are going to help us draw the object that's important to you. What's the first shape you see? What's the biggest part? Let's start there. What shapes will the legs/fins/wings be? How many of each do you need? Where would you put the eyes? Be specific: top, bottom, left, right. Etc. Are those parts big or small?

### **Recap (if needed)**

OK, to start, we will all need paper and something to draw with. Who wants to go first? Remember how we start this process? How will you tell people to start? What do they need to draw first?

### **Transition**

If you need help remembering what comes next, or what else you can try, talk your friends. You can ask them which tool or material they liked the best, or which colors were interesting. You can also look at what other people have done to get more ideas. Make sure your name is on your painting, in the lower right corner in your best handwriting. Let me know if you want help with that.

### **Clean Up**

N/A

### **Closure/Reflection (WHY)**

Let's look at each person's drawing. What do you see? How are the drawings different? Where do you see success in a person's drawing?

### **Assessment (Formative) I'm LEARNING**

- Find the contour lines (outside edge) of an object and describe that to peers
- Find the largest shape to draw first and explain that to others
- Find smaller shapes to draw next and explain it to others
- Add texture and details with smaller lines

### **Assessment (Summative) I CAN**

- Explain to other people how to draw something I find interesting
- Break one large concept down into smaller steps to teach others

## Appendix C: Participant Data

### A-1 Weekly Class Notes

#### PARTICIPANTS

S= Student

T= Teacher

P= Paraeducator

N= Nurse

O= Outside specialist (Speech, Occupational Therapist)

A= Mentor Artist

(Patience is KEY. Every student requires extra time processing responses. Teacher is very helpful with educating me on what those times are. They are very specific to each student)

So far, none of the students have mentioned friends outside of their two classrooms. Aside from friendship club which happens once a week, no one in their age group visits the classroom aside from specialists. Students walk to the lunchroom and eat with the gen ed population a couple times a week.

INTERNET: Completely unreliable. There IS a huge TV in the classroom, I need to see what kind of wire is needed to attach directly to it, as Bluetooth seems to be unreliable with it also. Especially in TAs class, the large screen would be helpful for those with limited vision.

TOOLS: I need to design a better tool for students to be able to use drawing instruments. Something that fits safely on several different hands, where different implements can be placed in it. ALSO, a document camera, or another hack to be able to see artwork by students and practicing artists blown up big on giant TV in the classroom would be wonderful. Ask Dan, look more closely at cable needs on TV.

FORMATIVE REFLECTION: Most students will follow instructions from a pragmatic view, and did not actually make their decisions based on composition or design. I need to encourage educators to ask students to take breaks, hold works in progress up at regular intervals and encourage students to really “look” at their work. I hope that this will increase visual engagement and a sense of ownership of students and encourage them to think more deeply about their choices. Next week, when we start MLV, we can

ask them to begin to think more deeply about the WHY of their choices. \* get more emojis for the wall! Eyes, hands, mouths.

REFLECTION: This will be a work in progress, as students learn to look closely and make connections. (Summer “curation” work: how do we all fit together as a part of a whole? This will be our understanding goal for reflection specifically)

### Students

S-3: Chose inclusion classes or is out with OT’s during art time.

S-4: Moves very quickly in his wheelchair, using his arms. He is very proud of how strong he is, exercises a lot. Practices walking also. S-4 communicates verbally. He loves to build in 3D, has very good fine motor control, can make things with string and tiny beads. He can read and write on his own, and needs a few extra seconds for processing. He DOES have personal preferences. S-4 loves to use colored pencils (I have left paper and colored pencils in the classroom for him). Is almost at grade level cognitively, is able to think of solutions to simple problems, makes clear choices and is able to defend them. I have not seen examples of his personal drawing yet. I’m not sure he is in this classroom; it seems like he would do well in full inclusion. S-4 has said he would help with prep, cutting and organizing as needed. (See interview)

S-5: Has full motor control of body. Very vocal, expresses opinions, feels strong emotions. She wrote her own words, looking at the sheet of examples. She was able to read the words quickly and on her own. S-5 is friendly and outgoing and talkative and open to trying all of the materials. I need to engage her more in prep and clean-up (executive function). (see interview)

S-6: Also has full motor control of her body. She communicates verbally, but usually repeats back what she heard you say. Does not seem to make intentional choices for herself. It looks like she can read. S-6 loves to watch Disney and Teletubbies. I might see if I can give her more jobs also. She did well putting materials away, putting caps on pens.

S-7: Also has full motor control. He needs a little extra processing time. Will respond verbally to questions. Fine motor control is pretty good also. I did not interview him, and am not sure about his cognitive ability.

Three Students did not participate: Two did not return signed forms, and a third was absent every time I visited class.

Teacher

A-1 has many years of experience, moves around the classroom engaging as needed. She has been very helpful explaining learning styles and needs of her students. (see interview)

Paraeducators

A-2 has an art background (see interview).

**1/23/20 Self-portraits with words and Color:**

The project was to learn more about the students, and to get them to tell me more. I had a list of words, in sheet form and also cut into circles. Students were asked to choose three words that described them, or to come up with their own. S-5, S-4, S-7 and S-6 all read the words on the sheet, and then wrote them themselves. Everyone glued their own circles down, and engaged with every tool they were given. Everyone can work independently to draw, paint and build.

Reflection was great. We started by placing ■ piece in the middle of the board. Students were asked one-by-one to add their piece nearby one already mounted. This was done quite quickly, without much talking. Adults in the room looked skeptical, but everyone waited while students placed their works in their own timeframe.

NEXT WEEK: 1/30/20 Negative Space, Design in White and Black: Students will use their words again to explore the properties of water-soluble graphite (Lyra Crayons) and wax resist (White oil pastels)

I built a variety of tools to hold implements, using PVC T-joints from the plumbing department, Velcro for handles, foam sheets, and foam packing material. Different drawing and painting tools can be fit in as needed using foam sheets and rubber bands. Students were able to draw with Lyra water soluble graphite sticks, tempera paint sticks, oil pastels and china markers. Students were able to use paintbrushes with the same tools. ■ the only participant to use one of the tools yet. They could help S-3 if he chose to attend art class.

PARTICIPATION by ALL stakeholders will be an ongoing concern here. Educators get NO prep period or official lunch break, so lunches are staggered, so there is always someone who is not participating. MLV will need to be more encouraged so that people can feel engaged even if they miss half the class.

**1/30/20 Negative space, tints and shades.**

Students used their words again to explore the properties of water-soluble graphite (Lyra Crayons) and wax resist (White oil pastels). Draw your word all over the page, in all different ways. Use as many tools as you can. Then find SHAPES that you can color in with white. Finally, add water to turn drawn lines into paint

Independence is an IEP goal in this classroom. I have left a supply of paper and drawing tools in the classroom. I showed everyone where they are, and told them that as long as they show respect to the materials and each other, and the teacher approves, they may use those materials throughout the week. S-4 and S-5 made a point of showing me how they had organized everything, and were taking care of the materials. Both S-4 and S-5 are very verbal and are able to follow multiple-step instructions. Both work to please everyone.

At the beginning of class, I reiterated that materials were here and it was all right to use them when appropriate.

We began with a review of the MLV wall. We talked about last week's project, added some written notes, and people were happy to see the few photographs that were placed there already. We reviewed our descriptive words from last week. Each student wrote their names and their words on a large white sticker and then mounted them on the wall. I need to add their photos now.

We then warmed up with the first two parts of the Brain Dance: Breathing and tactile. A-1, S-4, S-5, S-6 participated. A-2, [REDACTED] watched.

A-2: Sat and ate her lunch again. Did not even take photographs during class. I will need to invite her to participate again.

A-1: fully engaged, moved around the room inspiring individuals as needed.

A-1 and A-2 took the initiative to write each student's word on individual white boards to help students with writing their words in black and white.

S-4: Still takes longer to warm up. While he can read and write, he did not remember his words from last week. When reminded, he did not recognize his words in his own handwriting. I pulled out the sheet of large bold typed words, and he was able to read

and write them. S-4 also takes longer to finish, and will stay at the table long after everyone else has finished. I am encouraging him to stay on task and finish his work so that we can reflect together.

S-5: Followed all of the directions. Experimented with all of the tools and materials. Chose her most powerful word. When she was done, with one reminder stood up, placed her painting where it was meant to go, cleaned up her area, and retrieved materials for free drawing and engaged in that.

During reflection, S-5 told us how much she enjoyed painting, and then placed her painting near her friend's. Then told us that everyone was her best friend. She is very helpful, and is working on filtering her conversation to what is appropriate in the moment.

S-6: Repeats every word she hears instead of responding to questions. Responding is an IEP goal. When she understands instructions, she follows them. Experimented with tools and materials, wrote her word in many different ways on the canvas, painted. When she was finished, she sat there waiting for something to happen. ■ began to rise to help her, but I asked her to instead repeat instructions for S-6 to move her painting and clean her area herself: S-6 did her jobs herself.

■: Wrote ■'s words all over her page for her. I needed to intercede, remind her that only ■'s marks are made on ■'s art. If she chooses to do nothing, she does nothing.

■: when left alone, began her mark making, was fully engaged with exploring materials and tools. Finished with black and white a bit early. She sat there waiting for something else to happen. I repeated the instruction: "If you have finished your painting, you may place it here and then get paper for yourself to do a free-draw." ■ began to rise to get her materials for her, and I asked her to instead repeat the instructions to ■ and then wait. After about 30 seconds, ■ took her painting to where several paintings were already placed, and spent more than two minutes Looking at the others before placing hers near them. (Observation, Curation). Independence, autonomy. She then walked to the paper, took several sheets, and brought them back to the table. (Empathy: I asked her to take a few extra sheets to offer to her classmates who might be ready, and she did that. ■ helped her with using words to offer the paper to others).

S-3 Was in class with a nurse when I arrived early. He was lying on his back, resting and taking food through his feeding tube. This is how he spends every lunch period. He was

asking her a lot of questions. Her response was: “The questions you are asking are for your friends. I’m here to do my job. I’m not your friend. I like quiet while I work” When she left the room, S-3 and I talked about how he learns best, what he needs to be successful, how he uses his hands and body. He was absent the week before, so we talked about which words he would choose. I stepped back when the nurse returned to finish my own prep and to give her space to finish her job. When she was done, she placed him in a moveable hammock to return him to his wheelchair. He was soaked through, both the table he had been lying on, and the hammock.

When he returned, he had time to choose his words and then began to draw them on his canvas. AAC tech specialists then entered the room, and took him to the tech hub of the high school because there was no internet in the classroom and they were working on his note-taking software for the gen.ed classes he participates in. I learned later that he did not speak to any of the tech people. That surprised me, because we had such a good conversation. I wonder if he was embarrassed by the nurse, changing incident?

S-7: Absent

REFLECTION: Waiting for people to make their choices can take a while, but everyone was so patient. I think educators were surprised that all students waited so well for their peers to take their turn. S-5: “I placed my work here because she’s my friend.” S-4, and the rest of class placed their works intentionally but could not articulate why. I would ask “What do you see that makes you want to put your art there?” and would not get a response. I would clarify with “Is it because you both used black lines here, or because of the white?” Still no response aside from S-5 “Because she’s my friend” which did lead to a good conversation about what makes a good friend.

## **2/6: Collage Inspiration mixed media board**

Based on recommendation of PC.

What do you love? Students chose from magazine images and colored and textured papers.

STILL NO INTERNET

BRAIN DANCE: First Three parts: breathing, tactile, and Core-Distal

Intro: Looked at MLV, added their emojis to past photos. Students were thrilled to see their photos on the wall. S-6 walked right up to the wall, and read every word written by every student on the wall. A-1 was thrilled with her engagement and participation. Everyone got an emoji to add to the board: What made you happy in the past lessons? What was hard? What did you like?

This time, we made a list of the steps on the MLV wall so that everyone could see them and refer back to them. 1. Choose images; 2. Cut Images; 3. Stick Images; 4. Use Oil Pastels to draw words, lines and colors around the images; 5. Press on gold foil and remove; 6. Draw more with Tempera Sticks, then paint with water if desired.

A-1: Still supportive and engaged and helping wherever she is needed. Models best practices by the way she speaks to her students. Since there is no time for meetings during the week, all training she is able to offer her staff is done in this informal way.

A-2: Asked for advice on photography needs, took photos throughout the class, then emailed them to me in a timely fashion. She also worked with two students, offered advice on composition and design. She has some very good ideas; I look forward to her gaining confidence in sharing those ideas.

S-4: Again worked very slowly. Followed all of the steps, just began his work about 3 minutes after everyone else, and I had to hurry him to finish so that we could engage in reflection together.

S-3: Chose to go to history class, did not participate again.

A-2: Took pictures today. Encouraged S-4 and S-6. Offered advice on contrast and composition.

(there was a new para in this room. I didn't get a chance to talk to her.)

REFLECTION: We started by placing one student's piece in the middle of the table. I told her we would do this since she was choosing not to participate any longer. She said OK. S-6 went next. She did not articulate WHY she had chosen to do that, so I asked her if it was because both pieces used the same colors, she repeated my words back to me. A-1 asked her to find the red in both pieces. She did eventually. S-5 went next, and said it was because all three pieces had green, and she pointed to the green in each (which made a triangle for the eye to follow, but we didn't get into that). ■ again paid very



careful attention to her choice, and placed hers to make a pattern with the greens in each. Even without words, she pointed to the pattern. S-4 went last, and said “Look, even mine has this little part of green which I made by mixing blue with yellow.” This reflection was very exciting for me to see, because students are clearly learning to look for visual connections and to articulate those choices. I’ll have to see if the teachers noticed.

MLV: for next time, I will make small signs that illustrate the learning I have seen, and ask each stakeholder to add a thought as well. This may take longer. Maybe turn it into tiny art-making as well.

WARM-UP: Add fourth layer of Brain Dance: 1. Breath; 2. Tactile, 3. Core-Distal (S-7-1etch and curl) 4. Head-Tail (move upper and lower body parts separately, and wiggle spine).

PROJECT: VSA photography project. First, we take photos around school: what matters to you here? What do you care about? What do you love about your school? Show on big screen in ProCreate. On tracing paper, draw this layer and add the glue lines themselves.

Brainstorm WHAT we could photograph on campus: people, places or things. Introduce Framing the photograph and getting close enough (how to really SEE what your photo will look like). Talk to Rachel: can we use class time to walk around campus and take our photos? Students may want to do this during lunch to get more pictures of people. A lot will be based on internet. Ideally, we would be able to show photos on the big TV so that people can talk about their choices.

QUESTION: What could hands-on art project be that would focus on POV? Close-up, medium, long shots? How will they remember this, or is it really about teaching the instructors?

March 5: Beginning Coloring my world. I had to bring in photographs, as no one took any, or printed them out. Capacity to even print out a b/w image was a challenge.

3/12 Finished Coloring My World project, adding colors to dried glue outlines. This was very successful. Students had no problem going abstract from representational photograph. Students experimented with layering colors on the black to build up the

colors, make them show more. During reflection, students made connections re colors for the most part.

4/2 Self-portraits via Zoom

4/9 Spring Break, delivered art supplies. Art supplies included paper, colored and white donated by art supplier, and colored pencils.

4/16 portraits Again. Class was conducted via ZOOM again. Last week I got colored pencils and paper to all of the students, so everyone could participate. Based on the success of the 4/2 class, we practiced drawing self-portraits of each other.

Participants: A-1, A-2, A-3, S-4 (listening first half, drawing second) S-5, S-3 (internet cut out, he was only there for half.), S-6, S-7 (listening only)

What worked: GROUP deciding who would go next, and what expressions they would show. Students getting to see their teachers participating fully! And sharing (with some embarrassment), their attempts at portraiture. This has really levelled the field for stakeholders.

4/19 delivering donated laptop to A-1 for S-4.

4/23: Portraits, with a visiting model, S-4's father, fully made up in his professional clown makeup. What worked: full participation and sharing of the drawings being created.

What did NOT work: supplies! I don't know what happened to everything I donated, but either people have misplaced the supplies, OR they have used them all up. I should have given supplies to the adult stakeholders as well so that we ALL have the same materials to work with. I will also send a reminder to show up to class prepared, with a list of supplies.

Participation is dropping. While S-7 was there, he had one finished drawing that he held up repeatedly. He did not actually draw during the class. S-4 only began drawing halfway through.

I am delivering another package to A-1 today, which includes scissors, glue stick, more paper for every student, paraeducator and teacher in the class. Today's packet also

includes letter to each person, with a one-page sheet showing the artwork I collected before we went remote, plus an artist's statement, which I will use as a summative-assessment. I have redesigned the artist's statement to help us better understand the experience as related to Guay's 5 Domains and the initial IEP goals addressed as most important to the classroom: Choice, Engagement (perseverance) Agency and Independence. I will use SJ and S-5's artist's statements as the prompts for final interview.

I will also include (per A-2's suggestion) the exit interview questions so that A-2 and A-1 will be more prepared to speak soon.

### **A-1 Interview transcript 1/21/20**

#### **Interview with Suzanne Joyal, Interviewer And teacher A-1**

*Interviewer: Hi A-1, You know what I'm A-1ying to do here, it's to figure out how to find a way where everyone feels more empowered through their art-making. When I talk about the Arts here, I mean all of the Arts, so whether it's music, dance, theater, whatever it is that applies to you, not just visual art. If there are things you think I should ask or add please tell me! Thank you*

A-1: You're welcome.

*Interviewer: How many years have you been working with students with disabilities?*

A-1: This is my tenth year teaching. I have some other years of experience-- volunteering in classrooms, but this is my tenth year teaching.

*Interviewer: Have you always taught here at [REDACTED]?*

A-1: I have.

*Interviewer: Do you see the same students for all four years usually?*

A-1: Yes.

*Interviewer: Clearly you have education in disability studies?*

A-1: Yes, I do.

*Interviewer: And do you also have an education in the Arts or Arts education?*

A-1: No.

*Interviewer: do you have a practice outside of the classroom in another art form? Like do you have ways that you employ the Arts in your own life?*

A-1: Yes, I dance.

*Interviewer: How often do you do that?*

A-1: Right now I haven't been able to practice consistently for a while now. But growing up that was my life-- specifically hip hop and Jazz. That's what I grew up doing. I was in competing A-1oops and then did it throughout college. Now it's just kind of when I'm able to, but I haven't been able to keep up with the practice consistently. It's something I want to get back into consistently.

*Interviewer: Do you bring your passion into the classroom now? Like do you get an opportunity to bring dance into the classroom now?*

A-1: I A-1y to (laughing) luckily mostly with youth in arts it's been when we've been able to incorporate the most movement I feel within our curriculum but we also know you know we do PE every single day and I do have an adapt adaptive physical education authorization. I did go back to school for that

*Interviewer: oh what does that look like?*

A-1: that was a few year program specifically learning about more specifically about physical disabilities and modifying curriculum and adapting curriculum so that students with disabilities would be able to either access physical education like in the general PE class or teaching a more specialized PE class so we're always kind of a mix in here and so at least going back to dance I'll A-1y modify a dance lesson or something so that if we're doing an indoor PE... because not all of my students are able to mainsA-1eam in the general PE class but everyone is able to do some sort of movement

*Interviewer: great this is not one of my questions but are you familiar with the brain dance you've probably done it with some of the youth in arts insA-1uctors it's usually*

*part of their warm-up where you look at one side of the body than the other the upper of the lower the turning*

A-1: yes yes yes

*Interviewer: Do you ever do that on your own?*

A-1: No-- we should.

*Interviewer: Okay well it's something I don't know how to do well yet, but it's something I'd like to bring into the class.*

A-1: Beautiful yes

*Interviewer: maybe it's something we can learn together.*

A-1: yes

*Interviewer: okay I feel like I've already asked you about the role the Arts play in your teaching already and I feel like you've talked about The Dance Part*

A-1: yes, we've talked about The Dance Part and I feel that we're lucky to have Marianne the paraeducator who teaches not only with an hour program but she teaches art outside of this job as well

*Interviewer: really oh*

A-1: I don't know exactly what her specialty is whether it's drawing painting she can share more about that but photography so she teaches all of that outside so she's able to bring it into the classroom and so all of the art projects you see on the walls around the room are all Mary Ann creations and so for me that's not.. for me body movement is more my sA-1length and for her the physical art is her sA-1length so that that's like her Arena and she teaches takes charge of that

*Interviewer: so it was just Serendipity that you got that right*

A-1: yes otherwise it's like a lot of Google and Pinterest but for her it's just like that's what she does

*Interviewer: okay changing subjects a little bit do your students participate in their IEP meetings*

A-1: some do the majority unfortunately don't. I would like all of my students to participate more in their IEPs I encourage parents to have the students at the meetings especially maybe not freshman year but especially as to become upperclassmen and especially as seniors they should be in their IEP meetings they should be hopefully advocating for themselves. we do have an adult A-1ansition program so we do work with these students until they're 22 and so it's important for them to be a part of the A-1ansition process so unfortunately a lot of parents don't have the students...

*Interviewer: so it's the Parent's Choice?*

A-1: yes

*Interviewer: so through this project we're going to A-1y and address IEP goals through the art-making. Do you feel like the students know enough about their IEP goals to express a preference about what we should be focusing on*

A-1: I don't think they know enough about their IEP goals

*Interviewer: is that something you'd like to see?*

A-1: yes. we have you know... well all of their IEP goals are embedded throughout the day but there are times when we A-1y to have specific goals goal time but I don't think in all honesty they really take you know ownership of their own goals so much. and I think some students really can and would appreciate that power. some students probably won't care. but yes, I definitely have some students who would feel that power

*Interviewer: so part of this project will be the making learning visible wall and one of the things I wanted to A-1ack on that was how we are expressing IEP goals how we are reaching for them through the art making so is that okay to A-1ack like in this public way that you know we can keep it General fine motor conA-1ol gross motor conA-1ol or making choices or...*

A-1: communicating...

*Interviewer: I feel like that's the theme that we're going for that's what I've heard a lot from Abby to is communication so we can see how that develops as part of this curriculum as we go along*

A-1: yes!

*Interviewer: are there certain IEP goals either general or specific that you think we should be addressing through the Arts*

A-1: well I think just what we were talking about you know the communication piece they all every single student in my class and [REDACTED] class I believe receive speech services so they all have communication specific goals and at this age group groups are all pragmatic based especially social pragmatic so even as we practiced asking having a back-and-forth conversation a lot of our students struggle with and they have goals in that area. not every student receives OT services but of course working on fine and gross motor is great for everyone but they wouldn't have necessarily specific goals for that but everyone has communication specific goals

*Interviewer: I feel like I need to talk to Kristie (Speech pathologist) more to get more details about what she feels would be best for the classrooms also.*

A-1: yes

*Interviewer: this is kind of a big question but since we're planning this together for all of the stakeholders in the classroom do you see ways that addressing some of these IEP goals might help all of us*

A-1: yes absolutely

*Interviewer: can you say a little bit more about that?*

A-1: tell for students I think going back to that that power piece the students know there's a speech goal they're working on some students really take notice when we're working on really specific They will really go all in and get very excited about it other students we might not get that same kind of reaction. and then staff-wise we're all trying to review their IEP goals as much as we can and meet those goals but sometimes you need Refreshers or just different ways of addressing the goals because that helps with a general education goal So it's not the same person in the same setting but it's with all these different ways that you're going to bring in working on the goal that we've

been working on you're going to bring in a different way to address it which helps them generalize the skill

*Interviewer: right okay changing paths a little bit again do your paraeducators participate in the IEP goal setting like in the meetings*

A-1: No

*Interviewer: are they involved in planning the lessons around the IEP goals?*

A-1: no unless it's like [REDACTED] will plan our Arts lesson but I kind of just take charge of all that

*Interviewer: Yes that's what [REDACTED] said too. So when [REDACTED] plans a lesson like that do you give her parameters or guidelines or hopes, or she just does it and you figure out how it fits?*

A-1: she comes up with such great ideas and she knows our students so well and she knows what's going to work for each student and modifications and adaptations are already needed that's her around so I don't I don't get involved

*Interviewer: and how are the paraeducator is made of where of what the goals are?*

A-1: we have IEP goal binders and so there are data sheets there's a binder for each student and there's a piece of paper for each goal with data collection sheets so when we're working on you know math groups so whoever is in your group you grab their binder and you look at their specific math goals and then take the data on that so they have access to all the goals and they help me with A-1acking the data

*Interviewer: great and how much time are you able to spend on planning as a team*

A-1: zero.

*Interviewer: okay that's what [REDACTED] said too.*

A-1: yeah and it's really unfortunate even with our you know are speech therapist or are itinerant staff there is just zero collaboration time without it interfering with student time we don't get time like... some school some classes have early release days or prep. I have no prep I have no early release and so by the time staff get here students are



already here and by the by the time students leave staff leaves. so there's zero. if there's any sort of collaboration time during the school day a lot it either has to happen while students are here or it doesn't happen or on our own time. but we have no early release we have no prep time.

*Interviewer: okay so it's pretty much informal conversations with students around*

A-1: yes

*Interviewer: that sounds like a challenge.*

A-1: Yes and it's really unfortunate when it when we face so much on communication and collaboration within our teams and yet we really have none. so the county will provide a couple exA-1a hours a month for a team meeting but that would be after school hours and the staff they work other jobs so that would be the only time that we could potentially do something but they work other job so unfortunately there's no flexibility

*Interviewer: okay do you have hopes for this residency outside of specific IEP goals related to communication because this is your first time doing Visual Arts doing a visual arts residency right*

A-1: it is. we've done dance and we've done music and drumming so this will be the first time Visual Arts and I think what I am most excited about most hopeful 4 is students exploring their creativity with the art forms that you're bringing in and the utensils and you know just the freedom of expression. we are very scheduled and routined and it's great to you know... I mean our students thrive on all of that but when we get those opportunities for this fun exciting thing that we get to do that's new and different we see different things coming out of our students that we don't typically see when we're doing math and reading

*Interviewer: are there materials or techniques that you want to be sure to explore?*

A-1: oh I don't know laughing

*Interviewer: laughing okay and is there anything else you'd like me to know about your classroom?*

A-1: let's see I think you will get to know their personalities very quickly there are very sweet group. sometimes a little emotional they tend to be all over the place but you know that's why we're here to assist with any behavioral issues hopefully that won't even arise but we do experience Behavioral or refusal or... so you probably will see some of that hopefully that will be at a minimum

*Interviewer: okay this making learning visible wall is really important to me will really help that's all know what's coming next and remember what we learned. I don't think the actual board will work in [REDACTED] room because of people in chairs and how to access the walls when there are things pushed up against the walls so we were talking about mounting this in the hallway. it would be a big sheet of paper mounted on the wall that we keep adding to each week do you think that would be all right for your class or is there*

A-1: we can find a space we can move the television

*Interviewer: someplace where everyone can in chairs even can get to it okay so we'll keep yours in the classroom*

A-1: yes, we can maneuver things and find a spot where there will be access for all

*Interviewer: okay great and then as we go along what I'd really like is for people to tell me what's important to them students and adults. will you be able to help me ... you told me the story about how I met which is kind of framed everything I'm thinking about right now like what is the message you want to share with your school because I think that was really powerful so do you think we'll be able to get more information out of people based on like they do have pretty strong preferences of what they like and what's important right?*

A-1: yes, they will let those preferences be known

*Interviewer: good and please as this goes along please feel comfortable jumping in if I'm not being clear or if you feel there's more that people want to say but I'm not accessing the information right please feel comfortable jumping in*

A-1: okay but I think it's going to be wonderful and fun.

*Interviewer: Thank you.*

**Exit Interview with A-1 May 29, 2020**

*Interviewer: The first question is, just beyond art class and all that you do, what is the most important part of the work you do, either now or in the classroom?*

A1: With our population of students, we're always striving to teach independence at this age, just any type of functional skill, whether that's functional academics or life skill. We really want our students to be as prepared as they can as they enter into their adult life as far as with any functional skill or independence skill and growing socially.

*Interviewer: I'd like to come back to [REDACTED] at the end, speaking of entering adult life, because he's got some amazing art skills that he's got to keep a hold of.*

A1: He does.

*Interviewer: What are the major barriers that you face in your role as a teacher right now?*

A1: I think probably, I feel like when we're in the classroom even with virtual learning, how to best handle some behaviors that we don't always have an answer to, or that we can't always necessarily communicate. Behavior comes out in just so many ... it's a communication for so many different things, whether they are sick, or they're hungry, or they're hormonal, or things going on at home that bother them. Then I think that that has always been a barrier, and will probably continue to always be a barrier with a population of just not being able to necessarily articulate why they're feeling the way that they're feeling at times. So addressing that, and with just the vast needs of all the students in general. They're all so different.

No student is the same at all, and with any year, it doesn't matter. A student with Downs Syndrome is not going to be ... There might be similarities, but, man, S-9 is like, "There's no one like S9." [inaudible 00:03:43], so individual, which is probably one of the best things, but then can also be, I think one of the most challenging.

*Interviewer: By the way, yesterday S6 led the draw along.*

A1: Oh, nice. Awesome.

*Interviewer: She was drawing her animals, and I asked her if she could tell everyone and she goes, "Yeah." And then I said, "What shape did you draw first? How did you start?"*

*And she said, "Circle." And so, she drew one and then she started to go to town, and whoever her caregiver was at the moment pointed the camera at her hands so we could follow along while she drew. And it was really adorable. It worked really well.*

A1: That's good. I love that.

*Interviewer: Yeah, that was great. Okay. What additional training would you like in order to be more effective in your work with your students? And it sounds like you just answered that.*

A1: Well, I think there's always new research coming out. There are always new strategies coming out, and there's always new technology coming out. And so, it's hard to stay on top of it all, but I just think that once something new comes out, it's like, "Okay, why ... " You just want some training, but then also we've had some trainings in the past, but then we weren't necessarily ... When we're putting in place, get feedback with it all too. So, I think it's just that always what's the latest and greatest, and what the research is saying, and having access to that.

I think probably ... Well, and going back to your question about what some of the big barriers are, is that, we get so collaboration time. We have specialists in the field, and I work with some just brilliant people, and we get zero time with them unless there's a crisis or something like that. I would just say, "Yeah, training-wise, being able to stay up on what research is coming out with, but then, honestly, if we were able to have more collaboration time with our peers and with our specialists, I just think that would make our programs so much stronger. We don't get time without kids. We'll have minimum days or early release days, or anything like that, so it's just really challenging.

*Interviewer: What are three things that you think people should know about your job? And the people could be administrators, parents, paraeducators, anyone.*

A1: That's a good question.

*Interviewer: This is all going to be anonymous, by the way.*

A1: I wish that administrators, I wish that just anyone that outside of just working with a classroom had more time and ability to get to know our students. They get labeled or pigeonholed or something like that. And as you can see, they have so many strengths. They have so many talents. They have the biggest hearts in the world. People don't really get to see that, or acknowledge that as much. And I wish they were able to be just known I think a little bit more. Something else, every day is a journey.

I can have it perfectly scheduled out, but the minute or whatever, and it could all go to hell. Or it could be great. And you just, you don't know what any day is going to bring. And I mean, that's probably for anyone in any job, but you can't anticipate what a day in special education is going to be.

No matter how much you prepare, you cannot anticipate for what can happen in a single day.

*Interviewer: That's a good way to do it. You can't anticipate what a day in Special Ed is going to look like. Okay. So this is just outside of arts class, just in general. Have you noticed any benefits of either Zoom classrooms or Google Classroom?*

A1: Definitely with Zoom, I think that was important from day one for us all to be able to see each other. I think that was just so meaningful, and so powerful and beneficial that even though we haven't been in person since March, that just being able to visually see each other every day has us so connected much more than it would be if we were just using classroom, because we have to keep that social piece alive, and that connection alive. And I think Zoom, or any platform like that where you can actually see the other person, has been really, really important for us.

Google classroom, yeah. I mean, it's definitely a way to have resources up there in one spot that whether parents got to help their students with one activity on that certain day, or maybe they didn't, just there's one spot where everything is that they can go and access it really easy way. I thought that would be really helpful for me and for the parents. And I don't know how many were actually accessing it independently, but at least for parents just to have a place to. I know where everything is.

*Interviewer: And I guess you will keep using it for a long time, right?*

A1: Yeah.

*Interviewer: It is what it is. For me, what I was helping from the beginning was that all of the stakeholders would get to make art. And it became clear from the very first day that teachers, paraeducators (adults in the classroom) do not have time to make their own art. For me, when we all got online and did the draw-alongs together, suddenly everyone got to make art, which I thought was wonderful.*

A1: Oh, I loved it.

*Interviewer: I think that it's very empowering for the students to see the adults in their lives working along with them and struggling along with them in that way.*

A1: Absolutely. Absolutely.

*Interviewer: This is funny because you spent so much time in arts classes, not just this, but with dance as well. What are the benefits of art class that you have experienced as a teacher? And this can be as part of art class and as part of the bigger day? And it could be dance, it could be arts.*

A1: Well, specific to our art classes, it just is everyone's creativity. Obviously, when we were all in person, it was so great and it was fun. You see it like ... And you're able to also help. But then when we're doing this remote, it's like, "Well, it's literally ... Some of them, of course, had their parents there prompting along, but some of them didn't. And so, it's just literally whatever within their head and whatever came out, it was all them. It was purely their own imagination, their own skill, their own talent, which was really fun.

And then just like what you were saying, all doing it together has been so much fun. And it's just thinking that every student too can participate. When we're doing other academics, or if we're doing more language-based activities, some of the students struggle, or some fall back, and obviously, others shine more than others, where I think with this, it was an equal way to shine.

And it just, you can see in our, I mean, especially this class just loves arts so much. And it's just so talented, and it's just such a motivation for them. So, it's their interest and the participation level, you could just see them ... Classes always lasted the longest. We have speech lesson or OT on Zoom. It's probably about 20 to 30 minutes max, where when we did [inaudible 00:15:07] we went for an hour or more.

*Interviewer: And we could have gone longer. Honestly, they would have kept going.*

**A1: When it's just that, when you're remote and virtual doing, it's just the speech and OT. I mean, you can see visually the fatigue and zone out for about 20 minutes. And so, those activities and a lot of my activities, it's like you got to switch after 20 minutes or something, whereas, this, it lasts for well over that, and with still the same amount of participation.**

*Interviewer: Yeah. Well, that's great. Was there someone student or adult or parent, whatever, who you saw was especially impacted by the program, this program?*

A1: I think SS, because we haven't ... When we were in normal, his mom was very adamant about him spending the least amount of time in my class as possible, which led

to him having to go to science class or whatever class he was going to and miss the majority of your classes there. And that's why he was never there because his mom was so adamant about, you should not be in this class. You should be taking these classes [inaudible 00:16:45]. In some respects, I understand that he is much more academic, and he's definitely trapped in his body. He is so artistic, but then he misses those opportunities, like the art classes, where-

*Interviewer: Where he really excels.*

A1: And so, we never really got to see that level of, I didn't know he was that skilled at painting. I had no idea. Even going to ... He was even going to art class, but they were also trying to follow along with what the art teacher was doing with the class. And so, there wasn't a lot of painting, and like he said, when he showed us the painting of that house, well, it took him three hours, because of how limited his mobility is. Whereas, in art class, he doesn't get that amount of time at all. So, 30, 40-minute class, he's not able to even show. So I had no idea.

So even in a virtual sense, enabled us to see just how skilled he is. And, I mean, he's always told us he loves painting. But, I mean, now it's like, "Oh, wow. You really love painting. And you're really good at it. And this is clearly like a passion, not just like a little hobby." Like a passion and he's incredibly talented.

*Interviewer: He is. He can't stop. He's got to keep going. Okay, good. I was telling A-2 that, first of all, yesterday S-6 leading a draw along was a high point for me. And the other one was when S-10, when I asked her to ... It might've been the day you asked her to wear her glasses, but I asked her to put a piece of art down with everyone else's art to dry. And she stayed there looking and really, really, really looking. I was like, "We're getting somewhere." That was really a high point for me. She connected so deeply to what she was doing. Is there an art strategy or a method that you now see as possibly helpful to working with your students for addressing their IEP goals?*

A1: Well, something that I was really impressed with, was how many choices you had for different art utensils. And it was like, there were just so many opportunities in each lesson for them to make as many choices on their own as they could. And that goes into an IEP goal of making choices and self-advocacy. A lot of students have self-advocacy goals. So, just giving them definitely the framework of what the activity is, but then just even expanding the choices and expanding the social aspect of art too.

*Interviewer: Right. Expressing what you need, yeah.*

A1: Yeah, their education goals and self-advocacy goals and choice-making.

*Interviewer: Awesome. Okay. Because of our class, did you notice any change in behavioral or classroom management issue?*

A1: I'd say, well, the person who we struggle with the most is S-9. But that just never really changes. Some days she's great. And then some days in art class she's great. And some days she's really challenging. And so, she's just a mixed bag no matter what. And the majority of the rest of the class can, I think follow along, and they don't have many behavioral issues, but some of them do with [inaudible 00:22:04]. But S-9, S-9 was the same no matter what.

*Interviewer: Yeah. Aside from her at the beginning, I don't feel like anyone really refused anything. I think it was a struggle for S-5 when I kept asking her to draw bigger or add more. But she did it in the end. I don't know if you saw her final paintings, but her figure's bigger, and she covered the entire page with collage, which was huge for her to put more stuff on the page. And then the other thing that I was trying to do was, I could see a little bit of just really, really minor conflict, or even just a lack of communication between students, and so, that was something I was always trying to very subtly work towards. Like getting Lindsay to show someone else how to do something, or getting SJ to share a responsibility or getting someone to ask for something just to try and get communication between the individuals more happening.*

*Let's see. Initially, we talked about trying to reach for general classroom IEP goals, like independence, personal choice, voice following instructions, communication, and participation. That was a lot. I think you already answered this, but can you tell me if we succeeded in any of those areas? And could you give me an example?*

A1: Well, I definitely feel like we succeeded because I felt like every art class, whether in person or virtual has been a success. I really honestly feel that way. And I think just going back to any self-advocacy goal that they might have or choice-making goal. They just really, whether it was verbally, whether it was [inaudible 00:24:35], whether it was picking something up, they were able to showcase that. Maybe still a little prompting here and there, but I mean, normal.

I think they follow directions pretty well. I mean, being that even, virtually, when we're not able to ... Just like sit right next to them and be like, "Oh, well, actually, it was [inaudible] or whatever." And it was just like, some it's really with ... Virtually with S-10 and S-7, it's really hard. They just completely disengage. And S-6 would too honestly, if her mom wasn't sitting right next to her the whole time. [inaudible] and S-5, can pretty



much ... and S-3, be there attentively, independently, obviously Sa-3 then needs help with-

*Interviewer: The physical, yeah.*

A1: But I don't know. I was just really, but even there were sometimes that S-7 virtually could follow directions.

*Interviewer: A-2 really has a way with him, by the way.*

A1: Of course. [crosstalk]

*Interviewer: He's like, "Oh, I'll listen to you."*

A1: He is. Yeah, he's so funny. He's such a goofy little boy. We're really lucky the three of us to have each other.

*Interviewer: How did it feel to draw with your students?*

A1: Oh, I feel great. I had the best time.

*Interviewer: And how did it feel to share your drawings with your students?*

A1: It was fun. Again, I loved it because we all have our own little way of drawing, but then, of course, it was all similar at the same time. And it was like, "Yeah, here's my giraffe." And it looks like [inaudible]

*Interviewer: I was a little worried at first because I had never done that before. And I just didn't know what would happen. And putting your own artwork out there can be stressful. I feel like it was a little bit of a risk asking us all to jump off and share like that, because I think it's really important for the students to see the adults in their lives learning and struggling along with them. But it can be a challenge for the adult to put themselves in the position to admit that they're struggling, not you guys, but there are other situations where there are teachers who would not take that risk. Those teachers who won't dance with their students, basically.*

A1: That's why this group [inaudible] are very unique. I've never worked with a group that we've all been on the same page about everything. And I've worked with them all.

*Interviewer: So you know what I'm talking about?*

A1: Oh, yeah. I mean, the fact that they even show their faces on Zoom instead of just have their name pop up mostly is ... most people would, I think ... I have worked with plenty of people that I know would have just logged on, but not been visually available.

*Interviewer: Wow, okay. Thank you for playing along with me for that. That was a huge success for me. I was really so happy to have everyone putting themselves out there like that. What more do you need to be able to do your work well remotely?*

A1: Oh, boy. Well, I can tell you we had zero training for anything.

*Interviewer: Yeah. So, any training.*

A1: Anything that I put together was just freaking figuring it out. I did get one training from [REDACTED]. He taught us how to do Screencastify when you're sharing your screen and lesson and recording it and then posting it.

So, I did get one training probably a month or two ago of how to do that. But I mean, for any teacher, it was just, "Okay, you're remote now." I mean, no one gave me a Google classroom. It was like, "Okay, figure it out. Whatever's posted on YouTube, learn it."

*Interviewer: And what about just basic supplies for your students? Did the district ... did they provide the students with ...*

A1: We provided them with technology if they needed it. So, that was the biggest thing is who do these have computers at home? Do they have iPads at home? Do they have WIFI? That's the main thing that I was able to connect with everybody. Most everybody had an iPad or a computer, but SJ, all you had was a cell phone. So then I was able to get into the classroom, and then go get what our classrooms had and deliver it to him. But then luckily everyone had WIFI. And they were handing out Hotspots, if people didn't have WIFI.

So, I know that was the biggest thing, was just honestly, just make sure everyone had a computer or some sort of device, then a phone. That was basically the most important thing, but, I mean, you providing the art supplies was huge. I mean, I don't even have art supplies here. I was [inaudible] doing it along with everyone else, I used everything that you gave me. And I know that's what was really great and important for them as well. It was ... There's still so little communication with a lot of the parents that I can hear from at any time, and it's like, "Okay, well, do you have a printer? Do you need these things printed out and mailed to you? Which the County will do, and then some parents have printers, and some people can ... " Everyone's resources are just so different. The communication has been really challenging, really, really challenging.

I just think, especially at the beginning, everyone was just so overwhelmed that it was just like, I was getting zero, anything from anybody, and now it's still, it's still pretty minimal. But apparently, just even the class, I don't know how many assignments actually do, but just that I have the majority of kids signing on Zoom every day. I know it was a big success, because I know some other classes they have. They'll have like one or two kids.

*Interviewer: Okay. What specific project or activity did you feel was the strongest or most successful this year?*

A1: I really liked how we started with them when they were choosing their words that describe them. I thought that was a really great way to start. I thought it was a really fun activity, and I think everyone really took ownership of their words as well. That was, I'm trying to think of the only one, I loved the ... When it was, what was that? Was that the collage making and then you had the strips of the-

*Interviewer: The gold.*

A1: Strips, and then there was ... I thought it was just so much fun. The self-portraits in class and virtually, the link might actually be my favorite.

*Interviewer: Got it. Okay.*

A1: Because those were so cool, the tracing photographs in class. I thought everyone's self-portraits were so cool. And then, also then, but then doing the self-portrait totally was just, that was freaking hilarious. That was fun.

*Interviewer: That's good. What does it mean to collaborate or work together in the arts classroom?*

A1: Well, again, when I say collaboration is key to best, every person brings such different skill level, and different interests and different talents. And then to be able to have an art teacher come in and specifically teach to their talent and their skill and everything. It helps break everything up, and then I'm not the only person that's giving instruction, that other people can come in or other people can be the one. They're all collaborating, coming together to teach our students. It's just really important. It's really important for them to learn from other people in the classroom, not just me. And everyone just brings in so much. Collaboration is just so, so needed.

*Interviewer: Thank you. What do you remember most about art class?*

A1: Well, it's been a really weird journey.

*Interviewer: It's like, you're talking about two completely different things. Right?*

A1: I feel like starting our class when we start our class in person feels so long ago.

*Interviewer: Yeah. I agree.*

A1: It feels like a whole different year. I think in person, and what I'm going to miss the most, I already thought about this, is that when we had our class, how we all sat at one table and all got to work together and all got to see each other and share my goals. That's not going to happen next year. And I've already thought, I'm like, "I'm going to miss that so much." Maybe that's not something that I would have thought about had this not happened, but I think just being able to sit at one table altogether and share materials and work closely together and be like, "Oh, my God, I love that." And having us all just there at one table together, it's probably now the thing I'm going to miss the most.

*Interviewer: That's so sad.*

A1: I know. It is so sad.

*Interviewer: I was thinking about that with the work I do with kindergartners. It's all about social-emotional learning, and sharing is the first thing we work on. And we do that by intentionally putting out half as many supplies as you really need, because we want people to learn to ask and give and take, and those days are over. You're not going to be sharing supplies anymore.*

A1: We're not going to be sharing supplies. We're not going to be sitting right next to each other. We're not going to be able to all sit at one table together.

*Interviewer: I hadn't even thought of that.*

A1: I think that will be my favorite memory. [crosstalk]

*Interviewer: That's so sad.*

A1: I know.

*Interviewer: What kind of project would you envision doing next year to build upon what we've done this year?*

A1: I would love more of the self-portrait stuff. I just think it was so cool. It looked so cool. And I think as they're growing and as the rest of the age, they have just more of a sense of identity, and I think that's so cool. I love how they grow into who they are at this age and exploring more of who they think they are and who they feel they are, and just adding that to their artwork.

*Interviewer: I like the idea of differentiating who you think you are versus who you feel you are. It's subtle, but it could be really interesting to explore. A-2 had a really good idea to do something around teaching kids visual journaling since they're going to be working remotely. And I was asking her specifically about S-10 and would it be valuable to her? And she said, yes, because she would still be participating, and you could even get to what color you're going to choose to use today to make your circles based on where you are in your ... What's it called the zone of ...*

A1: Zones of regulation.

*Interviewer: Zone of regulation. So it could be a communication tool even for a student who's nonverbal, who makes only circles. For her, that would be a form of self-portraiture of how you feel you are, how you feel just by the colors you choose. What else would you like to learn about? I'm not sure why I have that question there, because I feel like you just talked about it. But is there anything else that you'd like to add now? My last question was, "What else would you like me to know?"*

A1: I don't know. I feel like you just got to know our students so well, and I think that can just be a huge challenge of someone coming in once a week, and coming in and not knowing the students and then trying to get to know who they are. I think you just did a really great job with that. It's like you know them. You know them, but you were able to pick up on all the little nuances really quickly and take out their strengths or let them showcase their strengths. So just ...

*Interviewer: And I guess, I didn't really think to put this in as a question, but I'm thinking about it now. My whole thesis is about finding ways through the arts to empower teachers and paraeducators to help reach their students.*

*I guess the last thing I just wanted to find out is, how should I phrase this question? In terms of your team, was there any benefit of the arts program to working as a team, not*

*just you with your students, but you with your paraeducators, with the other adults in your room?*

A1: Yeah. I mean, I think it's ... Well, I have a unique situation too, is that [REDACTED] is also an art teacher. So it's like, that's her area of expertise. So, I don't ever teach art, because Maryann always does it, because that's what she does. So, we've already had that in place. That's always been ... I've never tried to take that over or tried to [inaudible 00:43:57]. That's where she shines is art and [REDACTED] too. She really has her own art skill. It was already in place, just because that's really where their strengths are. But so, just another opportunity, I'm sure it was really fun for [REDACTED] and you to talk and collaborate, because that's what both of them do. I don't know. It was just an added bonus, really.

*Interviewer: Okay. Well, that's great. All right. Well, I will let you go because we'd been talking for three quarters of an hour. I just want to thank you for welcoming me into your classroom and allowing me to have that time with all of you. It was wonderful, so I appreciate it.*

A1: Thank you.

*Interviewer: I'll send you a copy of the thesis when it's all done.*

A1: Yeah, absolutely.

Interviewer: And so, the kids art show is going to be virtual, but I will probably also have our windows. And I was thinking, if everyone's okay with it, I'd love to hold onto the artwork for longer than I thought so that we can make an actual physical display in our windows, so that anyone who's walking by, even though they can't go inside, could see the student art artwork. Is that all right?

A-2

**A-2 interview 1/20/20 25 minutes**

*Interviewer: Okay, we are talking to PM. Okay so I'm working on my Master's in art education at Moore College of Art and Design. You told me that you read the forms, so I'm going to ask you a bunch of questions. When I talk about the Arts, I mean all of the*

*arts: theater, dance, music. However those art forms play a role in your life-- this is kind of what I'm looking for here. Okay, so how many years have you been working with students with special needs?*

A-2: 5½.

*Interviewer: Okay, 5 1/2, and do you have education in disability studies?*

A-2: No, just on the job training.

*Interviewer: Okay, and do you have education in the Arts or Arts education?*

A-2: And then some! (laughing). I was an art teacher for 14 years-- graphic design and photography at a private school, and you know, throughout school I studied art and technology and graphic design. And for 22, years I've worked with Drawbridge kids (a volunteer-run free art making opportunity for homeless children in the county). And then what I do here.

*Interviewer: Oh yeah, where did you teach art?*

A-2: At the [REDACTED]. It's kind of like for disorganized kids. It's more of a small school that sort of fits the niche of kids who fall behind, because they're like, you know, normal teenagers, but their organizational skills aren't so great. Some special needs, but more kids with learning differences than disabilities. Their school was in Mill Valley, and then Sausalito, and now in San Rafael. After 14 years I was done.

*Interviewer: Okay so I already know the answer to this question, but do you apply your knowledge of the Arts in your work now?*

A-2: Yes and I'm also an exhibiting artist. I'm doing Open Studios, and I do community art projects with various community groups, like transitional age youth, young moms, like Drawbridge kids, where I create programs and do projects with them.

*Interviewer: And do you do this just privately, or do you do it through other organizations?*

A-2: That's mostly my private passion, as well as exhibiting art and doing my own photography. I do (interruption from the classroom)... So yeah, I do the community

work in collaboration with the community groups we design projects with. For instance I wrote a grant with Opening the World with Marin County parks and they funded us for 2 years to take the kids in the park for hikes, and then I taught them and facilitated cell phone photography, and then we had a show at the Civic Center -- on the On the 1st and the 3rd floors and after two years I think I did 90 large-scale photographs to hang there. Right now I have a panel that I collaborated on at the front entrance of the Marriott Marquis in downtown San Francisco, and that's in collaboration with Compass Community Services and it's our Drawbridge kid's portraits. I took of them and then ...so yeah that keeps me busy.

*Interviewer: Do you ever do photography with your students here?*

A-2: Yes. Every year I put them in the county fair. And we've done Earth Day posters. Last year we sort of ... we didn't do Earth Day theme but we did ... because we're out in the community so while we're out in the community and I walk with different ones (students) I let them use my iPhone or a tablet and they take pictures. Sometimes we'll do a treasure hunt.

*Interviewer: So do they use their own devices?*

A-2: They don't. ■■■ is new this year and she has a device but most of the kids don't have devices so we have iPads here so if we do a treasure hunt around campus, I try to make the things we're searching for a kind of Artful, and they'll have iPads and then ... what's frustrating and hard is trying to collect the pictures. Anyway we get it done. So I've been here for 5 1/2 years so I think for the last 4 years I've put the work in the county fair.

*Interviewer: That's wonderful. Three things: one is I would love to include Photography in this Student Art process and it will be a part of the making learning visible wall which I'm going to introduce you to next week ... (interruption the dog is here for pet therapy time)*

A-2: And in the case here we collaborated with next door, ■■■ day school, and ■■■ and we did the butterflies for the butterfly migration with the two young girls who started that and you know they went to Washington and all that so that was a really great cross collaboration with a lot of different groups. They did great.

*Interviewer: Great. I love that idea, and I really am looking at collaborative ways for this to be an art piece. What I want them to think about is what's important to them and*



*what's the message that they want to share with their community. Photography: I would love to have it play a role in this, so we can continue to talk more about that.*

A-2: Absolutely. You know we started to do these inspiration cards which could actually prime the pump because you know they found these pictures, we made up the list of words about inspiration and gratitude and collaboration and laughter and fun, and then we're doing these cards so that could be a primer to the photography. You know having them think about what's meaningful.

*Interviewer: Is that something we could look at tomorrow or is that something maybe a week or two away?*

A-2: Look at as far as...

*Interviewer: I'm coming back tomorrow to start the art classes....*

A-2: I'm open. You know we can do the cards. They are pretty much done. The kids know because they helped generate the list. But you know with prompting and reminding them -- yes, we could certainly start that because that's something we can do on our community walks. We could save the photography and then you know put it together.

*Interviewer: I have an app I want to show you called Flipgrid!*

A-2: I tried to look it up but I never got around to it because I was reading your Universal Design for Learning information which took me back to when I was teaching because that was when it really came out and I remember doing the workshops -- good stuff.

*Interviewer: Yes, we can talk more about that. Okay, my next question is: do you feel like the Arts play a role in your teaching already? (laughing) I would say the answer to that would be yes! What about outside of the art making? Can you talk a little bit about how what you do in the Arts helps students in other parts of their learning?*

A-2: There's volumes! Well, with our population here, I've been very lucky to team up with some of the OTs so there's a practical physical component of finding projects that enhance the fine motor skills. And that also by enhancing it also not choosing to do something that's beyond their abilities, so finding something that all the kids can do -- OTs have been very helpful and fun and willing to jump in, so basically so that's one

aspect so that kids can master and feel good about being able to complete a task. That's a confidence booster. And then when they are doing the work you can see that it's fun. Community relaxation, whether they're in their own Focus while they're doing it, or they're working a little bit. So there's that component which is a social one. And then when it's finished and they see the work, pride and confidence -- it's such a great confidence booster. So it hits pretty much all of the points because when kids are confident then they're willing to learn more and go further.

*Interviewer: Great can you tell me about your professional development opportunities?*

A-2: Here?

*Interviewer: Yes*

A-2: Well you know unfortunately... I know you got the grant to do the trainings with MCOE to do the training and I heard from the paras that went to it that it was really helpful and good. I was going to go, because I'm always liking to hearing new ideas. But somebody was sick that day and I couldn't get over there. I think there's a willingness for MCOE to provide professional development, but they don't seek it out (what we're interested in) so the things that we have sometimes are not really geared towards Arts or the very practical things. And I don't really feel like we have enough. There are a lot of things that ... I wish that we had a channel on our website that we could log in to and see videos and studies that work with kids that have similar challenges, you know, like autism. There's so much to learn, you know. Each child is so differently impacted anyway. So no, I think we could do more professional development through the Office of Education.

*Interviewer: So that was my next question: you said autism. Are there other areas where you'd like to learn more?*

A-2: Well I would say autism is the easiest one because so often kids aren't present. They're not able to connect, and it's really difficult to change, to do something to change it. It's hard to get their attention so yeah I think autism is number one. Other cognitive impairments, more knowledge about working with kids, you know with very various challenges. Autism is not just one challenge -- they have multiple challenges so the more you know the better.

*Interviewer: Okay, that's very helpful. Okay, are there are IEP goals that you think we should address during this residency?*

A-2: Well, they all have such all over the place IEP goals. So I think just in general again I think that art has the ability to help kids feel connected and that they can accomplish things, so I see art as a strengthening of their resilience and their ability to stick with things...

*Interviewer: Okay, so strengthening resilience in general so that they learn how to stay on task in other areas?*

A-2: Yes, and also experience in experimentation and Imagination. Imagination is you know, learning is more about the creative and they're finding that out now, than you know when we went to school in the last 20 feet 25 years they've learned to make education fun, to engage students.

*Interviewer: Okay, so it sounds like you're talking about general concepts that will help?*

A-2: Yes just because we're all over the map (with IEP goals)

*Interviewer: Do you think it would be hard to focus on the individual things?*

A-2: I would think so because you get a solid hour to do art. And our schedule never permits that for me so it's kind of wham bam. You know it's quick, and I'm all prepped before, and then we do the work and then we're done. You know while you work with us you might see ways were you could bring other elements in. But it's pretty quick when we do it, and it's ongoing sometimes.

*Interviewer: Please feel free to tell me if you see a way that the Arts could help with IEP goals as they come up. Like if you see ways with what we're doing...*

A-2: Yes that would be great.

*Interviewer: Yes I would like for you all to feel like you tell me if something's working or not, that you always will let me know.*

A-2: Let me ask you something. I have no idea, but it just popped into my head what about something about social emotional goals? So I see that being more like... we have a

couple of students who have trouble doing what is asked of them and kind of shutting down. And it would be wonderful, it would be awesome if we could use art to kind of connect. If they will follow through and participate. Sometimes [REDACTED] will just stop if she's having a bad day. She has a really hard time. It would be neat if they could just sort of feel inspired to work.

*Interviewer: Okay, right, so we should think about social emotional goals in general?*

A-2: Yes, I think that would be good.

*Interviewer: Okay, so are there certain social emotional themes that stick out most for you? I hear you say staying on task?*

A-2: You know, it's kind of just beginning to strengthen their ability to kind of... it's not just to stay on task, but to be present during (class) and focused on what we're doing. You know sometimes they can just be typical teenagers. There's a lot of sameness after being a high school teacher for 14 years. Bright shiny objects you know...

*Interviewer: Okay, right. So the goal of this residency is to get everyone working together and to get everyone engaged. that being said, do you see ways that reaching for these IEP goals, these ideas would help everyone, all the stakeholders, grown-ups as well as students?*

A-2: Stakeholders meaning the teachers, the parents and the families being all included in that?

*Interviewer: Yes*

A-2: That's a big question. I think possibly that as the kids kind of grow through the art, and once that's seen, it's definitely something to build on in the classroom. And you know, and if the parents ... sometimes the parents are not very involved. they're just not involved. [REDACTED] communicates with them, which is all appropriate, but maybe if they see a student is really as passionate, maybe that would be a time for them, but they will come to whatever final art show or whatever we do. You know the lady who taught us dance? The Iranian woman?

*Interviewer: Yes Shazzy, yes.*

A-2: She was so great. Is she at another school?

*Interviewer: Yes, she's at a lot of different schools. She's working a ton. She's also traveling. She goes to Iran a lot.*

A-2: Anyway she was great.

*Interviewer: Yes, she's wonderful. How are you made aware of student's IEP goals?*

A-2: There are binders for each student, and there are sheets where are tracking all their goals. So when we work on a project, a subject like math or reading, we have the chart and after we're done we take notes. While we're doing it, we're taking notes about what they're able to accomplish, and the goal is written there. Like learning to count up to 100, or you know rounding up is big, so when we go to the supermarket we look at what we have to pay, like the next dollar up. So things like that so that's all charted out. And you know the social goals are in there, but they're not so much in the binder, but they all have goals to do specific things. You know, to do something that pertains to communication, you know basic stuff.

*Interviewer: Okay, right. And do you have a goal in planning how those goals are met?*

A-2: You know, thankfully in some ways no, because because the IEPs -- that's why I would never want to be a teacher in this field -- because the IEPs are brutal and the goals are set by more than you know just the teachers. But as we're doing things you know ... I say that the reason I've been in this classroom so long is because it's a real collaborative environment so when we're trying to figure out how to best reach for a student's IEPs to serve a student to make it engaging, it's all heads are in. We all kind of talk about, you know, what do you think about this? We try different things so it isn't just Rachel, you know. And I ask her a lot: "how can I reach this?" you know, "how can I do this better?"

*Interviewer: Right, right, okay so you're an art teacher, you do amazing work, do you have hopes for this residency (for my residency) you know based on...*

A-2: Can I have a part of your master's degree (laughing) Yeah, I think it's going to be a great experience. I think the consistency of doing it every week, and I think you seem like you really want to check it out. And I think once it starts evolving, you will start

evolving with it. I don't know where we're going to do but I think we'll have a rip-roaring Time. I think it'll be really great.

*Interviewer: Is there anything you hope to get out of it yourself, or for your students?*

A-2: More art time so you know just seeing... what day of the week are you coming?

*Interviewer: Tomorrow: Thursdays.*

A-2: Okay so Wednesday Thursday Fridays are Killer fun days. Mondays are more academic but yeah that's great. We have doggies in the morning, we have lunch, and then you'll probably be coming.

*Interviewer: Okay, great are there materials or techniques you'd like us to explore?*

A-2: Well you know I think what could be really cool is: Do you have access to a kiln? Let these kids do some clay because they're all pretty tactile and it would be kind of neat if... I'm my goal and everything is the no fail project so finding things they can do or there's no that way they won't be successful so finding so say for instance giving them the clay and saying go do whatever you want to do you know maybe finding ways that they can use the clay not doing the project for them but finding an interesting use of a material where there's no way you know like what you're doing with the abstract stuff there's no way they can go wrong it's going to turn out no matter what so you know with ceramics what we did I did ceramics with one of the girls Gigi she's going into a degenerative disease so she was losing her abilities and this was a kid hope you had a lot of abilities but what I did for her was because she couldn't make a pot even doing coil work was really difficult for her but what I did is I had her kind of draw on wax paper like she was into leaves and Canadian leaves so I had her draw that we worked on that and then we go in with the clay and we put the put that down and then we would with the stick we would go around it she would have her Leaf it would look good so obvious lab and then you know fire it and do all that so that was kind of neat and so there could be symbolic things to you know your tie Chayanne you know when the kids tell you what has meaning for them that could be the stencil in the stencil could just be rat wax paper and clay even have them finding some textures you know there's texture rolls but even if the kids made their own you know kind of texture whether it's from things you bring in or I think that would be a great no fail Ceramics thing

*Interviewer: Okay, I don't do ceramics (laughing) but I do do other kinds of clay so we can certainly work in three dimensions. Have you ever talked to the Ceramics teacher here?*

A-2: Yes she's wonderful.

*Interviewer: Okay so do the students ever work with her?*

A-2: Actually no, she's really lovely but she's got a really big class and it's really high speed in there so... [REDACTED] was allowed to go in and mainstream and I was they're working with her. And the other art teacher [REDACTED] -- you know both of our teachers right?

*Interviewer: Yes*

A-2: Okay so [REDACTED] so the door is open. The kids come in and they do what they do in the back. So you know they're awesome and also the -- not the shop teacher but the engineering architecture teacher -- she's great and she does a lot of the teaching of the photography there. The art teachers here are awesome. But as far as the kids coming in all the time they're not they're not that independent to just be able to go in. Jaime probably could go down and be okay by himself doing whatever.

*Interviewer: Okay is there anything else you'd like me to know about your class?*

A-2: Every day I learn something new.

*Interviewer: Thank you very much this is been great and...*

A-2: Actually since you're going to start tomorrow so you can clarify my creative thoughts, so you're thinking that photography could be about using, taking pictures of things that have meaning? What were you thinking as far as starting the photography?

*Interviewer: Kind of documenting their world, what's important to them, another way of showing what's important. I want the final art piece to be something that they share with their school, with their community, and it's somehow based on what's important to them, and we're going to kind of refine what the message is as we go along. Okay?*

**A-2 Interview May 29**

*Interviewer: Yeah. How was graduation yesterday?*

A-2: Sweet. It was really sweet to see all the kids and they did a really great... A-4 put together a really great memorial for [REDACTED]. He was in her class, he passed away and it was really moving. I think everybody shed a tear.

*Interviewer: Yeah. I'm sorry. That was hard.*

A-2: Yeah. Unbelievable. So, it was good. The kids were sweet. It was low key; the problem was way more confident. When you have some music, kids dancing, it was good though. [REDACTED] did a great job. She was pretty much the MC.

*Interviewer: Sorry, I'm recording, and it won't let me do FaceTime on my iPad. So, there we go.*

*Interviewer: No, no, no. It's okay. I'll just start at the top if that's okay. So, beyond art class, in all that you do, what's the most important part of the work that you do either now, remotely or in the classroom?*

A-2: Well, starting within the classroom, I would say that supporting the students is the number one priority. And that really involves allowing them to... Because each of the kids, they all have their own pace and they all have their own skills and also things that get in the way of them being able to complete tasks. So, creating experiences for them that can be differentiated across and then giving them the time to just do their own pace, it's really important. And the face-to-face and being there with them is everything because they're more connected when they're in person. Where online, it's just been great to see them, but it's just a couple more levels of distance. And I don't think they're as connected to us as they would be in the classroom. [REDACTED] is a good example of that. When you're there with him, you can talk to him and pull things, get him thinking. When he's online, he's in his own world, but that's the way it is. At least it's good that he has a routine and can see his friends and us.

*Interviewer: I think that you just answered the next question, which is what are the major barriers that you face in your role as para -educator right now?*

A-2: Exactly that the virtual learning experience is really hard on practical levels of... Hold on a second. My duck's quacking. Hang on a minute. You don't hear that, do you? No, it's [inaudible 00:04:20]. Okay. Last week, [REDACTED], at the last minute asked me that



day, Thursday morning, would I do an art project? So, I was thinking, "Well, what will the kids have that they can access? And then what will they be able to do?" S-5 can do a lot on her own, but what will they be able to do? And it was really pretty challenging to figure out what to do. We did the popup cards. So that's a challenge, making sure everybody has the materials necessary. And then the other challenge is... For next year if we're doing this, I've got to get a board behind me, so I can do stuff where they can watch. Being set up for demonstration or doing a video and stopping and sharing with the kids step by step. Some of the art projects that I've put on the classroom have been broken down with a picture and a very succinct sentence about what to do.

*Interviewer: So, it sounds like you're saying in order for you to get more into the teaching of art specifically. You need just the basics of a camera that you can move around and a whiteboard. That would be a good starting point if you're going to be working remotely. Okay.*

A-2: Yes, absolutely.

*Interviewer: Okay. So, this is not necessarily specifically about art, but what additional training would you like in order to be more effective in your work with students right now or going forward?*

A-2: I think a lot of it has to do with really coming up with a plan to... We have a plan of the lessons we do on Monday, Tuesday, Wednesday, but just expanding a little bit more so we can go... It's hard to find resources the day of the assignment. So maybe having a little more planning structure and maybe just longer class time. Maybe meet with the kids in the morning and do some academics. And then in the afternoon maybe do more of the liberal arts stuff and art.

*Interviewer: That's a really good idea.*

A-2: It just seems like too short of a time to be with them.

*Interviewer: So how much time do you see them right now?*

A-2: Just an hour, hour, 15, hour, 20 minutes a day.

*Interviewer: So, you are online every day, but just for an hour?*

A-2: Yeah.

*Interviewer: And are kids actually doing their assignments?*

A-2: Some of them yes. Pretty much. Yes. I'm not sure about [REDACTED], but everybody is doing the assignments that [REDACTED] gives them. And also, the really important thing is doing the work with the kids virtually so they're not just going off. We go through a lot of the assignments with them, which I think is good for any kid who's learning.

*Interviewer: Right. What are three things that you think people should know about your job? And this could be your administrators, your parents, teachers, maybe even students. Let me-*

A-2: How confidential is this?

*Interviewer: Completely. I'm going to shred every document when this is all over and I've just given everyone initials in this. So, there's nothing that's going to be public.*

A-2: Okay. Well, I would say that, starting with the parents. We have many great parents that are very grateful and see the value of what para -educators bring to their kids. And then there's parents that look at a para-educator as nothing more than just like a babysitter. And there's not sometimes a lot of acknowledgement of the role they fulfill in the classroom, which is to really help the kids connect. One person can't connect with all of them at the same time. Administrators, I don't know. I can't even fathom sometimes what... I can't really answer. I can't even imagine what they... I don't know. I think again, just like the parents, I think some appreciate it. I think some were para-educators. I guess [REDACTED] was a para-educator for many years. Yeah, I don't know. And then what was the third?

*Interviewer: Teachers or anyone else, anyone you think. Is there anything you want people to know about your job? Like what's-*

A-2: Okay. Just that the people who are doing it are... If I do it because I really want to make a difference and connect with the kids and make whatever is going on with them at that moment to make them feel safe and comfortable. So, if it's learning something that's really a challenge and stressful, to just break it down and make them feel that they're okay and they can do it and it's okay to not understand something. So just supporting the kids. And the teacher. I'm very lucky to have stumbled into [REDACTED]'s class because as far as teachers go, she is inclusive of both [REDACTED] and I and people who... She embraces, everybody who comes into the class. Whether it's the teenagers in the friendship club, it. The folks that come in from the main society. And that builds

community and that's so important. And there are some teachers that don't have that viewpoint and there're some para-educators that don't either. So, I feel really lucky to be in a very vibrant educational setting.

*Interviewer: That's great. You have such a strong team; it was such a pleasure to work with you all. Oh, did you see any benefits of the Zoom classes or do you see any benefits of Google Classroom?*

A-2: Okay. I loved your drawing. There are two projects that I love the most this year and the first one was the glue project. That was just so cool. And it was so broken down and the steps were really easy for all of them to do, both physically fine motor skill and then just processing it emotionally. So that was such a cool project. And the way you do both the Zoom, the virtual, and then in class you have a really great way of eliciting them to reflect and for them to think about things. You ask really good questions that create conversations with them. Sometimes teachers make kids feel like they have to have the right answer. So, you have a good conversation with the kids. And I think you gain a lot of information. So, doing the virtual artwork, it was just really fun. That was when we all started laughing again. It was just really silly and light and fun, and everybody was engaged. And that engagement is a very good measure of success.

*Interviewer: Thank you. What about just outside of art class? I've only seen them once a week. Do you see any benefits to the way kids learn through Google Classroom or the Zoom classes like that?*

A-2: [REDACTED] has more conversation with them about their academics during the day. So, to tell you the truth, I don't really know. I do know that S-5 and S-6, S-3 probably are the most engaged academically of reading and following along. S-4 had more of a bumpy start because he had technology problems and he doesn't read very well. So, he's a visual learner if ever there was one. Well, visual and auditory. Anyway, so I think it's like half and half, and then [REDACTED], she just, "Bye." So sorry.

*Interviewer: Yeah, no, no, no, that's good. Oh, okay. Let me see. I think you just answered this because you talked specifically about the projects that you liked best. But let me just say it again just in case you want to add more. What are the benefits of art class that you have experienced as a para-educator even beyond the art making? And this is not just teaching with me, but how you teach as well. What are the benefits you see about, including art in a student's day?*

A-2: Okay. Well, of course I see great benefits. The thing that was really great about what you did is that you had... Excuse me, you had an hour. I usually get 20 minutes. And a lot of times it's on the fly, like, "Oh, could you do an art project?" And it's like, "Abracadabra." I think [inaudible] a book called abracadabra. So, I think everyone saw the benefit of when you have time to set up and do the project, the kids are always very engaged. And when you're doing things on the fly, you get it done, but it's not with the same benefit to the students.

A-2: When they have that time set aside and it's something... There are times though that we have collaborations with, Mark Day School would come, and that would be more of an elaborate project where we get the time to do it. But mostly it's like, "Hey, can you help the kids make cards?" So that I would love to see bloom a little more to where there's a little more. This year, not so much projects but to have like a weekly time where I could just plan something would be really super.

*Interviewer: Do you feel like you would have time in your day for something like that?*

A-2: You know what? If I was given the time to spend with the kids, pulling something together, it'd be work, but it'd be worth it. Because it would be such a good thing for them to just have that time to do some art. We all know what art does to the brain, it leases a lot of great chemical hormones, helps the critical thinking, it relaxes, it builds confidence. All of those things are very important. But the other thing is we are a classroom that travels. So, we have two days a week where we're out of the classroom and then there's this pressure from the parents for academics. And we're basically just trying to teach them good life skills. So it can get really busy.

*Interviewer: Okay. Was there someone, it could be a student or educator or a parent, anyone who was especially impacted by the arts program that we just completed?*

A-2: I would say that the art program gave everyone the space to just work in a non-judgmental, in a structured way, but also the structure gave them the freedom to just have fun with art where they just got to be. And again, I hope that it does lead us to have maybe a little more time dedicated to art. I would say S-4, he has just grown as an art lover and an artist. He's always doing artwork or crafting. And I think that'll give him such a benefit for the rest of his life because he loves his coloring. And I see some maturity emerging in some of the later things. So I think he's benefited probably the most. S-3, I was really amazed to see his portfolio. He's got a lot of physical challenges, but he's very dedicated to art.

*Interviewer: He should keep it up. The stuff he sent me was amazing. What he's doing with a pan of kid's watercolors and whatever paper you can find. It's beautiful.*

A-2: Yeah. I saw a couple of those when his mom was holding them up. Oh gosh, [REDACTED] in class and S-6, their focus when they're working is just fascinating to watch them. And I think that it is a huge benefit internal processing for them to do the work. So five and a half years in working with this population and I've worked with a lot of kids with autism. And doing art with them in the early days, I was like, "Oh my God." They just go and get darker and darker and darker and I'd be like, "Whoa, okay. It's going to be just black." And then all of a sudden, they do something, and it reveals itself in another way. And it's always fascinating to just watch them produce. The kids who have down syndrome also are really fascinated by doing a lot of art.

*Interviewer: That's wonderful. Yeah. Oh boy, yesterday when S-6 led the drawing exercise, that just made my whole day.*

A-2: I know. And you know what? She is drawing bigger on her paper, God bless her. And her poster of S-4, she's branching out and not doing those little, little, little things.

*Interviewer: Yeah. I hope I didn't push too hard trying to get her to do that. I feel like I was encouraging her a lot.*

A-2: I don't think you pushed her too hard. I think she's... I don't think so.

*Interviewer: Yeah. Okay. Next was, is there an art strategy or method you now see as possibly helpful to working with your students addressing a more general IEP goal? You were talking about the goal of your classroom is to build life skills in a lot of ways and executive functioning and things. Was there something, or is there something you do or that you saw in art class that could help with some of the IEP goals you see in your classroom?*

A-2: Yes, I think all of the above, but I also think to be able to cross pollinate with curriculum ideas and create some projects that tie to themes that we are working in class would be like a win-win all the way around. It would be creative and also very educational. Current topics. I always did the Earth Day thing with the kids. It could be topical in the news or it could just be curriculum based. I think that would round it out nicely.

*Interviewer: Great. You were talking about making time to design art projects for the classroom. And I thought, "What an interesting thing for some of your students to be involved, even in the prep for those things." If that were part of their learning, say, S-4 having to cut out shapes for people to use or S-5 to need to organize supplies or whatever it is to prep things. They were so willing to do all those things. I wonder if there's a way that could be more intentionally built so it's not just art class, it's actually working on their IEP goals.*

A-2: Well, that day is so short. By the time they have their brunch and then they have their lunch and then they have their academics. It's all about do they have the time. You would build small steps. Each person could maybe contribute something to prepping for a project. That would be good. It could actually be something that could be measured for IEP goals.

*Interviewer: Because of art class, did you notice a change in a behavioral or classroom management issue?*

A-2: Well, [REDACTED] dialed it down a little bit. She just can't handle. I think she gets very overstimulated and excited and then she defaults to a behavior that's disruptive. And something basically a toddler would do or maybe a little bit older. I think she held it together better than usual. And usually the afternoons were harder for her. I think it benefited her. And I think everybody was just dialed in. We loved... Was it one o'clock on Thursdays or was it 1:30? I can't remember. I think the structure really helped everybody. And that's classroom management and just the expectations and the space to do the art was good.

*Interviewer: Great. Let's see. Okay. So then now this is more general, and this is based on going virtual. Because I feel like my entire thesis was flipped on its head when the classroom closed. But one of the benefits I saw was that you all finally had the space to participate in the art making. And I found that really wonderful to... When you're in the classroom, you just don't have time to actually do the art making, to model what art making looks like for your students. But online, you all did, and you all jumped right into it. So for me, that was an unintended benefit of the Zoom calls was you all having the space to get to do that. So these next questions are based on that. So my first one is how did it feel to be able to draw with your students and your teacher and did then... Okay. Yeah, just that. How did it feel to draw with your students?*

A-2: It was fun and light.

*Interviewer: And how did it feel to share and to see them share with you like that?*

A-2: It was an atmosphere of fun and it was great to see what everybody did and how people improved myself included. I'm a photographer, I'm not a great drafts person. So it was fun. That was when we all started really laughing.

*Interviewer: So for me, I was a little nervous when I first did that. Because you talked about different teaching styles, different para styles, different classroom personalities. And I was thinking, "Okay, this could actually be really stressful for someone who's not used to making themselves vulnerable." Because that's what you were doing. That's what we were all doing when we were basically... It could've been silly, and it could've been really distressful for people, right? It's really hard to draw on the spot like that. So I was wondering, did you have this sense of, "I'm not sure I want to do this." Because I could see certain teachers definitely not wanting to do it.*

A-2: Oh, certainly. But again, it's how you create the experience for the people to do the art. It was creative from a fun aspect of learning to draw an elephant and just the following along. So it was like a no-fail where you can also do drawing assignments where you have people not wanting to do it because it's not supported, or they'll feel like they will fail. So that's the key. You have a great no-fail way about you with doing the animals and just the fun things, the portraits. And then some of the teachers and myself included just going off the base and just being really silly with them. Rachel did great with that. And that just loosened it all up for everyone.

*Interviewer: Right. Yeah. I had so much fun with them. And as I said, it was an unintended benefit for me because I wanted you all to be able to participate with your students in the classroom. And it was clear on the very first day that was not going to be possible with the amount of work you all have to do on the spot. That you weren't going to get the luxury of making your own art. So that was really lovely for me. We already talked about this, but maybe we can talk about, specifically, around if you're stuck in this remote world in the fall and it's your job to do the art class. What more do you need to be able to do your work remotely? And I think you already said this. You said the whiteboard, first of all.*

A-2: Well, I think for me to know when it would be needed and have the time to prepare. And then also the time to remind the kids the day before like, "Okay, make sure you come to class with your crayons or your watercolors or put them out today, so you'll be ready." Because that's just really hard because some of the kids have access to materials and some don't. And then-

*Interviewer: So ideally also materials.*

A-2: Yeah. To have like a standard art kit that they would have like in a box that they could just bring to class, which would be sitting at the computer.

*Interviewer: And it sounds like that's for all of the stakeholders because you need the same supplies that they have in order to be able to teach them how to use those supplies, right?*

A-2: Yeah.

*Interviewer: Okay. You already talked about this. What specific project or activity did you feel was the strongest or most successful this year? And you mentioned the glue project. Which by the way, I can give you that lesson? I have a lot of lesson plans and even videos I can give you and then you could do whatever you want to do.*

A-2: I'd love that. Thank you.

*Interviewer: Yeah. Is there anything else you want to say about that? About the strongest or most successful project?*

A-2: Well, again, it comes down to... It's using non materials in a way that make kids feel comfortable to explore. And that is an intangible and it's something you possess. It's holding the space for the art to happen. As well as being really prepared every step of the way. You set it up and then you get the kids going down the line and then you have to take your hands off and just let them create. So that's a very important element. And the no-fail projects. They're always a boom.

*Interviewer: Okay. What does it mean to you to collaborate or work together? I wrote this question a long time ago and I think I based it on, what you all said at the very beginning about IEP goals and teamwork and communication and making choices and collaborating. But what does it mean to collaborate or work together in the arts classroom? That's how I wrote the question. I wonder, I don't know.*

A-2: Very important. And I think a benefit of having you work with us is... I don't want to say legitimizing. But there's a lot to do to get ready and then everybody can play a part and everybody's welcome to do it. And I think that's huge. I think we're very lucky and I know you've been in a lot of different classrooms over the years. But we are a crew that... A lot of times, different years when I'd be doing art in [REDACTED]'s classroom. Some of the parents just used that to sit in the corner and talk and not pitch in and not help.



A-2: Or they'd go and start critiquing the kids and you're not doing that right. That's not helpful. So to have people who really understand whether... And that translates into academic subjects or any subject. Everybody has to be present and willing to stay that way to help the kids. And it's something you probably either have it or you don't. I didn't get a credential when I was teaching. I just learned as I went. And I don't think they put a lot of emphasis on that. I know they talk about classroom management, but that collegiality sometimes seems to be missing in certain classrooms.

*Interviewer: Yeah, that's a really interesting point that you make about the difference between classroom management and collaboration. Collegiality as you put it. Because it makes me wonder how much of the classroom management issues could be just avoided if the people who are causing the outburst or whatever the issue is, felt like they were part of a team.*

A-2: Oh, absolutely. One of my classroom management skills was always the one who was the more... Getting sidetracked and maybe disrupting. They were the kids who got to... I gave them responsibility, right out of the gate like, "Do this and you're going to be in charge of that." Just to keep them engaged so they're not just looking out the window and then they start, God knows, skip balls or whatever.

*Interviewer: Right. Yeah. That's an interesting point. That's like a whole other thesis you just brought up right there. The connection of collaboration and teamwork with classroom management. That's wow. Yeah. Thank you for giving me one more thing to think about. What do you remember most about art class?*

A-2: Seeing the kids really being involved. They enjoyed it but being really engaged and involved with the materials and doing their best to just create. And I really think you set the stage for them to understand how good it is to have structure and to have fun and then to do the work. And that's a gift. But I think that really will take them far and on classwork too.

*Interviewer: So I first of all just loved working with you all in your class the whole time. And S-4 and [REDACTED] just are such a joy to work with. But the two real highlights for me were, the one-time [REDACTED] spent minutes looking at her artwork like it was... I asked her to put it down on the floor and she put it down and then she stayed there, and she just looked at her own stuff and other people's stuff. So that was amazing to me. And the time that she allowed [REDACTED] to put glasses on her, that was such a thrill for me to see her, that it was that important for her to make art that she would have her glasses on.*

*And then yesterday when [REDACTED]... Sorry, S-6 is the one who did the draw-along of the animals, right? Or is that S-5? That's S-6, right?*

A-2: S-6, she did the dog, the animal.

*Interviewer: And her leading an art activity like that. That was another, that was like, "Okay, my work here is done."*

A-2: Yeah. [REDACTED] is amazingly complicated. She came in and she... You know that saying, hide your light under a bushel? There's a lot more going on that [REDACTED] will let out because she's a teenager. She has some huge, huge challenges, but also, she's got a great sense of humor. And she's funny and she's very interested in hearing any gossip. Anyway, she's a sweet girl. And I'd say it's been the hardest for her and probably [REDACTED] and of course [REDACTED] because they are so impacted, and they really need that contact with us to stay engaged.

*Interviewer: Are they allowed to have any contact with anyone outside of their family? Is there any intervention going on for kids these days?*

A-2: When you say intervention you mean like counseling or therapeutic work?

*Interviewer: Just like seeing an actual person. Yeah.*

A-2:

I think that's different for each family. And I think some families still have people coming in to help. And I think that some parents know because it's too dangerous because they're all vulnerable. So I don't know. But I'll tell you, a lot of the parents in our classroom are so hands-on with their kids. It's been good.

*Interviewer: That's great. I guess that's another unintended benefit of Google Classroom and the Zoom Meetings is that the caregivers are there, right? If a kid participates, there's someone standing nearby who's at the very least listening and getting them set up.*

A-2: Right. And prompting, S-6's mom prompts her. She's off camera, but she's... S-6 needs prompting for pretty much most everything. But yeah, that is good. And a nice thing too is that I think probably next year, S-3 won't come back to class because he's too compromised. He's got too many vulnerabilities. But we'll keep doing the Zoom during class. We'll have it set up where he can watch us in class the whole time and

whatever it is, we're doing. And using Google Classroom I think will be a really great tool for the kids to keep up learning new skills with the computer and for them to have a place. Because let's face it, the notebook, the handout, it just turns into a rat's nest underneath. All kids. It doesn't matter. Senior year when I was teaching, I'd be pulling stuff out of kid's backpack at the school going, "Oh, my God."

*Interviewer: That's too funny. Well, that's interesting. Let me put together some resources for you because we are working on this thing called the arts bank. Which is a searchable database, specifically designed for arts activities to address IEP goals.*

A-2: Wow. That's a huge undertaking. Who are you doing the arts bank with?

*Interviewer: Me.*

A-2: Is that your baby?

*Interviewer: That's mine. Yeah. That's where this whole thesis grew out of. So we're putting every resource we can find in there right now so I can share it with you. We got some design help from Salesforce, so they're the ones actually building the database part of it. But everything that's in it is all youth and arts right now. We want to grow bigger and we're going to ask people to contribute their own ideas. But right now it's all youth and arts.*

A-2: That's great. Well, you got to build it, so you know where to put the things that come in. I have a question for you. With what's going on, I think school will open but then it'll be probably a lot of half days and alternate days. Stay home and learn virtually and all that stuff's going to impact everyone and also your teaching staff. Will everybody do the Zooms, your staff, your teachers, be able to do Zoom in classrooms or is that just unknown at this point?

*Interviewer: The reason I'm asking about what you need for tools to make this work is because that's what we're trying to figure out right now. Because imagine a dance teacher trying to teach dance from their iPhone. That's just silly. So yes, we're doing a lot of making... We're basically designing a flipped classroom where a student could watch a video, do some of the work, then get together for a Zoom meeting. And either do a draw-along or talk about what they did on their own depending on what the class is. But yes, we are 100% fully invested in continuing to teach the arts no matter what format.*

A-2: Well, it will be very interesting, because with DrawBridge, we serve 26 sites and I don't think we're going to get back this year. So we're looking at ways to, how do we connect with our sites? Kids still can congregate in our group but would they... How many of their parents have smart TVs or could they be on a phone? We're trying to figure that out so we can keep our community and our connection going. I guess the thing for me, everything that I'm looking for is, what can be done with paper and pencil, very limited materials.

A-2: Because that's like the easiest thing to get if you are a kid at home or... We do art kits, we've been making art kits for our DrawBridge kids and to keep it simple, but how do you keep them engaged? I was looking at those surreal... So you decorate the paper and then you cut it and you make sculptures. It was the de Young Museum classroom thing and stuff like that. I think they were doing that in the 30s, the Dadas. In Chicago, the photographers and the Dadas together, 30s and 40s were mixing. So doing that kind of stuff where they don't need tape or glue, but they do need... Anyway.

*Interviewer: So we've been doing it since the closures. YIA creates, we've been making these eight-minute videos that we're showing. Oh yeah. So we're putting those all on YouTube. They'll all be accessible from the arts bank. And the impetus for those activities is if you have a lot of art supplies, you can use them, but if you don't, you can do it with a paper and pencil. So I agree, that's a really important thing to keep in mind going forward. When I share the arts bank stuff with you, you're welcome to use that in any way you want with DrawBridge. If we can help with DrawBridge, wonderful.*

A-2: Thank you. I appreciate that.

*Interviewer: And if you have other ideas from your experience with DrawBridge, you want to share, Oh, my goodness, I'd love to.*

A-2: Sure. Yeah. Absolutely. We'll cross pollinate.

*Interviewer: Yeah. Let's see. I think we've already talked about these last three questions, but I'll just say them again and you can add if you would like. What kind of project would you envision your students doing next year to build upon the art skills that you and they acquired this year? Where would you like to go next basically?*

A-2: I think with probably all the limitations we're going to have, to really, really develop some great drawing projects. The no-fail. That I think is the easiest thing. And then to build on what you've started is to have that conversation going. I don't want to say

critique, but just to ask those questions. What were you thinking? Tell me about this. Tell me about that color. Tell me about, how's that feel? Because they're reflecting and communicating. And that is a huge confidence builder for the kid. And that's an IEP goal too, because they're going to be comfortable talking about how they do things and how they feel about things. So keep going on that. I think those two things are really the most important. I would love to see a sketchbook, like a doodle sketchbook for all the kids to have and to use. A lot of times they don't want to have something, they'll rip the page out if they don't like it, but to figure out a way to lure them into like a journal.

*Interviewer: Oh, okay. So my next question was what else would you like to learn about? And I feel like is what you'd like to learn more about is not just how to use a sketchbook. But how to teach meaningful journaling that you're not just going to scribble on a page and rip it out, but how do you use a sketchbook more thoroughly?*

A-2: Right. Yes. And we've all seen those beautiful ones where people add collage into it, fun things like that. Yes. Because I think that could be building a lifelong skill of reflection and historically journaling life. I don't want to get too overblown here, but yeah, I think that would be... We really need and we always have such an incredible mix of abilities and challenges in our classes. Yeah, that would be really fun to start. You start small, you build and start with that.

*Interviewer: How do you see something like that working for, say [REDACTED]? The student who draws the same circles over and over again. Does she write at all?*

A-2: No. She can do some stuff like push buttons on the computer for using icons for emotions or for words. But you know what? Even if she did just do circles, that'd be okay because she's doing. And I think the more you have kids doing, no matter what it is they're doing, I think that is where you... Maybe that circle will go oval, maybe it'll grow legs. I think as long as they're actively participating, I think anything could happen. But yeah, [REDACTED] is very internal in everything. You don't really see the wheels turning so much or what she's thinking. She's a surprise.

*Interviewer: So I guess what I'm hearing from you though is just because she's more internal, does not mean that she's not capable of keeping a sketchbook, even if it has circles on every page. I love that.*

A-2: Because then maybe that were the suggestion would be, "Wow. Why don't you pick the color that you think..." We have our zones of regulation. Is there a color and then

maybe some of the circles get colored in, maybe they don't. Building on what they can do would be a great way to go for each and every one of them.

*Interviewer: Gosh, you're giving me so many great ideas. How interesting to start a daily sketch with her and just say, "What color is your zone of regulation today? What color are you going to start your circle with?" You've asked her a reflective, interesting question. And she's making a choice. Wow.*

A-2: Another thing I found that I'd like to do next year is I found this... I'll send you the link. This expressive art therapist has these great ideas. And it's been done before, but you grab three pictures out of a magazine. And you don't really even cut them, you just tear them, and you put them down on the page and you make a new image from the three images. And then you can go in with markers and paint and just totally create a piece that is so, it's no-fail. It's easy. You're still making decisions and you're using different medium. And it just looks like a great project for our kids. But then again, they've got to get a magazine, that's the problem, flat loading it. It's tough because I tried to suggest it and nobody had a magazine the other day and I'm like, "Okay."

*Interviewer: So just a little tidbit for you is we've been trying to do stuff like that too. We're trying to build literacy through the arts even from home. And we're asking kids to use junk mail. Everyone has junk mail. So then it's not necessarily even an interesting image, but it might be a color that draws you or letters that are interesting to you. So I agree, people don't have magazines anymore, but everyone has junk mail.*

A-2: Right. That's a really, really good idea.

*Interviewer: So the last question I have is just, is there anything else you'd like me to know? But first I just wanted to say, you keep using the term no-fail. And what you're actually saying is differentiated instruction. You're saying that it's no-fail because people can find their way to be successful.*

A-2: Absolutely. Because I taught for years and the non-artists were like, "Well, if somebody doesn't do a pretty picture then they don't get a good grade." I'm like, "But that's not teaching art. That's not teaching someone to learn. You just shut them down." In that school it was about learning. If they want to be an artist, then they can go to college and have to struggle for a grade. So yes, no-fail's my code for differentiating and also letting kids find a way into it that whatever path, whatever's comfortable is their way to do it. The meanest I got in art class or photography or whatever would be like, "Okay." Because kids would whip through something and they did the same thing they

did every time that they could do. It looked okay. They never took a... I would say, "Wow."

A-2: And they'd finish like that. Because they've been whipping out the same thing. And I'd say, "Wow." And they'd look all happy and I'm going to go goof off. I'm like, "Okay. Well, right now what you have here is a C, okay? So you have a C, but if you take this piece and you do whatever and then you reckon, you get an A." And they were like, "Lady, you're crazy." Because you move people out of their comfort zone. It's like you got to fail a little bit with... You got to at least try to do something to get out of that circle of, I do this, this and this and I get that and I'm happy and move on. And they would still struggle. They still wouldn't do it half the time, "Oh, no. I'm finished. I like it. You're ruining art for me." I'm like, "Okay."

*Interviewer: Right. You just gave me another wonderful quote that I want to remind you, you probably don't even remember saying it. But you said you're interested in teaching someone to learn instead of teaching someone a thing. And I think that is like the best quote of the day, teaching someone to learn. So thank you for that. I will put that somewhere in my thesis.*

A-2: The last thing I have to say is it pains me to see kids struggle because that's not learning. That's like so last century industrial revolution. Struggling and then you just see that they lose their esteem. And that just breaks my heart to see them so emotionally wrecked by it. And God knows, I had that with math and a few other subjects in school.

*Interviewer: Yeah. Okay. So finally, is there anything else you would like me to know?*

A-2: No, it's been great working with you and you really brought a lot to all of the kids and all of us and thank you. And it was really a fun year with you or the time we had. It wasn't all year. So it was cool and collaborating was wonderful, so thanks.

*Interviewer: Thank you. I really appreciate you all opening your classroom up to me and being honest here. And I will send you a bunch of resources, do what you will with them. And if you'd like to read my thesis when it's all done, I can share that with you too.*

A-2: I would love to. It would really be wonderful. One of the things, since we're in the technical age and the digital age. I would like to be able to, with some of the kids, do some digital art. You know the photography part, that would be so will be neat. I talked to S-5, "You have an iPhone. Why don't you go in your backyard and find something

really interesting." I would really like for them to be able to do a little art that they could share and do a digitally. But that'll come down the road.

*Interviewer: Yeah. I have a photography curriculum. You probably know it all just innately, but I agree that that would be a way for them to be doing more learning right now remotely. And it could be just breaking down photography concepts super, super, super small and asking for one thing. Like asking [REDACTED].. Well, again, you're with a situation where not everyone is even able to do that. So you could like, "Okay, this week's homework is to take a photograph of something tiny and up close. And you can take as many as you want, but you're only allowed to share your favorite. Just one." So then they're learning in camera editing and they're learning close up and they're learning a little bit about observation. And then the next one is take one landscape or whatever. And again, take as many as you want, but you're only allowed to share one on Google Docs or whatever it is. Or Google Classroom.*

A-2: Yeah. Breaking it down. Like take a picture of a shadow or take an inside view or bird's eye view, all of those things. Yeah, definitely. Yeah. We'll see. And we're getting a bunch of new kids in next year too, so it'll be incredibly great. Well, good luck with your thesis. Do you have like an end date that you'd like to finish, like tomorrow or?

*Interviewer: So I'm going on sabbatical on June 12th. And the thesis has to be done on August 1st. I'm presenting it and defending it on August 1st. Yeah. It's a really quick project.*

A-2: Do you know what? You'll do great because I think you have so much experience and you have so much information but organizing it will be a nail-biter.

*Interviewer: Yeah. That's the problem. I feel like I have three theses work of information and I got to pare it all down.*

A-2: But at least it'll be finished.

*Interviewer: Yes.*

A-2: That's great. People sometimes take forever and then it loses momentum. Well, I look forward to seeing the digital art show. Also did you know about the de Young Art Show call for artists entries for any Bay Area artists? I can dig up the link and send it to you, but they're having a show of artists in the Bay Area and you can submit two pieces for consideration. There's not a theme, but they said, "Well, we're thinking about like



life on the edge or the edge. Since we are all on the edge." And the submission process opens June 1st to June 14th.

*Interviewer: Oh, cool. Okay. I'll take a look.*

A-2: Yeah, I'll send it to you.

*Interviewer: Thank you. All right. Thank you.*

A-2: Well, all right. Take care.

*Interviewer: You too.*

A-2: It's been fun.

*Interviewer: And I'm here if you want to run any ideas by me, just brainstorm. I'd love doing that and it's a really great study break for me, so I'm happy to. If you figure you want to explore this whole photography thing more and you want help, I'd love to help you.*

A-2: Yeah. Thank you. And probably the paper and the journaling stuff, I think that might be the better place to start with the kids. Because I think everybody can have access to it. But yeah, the photography thing definitely more of a later. We'll see what happens. When we're in school one-on-one, we get to do the photography together with the kids. But yes, thank you for your offer and have a great day. Have a great weekend.

*Interviewer: Thank you. Yeah, you too. All right.*

A-2: All right. Take care.

*Interviewer: Thanks.*

#### A-4

#### **A-4 Interview transcript 1/21/20**

*Interviewer: Well this (the Moore MA) program is amazing. I spent six weeks and lived in Philadelphia last summer and then the whole year online, and then next summer I'll be there again.*

A-4: I lived in Pennsylvania for a while in Glenmoore (interruption) hold on hold on (talking to a Para)

*Interviewer: The purpose of my study is to demonstrate the process by whereby following a clearly outlined format for a lesson design that all of the stakeholders in the classroom can feel more confident applying art strategies to whatever teaching situation there they're facing. specifically, at Youth in Arts we're really interested in how to use the Arts more to reach IEP goals, so it's not specifically about how to do art, it's about how to engage with art and utilize the tools that come with it.*

A-4: OK great.

*Interviewer: How many years have you been working with students with disabilities?*

A-4: Oh a lot of years on and off. For 10 years I was a paraeducator. I started the year I graduated from high school, working summer schools for kids with special needs. I was a paraeducator for a bunch of years then I lived-in with a college program with kids with special needs in Pennsylvania. I went and got my teaching credential, and now this is my third year teaching as an official teacher.

*Interviewer: Tell me more about the program where you lived with students with special needs.*

A-4: Yeah, it was through Americorps. It was a post-secondary program for adults with disabilities. Basically it was set up like a college campus, except there's houses instead of dorms so half the houses are students with special needs and half the houses are support staff. Students go to classes and things, and also work on life skills. It's like a working community so there was an apple orchard that was self-sustaining for selling ciders. It was great, in Glenmoore Pennsylvania it's called Camphill Soltane. I think that model of education is really interesting and that model of living is pretty interesting too. It was intense.

*Interviewer: How old were the people you were working with?*

A-4: They were all After High School age. Some community members have lived there for years. The youngest was 18. There were some as old as 60 years who are residents there.

*Interviewer: Is your degree specifically in disability studies?*

A-4: No, my undergrad degree is not, but my teaching credential is in from mild to severe populations. My undergraduate degree is in Spanish Literature and third world studies.

*Interviewer: Do you have education in arts education?*

A-4: Nothing formal. In high school I took AP Art and all that and I do like making art in my free time but I don't have a formal education. I like soft pastels mainly. There's actually this big chalk art festival that San Rafael throws and I thought that maybe I should brush up on my skills and see if I can do an entry but...

*Interviewer: You should absolutely do that. I've done that a lot. It's really fun.*

A-4: (side conversation) Hi S-1, hey bud this is an interview so if you're over here you're doing work I suggest you go see a friend.

*Interviewer: Do you feel that the Arts play a role in your teaching now?*

A-4: Yes. I mean it's a multi-sensory approach to education and so music is a big part of our day. Transitioning-- music helps a lot it's also really helpful for everyone connecting to each other. Music specifically is kind of a universal language.

*Interviewer: How do you choose the songs you play? Do people have favorites?*

A-4: Yes. This is my third year with them, so it's taking a while to figure out what everyone's favorite kind of music is because it's sometimes hard for them to tell me what they enjoy. So I look for body language and stuff. Everyone has their own curated playlist on YouTube and then it just takes getting to know everybody. Parents help a lot. The nurse and the paraeducators end up finding out what everyone enjoys. And then we do art all the time. Sometimes art for us can just be sensory-related like getting your hands messy and you end up creating, but maybe their IEP goal was to be able to tolerate a certain material. But I want them to persist, participate so I really don't care what they make as long as they're with the group creating something. And then the parents are wonderful. [REDACTED] is wonderful at crafting and things so it's really nice to hand off a lesson. They make beautiful things and I didn't have to do it (laughing). I'm not that crafty.

*Interviewer: Do you have a supply budget?*

A-4: I have my classroom budget so it just comes out of that and sometimes some of the parents have donated before and they're really open to getting what we need.

*Interviewer: Do the students participate in their IEP meetings?*

A-4: Yes. They should start participating I think legally when they're 15-- they have to be there. This year one of our weekly lessons has been them running their own IEP (meeting). So we do work on IEP goals during an allotted weekly time, But then also a focus on how they can present their ideas at their IEP meetings. They've been putting together presentations on pictello-- it's an app but it's like a PowerPoint presentation that they can control using a switch. They go through what their goals are and they go through how they're doing in their lessons, stuff they're good at.

(Side conversation) A-4: S-1 is so funny (S-1 has come up and is listening in and [REDACTED] is responding to his attention)

A-4: He does this during many of our meetings he just joins (hahaha)

*Interviewer: Can the students that I interview tell me what their most important goals are right now?*

A-4: Maybe they could say it but it wouldn't be spontaneous, it would be better if ... I mean [REDACTED] (and others) has made a a pictello story that he could show you the presentation that they've already made

*Interviewer: Oh that would be great.*

A-4: Although it would be older though because for the IEP meeting they haven't met their goals yet. The goals have to be consented to at the end so he would be presenting on his old goals not his new ones. Not what his newest goal are so we could talk about it.

*Interviewer: I would love to see those. That would be an interesting form of learning more about what students know. So I would like to work with you and the paraeducator to find out what we should focus on with our IEP goals for this residency.*

A-4: Almost across the board for all of my students Choice making and communication (switch access or the access to the apps). My students are considered medically fragile but another big focus of my room is communication because all of my students are

using AAC to communicate -- on either a single hit switch or an iPad app, some sign gesture, some voice, but that's a big focus of our room. So if you're trying to do a catch-all IEP thing everyone has a communication goal.

*Interviewer: So we'll have to figure how to refine that as we go along because that's what's important to me too. Are there IEP goals that you feel are more specific to individuals that you think would be great to access through ART?*

A-4: Yeah every single student-- they all have really tailored goals to them and then I guess where it comes in easiest for me in our lessons is Choice making especially for someone who doesn't have much control over their bodies, trying to put as much Choice making as possible into the art making makes it more authentic so the more you can offer color size shape when to start when to stop.

A-4: My new student [REDACTED] she's really new to being in the classroom. She wasn't previously in a classroom, was on home-hospital for a long time so a lot of her goals are just tolerating being with the group, and so I don't know how motivating art is to her but it could be something that helps her stay with the group if she finds it really engaging.

*Interviewer: Okay. Do the paraeducators also participate in the IEP goal meetings?*

A-4: They're not in the IEP meeting unless the parents invite them. I guess I could also request... When I was a paraeducator I had a teacher request that I come to the IEP because I was one on one with the student but we haven't done that here. After the IEP we all go through the goals together and then in our weekly staff meeting will talk about the goals. Once in a while I'll consult about but what they think.

*Interviewer: And do you design the way to address the goals or is that something that they have a say in?*

A-4: Like what are the steps to reach an IEP? No it would just be built into how I do the lesson plans.

*Interviewer: Okay, and do you do the lesson plans all by yourself?*

A-4: Yeah, we have some curriculum I can follow except sometimes I had lessons off like I was gone for three days and I left plans for this subs and the paras so that was just them doing it.

*Interviewer: The ways to reach the IEP goals are built into the lesson design?*

A-4: Yes

*Interviewer: So the students are in the IEP meeting so when it comes to the lessons is it articulated how their goals are going to be addressed?*

A-4: No, it's just kind of embedded in the lesson. Except for the lesson that specifically around the IEP goals if they're not working on their presentation for their IEP meeting. Or I'll set them up with an adult to work on a specific goal like S-1 pushing himself down the hall in his wheelchair are S-2 using the walker, or using a switch to turn on and off an appliance then the practice that for like 20 minutes-- specifically not embedded, just isolated

*Interviewer: And did they have a say in what they do with something like that?*

A-4: No (laughing). Sometimes I don't have a super big preference on what goal they work on so I'll do a little sticky note, 1 2 3 these are the things you need to work on which one are you going to do? Choose which one you want to do first. But they still have to do it. I don't give them a choice about whether they want to do it or not, they still have to pick something. (side conversation) Oh my God S-1 is stoked! Did you see your mom this weekend?

*Interviewer: How much time are you able to spend planning with your paraeducators?*

A-4: At [REDACTED] we don't have a minimum day like the rest of the school does, and some other MCOE classrooms have a day where the kids are gone an hour and a half to two hours early, so the classroom staff can use that time to collaborate. [REDACTED] doesn't have it. I don't know why. A-1 and I next door have requested it. So I started doing fun Fridays-- the kids get 45 minutes of a movie. There's a current events lesson and whoever wins the current events contest (whoever gets the most questions right) gets to choose the movie. And then during that 45-minutes the kids are set up and then me and the staff we'll talk about the week and we'll talk about each student. I had to start doing that just because it wasn't working, not having a collaboration time. However we do have collaboration time provided if the paraeducators want to do extra hours. Some Wednesday's I've offered to get here a half hour early to collaborate during that time but it just doesn't work with people's schedules. Even after school didn't work either because people have second jobs and kids and stuff. If it were during the day it

would be easier but it's not a choice. So that time is provided by MCOE but it's not during the posted work hours, it's extra.

*Interviewer: OK. Are there materials or techniques you'd like to be sure to address with the residency?*

A-4: I really just care what you're passionate about and bring to the table what would be most engaging. I think you'll find out what everyone is most curious about as you go. What's most useful for me is learning different adaptations of materials and tools and techniques that helps everyone to be able to access Art more independently. So if you could bring that I'd be really interested. But really last year we had dance. We had Persian dance and my kids couldn't really participate that much but it was the cultural aspect of it and the teacher was so passionate about it that it really did engage everybody even if they weren't able to follow along with all the dance movements.

*Interviewer: And its new music. Is there anything else you'd like me to know about your classroom?*

A-4: You have to have patience, you really have to slow down. The way that everyone communicates and processes language is different from what's typical or what's familiar. When you're speaking to someone one-on-one just give them the time to reply because even if it doesn't look like what a back-and-forth conversation usually looks like it can still have those same aspects. So if you say Hi how are you and someone's just giving you a completely blank stare and looking up if you wait long enough you'll get eye gaze towards you or you'll get a sound or a smile sometimes, but you have to slow it way down. Everyone in their IEP have specific processing times like 10 or even 12 seconds you have to wait after a question. Sometimes the numbers almost seem arbitrary but they're not.

*Interviewer: OK. How would you feel about creating a public piece of art that they share something with their community whether it's a message or a story or just colors or whatever it is they want to share?*

A-4: They would love it. For AAC week, they made a poster and put it in the hallway so that to help the whole school know about how people who communicate in different ways do that it was really awesome to hang up.

*Interviewer: Are there certain themes or subjects or current events or just things that are important to your students right now if we needed to design something that was around a public message?*

A-4: This year our theme is self-advocacy. Every year we pick a theme. Learning to speak up for yourself, anything around that I know it's a really big theme, that's why I put it for the whole year. Self-determination, self-advocacy, being in charge of your own body, being autonomous that's what a lot of our lessons boil down to.

*Interviewer: OK, that fits perfectly with what we have been talking about. And also around communication: that would fit so perfectly. Thank you so much for your time.*

## A-5

A-5 Interview 1-21-20

*Interviewer: I've already told you a bunch of stuff that I'm doing and why. My goal with this is to show a way that through designing a curriculum with everyone involved you can infuse the Arts into whatever that curriculum is and feel more confident. For me it feels like it would make it more fun to teach. While I'm a visual artist when I talk about the arts I mean all of the art forms whether it's dance or music or theater whatever art form that's important to you.*

*Interviewer: How many years have you been working with students experiencing disabilities*

A-5: 5 years

*Interviewer: Do you have education specifically in disability studies*

A-5: no

*Interviewer: What led you to this work?*

A-5: I actually was a graphic designer for 10 years, and then I kind of took a break and did some freelance. While I was doing freelance I had an acquaintance who recommended that I sub. She was a para and she told me that they needed subs to



basically fill in when people are out. I had a lot of time on my hands so I did, and then I just fell in love with the kids. Now I'm 5 years in.

*Interviewer: Is this your only job?*

A-5: It is yes. But also I'm lucky to have real estate in my family. I think it's not reasonable for this to be your only job if you aren't being helped with rent.

*Interviewer: Do you miss the graphic design?*

A-5: I still do some on the side. I don't necessarily miss it but it's still a big part of me. I'm creative, I'm an artist, but part of what I like about this is that I get to do a ton of crafts.

*Interviewer: Do you get to bring your artistry into the classroom?*

A-5: Yes and all of the teachers that I've worked with kind of like that I do. They say "just do it please" because not everyone is as artistic.

*Interviewer: Do you have education in the Arts then?*

A-5: I have a degree in graphic design

*Interviewer: And do you ever bring specifically graphic design into the classroom?*

A-5: No. It's never been brought up so that's interesting that you said that.

*Interviewer: Would you be interested in that?*

A-5: Yes definitely, but it's never something that's even been...

*Interviewer: The stuff you do do is more craft-based?*

A-5: Yes, very craft based

*Interviewer: Do you feel like the graphic design would not be welcome in the classroom, or it just hasn't come up?*

A-5: No, it's just that it hasn't come up. I don't know how much you could do, it's also that a lot of the kids-- I've only been here 6 months but this class is a lot more medically

fragile than I'm used to. For my last three and a half years I was a one-on-one with a student with a lot of behaviors, so I'm used to more... Here we sit in class and we have a lot of free time so there's a lot of time to do crafts. But I've been with kids who are running and I'm chasing them and you're not sitting with them doing art.

*Interviewer: So this is relatively new to you to be in a space where maybe you could even...?*

A-5: Yes. There's another class that I was in where I could also do art but your focus is the kids, they have so much going on, they need so much care in different ways. Feeding them or wiping their nose or taking them to the bathroom and changing their diapers. There's so much that's needed and I think it's overwhelming sometimes for a teacher to think like "oh we're going to..." This class is a little different, there's more time to do art but in other classes where all the students are mobile, you're chasing them, there's a lot going on. It's overwhelming to just take care of them, so it would be even more overwhelming to sit everyone down and do an art project because they're going to eat the crayons or they're going to eat the paint. So you try and keep them happy and just get through the day sometimes. You don't want to give some students a crayon or something because you're scared they're going to eat it, and that's just how it is with certain kids. I think that's probably that's part of it, you know, no one says do you want to do graphic design because how's the kid going to sit there and do it?

*Interviewer: That's interesting because in our other (A UU) classes, we work in small groups with Visual Arts because of that. You can empower students more, you can give them more control when you can look at them more closely. You know you can really control the materials and make sure they make good choices.*

A-5: like one on one?

*Interviewer: Yes or up to three at a time*

A-5: The one student I was with for 3 years, she ate everything and she just needed me in general, even just to sit down. She needed me to rub her leg or hold her hand or just calm her. The Youth in Arts program we did at Grant Grover was great, but sometimes I think the woman running said "no, let her do it, let her do it." But that's not logical sometimes for them to always do everything, because I knew what she needed. I knew that she needed that support of me sitting there with her, and holding her hand. Or she

was going to knock stuff off the table and run away. I think it has to be logical for what makes sense for the students.

*Interviewer: So logical participation?*

A-5: Yes and sometimes once you get the sense that they're done they might need a break.

*Interviewer: So you almost need to read them?*

A-5: Yes and I think that's what paras are good at doing. So it's good to trust that they know the kids.

*Interviewer: Do you feel trusted in this classroom?*

A-5: yes

*Interviewer: I'm really curious about the graphic design because Abby was talking a lot about communication being a goal in this classroom and also creating something that could be shared with the broader community. And I feel like we should talk more to figure out how that could look. How can we use your professional skills to engage the kids more? I might be picking your brain more, I hope you don't mind.*

A-5: Sure and I have thought of it and ways of... it's called Friendship Club where regular ed kids come for lunch to hang out with our students. At other schools I've been at, those students come to the class everyday and check in and say hi. Here we don't see them, they never come down here. So I thought of maybe even making a flyer or something to distribute and like you said share our message of we want everyone to be friends, we want everyone to be part of our community back here. So I feel like that's something I could help with kind of advocating for our classrooms.

*Interviewer: Okay, how do you feel your students would feel about that?*

A-5: I think they would love it.

*Interviewer: Do you think that they feel isolated?*

A-5: I don't think they feel isolated because we have the class next door. We have friends next door, but if it was just us right here definitely. But also just having different

people... they see our faces every day, they see the staff of women every day, and when we have a new PT and she's this young spunky thing.

*Interviewer: Okay a new face, another woman?*

A-5: Yes and ST is always just sitting there, just kind of calm, she came in and he just lit up and he was chatting. I think if it's new people they get excited.

*Interviewer: Oh so just new people in general okay*

A-5: I actually know there are siblings of the students in our program at the school and they don't even stop by. I'm always wondering if they don't know we're back here, or you know what I mean...

*Interviewer: I think you're onto something, I think that could be a really powerful piece of art. I'd like to think more on that, maybe ask the kids their impressions. How do you think they feel just walking around campus?*

A-5: I think they love it.

*Interviewer: So they don't feel like they are called out or looked at funny...*

A-5: No. I don't get that sense.

*Interviewer: I feel like we've already talked about the role the Arts play in your teaching. It seems like you include it. Actually let me step back a minute. Outside of these projects that you do, do you feel that the Arts plays another role beyond the actual art project?*

A-5: I do because I've seen it. S-2, the student who I really spent a lot of time with and I really connect with, I see he's happy when he's painting, like literally happy. He loves it. I ask him what color he wants to use, and he'll use his voice and say the color, and you don't get those kinds of reactions out of him normally. I made him an easel, so painting is a big thing that we do now. I think it's something that they actually enjoy. But besides it being an activity it's hard to tell just what they get out of it.

*Interviewer: It sounds like you are asking them to make choices, you are asking them to articulate, you're asking them to use their muscles.*

A-5: Yeah, he just gets excited, he just gets happy and smiling. He loves it.

*Interviewer: Can you tell me about your professional development opportunities?*

A-5: Yes I haven't done them but they are available.

*Interviewer: And you get paid for them?*

A-5: There's something called the paraeducator conference which is once a year. Last year it was in Sacramento, I've been two years in a row. It's a bunch of seminars for 3 days, about different techniques to use as a Para so that's great. Some interesting things I've learned are that there are Bibliography I think it's called where you read the student a book that relates to their story of what they're going through, and they're learning through the character in the book that was interesting. I learned a lot of stuff about trauma and trauma-informed teaching and all that stuff is really interesting to me. Then throughout the year MCOE offers training sessions at their offices. It's available but I haven't done any of those little trainings.

*Interviewer: Is there anything I'd like to learn more about?*

A-5: It's hard to say. Probably more about the lifting and stuff.

*Interviewer: The physical stuff?*

A-5: Yes

*Interviewer: Is it hard to learn about all of the medical issues?*

A-5: Luckily there's nurses for everyone. It's hard only because I have no medical background and I'm not a medically inclined person. It's totally out of my realm of how my mind works.

*Interviewer: Are there certain IEP goals that you feel we should address through this residency?*

A-5: Yes, for probably everyone. Not that we necessarily should, but we can. Holding an eye gaze for a certain amount of time to choose, Answering questions within 5 seconds.

*Interviewer: Do you believe that students can learn to respond quicker?*

A-5: I think they can learn with a lot of structure and repetition.

*Interviewer: Since we're going to be designing this all together, do you see a way that addressing a certain IEP goal could help everyone in the classroom?*

A-5: Definitely. Communication, learning to respect others' time when they are talking. Also, to give personal space to other people.

*Interviewer: How does that look?*

A-5: If one person says something with their iPad, and S-1 is supposed to be listening, if they're bored, they might be pushing random buttons on their iPad because they want attention but the other students might get annoyed because they're trying to think. Everyone needs quite a bit of time to process what they want to say.

*Interviewer: Give everyone equal time.*

A-5: Yes, and give everyone personal space, don't walk up too close.

*Interviewer: How are you made aware of student's IEP Goals?*

A-5: The day after a meeting, the teacher shows us the plan.

*Interviewer: Do you feel like you have a say in how those are addressed? Or do you want a say?*

A-5: No, I don't really have a say. But it's not like there are specific times people are working on it. We just know those are general goals, so if we know someone's working on speaking, we just give them more time for that.

*Interviewer: So it's more intuitive?*

A-5: yes

*Interviewer: Do you have hopes for this residency outside of the IEP goals we've talked about? Materials you think your students would really love?*

A-5: It would be great if there was a message they were sharing with their school since they don't get to do that very often, and it would be great if it could attract people to come visit. You mentioned screen printing, which would be really cool. At other places,

if things were too juvenile, we wouldn't do it, but here we can do all of the crafts, even like making little hearts. Something more age-appropriate would be good.

*Interviewer: That's a tough one for me, and I would love your advice on that. I start working with students as young as age two, and I know there are really fun projects that I and the teachers like to do, but whatever I present here has to be age-appropriate, respectful of the age group.*

A-5: That's something that's hard, because sometimes even holding a paintbrush is hard for our students. We also work with the supplies that we have. It's not like we necessarily think of a great project and then go out and buy fancy stuff. But we do great work with the stuff we have.

*Interviewer: Is there anything else you would like me to know?*

A-5: Everyone needs patience and time. And you can't always gauge if they're enjoying it. Sometimes it's hard to tell.

*Interviewer: What do you think is their favorite material to work with? How can I really get their attention on the first day?*

A-5: They like that it's messy. S-11 and S-8 don't like to get their fingers wet so we put a glove on their hand.

*Interviewer: I always welcome feedback, so please jump in whenever you see something that's not working, or you see a way something would work better.*

A-5: I'll be realistic about it. But it's also sometimes where a student might make one mark on their paper, and that's all they want to do, but you wouldn't know that.

Oh, I just thought of something. Could we make up a class logo? Then maybe everything we send out will have the logo?

*Interviewer: Oh, that's a great idea, and I just happen to know of a graphic designer!*

#### **A-7 Interview 1-21-20**

This interview is with A-7, a nurse in the classroom of TA which is made up of students considered medically fragile.

*Interviewer: Were you looking for work as a nurse or as a paraeducator?*

A-7: I was hired by The Marin County Office of Education as an LVN licensed vocational nurse.

*Interviewer: Okay...*

A-7: There was a need in this classroom I think for a Para. I think it's hard to get this position filled. You know to keep somebody here I guess so I am here temporarily until I can find a more viable position as I did more of a one-to-one position. I'm looking for something where I can utilize my nursing license where right now, I'm really not. I am acting really as a para and not as a nurse which is a position I do not want long-term

*Interviewer: So you have a degree in nursing?*

A-7: Yes, I worked for 20 years. I was a nurse for 20 years, moving into the school setting. I was a school nurse at Miller Creek Middle School for the last 2 years. Working on a lot of immunizations, updating vaccination records, doing a lot of paperwork behind the scenes. So acting as the day today nurse support to the staff, dealing with any medical needs that came up. Health care plans of all of the students with medical issues like diabetes seizures all kinds of different things.

*Interviewer: So you're more interested in working on the school level not with individual students?*

A-7: Well I can do the individual one-on-one. But a lot of the nurses here, they're all taken on through the agencies. All the one-to-ones are (through agencies). Which is new to me, I didn't realize until I came on board. I assumed that I would be doing the one-to-ones and it's my understanding since I've been here for three months that all the one-to-ones, they get them from the agencies. So most of the one-to-ones here are not working for the Marin Office of Education. They are working for different agencies, so it sounds like either I have to find a position within Marin Office of Education which will utilize my role as an LVN, and kind of satisfy me in that respect, because day today the para that's not something... it's fine, I'm fine doing it temporarily but I've got a license and I've been a nurse for 20 years and I kind of long-term it's not going to be satisfactory to me (being a paraeducator).



*Interviewer: Do you have education in special education or disability studies?*

A-7: None, nothing.

*Interviewer: So how long have you been working with students with disabilities?*

A-7: 3 months as far as the specialized field for sure. At Miller Creek, the middle school where I was the school nurse, there were more medical issues but none of them were special needs, other than dealing with Health Care needs specific to the people.

*Interviewer: Okay. Do you have education in the Arts or Arts education?*

A-7: Not really no.

*Interviewer: Okay do you have interest in the Arts outside of your work with students like do you practice music or dance or visual art*

A-7: I used to paint a lot, I'm very artistic in terms of decor, decorating. I definitely have... I was going to Once Upon a Time... take it to a higher level. When I lived in Ireland, I was going to take it to a higher degree. I'd considered it at one point, but then I moved back here and it didn't quite happen. So I definitely had that interest for sure.

*Interviewer: And do you feel like you get to use any of those interests in your work now with students?*

A-7: A little bit. I'm not really the artsy-craftsy Martha Stewart type, so a lot of the projects here to me are very Elementary based, which it has to be obviously for the student demographic, but ... so I understand that but... they get something from that but there's pros and cons from this position. Certainly the staff are good. I don't quite understand if this is helping...I had an aunt with special needs and my grandparents took care of her so I think of her a lot when I'm here actually and this is giving me a whole new appreciation of what my grandparents had to go through really. and at that time they were didn't have social services that provided what they do today so it's come a long way for sure

*Interviewer: a lot of these questions don't really fit for you with your nursing background but I'll ask anyway. Do you feel the role plays a part in your teaching already?*

A-7: In the day-to-day here definitely. We are constantly working on little projects and trying to get creative with the students to help with their dexterity and their overall... so yes

*Interviewer: okay projects like dexterity anything else?*

A-7: Yes, I just think the students seem very receptive to colors, painting which I'm just learning obviously a little bit from their perspective they seem to be ...it's the one thing academically they can interact with because there's all these there's all these areas that there....

*Interviewer right. can you tell me more about your professional development opportunities like do you take any... (interrupted)*

A-7: At Marin Office of Education do you mean?

*Interviewer: yes*

A-7: It's new to me, so in a way I'm not sure. I just wanted to stay with Marin County, you know, and further my career here if there was a nursing spot, that would be a benefit to me obviously I'm open to doing that. I don't mind necessarily being in this classroom but I think I would like more of the role of being the one to one. It seems that as of yet they don't have that. I think they might try... and I know ■■■ is working on something to try and keep me more satisfied for sure. I'm sure from their perspective they'd like to retain me of course, and I'd like to stay, so it's like a mutual thing to try and figure out. Because they're constantly hiring new paras so if there's something that would be a better fit for me where I would do more medical procedures.

*Interviewer: Do you think they would bend the rules and hire you as a one-on-one nurse through the county even though they go through an agency for others?*

A-7: I thought they might possibly but I'm not sure. It sounds like there's obviously a rationale behind why they use the agencies (classroom interruption)...

*Interviewer: So after your three months in this classroom, are there subjects or areas you would like to learn more about? Related to anything. now that you've had this experience in the classroom working with this population?*

A-7: I just feel like someone coming new to this population should have some kind of training and some kind of background. I'm very quick to learn, I've been a nurse for a long time. But I got no training coming into this as a paraeducator. I didn't know I was going to be a para, I thought I was coming in as a nurse. I thought I was hired as an LVN. I thought I was going to start working as an LVN. So I had to learn on the job and I ... I would advise other people to learn a little bit more. There should be more training.

*Interviewer: How did you learn on the job?*

A-7: Watching and watching. As A-4's teaching assistant, that was new to me. That role was definitely new to me.

*Interviewer: What's that (A-4's teaching assistant)?*

A-7: A-4's teaching assistant. I didn't know that was my role at all. I was happy to do that, but I was not expecting that, and that was a little bit of a curveball. But I was able to grasp it. It reconfirmed that I wanted to work as a nurse not as a paraeducator. It's not that I'm above it, it's not that, it's just not fulfilling my educational background. I'm not doing anything day to day that's using what I've worked hard for.

*Interviewer: I understand. Okay, based on your experience in the last three months, and you might not be a part of this, but are there IEP goals we should address through art during this residency?*

A-7: I think to just continue the ones that are currently laid out in their IEPs. I would reinforce that with the teacher. The teacher would know better.

*Interviewer: Are there areas that you see that would be interesting to approach from an artistic Visual Arts perspective?*

A-7: I'm not that familiar with what their IEP goals are necessarily. I've never sat in on the meetings. I've just overheard from... I'm very familiar with their Healthcare, the 504 plans, all of that. IEPs, obviously I've heard mentioned many times in my previous job, but I've never sat in on those meetings, so really no. A-4's been nice enough to go over some of those goals and they all seem very OT-focused. OT seems to fall into a connection with the art. The OT is very much Hands-On, how their dexterity is working, how they're stretching their arms, you know. Their activities for daily living fall into their OT, so OT seems to me like a good one to talk to. And the speech therapist. But I think the OT in the art should be even more connected than they are almost. If there is that

possibility. The OT [REDACTED] is fantastic. It seems like you and [REDACTED], in terms of understanding each student and what their individual limitations are, should talk. She just started a couple weeks ago.

*Interviewer: That's great thank you for that.*

A-7: Art and OT go hand-in-hand for sure.

*Interviewer: How are you made aware of student's IEP goals?*

A-7: A-4 and the Paras. We meet every Friday to go over each goal for each student, what their weekly updates are and obviously to review the IEP goals and what they have to work on each week.

*Interviewer: Okay and again you're in a little bit of a wiggly place here but... actually speaking as a nurse, what is your role in meeting IEP goals and reaching for them?*

A-7: Reinforce and support any nurses who are in here and medical because a lot of students have severe medical issues and that is a big factor and understanding that.

*Interviewer: How do the medical issues fit into IEP goals?*

A-7: It's kind of cause and effect I think they're TaylorMade around their specific medical needs and what each diagnosis is and the limitations that each student faces because of the medical diagnosis and then the goals are centered around the individual each student. they are some may need more medical help than others there's a range

*Interviewer: okay and then based on your role in the last 3 months... I actually think it's really interesting because your role in this you have a very fresh perspective and you also have the medical side. Is there a message you feel could be made clear through the Arts based on what you know about this population now or is there... Do you have hopes for what you think this residency could bring to this classroom based on your experience?*

A-7: I think this would expose them to so much more, a higher level of insight for sure with your expertise and coming from an outside perspective and anything to improve... maybe the opportunity to see things from fresh eyes as far as ways to expand on whatever program they're doing right now. is there something new as far as art goes that would be more appropriate for them to be doing, in addition to whatever they're already doing now? We do a lot of painting, pasting a lot of little projects that a lot of us

have to help them with of course because there are a lot of limitations. Just to kind of expand on what they're already doing now because there's more they could be doing.

*Interviewer: Should we be looking for things that don't require additional help? How do you think the students feel when we do the cutting for them or... ?*

A-7: Yeah, I think obviously we strive for more Independence and let them do as much as they can do, but there's a lot they cannot do and there's some things they can do but there's a lot they can't do and that's just the reality of the situation. And I feel that I'm not confident and I feel this is the specialty where I don't know the sensory as far as certain colors the different things that go behind that to me this is a specialty all into itself, a different specialty from where I'm coming from so I feel like I don't... that I'm being taught little things like she's tapping to say yes. I'm being taught little things. you don't just ask the question; you have to wait a delay. You See the mind working and have to wait. there's a lot of little things that I'm kind of picking up that I didn't understand before and certainly their sensory like red versus black, tapping to get the responses. To me it's a specialty, an approach that for this demographic that you couldn't do for students without these needs. It's completely different. And you know Arts completely is different.

*Interviewer: So you have a background with more neurotypical children. Have you seen something that you think would benefit your neurotypical kids?*

A-7: You mean the other student population like what they would need...?

*Interviewer: Are there ways of teaching or communicating that you see in this classroom that you think kids from your last school might benefit from?*

A-7: I'm not sure. As far as artistically?

*Interviewer: No more communication-wise or how materials are...*

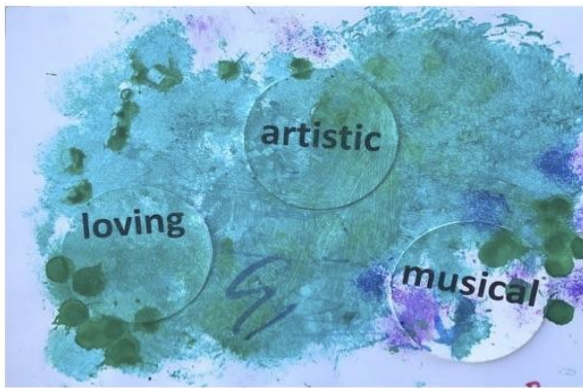
A-7: No, but I think there should be more integration with other regular student participation with this demographic. I feel like there's a big break, like we are off in these two classrooms, and we're all in our own little... I feel like other students for their own benefit should be more aware of these students. As a parent who's going to be having high school students shortly and I feel like at this High School I feel like we're off in this portion of the high school and forgotten about. that's just my own sensitivity. I feel like with other students there should be a cycle. Where in the art program here

they should come here they should come here during the class and work with the students here. make it more of a fixture, I think. I almost think it would be to their benefit as well as our benefit as well. The whole psychosocial element of them-- to be more aware of this. There's a lot of students with disabilities, it's not just this particular class. just to have the sensitivity to it, I think. Like we go to art class with two of these students and we're at the back of the class, not a part of the classroom. I feel somehow there should be more of a... like we're... there's almost a facade of filling these needs and not excluding them but I think they are. I feel like they're not integrated enough. you know there's like this we're pretending. and I feel like there's a sense of fraud.

*Interviewer: yes, I understand and it's not the way it is in the rest of the country. Thank you so much for your time!*

S-1

S-1 Artistic, Loving, Musical



What Makes Me Unique? 1/23



Things I Love Collage 2/6



Color My World: Basketball game (inspiration) %



More about ME Self Portrait Collage 3/12

**Classroom Observation Protocol**

<b>DATE:</b> 3/5	<b>TIME:</b> 11:30	<b>LENGTH OF OBS:</b> 50 min
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<b>CLASSROOM DEMOGRAPHICS:</b>	4 students, ages 15-18. A special education, county-run classroom on a large suburban public high school campus. All students experience some level of intellectual disability. All are wheelchair users. All communicate through eye gaze or AB choices using sound or touch. One female student, three male students. One teacher, two nurses, two paraeducators.
# STUDENTS: 4 (0 female, 4 male)	
# OF PARAEDUCATORS: 2, 2 nurses, 1 teacher	
# OF THERAPISTS PRESENT: 0	

<b>NAME OF STUDENT UNDER OBSERVATION</b>	<b>GENERAL ACTIVITY LEVEL OF STUDENT (CIRCLE ONE)</b>
S-1	O = OBSERVING ONLY L = LOW, LITTLE SPEECH & EYE CONTACT <b>M = MEDIUM, INTERIM COMMUNICATION &amp; EYE CONTACT</b> H = HIGH, REGULAR SPEECH & EYE CONTACT OA = OVER ACTIVE, INTERRUPTIVE, OFF TASK NPC = NON-PARTICIPATORY BY CHOICE NPNC = NON-PARTICIPATORY BUT REMOVED BY THERAPIST / VOCATION COACH

<b>CLASS ACTIVITY:</b>	What do you love about your school? Students chose photographs of different parts of their school. I mounted them on black paper, and students used a variety of tools to draw on top of them.
<b>DESCRIPTION OF ACTIVITY:</b>	Can you trace the shapes you see? Can you choose your colors to draw on top of the most important parts of your drawing?

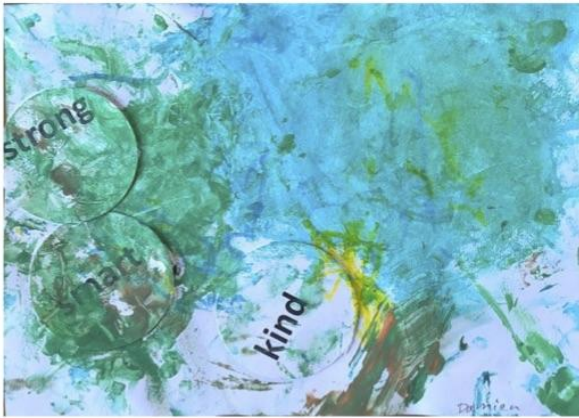
<b>VERBAL LANGUAGE USE (TYPOLOGY):</b>
S-1 picked up the colors he wanted to use and drew with them.
<b>INTERACTIONS WITH STAFF:</b>
A-5 worked with S-1. She tried different adapted tools with him to discover his best way of drawing. I would like to see him engage more of his fine motor muscles. I gave him the light-up maraca drawing tool I made for another student. He tried to make it work, but could not really press down or move his hand enough to make it light up. Before class, he made a point of coming to me as I was setting up, and taking my hand to show me S-8's soft blanket.



<p><b>INDEPENDENCE:</b> S-1 wants to be independent. A-5 was good about giving him the space to move around when he needed to.</p>
<p><b>RESPONSIVITY TO QUERIES:</b> S-1 nodded when he agreed, smiled, and wanted to engage with the new light up drawing tool.</p>
<p><b>EXPRESSIVITY OF NEEDS:</b> It's hard to tell what he needs, and seemed to get bored at one moment. S-1 made it very clear that he wanted the photo of the gym with the</p>
<p><b>INTERACTIONS WITH PEERS:</b> S-1 came over to me and S-8 before class and repeatedly took my hand and brought it to S-8's blanket. He really likes S-8's soft blanket.</p>
<p><b>LEVEL OF ENGAGEMENT IN ACTIVITY:</b> S-1 seemed to want to engage with drawing.</p>
<p><b>TIME ON TASK:</b> 40 minutes</p>
<p><b>LEADERSHIP:</b> S-1 took a leadership role with Brain Dance, moved his upper body as much as possible along with instructions. He smiled when told he was becoming the instructor.</p>
<p><b>FOLLOWS DIRECTIONS:</b> He tried to follow the instructions, seemed to get bored with the activity.</p>
<p><b>BRAIN DANCE PARTICIPATION:</b> We focused on just the first three parts: Breathing, tactile and core-distal. S-1 participated fully, it was great. He did not have his paraeducator moving, but moved his arms and head as much as he could to lead the movements.</p>
<p><b>MLV PARTICIPATION:</b> We talked about last week's project, S-1 added a thumbs up emoji near his own photo.</p>
<p><b>REFLECTION PARTICIPATION:</b> We went so long with the art-making that we didn't have time for a reflection.</p>
<p><b>ROLE OF PARAEDUCATOR OR NURSE:</b> A-5 sat with S-1 and (student) together, and really let S-1 work independently. I think he enjoyed that freedom. A-5 and other stakeholders suggested that we return to a variation on the contact paper collage project for the remainder of the residency, so I will explore other ways to use it in the future.</p>

S-2

S-2 Strong, Smart, Kind



What Makes me unique? 1/23



My Words Abstract Study in Black, 1/30



Things I love Collage, 2/6



Choosing Materials, tearing and drawing Collage, 2/27



Color My World: Terra Linda HS (inspiration), 3/5



More About ME Self Portrait Collage 3/12

S-3

S-3

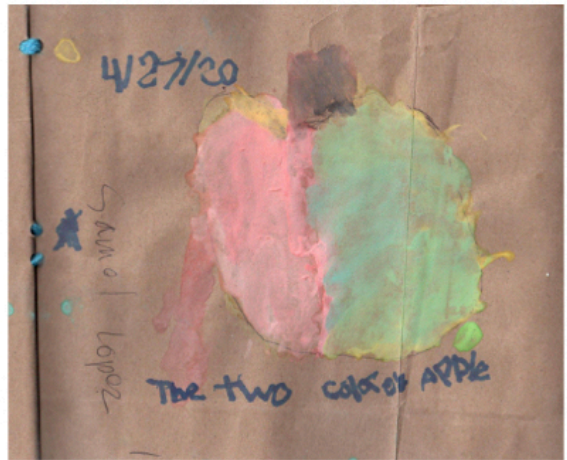


Self Portrait

S-3 Artworks from Home: Book made from grocery bag



Boy in a mask during the coronavirus



Two-colored apple



Starry Night



The El Salvador Flag

S-3 Artworks from Home: Birds & Bear



Butterfly bird



Rainbow birds singing



Upside Down Angry Bird



Graduation Bear

**S-3 Artworks from Home: Family**



My sister on her 15th Birthday



My mom



My Dog King



My Home (S-3 spent 3 hours on the sidewalk painting this picture)

S-3 Artworks from Home: Landscapes



ET



Lion King

S-3 Artworks from Home: Flora



Bouquet of flowers



My Mom's orchids



White Nun Plant



5/14/20

This is my painting of my front house. I'm proud of this painting because the house of ites me a lot because some other people don't have some he gave us a water but thanks to God water house with food and



### Artist's Statement

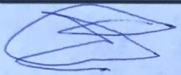
We will have an art exhibit this summer! This is how you tell other people more about YOU and your ART. Look at all of your art, and choose the piece you want people to know more about. The following questions will help you tell people more about YOU and your ART. Try to answer ALL of the questions.

Artist's Name (YOU) \_\_\_\_\_

**Draw a Picture of The Artwork you chose**

**What did you choose to use to make this art?**  
Check ALL of them, and add more if needed.

<input checked="" type="checkbox"/> Support	<input type="checkbox"/> Tools	<input checked="" type="checkbox"/> Colors
<input checked="" type="checkbox"/> White Paper	<input type="checkbox"/> Pencils	<input checked="" type="checkbox"/> Red
<input type="checkbox"/> Black Paper	<input type="checkbox"/> Oil Pastels	<input checked="" type="checkbox"/> Yellow
<input type="checkbox"/> Canvas	<input type="checkbox"/> Paint Sticks	<input type="checkbox"/> Blue
<input type="checkbox"/> Sticky Sheet	<input checked="" type="checkbox"/> Paint	<input type="checkbox"/> Green
<input type="checkbox"/> I Also Used:	<input checked="" type="checkbox"/> Brushes	<input type="checkbox"/> Orange
<input type="checkbox"/> Paint	<input type="checkbox"/> Scissors	<input checked="" type="checkbox"/> Purple
	<input type="checkbox"/> Sharpies	<input checked="" type="checkbox"/> Brown
	<input type="checkbox"/> Markers	<input type="checkbox"/> Black
	<input type="checkbox"/> Glue	<input checked="" type="checkbox"/> Grey
	<input type="checkbox"/> Magazine Images	<input checked="" type="checkbox"/> White



My Artwork makes me feel ...

**CIRCLE HOW YOU FEEL ABOUT YOUR PROJECT:**

Or Draw your own emoji

My artwork makes me feel: proud

Because: Worked 3 hours on it and I did this painting because my mom expires and because she takes good care of me and she's always there for me when I need help and love her.

(GO TO NEXT PAGE)

My favorite part in creating this artwork was ...

My favorite part of creating this was:

using different types of colors and using my imagination to create different things

I chose this artwork because...

When I look at this picture, it makes me think of:

Some of the things my mom has done for me and I thank her for everything she has done. She's very important to me

I'm proud of this artwork because:

- I worked hard
- It tells people more about me
- I worked with myself
- I taught someone else how to Paint
- I came up with new ideas like the painting of my mom
- I learned something from someone doing
- I like the way it looks, especially the hair

What's next? SKETCH what you want to create now:



Name your ART: The TITLE of this Piece is:

my mom by [redacted]

*(Done via Zoom)*

### Artist's Statement

We will have an art exhibit this summer! This is how you tell other people more about YOU and your ART. Look at all of your art, and choose the piece you want people to know more about. The following questions will help you tell people more about YOU and your ART. Try to answer ALL of the questions.

Artist's Name (YOU): [REDACTED]

**Draw a Picture of The Artwork you chose**

#### What did you choose to use to make this art?

Check ALL of them, and add more if needed.

- | Support                                         | Tools                                       | Colors                                     |
|-------------------------------------------------|---------------------------------------------|--------------------------------------------|
| <input checked="" type="checkbox"/> White Paper | <input type="checkbox"/> Pencils            | <input type="checkbox"/> Red               |
| <input type="checkbox"/> Black Paper            | <input type="checkbox"/> Oil Pastels        | <input checked="" type="checkbox"/> Yellow |
| <input type="checkbox"/> Canvas                 | <input type="checkbox"/> Paint Sticks       | <input type="checkbox"/> Blue              |
| <input type="checkbox"/> Sticky Sheet           | <input checked="" type="checkbox"/> Paint   | <input checked="" type="checkbox"/> Green  |
|                                                 | <input checked="" type="checkbox"/> Brushes | <input type="checkbox"/> Orange            |
| <b>I Also Used:</b>                             | <input type="checkbox"/> Scissors           | <input type="checkbox"/> Purple            |
| <input type="checkbox"/> _____                  | <input type="checkbox"/> Sharpies           | <input checked="" type="checkbox"/> Brown  |
|                                                 | <input type="checkbox"/> Markers            | <input checked="" type="checkbox"/> Black  |
|                                                 | <input type="checkbox"/> Glue               | <input checked="" type="checkbox"/> Grey   |
|                                                 | <input type="checkbox"/> Magazine Images    | <input checked="" type="checkbox"/> White  |

#### My Artwork makes me feel ...

**CIRCLE HOW YOU FEEL ABOUT YOUR PROJECT:**

I LOVE IT    I LIKED IT    IT WAS OK    I DID NOT LIKE IT    I HATED IT

Or Draw your own emoji

My artwork makes me feel: Glad

Because: Painting of your.  
Making the memories I have of my house.  
I have good memories

I was born in the house.  
I Painted it in the street.

(GO TO NEXT PAGE)

My favorite part in creating this artwork was ...

My favorite part of creating this was:

Different types of colors. ← from S.I.

I chose this artwork because...

When I look at this picture, it makes me think of:

Because I want people to know about  
hourse, where I am from.

I'm proud of this artwork because:

- I worked hard *It took me almost three hours to do it*
- It tells people more about me
- I worked with \_\_\_\_\_
- I taught someone else how to \_\_\_\_\_
- I came up with new ideas like \_\_\_\_\_
- I learned something from \_\_\_\_\_
- I like the way it looks, especially \_\_\_\_\_

What's next? SKETCH what you want to create now:

Name your ART: The TITLE of this Piece is:

My Home

S-4

S-4 Artistic, Strong, Musical



What Makes me Unique? 1/23



My Words Abstract Study in Black, 1/30



Things I love Collage, 2/6



Self Portrait Collage, 2/27

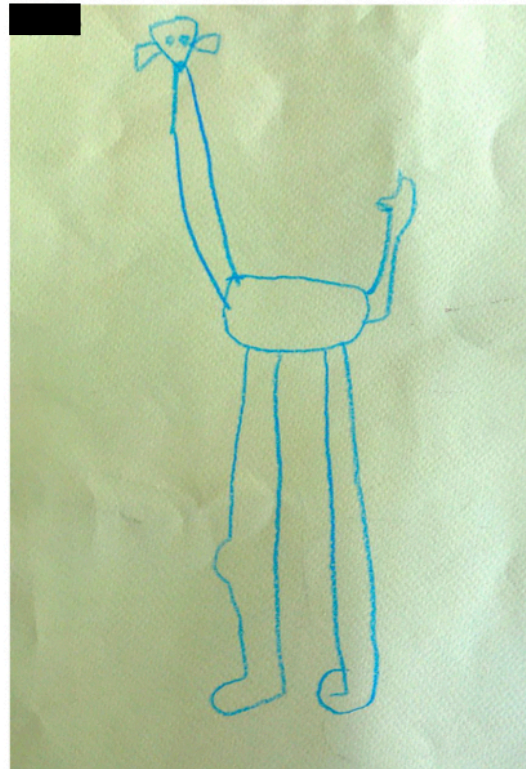


Color My World: the TL Track (inspiration), 3/5

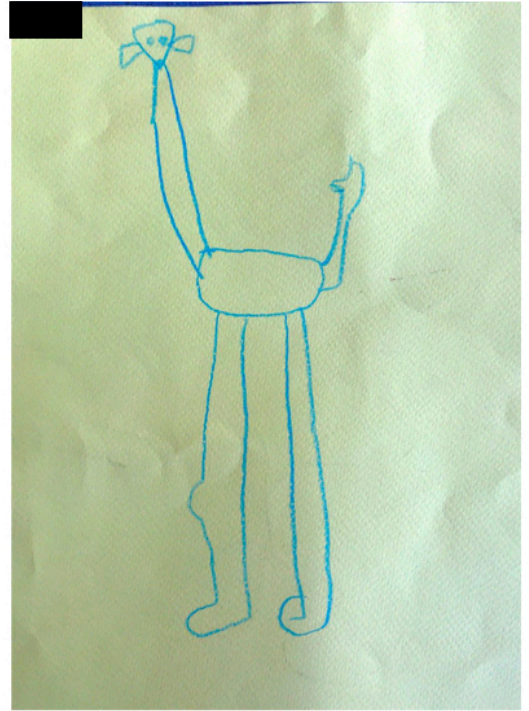
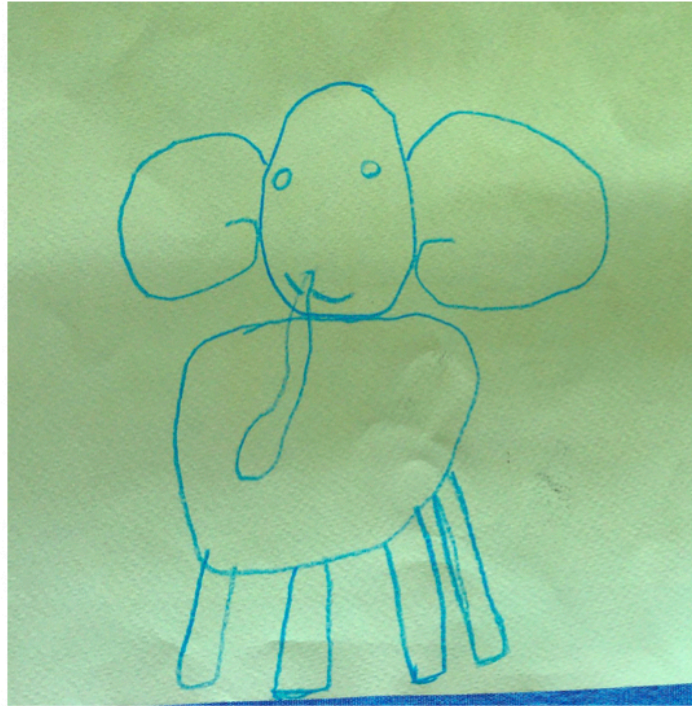


Color My World: the TL Track. 3/5

S-4 Artworks from Home



S-4 Drawings with Student as Teacher





### Artist's Statement

We will have an art exhibit this summer! This is how you tell other people more about YOU and your ART. Look at all of your art, and choose the piece you want people to know more about. The following questions will help you tell people more about YOU and your ART. Try to answer ALL of the questions.

Artist's Name (YOU): XXXXXXXXXX

**Draw a Picture of The Artwork you chose**

**What did you choose to use to make this art?**  
Check ALL of them, and add more if needed.

<b>Support</b>	<b>Tools</b>	<b>Colors</b>
<input type="checkbox"/> White Paper	<input checked="" type="checkbox"/> Pencils	<input type="checkbox"/> Red
<input checked="" type="checkbox"/> Black Paper	<input type="checkbox"/> Oil Pastels	<input type="checkbox"/> Yellow
<input type="checkbox"/> Canvas	<input type="checkbox"/> Paint Sticks	<input checked="" type="checkbox"/> Blue
<input type="checkbox"/> Sticky Sheet	<input type="checkbox"/> Paint	<input checked="" type="checkbox"/> Green
<b>I Also Used:</b>	<input type="checkbox"/> Brushes	<input type="checkbox"/> Orange
<input type="checkbox"/> _____	<input type="checkbox"/> Scissors	<input checked="" type="checkbox"/> Purple
	<input type="checkbox"/> Sharpies	<input type="checkbox"/> Brown
	<input type="checkbox"/> Markers	<input type="checkbox"/> Black
	<input checked="" type="checkbox"/> Glue	<input type="checkbox"/> Grey
	<input type="checkbox"/> Magazine Images	<input type="checkbox"/> White

My Artwork makes me feel ...

**CIRCLE HOW YOU FEEL ABOUT YOUR PROJECT:**

I LOVE IT    I LIKED IT    IT WAS OK    I DID NOT LIKE IT    I HATED IT

Or Draw your own emoji

My artwork makes me feel: good

Because: Green, Red, Purple  
Beause it's a movie I have  
Movie little mermaid  
ocean with a castle on top

(GO TO NEXT PAGE)

My favorite part in creating this artwork was ...

My favorite part of creating this was:

Coloring - I do like to color

I chose this artwork because...

When I look at this picture, it makes me think of:

little Mermaid

I'm proud of this artwork because:

- I worked hard
- It tells people more about me
- I worked with \_\_\_\_\_
- I taught someone else how to \_\_\_\_\_
- I came up with new ideas like \_\_\_\_\_
- I learned something from \_\_\_\_\_
- I like the way it looks, especially \_\_\_\_\_

What's next? SKETCH what you want to create now:

Name your ART: The TITLE of this Piece is:

The Colorful Ocean - Suggested by Samuel

**S-4 Interview 1-22-20**

S-4 is very mobile in his wheelchair, is strong fine motor control in his upper body, and is very articulate when given a few extra seconds of processing time. Sometimes it seems like he is not going to respond, but he will tell you what he is thinking about, tell you about his thoughts before responding. His disabilities include multiple disabilities, Other Health Impairments, and Specific Learning Disabilities.

Time Stamp	Interviewer	S-4
:00	Okay I'm talking to SJa and you're a student in Rachel's class. I'm an art teacher. I'm going to be coming to your class for 10 weeks and we're going to be creating art together as a class. What I want to know is how you feel about the Arts and just general Impressions about your school and what's important to you and things like that. So I have two pages of questions. Can I just ask them?	yes
1:00	Great first of all do you like to make art?	Yes I like coloring, making art like building stuff out of wood.
1:14	You like to make things out of wood?	I do like that. I take engineering and in that class...
1:25	What do you make an engineering class?	I made a birdhouse.
1:31	Cool. Do you like to work three dimensional, and do you like to draw and paint? What kind of materials do you like to use?	Yes. I like to build stuff...
1:43	Do you also like to do other forms of art like dance or singing or theater?	I do like beatboxing.
2:00	You do like beatboxing?	I beatbox at my home with my dad to random music that I hear.
2:30	With specific music also?	With random music that I like to listen to-- that I like to beatbox to. I also like to make art with

		my fingers (shows me twisting his fingers together in a double jointed way).
2:35	(laughing) Wow is that what you called double jointed?	Yes
2:42	That's really cool.	I can also cross both legs behind my head.
	You're kidding!	Nope, that's actually true.
2:55	That's pretty cool. What do you like to do when you're not in school?	Color like with colored pencils. I like to color with crayons, paint.
3:10	What kind of subjects like? Do you like to draw?	(misunderstanding meaning of "subject") Here at school?
3:17	Sure-- what else do you like about school?	Art class, engineering class, Spanish class. I know a lot of Spanish because my family at home speak Spanish.
3:45	You speak Spanish at home?	Yes. We come from Mexico, but I only speak English here.
3:56	Really? you speak English very well.	Thank you. I'm actually teaching my dad some English.
4:06	How is it going?	Good.
4:14	Does he want to learn? Is he a good student? Sometimes grown-ups are not such good students.	Sometimes they're not. Sometimes my dad jokes around --that's because he is a clown.
4:26	Your dad is a clown? What do you mean by that? Tell me more.	He's a clown called Payavo Bacito! He's an actual clown.
4:35	Where does he perform?	At parties they call him to go to the parties and there he goes dressed as a clown.
4:45	You're the first person I've ever met with even a relative who's a clown let alone a Father! that's pretty cool so does he know	yes

	how to do juggling and magic tricks that kind of stuff?	
5:08	Wow. Does he teach you how to do those things?	No
5:14	Maybe when you're older?	I like to do this with my fingers (he twists them all up).
5:19	Is that your first clowning trick?	no I just like to do it because it's fun for me
5:25	Oh nice. That's great. Do you like to come to school?	I like it
5:34	You do. What do you like most about being at school?	I like going to the track
5:47	You walk when you're on the track right?	And I go with this wheelchair and I also go with a walker.
5:58	Why do you like the track?	Because I can go fast and it works out my arms.
6:08	Oh you can go fast! You're not allowed to go fast in school right?	no
6:16	Do people ever run with you when you go fast?	No.
6:19	Do you need to find someone to run with you?	I like doing stuff by myself.
6:30	You like doing stuff by yourself. Okay. What's the hardest part about coming to school or being in school?	The hardest part is that I don't want to wake up in the morning. (laughing)
6:37	Getting up in the morning (laughing) I agree. Is there something that's hard once you're here? Once you get to school? Is there anything you don't like about school?	no
6:48	Do you participate in your IEP meetings? Do you go to those meetings with your parents?	yes... I know that while I'm saying yes I'm moving my mouth no... (laughing) If I'm here at

		school I go when I'm still at school I stay at school for my IEP meetings.
7:21	Okay... (interrupted)	Another thing I like to do is to make bracelets.
7:29	You make bracelets out of what?	Out of string and beads.
7:40	Did you make the bracelet you're wearing? This one. ( he's wearing lots of bracelets)	This one? no.
7:49	Well that's a cool thing. Would you like to do that in art class? ....	But I can make necklaces, bracelets, keychains, all things made out of string. I can make them.
7:55	With beads also or like tying and weaving the string?	With beads because I don't know how to do these kinds of bracelets ( showing a woven bracelet) because I do not know.
8:08	Right. Yes, I wouldn't know how to do that either that's pretty complicated... (interrupted)	but I like to make bracelets with beads
8:16	(Trying to get back on track) When you're at your IEP meetings is there something that stands out to you as most important right now? or something that you're working on?	I am just working on getting stronger.
8:40	Getting stronger?	Yes. You cannot even imagine how many pushups I do at the gym.
8:50	How many?	100
8:55	No! I think I can do one!	(laughing) Barely one?
9:03	Let's see, Okay when we make this art I'd like it to be something we could share with our whole community. And we're actually going to have an art show at youth in arts and this piece will be part of	Like to make art out of anything?

	that show. Is there a message that you'd like to share with your school, that we could do through ART?	
9:32	Yes. but if you could share words like a message or a thought with someone in your school, is there something that's important to you or that you'd like people to know that maybe they don't know already?	Maybe to work hard at the things that they're trying to do. If they cannot do it then to try again.
10:05	I like that. Try again. Tell me about your friends. What do you like to do with your friends?	Well I just like to watch movies, do exercise with my friends and....
10:36	Do you have friends here at school?	Yes, in my classroom they're all my friends.
10:58	Do you have friends here at school that are outside of your classroom?	Yes. (points to other special day classroom) In that class I have my friend SP.
11:07	Okay (interrupted)	If you want I can show you all of my keychains? (spends time looking for his keychains)
11:46	Okay. Well, I'm going to come back tomorrow. I'm going to start art class tomorrow. You can maybe show me tomorrow. TR says you're really good at cutting things and clearly you're good at drawing as well...	yes
12:10	Would it be all right with you if I asked you to do a little extra help say cutting things out for people who can't cut their own stuff? For kids in the other class, stuff like that?	(smiling) That's perfectly okay with me.
12:25	Tell me more about other art skills you have that maybe you could help other kids with.	Maybe with building stuff I build a lot of stuff in my engineering class.
12:43	Do you think we should do some building in this art class?	Yes, like building a birdhouse.

12:52	Okay, the only thing is that I don't have a lot of tools like hammers and nails and saws but we could build sculptures with glue and wood and cardboard and stuff like that?	yes okay
13:03	Okay, do you have anything else you'd like me to know about you or... oh I have another question for you. If you had a superpower what would it be?	I do not know.
13:26	Is there something you feel that you're really good at that you could teach other people like building, or is there something else?	Maybe with wheeling themselves
13:38	With wheeling themselves. How much time do you spend on the track going fast?	I taught my friend SP how to wheel himself...
13:43	That's really cool.	How to wheel himself on his wheelchair because he has a wheelchair.
13:58	Okay, is there something you would like people to know about you ... that maybe maybe people don't know about you because they haven't met you yet, or you don't talk about it?	I can't think of anything because I talk with everybody that I meet so I have met almost everybody at this school.
14:33	That's great. I think I already asked you this question: are there materials or techniques you'd like to explore? I feel like you would really like to build?	yes
14:47	Okay, and I might have more drawing materials that you would like if you like colored pencils.	I do like colored pencils
15:01	Okay, so we can work on other kinds of drawing materials too. And last but not least, is there anything else you want to tell me about you: either about your art making or your life? It doesn't have to be anything specific.	That I like many types of clothes.



15:20	Do you like any type of clothes?	Yes, and I like to talk about compliments to persons.
15:28	You like to give compliments?	Yes, for example I like your scarf.
15:36	Thank you. My friend gave me this, it's actually a painting from an artist from the 1930s and they turned it into a scarf. Why do you like to give people compliments	Just because I like their clothes. And I also like to collect lots of necklaces bracelets.
16:01	You like to collect them?	Yes. That's weird because I make them and I collect them.
16:11	Well that kind of makes sense to me, that you would make something that you like to collect because then you'd have more of them.	I like to make bracelets out of beads and string my dad bought me this whole can filled with beads.
16:43	Oh, really that's great.	I use them to build necklaces and bracelets and keychains ( looks in his bag again) I want to show you the key chains.
16:43	I would love to see some of the things you made. I'm going to be coming every Thursday so you don't have to... I thought you didn't have any with you today?	I must have left them at home. I thought that I did (have some with me) but I don't.
17:04	That's okay okay. I'm going to be here tomorrow, and we can keep talking if you have more things you want to share with me. If you want me to bring certain materials you just let me know, and we're going to do this together!	I do like to do a lot of ( unclear)
17:28	You like to do a lot of what?	I like to do a lot of exercises. I do a hundred push-ups, I do 100 sit-ups 100 (leg lifts) and I do pull ups.
17:43	that's amazing I can't do any of those things I guess I should work on that huh? It's very important especially as you get older.	I am very strong. Do you want to feel my muscles?

18:00	Sure. (squeezing arm he holds out) Oh my goodness I felt it right there that's very cool. Thank you very much for talking with me.	
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**Classroom Observation Protocol**

<b>DATE: 1/23</b>	<b>TIME: 1:15</b>	<b>LENGTH OF OBS: 50 min</b>
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<b>CLASSROOM DEMOGRAPHICS</b>	Up to 8 students, ages 15-18. A special education, county-run classroom on a large suburban public high school campus. All students experience some level of intellectual disability. Two are wheelchair users. All communicate verbally, some more than others. One also uses sign language. Four female students, three male students One teacher, two or three paraeducators.
# STUDENTS: 6	
# OF PARAEUCATORS: 2	
# OF THERAPISTS PRESENT:	

<b>NAME OF STUDENT UNDER OBSERVATION</b>	<b>GENERAL ACTIVITY LEVEL OF STUDENT (CIRCLE ONE)</b>
S-4	O = OBSERVING ONLY L = LOW, LITTLE SPEECH & EYE CONTACT M = MEDIUM, INTERIM SPEECH & EYE CONTACT <b>H = HIGH, REGULAR SPEECH &amp; EYE CONTACT</b> OA = OVER ACTIVE, INTERRUPTIVE, OFF TASK NPC = NON-PARTICIPATORY BY CHOICE NPNC = NON-PARTICIPATORY BUT REMOVED BY THERAPIST / VOCATION COACH

<b>CLASS ACTIVITY:</b>	<u>Self Portraits with words and Color:</u> The project was to learn more about the students, and to get them to tell me more. Also meant as an assessment: how do people engage with tools, follow instructions, experiment when given the opportunity?

<b>DESCRIPTION OF ACTIVITY:</b>	I had a list of words, in sheet form and also cut into circles. Students were asked to choose three words that described them, or to come up with their own. SJa read the words on the sheet, and then wrote them himself. He glued his circles down, and engaged with every tool they were given. He worked independently to draw, paint.
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<p><b>VERBAL LANGUAGE USE (TYPOLOGY):</b> Speaks in full sentences, mainly to adults in the room. Will speak to other students when directed to do so. (asking for help, materials) was encouraged to offer (share) materials with others. SJa answered questions with full descriptive, concrete sentences.</p>
<p><b>INTERACTIONS WITH STAFF:</b> Interacts most with staff. Sat patiently when staff did his work for him, even when he had not asked for help.</p>
<p><b>INDEPENDENCE:</b> Can work independently, and requests independence, and also sits quietly allowing paraeducators to do his work for him. SJa is very proud of his independence, talks about his strength and his speed in his chair.</p>
<p><b>RESPONSIVITY TO QUERIES:</b> Needs more processing time, eventually begins his work. Finished last, I had to ask him to hurry in the end so that we could do the reflection together.</p>
<p><b>EXPRESSIVITY OF NEEDS:</b> Asks for what he needs quietly and in complete sentences, explains his need for extra time "I'm thinking about what I want to do next."</p>
<p><b>INTERACTIONS WITH PEERS:</b> Spoke to adults more than peers. Did interact with them when encouraged to do so.</p>
<p><b>LEVEL OF ENGAGEMENT IN ACTIVITY:</b> Fully engaged for the entire process.</p>
<p><b>TIME ON TASK:</b> 50 minutes</p>
<p><b>LEADERSHIP:</b> Is very willing to help, and takes leadership in asking for jobs to help. (Cleaning brushes, picking up supplies, etc). More from a perspective of wanting to be a helper than from wanting to be a leader. Needed encouragement to participate in discussion.</p>
<p><b>FOLLOWS DIRECTIONS:</b> Follows all instructions. Just needs 3-5 extra minutes to engage. (processing)</p>
<p><b>BRAIN DANCE PARTICIPATION:</b></p>

Not introduced
<b>MLV PARTICIPATION:</b> Not introduced
<b>REFLECTION PARTICIPATION:</b> We started by placing Sone piece in the middle of the board. S-4 needed 30 seconds extra to decide where to place his piece. Adults looked skeptical with time taken, but in the end S-4 did make a thoughtful decision. First day was a quiet process. I didn't ask S-4 "why" he placed his piece where he did.
<b>ROLE OF PARAEDUCATOR OR NURSE:</b> S-4 did not need the help of a para or nurse. In fact, I encouraged Para to step back and allow S-4 to complete the helper tasks on his own. Para moved as if to do the job for him. Early on, para did begin to make marks on his page, but I explained that only the student's marks are "allowed" on the student's page.

**Classroom Observation Protocol**

<b>DATE: 1/30</b>	<b>TIME: 1:15</b>	<b>LENGTH OF OBS: 50 min</b>
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<b>CLASSROOM DEMOGRAPHICS:</b>	Up to 8 students, ages 15-18. A special education, county-run classroom on a large suburban public high school campus. All students experience some level of intellectual disability. Two are wheelchair users. All communicate verbally, some more than others. One also uses sign language. Four female students, three male students One teacher, two or three paraeducators.
# STUDENTS: 5	
# OF PARAEDUCATORS: 2	
# OF THERAPISTS PRESENT: 0	

<b>NAME OF STUDENT UNDER OBSERVATION</b>	<b>GENERAL ACTIVITY LEVEL OF STUDENT (CIRCLE ONE)</b>
S-4	O = OBSERVING ONLY L = LOW, LITTLE SPEECH & EYE CONTACT M = MEDIUM, INTERIM SPEECH & EYE CONTACT <b>H = HIGH, REGULAR SPEECH &amp; EYE CONTACT</b> OA = OVERACTIVE, INTERRUPTIVE, OFF TASK NPC = NON-PARTICIPATORY BY CHOICE NPNC = NON-PARTICIPATORY BUT REMOVED BY THERAPIST / VOCATION COACH

<b>CLASS ACTIVITY:</b>	<u>Negative space, tints and shades.</u> Students used their words again to explore the properties of water soluble graphite (Lyra Crayons) and wax resist (White oil pastels).
<b>DESCRIPTION OF ACTIVITY:</b>	Draw your word all over the page, in all different ways. Use as many tools as you can. Then find SHAPES that you can color in with white. Finally, add water to turn drawn lines into paint.

<b>VERBAL LANGUAGE USE (TYPOLOGY):</b>	Still takes longer to warm up. While he can read and write, he did not remember his words from last week. When reminded, he did not recognize his words in his own handwriting. I pulled out the sheet of large bold typed words, and he was able to read and write them.
<b>INTERACTIONS WITH STAFF:</b>	Interacts most with staff. Sat patiently when staff did his work for him, even when he had not asked for help.
<b>INDEPENDENCE:</b>	Independence is an IEP goal in this classroom. I have left a supply of paper and drawing tools in the classroom. I showed everyone where they are, and told them that as long as they show respect to the materials and each other, and the teacher approves, they may use those materials throughout the week. SJa and SLm made a point of showing me how they had organized everything, and were taking care of the materials. Both S-4 and S-5 are very verbal and are able to follow multiple-step instructions. Both work to please everyone.
<b>RESPONSIVITY TO QUERIES:</b>	Needs more processing time, eventually begins his work. Finished last, I had to ask him to hurry in the end so that we could do the reflection together.
<b>EXPRESSIVITY OF NEEDS:</b>	Asks for what he needs quietly and in complete sentences, explains his need for extra time "I'm thinking about what I want to do next."
<b>INTERACTIONS WITH PEERS:</b>	Spoke to adults more than peers. Did interact with them when encouraged to do so.
<b>LEVEL OF ENGAGEMENT IN ACTIVITY:</b>	Fully engaged for the entire process.
<b>TIME ON TASK:</b>	50 minutes
<b>LEADERSHIP:</b>	Is very willing to help, and takes leadership in asking for jobs to help. (Cleaning brushes, picking up supplies, etc). More from a perspective of wanting to be a helper

<p>than from wanting to be a leader. Needed encouragement to participate in discussion.</p>
<p><b>FOLLOWS DIRECTIONS:</b> S-4 also takes longer to finish, and will stay at the table long after everyone else has finished. I am encouraging him to stay on task and finish his work so that we can reflect together.</p>
<p><b>BRAIN DANCE PARTICIPATION:</b> We focused on just the first two parts: Breathing and tactile. ■ participated fully from his wheelchair, in spite of this being a brand new idea for him.</p>
<p><b>MLV PARTICIPATION:</b> We talked about last week’s project, added some written notes, and people were happy to see the few photographs that were placed there already. We reviewed our descriptive words from last week. Wrote his name and words on a sticker, added to the wall. Need to add photos now.</p>
<p><b>REFLECTION PARTICIPATION:</b> S-4, and the rest of class placed their works intentionally but could not articulate why. I would ask “What do you see that makes you want to put your art there?” and would not get a response. I would clarify with “Is it because you both used black lines here, or because of the white?” Still no response.</p>
<p><b>ROLE OF PARAEDUCATOR OR NURSE:</b> S-4 did not need the help of a para or nurse.</p>

<b>DATE:</b> 2/6	<b>TIME:</b> 1:15	<b>LENGTH OF OBS:</b> 50 min
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<b>CLASSROOM DEMOGRAPHICS</b>	<p>Up to 8 students, ages 15-18. A special education, county-run classroom on a large suburban public high school campus. All students experience some level of intellectual disability. Two are wheelchair users. All communicate verbally, some more than others. One also uses sign language. Four female students, three male students One teacher, two or three paraeducators.</p>
# STUDENTS: 5	
# OF PARAEDUCATORS: 2	
# OF THERAPISTS PRESENT: 0	

<b>NAME OF STUDENT UNDER OBSERVATION</b>	<b>GENERAL ACTIVITY LEVEL OF STUDENT (CIRCLE ONE)</b>
S-4	<p>O = OBSERVING ONLY L = LOW, LITTLE SPEECH &amp; EYE CONTACT</p>

	<p>M = MEDIUM, INTERIM SPEECH &amp; EYE CONTACT  <b>H = HIGH, REGULAR SPEECH &amp; EYE CONTACT</b>                  OA = OVER ACTIVE, INTERRUPTIVE, OFF TASK                  NPC = NON-PARTICIPATORY BY CHOICE                  NPNC = NON-PARTICIPATORY BUT REMOVED BY THERAPIST / VOCATION COACH</p>
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<b>CLASS ACTIVITY:</b>	<u>What do you love?</u> Collage Inspiration mixed media board, based on recommendation of PC.
<b>DESCRIPTION OF ACTIVITY:</b>	<p>Students chose from magazine images and colored and textured papers. Instead of glue, images were stuck to adhesive paper which was taped to a board. students then chose complementary colors (we looked at the color wheel) and drew on and around their images using oil pastels and paint sticks. Finally, students were given gold foil to add highlights and “seal” the remaining sticky. Some students chose to add their chosen adjectives to the border. This time, we made a list of the steps on the MLV wall so that everyone could see them and refer back to them. 1. Choose images; 2. Cut Images; 3. Stick Images; 4. Use Oil Pastels to draw words, lines and colors around the images; 5. Press on gold foil and remove; 6. Draw more with Tempera Sticks, then paint with water if desired.</p>

<b>VERBAL LANGUAGE USE (TYPOLOGY):</b>	Is still very talkative. I am sensing some competition between S-4 and S-5 in terms of who can have the most jobs, who can help the most.
<b>INTERACTIONS WITH STAFF:</b>	Interacts most with staff. Was more vocal about wanting to do things himself.
<b>INDEPENDENCE:</b>	Still very independent, paras did not offer to help or try to do jobs for him.
<b>RESPONSIVITY TO QUERIES:</b>	Again worked very slowly. Followed all of the steps, just began his work about 3 minutes after everyone else, and I had to hurry him to finish so that we could engage in reflection together.
<b>EXPRESSIVITY OF NEEDS:</b>	Is more adamant about wanting jobs, and asking for supplies he wants to try.
<b>INTERACTIONS WITH PEERS:</b>	

Speaking to S-5, in a more competitive way: "I can do that job."
<b>LEVEL OF ENGAGEMENT IN ACTIVITY:</b> Fully engaged for the entire process.
<b>TIME ON TASK:</b> 50 minutes
<b>LEADERSHIP:</b> Is very willing to help, and takes leadership in asking for jobs to help. Made sure to stick up for himself when S-5 tried to take his jobs.
<b>FOLLOWS DIRECTIONS:</b> S-4 follows all directions, also takes longer to finish, and will stay at the table long after everyone else has finished. Sometimes it seems like he is not following directions but when they are given again, he will explain that he was just thinking about how he wanted to begin. I am encouraging him to stay on task and finish his work so that we can reflect together.
<b>BRAIN DANCE PARTICIPATION:</b> We focused on just the first THREE parts: Breathing, tactile and Core Distal. S-4 participated fully from his wheelchair.
<b>MLV PARTICIPATION:</b> Looked at MLV, added their emojis to past photos. Students were thrilled to see their photos on the wall. Everyone got an emoji to add to the board: What made you happy in the past lessons? What was hard? What did you like? S-4 put his "happy" emoji next to his photo at work from previous week.
<b>REFLECTION PARTICIPATION:</b> We started by placing one piece in the middle of the table. I told her we would do this since she was choosing not to participate any longer. She said OK. S-4 went last, and said "Look, even mine has this little part of green which I made by mixing blue with yellow." This reflection was very exciting for me to see, because students are clearly learning to look for visual connections and to articulate those choices. I'll have to see if the teachers noticed.
<b>ROLE OF PARAEDUCATOR OR NURSE:</b> S-4 did not need the help of a para or nurse. They all gave him his space.

### Classroom Observation Protocol

<b>DATE:</b> 3/5	<b>TIME:</b> 1:15	<b>LENGTH OF OBS:</b> 50 min
<b>CLASSROOM DEMOGRAPHICS:</b>	Up to 8 students, ages 15-18. A special education, county-run classroom on a large suburban public high school	



# STUDENTS: 6 (4 female, 2 male)	campus. All students experience some level of intellectual disability. Two are wheelchair users. All communicate verbally, some more than others. One also uses sign language. Four female students, three male students One teacher, two or three paraeducators.
# OF PARAEDUCATORS: 2, 1 teacher	
# OF THERAPISTS PRESENT: 0	

NAME OF STUDENT UNDER OBSERVATION	GENERAL ACTIVITY LEVEL OF STUDENT (CIRCLE ONE)
S-4	O = OBSERVING ONLY L = LOW, LITTLE SPEECH & EYE CONTACT M = MEDIUM, INTERIM SPEECH & EYE CONTACT <b>H = HIGH, REGULAR SPEECH &amp; EYE CONTACT</b> OA = OVER ACTIVE, INTERRUPTIVE, OFF TASK NPC = NON-PARTICIPATORY BY CHOICE NPNC = NON-PARTICIPATORY BUT REMOVED BY THERAPIST / VOCATION COACH

<b>CLASS ACTIVITY:</b>	<u>Color My World: What do you love about your school?</u> . Students chose photographs of different parts of their school. They traced the most important lines with sharpie. 2. Draw (reproduce) those lines in white on black paper. 3. Outline those lines with glue.
<b>DESCRIPTION OF ACTIVITY:</b>	What are the shapes you see in this photograph? What are the most important parts that you see? Trace those with Sharpie. Next week, we will add color to the areas around the dried glue.

<b>VERBAL LANGUAGE USE (TYPOLOGY):</b>
Still takes longer to warm up. At one point [redacted] came near, and he spoke kindly in Spanish to him. During the art activity, he sat quietly and worked constantly. He didn't really speak for nearly an hour.
<b>INTERACTIONS WITH STAFF:</b>
He didn't seem to interact with anyone today. He was very self-sufficient.
<b>INDEPENDENCE:</b>
Before class started, S-4 brought me a very intricate image of an ape that he had colored in detail. I suggested he cut it out and glue it to one of our sheets of black

<p>paper. He said yes, he would like to do that. He sat down near me and talked about his weekend, how to learn to juggle. He was very proud of his coloring.</p>
<p><b>RESPONSIVITY TO QUERIES:</b> Needs more processing time, eventually begins his work. Finished last, I had to ask him to hurry in the end so that we could do the reflection together. He did change gears when asked to do so, did finish the gluing on time.</p>
<p><b>EXPRESSIVITY OF NEEDS:</b> Asks for what he needs quietly and in complete sentences, explains his need for extra time "I'm thinking about what I want to do next."</p>
<p><b>INTERACTIONS WITH PEERS:</b> On several occasions spoke to SS in Spanish.</p>
<p><b>LEVEL OF ENGAGEMENT IN ACTIVITY:</b> Fully engaged for the entire process.</p>
<p><b>TIME ON TASK:</b> 50 minutes</p>
<p><b>LEADERSHIP:</b> He just sat quietly and worked at his own pace today. He didn't really take a leadership role.</p>
<p><b>FOLLOWS DIRECTIONS:</b> S-4 did better today to stay on task and finish his work so that we can reflect together. He did finish in time with everyone else.</p>
<p><b>BRAIN DANCE PARTICIPATION:</b> We focused on just the first three parts: Breathing, tactile ad core-distal. S-4 participated fully from his wheelchair.</p>
<p><b>MLV PARTICIPATION:</b> We talked about last week's project, added some written notes, and people were happy to see the few photographs that were placed there already. He did not add any thoughts this time.</p>
<p><b>REFLECTION PARTICIPATION:</b> We went so long with the art-making that we didn't have time for a reflection. Also, with wet glue, we could not move works around to place them.</p>
<p><b>ROLE OF PARAEDUCATOR OR NURSE:</b> S-4 did not need the help of a para or nurse.</p>

S-5 Joyful, Loving, Musical, Funny, Love mom



What Makes Me Unique? 1/23



Words Abstract Study in Black, 1/30

My



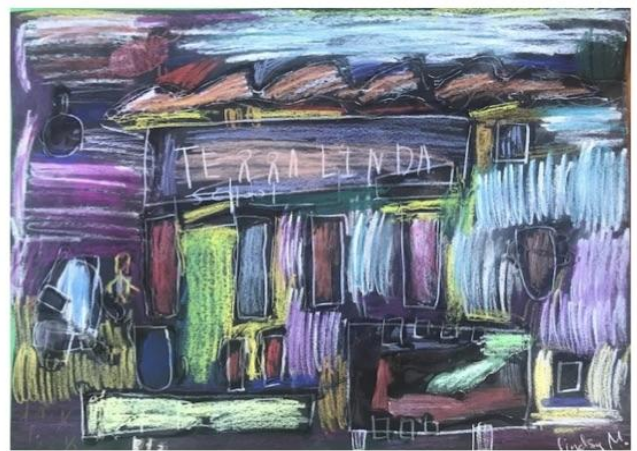
Things I Love Collage 2/6



Self Portrait Collage 2/27



Color My World: TL Gateway (inspiration) 3/5



Color My World 3/12

**S-5 Artwork Created at Home**

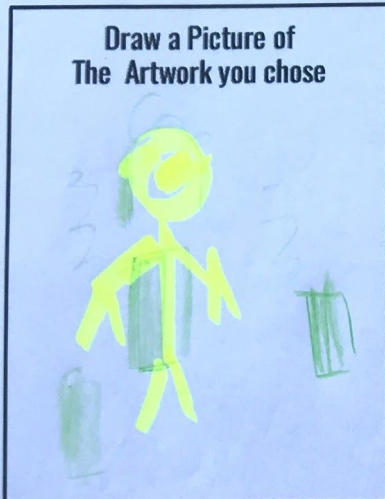




### Artist's Statement

We will have an art exhibit this summer! This is how you tell other people more about YOU and your ART. Look at all of your art, and choose the piece you want people to know more about. The following questions will help you tell people more about YOU and your ART. Try to answer ALL of the questions.

Artist's Name (YOU): \_\_\_\_\_



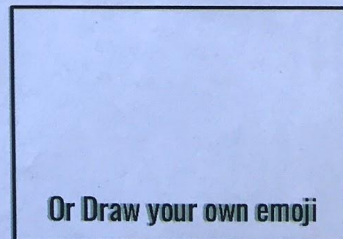
#### What did you choose to use to make this art?

Check ALL of them, and add more if needed.

- | Support                                              | Tools                                        | Colors                                    |
|------------------------------------------------------|----------------------------------------------|-------------------------------------------|
| <input type="checkbox"/> White Paper                 | <input checked="" type="checkbox"/> Pencils  | <input type="checkbox"/> Red              |
| <input type="checkbox"/> Black Paper                 | <input type="checkbox"/> Oil Pastels         | <input type="checkbox"/> Yellow           |
| <input type="checkbox"/> Canvas                      | <input type="checkbox"/> Paint Sticks        | <input type="checkbox"/> Blue             |
| <input type="checkbox"/> Sticky Sheet                | <input type="checkbox"/> Paint               | <input checked="" type="checkbox"/> Green |
|                                                      | <input type="checkbox"/> Brushes             | <input type="checkbox"/> Orange           |
| <b>I Also Used:</b>                                  | <input checked="" type="checkbox"/> Scissors | <input type="checkbox"/> Purple           |
| <input checked="" type="checkbox"/> <u>TAN PAPER</u> | <input type="checkbox"/> Sharpies            | <input type="checkbox"/> Brown            |
|                                                      | <input checked="" type="checkbox"/> Markers  | <input type="checkbox"/> Black            |
|                                                      | <input checked="" type="checkbox"/> Glue     | <input type="checkbox"/> Grey             |
|                                                      | <input type="checkbox"/> Magazine Images     | <input type="checkbox"/> White            |

My Artwork makes me feel ...

**CIRCLE HOW YOU FEEL ABOUT YOUR PROJECT:**



My artwork makes me feel: HAPPY

Because: I DRAW HIM, BECAUSE I CREATED HIM. BECAUSE HE'S DEKU.

I CREATED DEKU; I LOVE HIM.

(GO TO NEXT PAGE)

My favorite part in creating this artwork was ...

My favorite part of creating this was:

GLUING ALL THE GREEN PIECES OF PAPER DEKU LIKES GREEN TEA, GREEN HAIR, GREEN JACKET, AND I LIKE HIS GREEN EYES. HE ALSO HAS A CAT.

I chose this artwork because...

When I look at this picture, it makes me think of:

HIM -> DEKU

(HE IS FROM ANIME)

I'm proud of this artwork because:

- I worked hard
- It tells people more about me
- I worked with my mom
- I taught someone else how to LIKE DEKU
- I came up with new ideas like DRAWING HIM & CUTTING OUT GREEN PAPER
- I learned something from # TIK TOK
- I like the way it looks, especially BECAUSE HE IS COOL

What's next? CH what you want to create now:



Name your ART: The TITLE of this Piece is:

DEKU

### Artist's Statement

We will have an art exhibit this summer! This is how you tell other people more about YOU and your ART. Look at all of your art, and choose the piece you want people to know more about. The following questions will help you tell people more about YOU and your ART. Try to answer ALL of the questions.

Artist's Name (YOU): [REDACTED]

**Draw a Picture of The Artwork you chose**

**What did you choose to use to make this art?**  
Check ALL of them, and add more if needed.

<b>Support</b>	<b>Tools</b>	<b>Colors</b>
<input checked="" type="checkbox"/> White Paper	<input type="checkbox"/> Pencils	<input type="checkbox"/> Red
<input type="checkbox"/> Black Paper	<input type="checkbox"/> Oil Pastels	<input type="checkbox"/> Yellow
<input type="checkbox"/> Canvas	<input type="checkbox"/> Paint Sticks	<input checked="" type="checkbox"/> Blue
<input type="checkbox"/> Sticky Sheet	<input type="checkbox"/> Paint	<input type="checkbox"/> Green
<b>I Also Used:</b>	<input checked="" type="checkbox"/> Brushes	<input type="checkbox"/> Orange
<input type="checkbox"/> <u>Collage</u>	<input checked="" type="checkbox"/> Scissors	<input type="checkbox"/> Purple
	<input type="checkbox"/> Sharpies	<input type="checkbox"/> Brown
	<input type="checkbox"/> Markers	<input type="checkbox"/> Black
	<input checked="" type="checkbox"/> Glue	<input checked="" type="checkbox"/> Grey
	<input type="checkbox"/> Magazine Images	<input type="checkbox"/> White

My Artwork makes me feel ...

**CIRCLE HOW YOU FEEL ABOUT YOUR PROJECT:**

I LOVE IT    I LIKED IT    IT WAS OK    I DID NOT LIKE IT    I HATED IT

Or Draw your own emoji

My artwork makes me feel: \_\_\_\_\_

Because: \_\_\_\_\_

I drew him sitting in a chair. He's coming back from the dentist. He's half grey paper to do b

(GO TO NEXT PAGE)



My favorite part in creating this artwork was ...

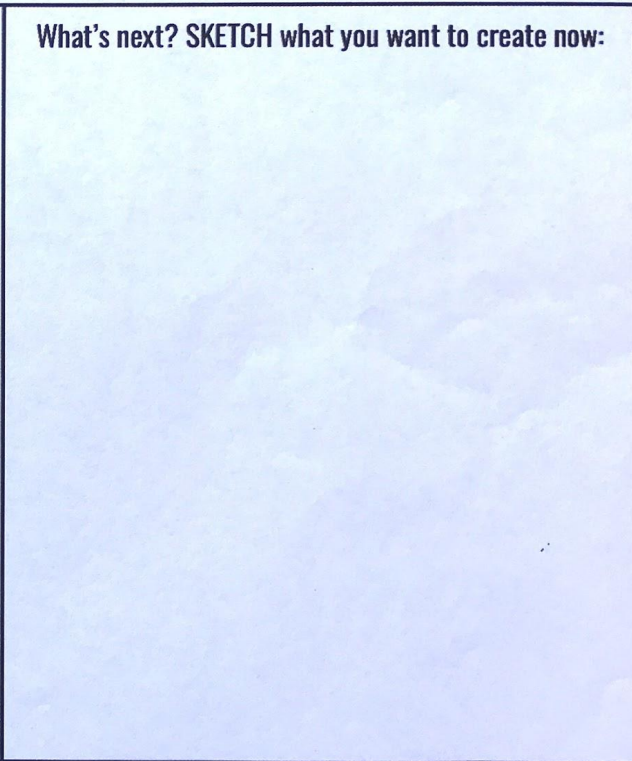
My favorite part of creating this was:

My mom looked it up on the phone, then creating it

I chose this artwork because...

When I look at this picture, it makes me think of:

My friend who has anger issues and he calmed down

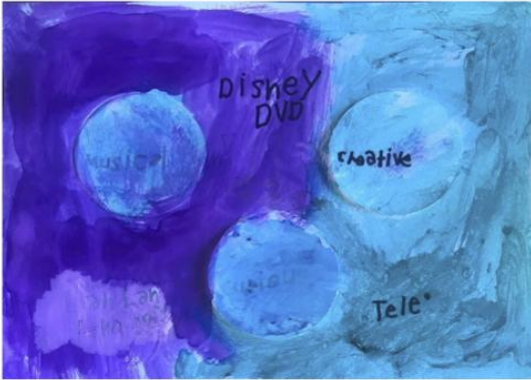
<p>I'm proud of this artwork because:</p> <ul style="list-style-type: none"><li><input type="checkbox"/> I worked hard</li><li><input type="checkbox"/> It tells people more about me</li><li><input type="checkbox"/> I worked with _____</li><li><input type="checkbox"/> I taught someone else how to _____</li><li><input type="checkbox"/> I came up with new ideas like _____</li><li><input type="checkbox"/> I learned something from _____</li><li><input type="checkbox"/> I like the way it looks, especially _____</li></ul> <p>Because it's hilarious..</p>	<p>What's next? SKETCH what you want to create now:</p> 
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Name your ART: The TITLE of this Piece is:

All about Deku. (Anime)

S-6

S-6 Musical, Curious, Creative



What Makes Me Unique? 1/23



My Words Abstract Study in Black, 1/30



Things I Love Collage 2/6



Self Portrait Collage 2/27



Color My World: Basketball game (inspiration) %



Color My World: Basketball Game (Sketch) 3/5



Color My World 3/12

S-7

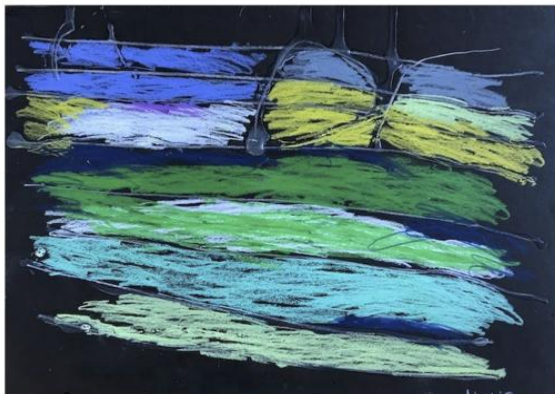
S-7 -- Funny, Strong, Smart



What Makes me unique? 1/23



Self-portrait Collage 2/27



Color My World: The TL Track 3/12



Color My World: The TL Track #2



Drawing from observation: The track 3/12

S-8

S-8 Artistic, Musical, Kind



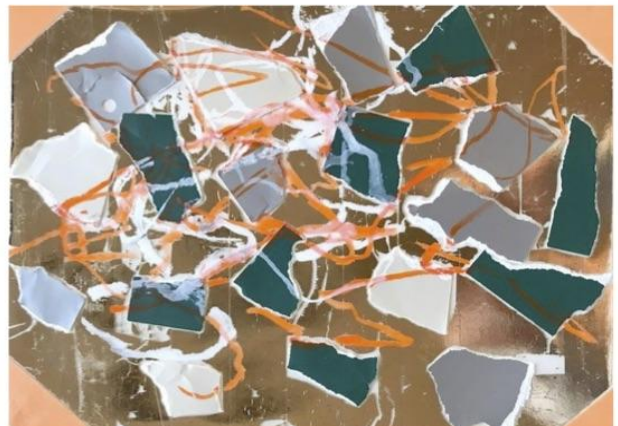
What Makes me Unique? 1/23



My Words Abstract Study in Black, 1/30



Things I love Collage, 2/6



Choosing Materials, tearing and drawing Collage, 2/27



Color My World: Terra Linda HS (inspiration), 3/5



More About ME Self Portrait Collage 3/12

S-11

S-11 Loving, Gentle, Strong



What Makes Me Unique? 1/23



My Words Abstract Study in Black, 1/30



Things I Love Collage 2/6

S-11 Interview 1-21-20

Interviewee: S-11, a student aged 15, first with his teacher (A-4) to assist, and then with his full-time, one-on-one nurse (A-6)

S-11 is aged 15, uses an electric wheelchair for mobility, and communicates by 1. Eye-gaze with a two-sided board 12" x 30", one with Yes (green) and No (red) and the other

with faces showing a range of five emotions. Or 2. AAC via head-press responding to aural words through an app on an iPad mounted above his head facing the viewer. It's symbol based, like prologue Pro, where the viewer sees the iPad. S-11 instead hears the word from the symbol through speakers mounted in his headrest. When he hears the word he wants, he presses the pad near his head and that word is spoken out loud. We need to wait for each word to cycle through, before he finds the word he is looking for. A-6 worked very hard to simplify questions and to figure out the best way for S-11 to respond.

*0:00 Interviewer: Hi S-11, Okay so I will just start with the basics. Do you like to make art?*

0:13 A-4: All right S-11, do you like to make art? Yes or No (eye Gaze)

*0:20 Interviewer: Do you like to make art?*

0:24 A-4: yes or no look at your choices.

0:25 S-11: yes. through eye gaze

*0:27 Interviewer: (talking to S-11 and A-4) okay let's do this question through yes or no also. I want to find out what kind of materials you like to use, like I'm going to ask you about painting and drawing and whether you like to make things with your hands...*

0:48 S-11: (30 second break for coughing and suction to clear his pathways)

1:00 A-4: Okay I would give him one second because it looks like he has something to say. Wait let me think about this let's give him one second and see if he has something to say because you asked him several questions. Because he might have a question for you or a comment before we get too far.

1:32 A-4: Dude, you're the one being interviewed so you gotta respond. I'm going to let you go through it once.

1:48 A-4 (explains the process of him hearing the words through his headrest. When he hears the word he wants, he taps his head against the headrest): He Scrolls through twice and if he has something to say he will stop on that word.

3:09 S-11: (through his voice recorder) Last summer I visited Yosemite and Mendocino, Sea Ranch, and Dillon Beach.

3:19 Interviewer: (Questions must be yes or no) ■■■ that was a really busy summer. Did you like Yosemite the best?

3:24 A-4: (asked as an eye gaze question) Yosemite yes or no?

3:29 S-11: no

3:30 Interviewer: no? Sea Ranch?

3:31 A-4: (asked as an eye gaze question) Did you like Sea Ranch best? yes or no?

3:35 S-11: Yes.

3:50 Interviewer (Holding the eye gaze board): I've only been to Sea Ranch a couple of times. Did you like the fresh air?

4:00 A-4: when you hold the eye gaze board keep your face in the middle and then St won't maintain eye gaze at his choice but he will move his eyes around and up to his choice. Okay sorry ask the question again

4:12 Interviewer: Was it being outdoors that you liked best about Sea Ranch yes or no?

4:20 S-11: Yes

4:21 Interviewer: So seeing all of the animals? yes or no

4:26 A-4: Was it seeing the animals you liked? Yes or no.

4:27 S-11: Yes

4:29 A-4: (S-11 has started scrolling through his app). I'm going to take you back your name now, because I think you need to answer someone else's questions.

4:40 Interviewer: Okay so this is where I'd like to find out more about the materials you'd like to use. Do you like to paint?

4:55 S-11: Yes through eye gaze

5:03 Interviewer: *Okay, you like to paint, do you like to use your hands?*

(Interviewer reduced the number of questions because each one took more than 3 minutes to answer. I wanted to make sure I finished the interview. S-11 did not have much experience with art materials, so the detailed questions were not relevant)

5:05 A-4: Do you like to use your hands yes or no? To create art.

5:11 S-11: Yes

5:20 Interviewer: *Do you like coming to school?*

5:24 A-4: (Joking between teacher and student): Answer very carefully my friend!

5:28 A-4: He wants to answer with his iPad. It's going to take a minute, are you okay if I hand this off to you while I get A-6?

5:39 Interviewer: *Yes. So my question was do you like coming to school?*

5:44 A-4: Okay so if he Scrolls through once and doesn't answer, switch over to the eye gaze board.

Interviewer: (waiting 75 seconds) A-6 is going to be right out, it's okay. (he looked uncomfortable)

6:11 A-6 arrives. *Everything changes. S-11 seems more uncomfortable. A-6 repeats everything more often, taps more often and loudly on positive answers. S-11's response times become slower, he needs more breaks.*

6:16 Interviewer: *I just asked him if he likes coming to school. (trying to use the eye gaze board.)*

6:24 A-6: "You're holding it upside down. green is always on the left, red is always on the right."

(This is something A-4 does not adhere to)

6:30 Interviewer: *(flips board) Sorry. S-11, I need to learn how to communicate better.*



6:34 A-6: St do you like coming to school? Taps on board this is yes (taps 6x) and this is no (taps 3x). He's not focusing.

6:39 Interviewer: *Is it because I'm going too fast? Sorry [REDACTED] if I'm rushing you.*

6:45 A-6: (working on getting his attention. Adjusts his seat, works on getting him more comfortable). Ok, there we go, that feels so much better, I know it does. So S-11, S-11? He's not focusing. We're going to ask you a couple of questions. OK?

6:55 Interviewer: *S-11, Do you like coming to school?*

7:25 A-6: S-11, if you like coming to school can you look at yes and tapping on board, yes (5x), on no (2x).

7:47 Interviewer: *Should I ask another question?*

8:00 A-6: (A-6 is working on getting his attention. She moves around, to find his line of vision, adjusts his chair, talks to him with a raised voice)

8:13 A-6: S-11 so look we have yes you like coming to school or no you don't. If you like coming to school look at yes (taps 5x) or ....

8:31 S-11: Yes.

8:34 Interviewer: *A-6, I'm going to need your help with this. I would like to know what he likes most about coming to school, but start with "Do you like seeing more people?"*

9:13 S-11: (Through his device) "I want to do something"

9:19 A-6: All right S-11, what do you like about school? (he's scanning he will let us know)

10:00 A-6: do you like him hanging out with your friends? Do you like watching TV? he's scanning through his device, and... (A-6 is adjusting him more to make sure he's comfortable.)

10:23 A-6: I'll let him scan through one once again and then I'll ask him questions. You've got this, it's okay you're doing good.

10:50 A-6: It's OK, you're doing real good. So what was the question?

*11:00 Interviewer: The big question was do you like coming to school and then the next question was Is it because you like to see the people here?*

11:14 A-6: So Thomas I want you to tell me how School makes you feel. (Using a gaze board with Emojis) Does school make you feel good? This is good (taps on smiling emoji 5x). So does school make you feel good? Does spending time with your classmates make you feel good, or does it make you feel bad? Do you feel good when you see your classmates? Or does seeing your classmates make you feel bad?

12:00 S-11 through A-6 : He gazed at good. He likes spending time with his classmates. His favorite subject is science just so you know.

*12:09 Interviewer: Okay you like going to science.*

12:11 A-6: He goes to science class.

12:30 A-6: Do you enjoy being in Miss D's class? (A-6 is tapping on the board for yes multiple times) yes if you like to go to class (Taps on no 4x) No if you don't like to go to class. yes to Miss D's class or no?

12:40 A-6: Let's try that again. S-11 do you like going to Miss D's class? A-6 tapping on yes (4x) again, or no (2x)?

*13:25 Interviewer: S-11 would you like to do this a different time?*

13:36 A-6: (S-11's eyes are looking away.) S-11, this is A-6. S-11 has seizures. Some of them are where you can see them and others are subtle. He might be having a seizure.

*13:46 Interviewer: S-11 I'm going to be back tomorrow. Would you like to do this tomorrow?*

13:54 A-6: okay S-11. S-11 if you would like her to come back tomorrow can you look at yes, or if you want her to stay and finish today look at no.

14:12 S-11 (Through A-6): okay that's No, he looked at. No, so we'll keep going.

*14:15 Interviewer: So you want to keep going?*

14: 17 S-11: Yes

14:20 Interviewer: *Holding eye gaze chart, do you go to your IEP meetings? yes or no*

14:27 S-11: Yes

14:30 Interviewer: *Okay and then. (talking to A-6) I need your help on this one. S-11 I want to look at ways to use art to make learning more fun so I need to know what's the hardest thing for you right now, that we could use the art with.*

14:49 S-11: (Verbally through his iPad says) Let's make some art.

14:58 Interviewer: *Great! This is more about IEP goals. Oh maybe this is too hard. What's hard about school right now, and we'll figure out ways to use the art.*

15:22 A-6: okay so you want to know about areas that he has trouble with?

15:24 Interviewer: *yes*

15:26 A-6: Noise

15: 30 Interviewer: *(With Eye Gaze Chart) Okay S-11, is noise hard for you? Yes or No*

15:40 A-6: [REDACTED] do you have trouble focusing in class when it's noisy?

15:51 (S-11 starts grinding his teeth)

15:55 A-6: Okay, let me take him out. I think he's in pain. We need to give him some of his meds.

15:59 Interviewer: *Okay thank you very much A-6. I don't want S-11 to feel uncomfortable.*

(S-11 and A-6 go back into the classroom for medical attention.)

16:19 Interviewer note: *S-11 got very very uncomfortable and it was very hard for me to recognize, it was so subtle. It was very important that his nurse was here to see that he was in pain and to help him with that. Sometimes S-11 has seizures and they're very*

*small and it's hard to recognize them as a newcomer. Again, it was very important for his teacher or nurse to be there to know when it was time to wait, and to recognize what he needed.*

16:47 (A-6 and S-11 come back)

16:54 A-6: he hears you but I'm not sure if he's going to respond. He's uncomfortable today and I think that's his focus but we can try.

17:07 Interviewer: *Okay. So [REDACTED]; I have something for you to think about. You don't have to answer this right now but I'd like you to know what I'm interested in. I want to make some art with your class that you can share with your school. So I want to understand what you want your school to know about you. Does that make sense?*

17:28 A-6: so because of his disease and with making art he doesn't have any control of his muscles. He does use finger paints where he can just move his whole hand. His attention span is very short.

17:54 Interviewer: *Okay, so what we can do to get your voice into the art, is if you can tell me words that are important to you, I can make the words for you and you can turn those into art.*

18:04 A-6: And he colors too.

18:10 Interviewer: *Okay, and you can decide what colors are important to you. That makes a lot of sense. Or if there are words and images you like, you don't have to draw things necessarily, but if something's important to you we can include it okay? So that's why I'm asking you all of these questions. It's because I want to find out what matters to you. Does that make sense?*

18:25 Interviewer: *(To A-6) Can we do a yes or no for that? Does that make sense what I'm asking you for?*

18:33 A-6: So S-11, Suzanne wants to know if you are okay expressing yourself with your art. Okay? (tapping on yes) yes you understand (tapping 6x) yes you understand and you're okay with that or no (tapping 5x). yes it's okay (tapping 5x), or no (2x). He's checked out.

19:55 S-11: Yes through eye gaze.

*19:56 Interviewer: Okay. Do you want to tell me a story like you did before, I don't know what the app is called, but if you want to create a sentence or two, you don't have to answer my questions. I'm just interested in learning more about you.*

*20:20 Interviewer: Do you have anything you want to just tell me? You don't have to answer my questions, I just want to learn more about you.*

20:29 A-6: Is there something you want to say S-11? You can say whatever you'd like. (While S-11 thinks, A-6 tells me about her job.) I go to his home, I get him together in the morning, feed him, give him treatments, I get on the school bus with him...

20:49 S-11: (Moves his head)

20:55 A-6: S-11 has something to say.

*21:00 Interviewer: Okay we're listening.*

S-11: No Response

21:19 A-6: (Continuing) I make sure that he's okay. Even though he's non-verbal he has ways of expressing himself. Like right now his teeth are grinding which shows me some symptoms of pain. Some type of discomfort. He could be telling me I need you to vent me. I need you to turn me on my tummy. So there are different ways that we talk to each other and I communicate with him. I determine if he needs to go home, if he's going to school, or if there are other things we need to add or incorporate or take out. I'm on his medicine because I can actually see how it's affecting him whether it's effective or ineffective. And so I can help make the doctor's job easier too. He hears everything, he comprehends, he's receptive, but sometimes he won't express it until much later.

21:59 A-6: Hi S-11, Hi buddy,

*22:17 Interviewer: (Noticing what's on his screen). Did you want to tell me something about some people?*

22:20 A-6: Keep going S-11, you're doing good buddy.

S-11: (he's scrolling through adults in his life, his therapists. )

*22:23 Interviewer: Boy that's a lot of people you work with S-11.*

22:40 A-6: So some of these people are not in his life anymore, but yesterday he had a massage with Veronica.

*23:11 Interviewer: S-11, the first time I met you I didn't understand how you could communicate because you couldn't see the images. I didn't know you had speakers in your headrest -- that's cool.*

(break for A-6 to clear his Pathways again)

23:32 A-6: He doesn't have a gag reflex. His troubles come from air in the abdomen, that's why I have to vent him if there's too much air in his stomach. It's too uncomfortable. He can only do 50 to 90 ml. of food at once. Two and a half ounces of food at a time. A part of his sphincter is floppy and he can aspirate, so we need to make sure that he can actually process the food that he gets. Sometimes when he looks like he's having a good time he's having a seizure storm. He still experiences discomfort because he's grinding his teeth but he's not in pain because you would see his face contorting and he will actually move his hands. The good thing is -- not to be mean but-- sometimes I make him suffer a little bit to express to me what's going on. To tell me, to teach him to tell me what he needs. Because if we assume, sometimes we miss things. Sometimes he will eventually tell me I need you to vent me, my abdomen is in pain. When he had the flu he was telling me everything hurt --his ribs, his chest, his feet, his head. He does have the ability to express himself even sometimes when he's coughing. I try not to help him out too quickly because I'm not going to be there forever and he needs to tell people what he needs. I want him to advocate as much as possible. He does have some cuss words he can say that sucks. His mother wants him to be as expressive as possible.

*26:24 Interviewer: So [REDACTED] I think there are a lot of things here that you can say that we can use in your art making. Like we can even do silly things like painting your feet or I don't know, Or how to use your hands. We can do a lot with words that you have here.*

26:59 A-6: He is learning to advocate, to speak for himself. I have him a lot.

*27:50 Interviewer: S-11, I see [REDACTED]'s name on your screen. I just learned about her today. She is the OT, right? In the classroom?*

28:17 A-6: St likes light, in his room, when the sun comes through, he gets a big smile.

*28:38 Interviewer: S-11, I feel like A-6 just told us something really important for the art-making. (Interruption: bell about to ring)*

*28:42 If you like light and rainbows, and things like that we can definitely do something with that.*

28:50 A-6: His brother put a disco ball in the window in his room. when the light hits it, the rainbows go everywhere. He watches them, they move all over. He loves it. He asks for rainbow time.

*29:41 Interviewer: S-11, would you be interested in using light and prisms and rainbows in your art?*

30:01 A-6: Thomas, if you would like to use rainbows in your art, can you look at yes?

30:09 S-11: yes

30:10 Interviewer: That's really exciting. We can use mirrors and sparkly stuff, and things you can see like that. We can use that in our art.

30:39 Interviewer: I think your lunch bell is about to ring. Do you want to be finished now and go back to the classroom?

30:41 S-11 Yes (Quickly)

30:42 interview Concludes.

## Appendix D: Researcher Notes and Journal Entries

Date Received: May 14, 2020

Setting: Zoom Call. Teacher was present, as were A-2 and A-3. Students were S-3, S-5, S-4, S-6, and for the first time, SP and SM.

On 4/6 I provided every stakeholder with a supply of mixed papers and a set of colored pencils which had been donated by a local art store. After three sessions, students again showed up for class without paper or a pencil, so on 4/20 I delivered paper, glue sticks, and scissors to every stakeholder. Working on executive function, multi step instructions, follow-through, and independence are all included in IEP goals for the students, so we repeated these instructions verbally and through Google Classroom as a checklist.

Everyone had been sent an artist's statement and images of their six finished works. In previous weeks, even when everyone had been instructed to "prepare for art class by making their tools ready" and then given a list of paper, colored pencils, scissors and glue to line up next to their camera before the start of class, they still came to class without something to draw with. This is why A-1 suggested we work on Artist's Statements as a class: she did not think that students would be able to fill out the statement on their own or mail it back to me in the SASE I had included. I wasn't sure how this would work, as it would involve waiting for responses. Since this was most likely the only way we would get responses, I decided to try. After careful thought, I decided this could be a positive, collaborative approach as artists could accept help from their peers if they wanted. Also, their peers would learn more about their classmates as they listened to them talk about their art. The artist's statement could in effect become a presentation/reflection.

The artist's statement includes the following questions:

- Artist's Name (YOU) \_\_\_\_\_ (written response)
- Draw a picture of your art (not completed via Zoom)
- What did you choose to use to make this art? (Multiple choice or write-in: support, tools and materials, colors)
- "My Artwork Makes Me Feel"
  - Circle How you feel about your project (multiple choice emojis, or draw your own)
  - My artwork makes me feel \_\_\_\_\_ (written response)
  - Because \_\_\_\_\_ (written paragraph)
- "My favorite part of creating this artwork was"
  - \_\_\_\_\_ (written paragraph)
- "I chose this artwork because"
  - When I look at this artwork, it makes me think of \_\_\_\_\_ (written paragraph)



- I'm proud of this artwork because (multiple choice)
  - I worked hard
  - It tells people more about me
  - I worked with \_\_\_\_
  - I taught someone else how to \_\_\_\_
  - I came up with new ideas like \_\_\_\_
  - I learned something from \_\_\_\_
  - I like the way it looks, especially \_\_\_\_
  - Other \_\_\_\_
- What's next? Sketch what you want to create now (box to draw in)
- Name your ART: The Title of this piece is: \_\_\_\_\_ (written response)

On 5/14 we began class with Artist's Statements. I suggested S-4 go first, because of my prior experience with him: He tries hard to follow instructions and is eager to please. S-4 needs extra time to process and respond. I wasn't sure how everyone else would react to having to wait for him, but decided we could model what waiting patiently looks like. Zoom is what we have, and waiting is a part of that experience now.

S-4 did not have the printout of images I had sent to him, so I propped each of his images, one at a time, on my easel and asked him to choose the one he wanted to talk about. He was looking at them through his video, which made images harder for him to see. S-4 chose our final project, "Color My World." In this lesson, students created abstract color studies based on black and white photographs of their favorite places at their schools. Students first looked for shapes and the strongest lines in their photograph, and traced those with black sharpie. They then transcribed those lines and shapes onto black paper. Next, they traced those lines with glue and let those lines dry. Finally, students chose colored pencils or oil pastels to color in the shapes on their black sheets with multiple layers of color. Students were encouraged to use more than one tool in every place that they colored, to try to replicate the same coloring in three different areas, and to try to fill in as much of the black as possible. S-4 had chosen a photograph of the school's track, where he spends time almost every day practicing walking (slowly) with a walker, and rolling (fast) in his wheelchair. He loves the track because he can go as fast as he wants there.

We waited at the beginning while S-4 searched for and found a surface to write on, even though I thought he understood that he would be dictating to me. Following is his Artist's statement with his responses in bold and my notes on the process in italics.

- Artist's Name (YOU): **S-4** (written response)

- Draw a picture of your art (not completed via Zoom) *I should have done this step based on our previous ZOOM classes where students were describing a subject to me, and based on their descriptions, I was making those drawings as everyone else followed along with their own interpretations.*
- What did you choose to use to make this art? (Multiple choice or write-in)
  - Support, tools and materials: **Black Paper, Pencils, Glue.** *(I needed to prompt S-4 to remember what he had used on this piece: even looking at it, he did not remember using black paper and glue)*
  - Colors: **Blue, Green, Purple** *(I did not expect this, but classmates began to say the colors they could see. It had been so quiet, I thought the teacher had muted everyone else. S-4 was glad to have his peers respond)*
- “My Artwork Makes Me Feel”
  - Circle How you feel about your project (multiple choice emojis, or draw your own) **I liked It**
  - My artwork makes me feel: **Good** (written response)
  - Because: **Green, red, purple. Little Mermaid. Ocean with a castle on top. Because it’s a movie I have.** *(written paragraph. He did not speak in complete sentences, but instead began to list words and phrases as responses)*
- “My favorite part of creating this artwork was”
  - **Coloring. I like to color.** *(written paragraph Everyone, including S-4, laughed about this because everyone knows that S-4 loves to color, especially with colored pencils. It’s because of S-4’s love of colored pencils that they were added as a tool choice for this activity. He has taught his peers how to layer and shade with colored pencils.)*
- “I chose this artwork because”
  - When I look at this artwork, it makes me think of **Little Mermaid.** *(written paragraph)*
  - I’m proud of this artwork because (multiple choice)
    - I worked hard
    - It tells people more about me
    - I worked with \_\_\_\_
    - I taught someone else how to \_\_\_\_
    - I came up with new ideas like \_\_\_\_
    - I learned something from **\_X\_** *(He laughed, did not say who)*
    - I like the way it looks, especially \_\_\_\_
    - Other \_\_\_\_
  - What’s next? Sketch what you want to create now (box to draw in)
- Name your ART: The Title of this piece is: **The Colorful Ocean** *(written response There was a long delay here, as S-4 considered what to name his piece.*

*The entire call was silent waiting for him. After 35 seconds, I asked him if he would like to hear the ideas of his peers. He said yes. S-3 suggested “The Colorful Ocean.--because you said it reminded you of the ocean” S-3 speaks slowly and his words are garbled. I have trouble understanding what he is saying. S-4 is the one who understood him, explained it to the class, and said yes, that’s a good title. S-5 also spoke up: “That’s a really good idea, S-3.”)*

I then asked who would like to go next? S-3 spoke up before anyone else had a chance. S-3 participated in one single art class when they were in school. He instead chose to go to an inclusion History class, or had visits with an OT during art class. S-3 uses an electric wheelchair with hand controls. S-3 has a limited range of motion in his hands. During school, a nurse visited him every day at lunch time to give him his lunch through a tube and to do some stretching exercises with him. S-3’s speech is slurred and I have trouble understanding what he is trying to say. I did not know that he even liked art until we started meeting via zoom, because he rarely participated. At home, S-3 paints every day. On our first day, he asked his mother to show us his work, there were more than a dozen. He needs her help to hold art up to the camera so that we can all see it. He usually draws first, then fills the page with watercolors. It’s because of S-3’s love of painting that I gave him extra watercolor paper to use at home. S-3 holds his tools with an adapted grip because of the form his muscles take. He has a limited range of motion in his hands. I had only one image that S-3 had completed during art class, but he wanted to do his artist’s statement on his newest work he had just completed.

- Artist’s Name (YOU) S-3 (written response)
- Draw a picture of your art (*not completed via Zoom. I wish we had done this! It was really a missed opportunity for more practice in describing our thoughts*)
- What did you choose to use to make this art? (Multiple choice or write-in:)
  - Support, tools and materials: **White Paper, Paint, Brushes**
  - Colors: **Yellow, Green, Brown. Black, Grey, White** (*laughing by peers: of course they see white, that’s the paper color again, peers were eager to describe what they could see, and S-3 seemed proud to have people looking closely at his work*)
- “My Artwork Makes Me Feel”
  - Circle How you feel about your project (multiple choice emojis, or draw your own) **I Liked It**
  - My artwork makes me feel **GLAD** (written response)
  - **Because It’s a painting of my house. It makes me feel glad because I have good memories of my house. I was born in this house. I painted it from the street. It took me three hours.** (written paragraph. *S-4 and A-1 helped me to understand some of what S-3 said. His mother spoke up to*

*tell us that he painted the piece from the street. People stopped by to ask him about his work.)*

- “My favorite part of creating this artwork was”
  - **The different types of colors I used.** (written paragraph: *I did not understand S-3’s response to this question. S-4 explained. S-4 and S-3 often speak in Spanish.*)
- “I chose this artwork because”
  - When I look at this artwork, it makes me think of : **Because I want people to know about my house, where I am from.** (written paragraph)
  - I’m proud of this artwork because (multiple choice)
    - I worked hard **X It took me almost three hours to do it.**
    - It tells people more about me
    - I worked with \_\_\_\_\_
    - I taught someone else how to \_\_\_\_\_
    - I came up with new ideas like \_\_\_\_\_
    - I learned something from \_\_\_\_\_
    - I like the way it looks, especially \_\_\_\_\_
    - Other \_\_\_\_\_
  - What’s next? Sketch what you want to create now (box to draw in *I should have done this!*)
- Name your ART: The Title of this piece is: **My Home** (written response)

We are still having the YIA summer show, on line of course, and I hope he will send me many of his paintings to include in that show. He could really have a solo show if he wanted. (I need to make sure A-1 knows about the creative resources there are in the area for adults with disabilities. He should definitely continue his work).

I did not expect to get any artist’s statements through a remote meeting. I asked once again, does anyone else want to share an Artist’s Statement? S-5 responded immediately. S-5 draws one single figure in the middle of the page. She has very vivid descriptions of the characters and settings that she draws, but she did not show any of that information. A goal of mine has been to get her to take more time on an individual drawing, to tell me more of a story with her art since she has these rich verbal descriptions. I have asked her many times to show me more: can you draw the stage where they are standing, or the people they are with? Can you add more clothes to the figures, shoes, more details? I also suggested that she could make a collage of a bunch of her figures for the art show: cut them out and glue them on one sheet to be able to show more of them at once. I had S-5’s work ready to show her, but she also said she had made something new. Again, her mom was close by to hand her her drawings and anything else she might have forgotten.

- Artist's Name (YOU) S-5 (written response)
- Draw a picture of your art (not completed via Zoom.)
- What did you choose to use to make this art? (Multiple choice or write-in: support, tools and materials, colors) **White Paper, Scissors, Colored paper, Glue, Blue, Grey** (*I have never seen S-5 do anything but draw one single figure in the middle of a sheet of paper on her own time. This was a very new departure for her. On 4/20, I had given her colored paper, glue and scissors, and that is what she chose.*)
- “My Artwork Makes Me Feel”
  - Circle How you feel about your project (multiple choice emojis, or draw your own) **I love it**
  - My artwork makes me feel **\_Happy\_** (written response)
  - Because **I found it on Tik Tok. It's Deku. I drew him sitting in a chair. He's coming from the dentist. He's hallucinating a little bit because he just had some molars taken out. I used grey and blue paper to make the chair.** (written paragraph *S-5 often talks about subjects that are inappropriate for school, and the teachers are often trying to help her adjust what she talks about. This is more of a challenge with remote learning for a student like S-5. A-1 was trying to keep her on track, but it was not possible.*)
- “My favorite part of creating this artwork was”
  - **Working with my mom. She looked it up on her phone for me, then I created it.** (written paragraph)
- “I chose this artwork because”
  - When I look at this artwork, it makes me think of: **My friend who has anger issues, and he calmed down.** (written paragraph *I did not expect this leap to a friend, expected her to stay with the more concrete image she had chosen*)
  - I'm proud of this artwork because (multiple choice)
    - I worked hard
    - It tells people more about me
    - I worked with \_\_\_\_
    - I taught someone else how to \_\_\_\_
    - I came up with new ideas like \_\_\_\_
    - I learned something from \_\_\_\_
    - I like the way it looks, especially \_\_\_\_
    - **Other X It's Hilarious.** (*everyone laughed. S-5 is always so positive and loves to make people laugh.*)

- What's next? Sketch what you want to create now (box to draw in) (*I hope she sends me the statement she held up on the video: it looks like she actually collaged pieces into this area.*)
- Name your ART: The Title of this piece is: **All about Deku** (written response)

During this conversation, S-5 showed us a piece she had made for her mother. Instead of one single figure in the middle of the page, she had limited her palette to yellow and green. And filled the yellow sheet with green shapes she had cut from another piece.

### JOURNAL NOTES

How can we utilize UDL to train more paraeducators and teachers to use art tools they can incorporate in their educational practice?

"Groups of people who share a passion learn better together"-- Lave and Wengeren

Rose & Meyer: Cognitive variability vs. cognitive disability

Free Operant Preference Assessment= observation while a student is allowed to make choices.

Pre-residency site observation 1/8: Class starts with a check-in. A good chance for kids to use their devices. Then CNN 10 news show. They have a good screen. Figure out how to use it, and what and how to share. Adults are focused on medical and physical care. No one seems to pay attention to the show. A-5 is a leader in the classroom. She jumps in, asking students to make choices.

Notes from Jaci Meeting, Mills College

Care and service vs. facilitating Independence

What do we need to know to facilitate independence?

Art tools to facilitate independence

Combating Learned Helplessness

Teaching art vs. Teaching Arts Thinking

Eye contact, eye gaze, smiles, words spoken, choices, more marks? More tools?

Taking Over, interrupting, answering for, hand-over-hand

What is the theoretical foundation for para training?

Themes to track:

Connection

Reflection

Communication

Respect

Action

Voice

Thinking

Listening

Risk-taking

Creative thinking

Identity, values, experience

Resiliency

Potential IEP Goals= Following instructions, executive function, fine motor control, gross motor control

Look up National Survey of Paraprofessional School Personnel

From Moore: Communication Strategies for Students with Severe Disabilities (Lucack, Swanson, Mohan?)

“Start with what they know, build with what they have, but with the best facilitators, when the work is done, the task accomplished, the people will say “We have done it by ourselves.”--Lao Tsu, China, 700 B.C. (shows ZPD to me)

### **UDL**

What = Representation, recognition

How = Expression, skills and strategy

Why = Engagement

Grounded Theory: “Knowledge can be increased by generating new theories rather than analyzing data within existing ones.” H. Heath, S. Crowley

Developing a grounded theory approach: The concept of sociality: a phenomenon can be several things at once. (Mead 1934)

Induction and emergence vs. deduction and speculation.

Constant comparative = 1. COMPARE incidents applicable to each category. 2.

INTEGRATE categories and properties. 3. DELIMIT theory. 4. WRITE theory

CONSTANT sorting, analyzing, coding to reinforce theory generation.

DATA REDUCTION: selection, simplification, abstraction, transformation of the raw data. Analysis used to combine pieces of info into categories.

I began with open coding, analyzing raw data to record what was understood, or not.

I then proceeded to axial coding, looking for ways that data “fit” together in new ways. It became clear that there were connections between the data, based on insights by all stakeholders. Axial coding happened through inductive (Many questions were raised by looking at the data) as well as deductive processes (comparisons became clear:)

As part of the axial coding, a selective coding process followed as categories were combined or reduced based on occurrence and frequency.

Kolb, S. (2012) Grounded Theory and the Constant Comparative Method:

Trustworthiness \* Limitations \* Triangulation \* Validity \* Reflexivity \* Negative Cases \* Limitations

Codes \* Categories \* themes \* theory

Ontological = Capturing participants reality

Epistemological = Understanding Phenomenon

Documenting the coding process = How did you ARRIVE at your conclusions?

\*\*\*\* The abstract at the conclusion MUST connect back to HOW I coded.

ANCHOR CODE = Assign a label to address the Research Question directly: How can the arts be used by Paraeducators to address IEP goals?

TAXONOMY = The name of a group of items. I am using taxonomy from Guays List because those are concepts that were visible and repeated in the coding of data that became visible to me.

\*\*\* I want to analyze the growth and change of individuals based on their art-making.

MLV Limitations: TIME, SPACE and TRAINING! Making Learning Visible is a best-case documentation process, but was unrealistic to expect teachers to take on in most cases. It is a pedagogy that works best when it is able to be the focus of a curriculum. Through MLV, Understanding Goals can be visible. Successes can be celebrated in real time. Questions can be clearly visualized and referred back to. Previous work can be referred back to as needed. Students can respond to questions, comments, process photos. It builds agency, independence, pride. It can help parents and administrators to better understand the learning that might otherwise be invisible in a busy classroom. Parents can be encouraged to ask relevant questions, and encourage informed dialogue with



students. Unfortunately, it is unrealistic to assume that most teachers would have the time or resources to attach to this important work.

Para Limitations: TIME and TRAINING. Paraeducators in this study first came to the work because of convenience. They stay with the work because of the students and the connections they make to the students. For most paraeducators, they first approached this work because of the low barrier to entry: it was easy to get this work. All they had to do was apply, and they were assigned to a classroom. There was very little (if any) training for paraeducators. Paraeducators report that because pay is low, most have other jobs as well as this job. Their school day is full of meeting the needs of students. While there are sporadic PD opportunities outside of the school day, most opportunities are unpaid or conflict with other work commitments.

Where is the lack of knowledge in my project leading me to grounded theory? ==== The connection of arts-based metacognition (SHOM) that would directly benefit IEP goals? The safe space for risk-taking, and the desire to push further because of the personal connection to our art-making. This goes back to my 12 years of actually witnessing the power of the arts: kids with tactile sensitivities will get messy if they are creating for themselves. Kids who need to work on crossing the midline or stretching will do that when given the right tools like music, paint, paper, dance moves, or an instrument that they WANT to use.

Internet is a constant challenge. I cannot count on it.

Students who can speak verbally can use Alexa on their Ipads. Alexa, play \_\_\_\_

### **1/21:**

Meeting with ██████, Speech LP Specialist: Has students making passports, asking them to include personal information including favorite foods, colors, pets, music. What would you like people to know about you? What do you like to do? What is something people might not know about you?

Students have their own photo galleries.

### **1/22:**

I'm beginning to lose sleep regarding how to engage, give agency to these students (non verbal communication, medically fragile, limited mobility). Will it be all about choice? How can we incorporate more language? Imagery? Students decide placement? Colors? How do educators and nurses engage with each other and with students? Cutting? Observing placement?

How do I figure out how to get answers from students? What matters to them?

What will tomorrow look like? What can I do?

How do I stay age-appropriate?

Gather adaptive tools. Include headband with laser? (para moves crayon/paint/glued item where student points laser?)

A-1 Her class is completely different. Students have much more physical mobility, verbal communication.

A-2 An artist, her lunch break is during art class time, so she sits back and watches, does not participate. She said she would take photographs in future classes, but I need to work harder to get her to want to engage.

A-3 I need to talk to her more. Do another interview? I think so. She steps back, I don't hear or see much from her.

A-5 Is a paraeducator. She looks sceptical. I need to engage her more. A-5 directs students on how to answer questions, reframes questions, redirects as needed.

A-6 Has been S-11's personal nurse for over one year. Very sweet and friendly with students.

S-1 is a male aged 16, moves mostly in his wheelchair, but spends some time each day practicing standing and sitting outside of his chair. He communicates with sound, and also through touching visual cues on his Ipad. When S-1 wants attention he will make sounds, or move to the person he wants to speak with, and take their hand. He makes a lot of sounds, smiles a lot, and makes a lot of eye contact. A-5 helps him communicate by clarifying questions, and directing him on how to answer. (Artistic, Loving, Musical)

S-2 is a male aged 16, moves with a wheelchair. He communicates through one-hand touch with a stick connected to his Ipad. He also makes sounds for yes and no when asked a question. (Strong, Smart, Kind)

S-4 Is a male, age 18. Moves mostly in his wheelchair using his arms, and sometimes practices walking as well. He is very proud of his speed in his wheelchair and visits the track almost daily to practice. S-4 moves himself to a bench to sit near his peers for art class. S-4 has very good fine motor control. He communicates verbally, needs extra time for responding. It takes him extra time to respond to instructions. He can read larger printed words, but not his own writing, but in order to write, he needs to see the word already written and can then trace it onto his own page. S-4 is very helpful with clean up and set up. While it takes him longer to engage in an activity, he will continue as long as he can. (Artistic, Musical, Strong)

S-5 is female, age 15. She is verbal, with a lot of fine motor control. When being interviewed, she could stay engaged for six minutes. S-5 Walks on her own, and is very eager to please people. She is always happy, friendly, happy to please people. She wants everyone to know that she is interested in boys.

S-6 is female, age 16. She repeats back only the words she hears. She walks without assistance and has strong fine motor skills. She can follow instructions, one at a time. S-6 interprets language literally. She can help with simple clean-up when individual instructions are repeated and she is given time. (Musical, Curious, Creative)

S-7 is a male, age 17. He will reply to questions repeated at least two times, with yes and no questions. Instructions need to be repeated, and broken down into single steps. S-7 does not use a wheelchair, can walk and use his hands for all art activities. He communicates verbally mainly with yes or no or one-word desires. (Funny, Strong, Smart)

S-8: Is a male aged 16, Milo responds with eye gaze when given time. He also has a yes/no switch on his wheelchair. His personal nurse has been working with him for three years. He has multiple seizures during the day. He likes pets. His nurse NEVER leaves his side. She will sit beside him without making a sound, waiting for materials to be brought to her. I wonder what her job description is? Is she responsible for any meeting of IEP goals? (Artistic, Musical, Kind)

S-11: Is a male aged 17. He moves in a wheelchair, communicates with a head-press based on sound commands through the Ipad mounted on his wheelchair. S-11 needs suction to clear his breathing pathways every half hour or so. He is also placed regularly on his stomach to clear his breathing. It takes him a long time to respond, and responding and engaging seems to tire him. (Loving, Gentle, Strong)

I'm interested in his communication device which works by voice in a speaker near his ear. He pushes against the headrest when he hears the word or phrase he wants to respond to. He also nods his head and will respond through eye gaze also. His hands did not move yesterday, but they did today. Moving his hands and arms is an IEP goal.

Task Analysis: What is the difference between responding, reacting, or actively choosing? Could students be empowered through their involvement of their own task analysis?

News-2-You is the app version of a symbols-based newspaper for kids with special needs. It includes the symbols system and voices used in the augmentative and alternative communication app [Proloquo2Go](#). The app benefits kids who have difficulty reading the written word. The orange snowflake is the piece customized for every student.

*UDL: WHAT= Representation, recognition (Activity, Developmental Rational); HOW= Expression, skills and strategy (Materials); WHY= Engagement (Overarching Objective/Goal)*

**1/23:**

**What's Important About YOU?**

**Why (Understanding Goal)** I can describe myself in many different ways (words, colors, lines, pictures)

**What (Activity, Developmental Rational, IEPs)** Descriptive Words and Colors paintings,

**How (Materials, skills, Expression)** Choosing important words, collage, variety of tools, materials

Assessment: What does dialogue look like? What are interests, art skills? What can I show to illustrate potential outcomes? How do we see ourselves? How do we describe ourselves? What kinds of tools do we need to guarantee success?

How do we decide which movements are intentional? Work more on easels, propping for visibility vs. hand access.

A-4: She was advising, engaging students, supporting me and the students and the aids. "I feel like UDL is more for general education teachers because we are adapting lessons and tools every day. Everything we do is individualized."

A-5: Looks skeptical, She's not sure what movements are intentional or not. She sat back and watched, did not engage much.

A-6: "I worked very hard to keep my hands to myself and let all of the work be S-11's."

S-2 will make some eye contact, and make a lot of small marks. A-5 is not sure how intentional his marks are. Did they stick to only kids marks on the page? I need to remind everyone that any mark a student makes is an effort. He also made some eye-gaze choices regarding the images he chose.

S-1: After 10 minutes of engagement, He wanted to quit, began making sounds and A-5 saw that he was getting ready to throw things. Instead, she encouraged him to move away from the table. They went for a walk outside of the room. After 10 minutes they returned and he re-engaged. He made choices by reaching for things, and also helped by putting paints back in the box.

S-6 Tried new things, experimented when asked to. Repeated the words that were spoken to her. She seems to make decisions that make her friends smile. She is very helpful with clean up and set up.

S-11 Made choices, pressed his button when he wanted something. He worked on holding a tempera crayon, and a paintbrush in a ball to paint with.

S-8 (Artistic, Musical, Kind) He came in late. Once he started, he worked for 40 minutes. A-5 told him “if you want blue, hit your switch.”

S-5 Tried everything, very engaged. Very helpful. When asked during reflection why she made her choice of placement, she said “Because she’s my best friend.”

I can see from my process photos that every adult in A-4’s calls used hand-over-hand. Adults in both classes asked me to break the steps down, talk about them one at a time. Adults asked me to repeat instructions, then repeated them multiple times to students without allowing for processing times. Adults spoke over their students to me. I responded to the students directly and modeled faded hand-over-hand: make sure the student has the right grip, and that hand is located near the sheet, and then remove your hand. Wait, and encourage student to use their own hand movements.

Adults asked for a finished example to work from, I explained that there was no “right” way to complete this project, so they were free to experiment. The goal was for students to choose their own words, and then work together to figure out the best tools for them to use. I showed them again the Understanding Goal, I can describe myself in many different ways (words, colors, lines, pictures). Paraeducators and nurses in both classes sit passively waiting for things to be given to them. If they needed something, they did not speak up. They just sat there. I modeled what experimenting might look like: “Does S-1 generally use an easel so that he can see his work better? Can we use that easel now?” “S-11, can you show me how you use your arms and hands best? How about now when you are holding a paintbrush?” For some students, they needed to paint or draw with the page flat on the table, but they could not actually see what they had done, so I showed the adults how to ask first: “Is it S-8, OK if we take a break? I want you to be able to see what you have done so far.” I would then hold the work up to where they could see it. And then say, “We’re going to keep working now. What color would you like to use now? Red or Blue?” (or whatever the next step would be).

### **1/27:**

Focus on developing vocabulary? Notes from interviews? We want people to know us. We want to be part of this school. We are... and be specific about likes, wants, etc. S-4 gave us a good quote during his interview: “Keep Trying. Even when it’s hard, keep trying.”

Be specific about individuals. We are here: just ask.

MLV: Post from last week. Print out this week's Understanding Goal.

I designed and built easels and adapted tools. Easels are made from a tri-folded cardboard, 12" x 26" with a canvas 14" x 14" mounted with the back facing out. Paper and boards can be placed inside of the stretcher bars giving students autonomy because no one needs to hold the sheet in place for them. The angle of the easel can be adjusted for each student's needs. Sticky shelf liner is attached to the bottom of each easel so that it will not slide around.

Adapted tools are made from recycled materials and parts easily found at the hardware store.

- Grips: Velcro and hair scrunchies, foam pipe insulation and bubble wrap.
- Holders: PVC plumbing and irrigation parts, handles from milk jugs
- Mark-Making: Sponges and short-handled paint brushes

Engaging paraeducator skills: Talk more to A-2 and A-5 regarding how to best engage their skills as photographer and graphic designer.

### **1/28:**

Look up Anne Green Gilbert, "Creative Dance for All Ages", the developmental progression of movement. The importance of crossing the midline, even if it's minute, or through hand-over-hand. It's repatterning internal connections. It helps isolate body parts and engagement of the body parts. Brain Dance for students with special needs. Hand-over-hand has a role in Brain Dance.

### **1/30: Abstract Study in Black and White, reusing words**

**What (Activity, Developmental Rational, IEPs)** Drawing with our adjectives, and then painting them. Fine motor control. Close looking, Writing words, finding shapes and patterns in drawing. Curating "quilt" together.

**How (Materials, skills, Expression)** Experimenting with adaptive tools and materials

**Why (Understanding Goal)=** I can describe myself in many different ways (words, lines, black and white) Descriptive Words and Lines paintings to reinforce personal identity and practice fine motor control.

Homework: photography. Something by each person in both classes. See if PC and PM will work with students during the week to get two photos from each: one portrait, one important thing.

I tried to get photos from the classrooms for a portrait project, and failed so I designed this project instead. It's experimenting with new materials (canvas as a support, lyra pencils, and white oil pastels. For A-4's class we also used tempera sticks because they are softer, easier to get a painterly effect. A-6 air dropped photos to me today, so the project that was planned has been moved out a week so that I can print the images myself. No printer in the classroom. Next week we can do a collage project with their photos.

Today there was a sub in for A-4. A-5 explained "do it yourself" after watching her do hand-over-hand with S-1!

We began with the first two steps of brain dance to gain buy-in from stakeholders. There was a lot of scepticism and resistance. We began class with a quick review of MLV, recapping last week's work. I asked adults to encourage students to pick up their own supplies, clean up after themselves. I asked them to wait as long as possible before repeating instructions.

While everyone got up and moved to a circle to participate, I had to ask several times before adults would help their students change position. Someone added "I don't see the point in MLV" to the board. I acknowledged the remark, and then we talked about the value of being able to see your prior learning to help you remember better. Someone pointed out that many of the students have vision impairments, so it's not clear what they could actually see. I thanked them for the feedback, and said that I would use a larger font and try to use only black and white to help with contrast.

I asked adults to try to fade with their hand over hand techniques, and modeled again how to help the student grasp a drawing tool, and then place their hand near their work, and then encourage them to make their hand move.

Question: can Flip Grid become an assessment tool?

This project was not as successful for A-4's class. A-5 suggested we do more around collage. She suggested inspiration boards. Based on the fine motor control, medical and physical needs of the students, we will go back to what we know works, with some adaptations. I will think more about how to turn a crafty inspiration board into a more personal fine art activity for the students. I think that adults like this type of work because they can cut our images for their students and they already know what to do. How do you encourage risk-taking in the art room for students when their assistants are resistant?

Communal approach: Going back to using a lot of color: students did not seem as engaged in black and white, so based on observations, and input from the paraeducators, we will go back to more color, more collage on contact paper. Adults

don't seem to feel confident encouraging experimentation beyond color. Especially A-4's class, when any kind of line-making is a challenge.

## **2/6: Things I love Collage**

**Why (Understanding Goal)**= I can SHOW more about myself with the choices I make in my art (pictures, words, colors, materials)

**What (Activity, Developmental Rational, IEPs)** Choosing images that matter to you, tearing them, and placing them on sticky back. Practicing fine motor control, trying new things. More on What matters, developing a sense of art being more than a coloring book experience.

**How (Materials, skills, Expression)** Experimenting with tools and materials to add color. Self-expression with choice-making and mark making

I'm working on explaining students being able to make choices that are less concrete: not just a picture of a dog, but maybe allowing them to make choices based on colors, shapes or patterns. S-11's nurse (A-6) wanted to make some concrete choices based on what she knows he likes, but she listened to my instructions, and allowed him to make choices that were less concrete. She watched his eye movements very carefully. She would hold up a picture of something she knew he liked (a dog) and something like a market scene, and instead of giving him what she thought he would want, she honored his eye-gaze choices, and then tried to work with him to figure out why he made that choice. She learned that he likes food: he chose 3 images of food, and a photo of a lava flow. She learned that he likes pink and red also. S-11 has dysphagia, he cannot swallow food or clear his lungs. He can eat only 3 ounces of liquified food at a time.

FADING: S-11 and A-6 worked together to tear their images (in the past, the adults had cut the images for the students). A-6 would hold one side of the paper, and she would help S-11 hold the other. She would then encourage him to move his own hand to initiate the tear. She encouraged him verbally and allowed him time to respond at his own pace.

Reflection: S-6 is beginning to understand the curation process. She will look at the work that is placed already, and then choose where her piece should go. She is beginning to understand the "why" of the process, and will answer when given enough time, with either pointing or one word like "green." Her friends help to add explanation: they both have green. I see green here and here and here.

Each week I have asked students: what would you put next to this piece? Why? What goes together and why did you make that choice? Teaching students to understand that they are connected to others, and to see what those connections might be.



**(Communal Approach to lesson Design)**

Students succeeded with choosing images and pieces, placing their choices, and adding color to it. Projects going forward will focus on asking students to make choices on materials, colors, subject. We learned from watching A-6 with S-11 that tearing is a way to work together: para holds one half, student grips the other, and students are encouraged to pull their side in order to tear instead of para cutting for them.

Teamwork, agency, collaboration. S-11 worked on making choices, grasping and pulling. A-6 worked on patience and fading. With new adapted tools for holding drawing materials (oil pastel, sharpie, tempera crayon) students can choose their colors and para can insert the material into the adapted holder and student can make all of their own marks.

**2/20:**

I would like to introduce the students to portraiture with Photography: Introduce the idea in both classes. Students could take photos of people and places on campus. Practice engaging with people outside of class. "Can I take your photo for my art class?" Print photo in black and white, place it under the contact paper. Now, draw and collage on and around the photo. Outline the important parts, a way for students to understand a face, symmetry, placement, and how to draw it. Finally, students remove the photo and are left with their own drawing. Teaching students to take a portrait photo: ask them to consider composition, lighting, background, expressions.

Starting with outlining the photo under contact paper will scaffold success for the students. Communal approach: we have had requests for portraits from students, and for more contact paper collage from adults.

I can start with self portraits. A-2 is a photographer, and A-5 is a graphic designer. I wonder if they want to do this work outside of art class, as a "homework" assignment? They both said they were willing to take on this project before our next class on 2/27.

**2/24:**

S-11 died. He got the flu while on break, and it turned into pneumonia-like symptoms. I only met S-11 four times, and I am heartbroken. I was so excited to use technology to get more out of him. I feel like he had so much to say. I wonder what tomorrow will look like? How will students process this information? How will adults be coping with this?

While I asked teachers to make photography a homework assignment, and tried to empower the paras with arts backgrounds in each class to take on the assignment, no

one has printed any of the photos. Right now, I cannot ask them to take on one more job. They are overwhelmed, and just trying keep their classrooms functioning right now. I think I need to adjust my expectations, stakeholders do not have capacity to do anything more.

So, how can I help them develop the skills to design general class projects through a UDL lens? What, Why, How? I would love to present this process to specialists in the district. Based on what I observed with a visiting occupational therapist, there are simple strategies to infuse art into something like the passport project.

### **2/27: Self Portrait Collage**

**What (Activity, Developmental Rational, IEPs)** Stakeholders have practiced collage, have discovered tools that they can be successful with. They want more practice with those materials. Several students have expressed interest in learning to draw portraits, so we will look more closely at the physical structure of the face.

**How (Materials, skills, Expression)** Make color and tool choices, tear paper, trace photographs to better understand a portrait. Learning to look closely, revisiting what was successful last time, leading toward VSA photo project. Introduction to portraiture (for [REDACTED])

**WHY: Understanding Goal:** Portraits are pictures of people. I can SHOW more about myself with the choices I make in my art (pictures, words, colors, materials)

When introducing class today, I reiterated that everyone can be responsible for themselves: students should be encouraged to ask for, and collect anything they need. They should feel comfortable advocating for themselves. A way to address IEP goals of independence, decision-making. Stakeholders were encouraged to ask their peers for help before asking an adult. Adults were encouraged to redirect students to peers before answering or helping students.

Thinking of A-6 and S-11: she taught us how to work together when she held one part of the paper, and asked S-11 to do the tearing. Instead of doing all of the work of cutting or tearing for S-11, she allowed him the time and space to do the work himself. (An Example of UDL, the arts as a tool for addressing IEP) I taught everyone else how to do this today, it was very successful. Students chose the colors they wanted to use, and paras worked with them to tear each piece and place it on the contact paper.

In A-4's class, adults are processing loss of S-11. Students engaged well with art-making. We skipped MLV Intro, Brain Dance Warm-up, to ensure that everyone felt safe and comfortable. Today, students were spread all over the room. S-1 sitting on the bench in

a corner, S-8 in the beanbag chair, another student at the communal table, S-2 at a separate desk. A-6 left. She was with the family for S-11's passing, and quit her job and left town to return to her family the next day. A-4 was extremely distraught, spent most of the day outside of the classroom crying.

A-5 sticks to herself, seems like she's not interested. Today she told me that she's feeling a lot of anxiety: with waiting for students to make their own choices, and for letting projects be what they will be.

In A-1's class, everyone listened carefully, and followed 2-3 instructions without prompting. FADING: adults waited quietly for students to figure out solutions, or encouraged them to check in with peers before asking for help.

### **2/28:**

I'm having so much fun connecting to the students, I need to remember to connect with the adults, to include them in my interactions. They seem to sit passively unless I make more direct contact with them.

### **March 5: Color My World Photograph project**

**What (Activity, Developmental Rational, IEPs)** Students will turn a photograph of a favorite place on campus into an abstract, colorful multimedia artwork.

**How (Materials, skills, Expression)** Students will transcribe the lines from a photograph onto black paper, make glue lines, and then fill the new abstract shapes with colors.

**WHY Understanding Goal:** We can find art and beauty made of shapes and lines and colors everywhere. We can share what we find beautiful with our community. This is another way to show others what's important to us.

Black and white photographs of the school were meant to be taken by the students. Their homework, which was agreed to by the stakeholders, was to take one photograph of their favorite place on campus. This was where the real change in the lesson between the two classes became most necessary. While some students had taken a photograph, no one sent it to me to print, or printed their own. I discovered this the afternoon before class, so I found images of the school on line and printed out a variety of images based on my knowledge of the students: The Track for S-1 and S-4, A basketball game for S-5, the library for S-8, and the lunchroom and exterior of the school. For A-4's class I asked students to choose an image and then quickly mounted those choices on black paper. The photographs were mounted on easels for those students who utilized them. Students were asked to look at the images, and then to add their own color to the

images. This was not a very successful project. Students did not seem to really connect with the photographs and finished the drawing activity quickly. Students were then given fresh paper and encouraged to “free draw” exploring tools and colors that inspired them.

A-5 requested that we return to the contact paper and collage-based work based on the past success of that work. It was clear that the next part of this project, which involved pouring glue, would not be successful based on the physical hand strength of the students. (Communitarian Approach: Next week we will make the contact paper collage based on student’s favorite places and photographs. A-5 airdropped photos to me: portraits of each student, and a few photos of their favorite places. I will print them out for next week.

S-2 Tried lots of tools and positions. He landed on oil pastel in a block that stands up on its own. He could place his hand on top of it, and move his hand without having to grasp it. He made white lines and black lines.

S-8 slept through most of class in a beanbag chair. He woke up after art class to leave for Friendship Club. Nurse decided she would put him in his chair BEFORE art class next time.

I’m not sure the substitute teacher “got” it. She wanted to make a product and do more hand-over-hand.

S-2 pinched the foil, dropped it onto the sticky, then placed his hand on top.

S-1 Chose a basketball image. He had a challenge finding a tool that would work for him. We placed a tempera stick in the pin cushion handle, and used the elastic to help him grip it. He was then able to move the stick over the sheet to make marks. He chose blues, yellows, and greens. His favorite color is green. S-1 was clearly listening to me when I was asking another student to try to make straight lines (he always made circles). When I came back to S-1, he showed me how he was making exactly the lines I had asked the other student to make. He smiled when he showed me his work and I acknowledged his mark-making. S-1 had chosen an image of a basketball game. When I asked him if he wanted to color in the players, he chose his high school’s color (yellow) and tried to do that. IEP Goal: following instructions, practicing fine motor control.

We did Brain Dance and MLV after class for review, and S-2 made a verbal choice for the thumbs up emoji next to “Gold”--the step in the process where gold foil is smoothed over the sticky surface, transforming the look of the piece.

A-1’a class: students chose the images that represented their favorite parts of school. None of the students had a photo to share, even though the photographer in the class

had agreed to work with the students on this in the intervening week: the daily needs of students fill their daily schedules.

Students were asked to trace the most important lines on their black and white photos. Every student did this successfully. Students were then given a sheet of black paper, and asked to use a white pencil to draw those most important lines on that sheet. I was so surprised by the success of this step: every student understood this concept and recreated those most important lines onto the new sheet. They filled the page with their drawings, which was a leap for S-6, who always drew one single small figure in the middle of her sheet. She drew from edge to edge, filling her page with vertical and horizontal lines. There were no figures, which was a first. Students were then given bottles of glue and instructed to trace on top of all of their white lines with glue. They were given scratch paper to practice on, and then given the space to experiment. It was interesting watching the adults fade (this took practice and control on their part), and allow the students to learn how to use the glue properly. They had been shown an example of the dried glue lines to understand how we wanted to leave the space for colors to be added later: everyone participated and followed instructions. Adults were sceptical that this would work, and it did!

### **3/7:**

Try to find a document camera to help students in A-4's class see works better on the large screen.

### **3/12: Color My World Adding Color in A-1's class**

**How (Materials, skills, Expression)** Students will work on adding color to their dried-glue drawing. Review of color theory included complimentary colors, tones and shades, and colored pencil techniques.

#### **What (Activity, Developmental Rational, IEPs)**

**WHY: Understanding Goal:** We can find art and beauty made of shapes and lines and colors everywhere. We can share what we find beautiful with our community.

A-1's class added color to their now dried glue drawings. We talked about color theory, complementary colors, choosing the most important part to highlight, trying to put complementary colors in adjacent parts. We talked about turning what began as a photograph of a familiar place into an abstract exploration of shapes and colors. This was a developmental leap for most students who were used to more concrete, direct instructions. For adults, this was another effort at fading: they were there for support,

but their role has shifted into more cognitive, asking good questions, asking students to remember what they had been told, or to check in with their peers for help in remembering the process and instructions. We talked about working on black paper: if you want a color to show up better, color first with a lighter color. Consider blending colors: even in a place that you want to be just one color, find at least two shades of that color to create a richer effect. Everyone listened to the more advanced art techniques and experimented with everything that was suggested. I wanted to illustrate how you could extend a simple drawing lesson and introduce advanced color theory in almost any situation. The IEP goals addressed included following multiple instructions, remembering and attempting multi-step instructions, personal choice making,

### **Self Portrait Collage based on favorite places on campus for A-4's class**

#### **What (Activity, Developmental Rational, IEPs)**

#### **How (Materials, skills, Expression)**

**WHY:** We can find art and beauty made of shapes and lines and colors everywhere. We can share what we find beautiful with our community.

A-4's class: Today I asked teachers to add to the MLV wall. While they had been encouraged to do so in past weeks, no one had. This week they willingly added their thoughts, and also helped students to add their own words and emojis. It was a real breakthrough with participation. Students were asked: what did you like (or not) so far in the work we had done? Everyone added an emoji and we talked about why those choices were made. Adults were able to see the real value of process photos and notes in scaffolded learning as well as in addressing IEP goals related to independence, agency, and self-expression.

There was one student and her paraeducator who have made the most amazing strides in engagement, focus, and participation. I was hoping that they would eventually sign the forms to participate in this study, and I was told no again.

We are so much more careful with adapted tools and disinfecting materials. Students chose one tool and used only that tool for the remainder of the day. This is still a very sedentary classroom, but I again instructed everyone to get up and collect the tools and supplies they need. Again, they spread out around the room making it more difficult for me to communicate, or for individuals to collaborate.

S-1 and S-2 worked with a roller, and really engaged with it (IEP goal of moving large muscles of arm). A-4 purchased a Velcro glove for S-8. She wants to adapt even more

tools for him to hold: this was significant as she seems more interested in exploring more options for him.

Reflection time was great! A-4 photographed each artwork, then used the "Got It?" app on the large screen: students were able to see the work better, and to move the pieces around the screen to curate the work. Students could see much better, and seemed to engage in the reflection process more. I'm sorry it took six lessons to discover this process.

Nurse now tries to set S-8 up in a way to be successful to make marks on his own. She now puts materials very near him so that he can reach things and asks him what he needs. She now follows what A-5 does, and asks him to make choices. "If you want to use blue, press yes." S-8 now makes more choices and Nurse gets up to collect materials for him. Nurse NEVER leaves his side.

### **3/13:**

Teachers were informed that schools would be closed indefinitely from the end of day until further notice.

I lost all contact with A-4 and her classroom from this point onward.

**All remote classes were with A-1's class only. From this point forward, every mark made by a student was their own.**

### **3/19: Observing on-line learning, on Zoom class**

### **3/26:**

**Observational Drawing in Zoom: What's interesting and right in front of you?**

**WHY (Understanding Goal):** I can draw anything I see. I can find interesting things wherever I am. When I practice, I remember more and the work gets easier.

**How (Materials, skills, Expression)** Paper, drawing tool, computer, a toy or object to draw.

**What (Activity, Developmental Rational, IEPs)** SEL: introducing empathy (observing and recognising facial details). IEPs: Agency, Communication, listening, responding, leadership, hand-eye coordination.

Students began class with a check-in. What's your emotional regulation zone? How are you feeling today? S-5 says she's in the green zone, She's so happy and excited. She went for a walk, which meant she was off of the internet and exercising. "I love that I

have good friends.” S-3 agreed, he felt good and healthy. In general check-ins were an acknowledgement of participation.

Google Classroom: Anyone can share with their class. I learned that I can post prompts and homework here.

News to you: Everyone has their own login. Orange Snowflake is where Unique curriculum for each student can be found. Every student has their own learning goals here.

Observational Drawing in Zoom: What’s interesting and right in front of you? Take a toy, then look closely: what big shapes do you see first? Air-draw first (muscle memory, remembering, practicing shapes before committing to paper) to draw it. People really took a risk by drawing together, sharing their attempts, and gaining support from their classmates and educators. S-4 Hold up your drawing--What does everyone else see? Hold up your piece and peak around it: what do you see? Students were so supportive of each other. I am so impressed by the adult participation. Finally, everyone makes art, everyone listens to the speaker. It is now possible to model how to talk to students about art-making, and every adult is able to listen equally. Students see their educators taking risks, being silly, trying at something new. IEP questions: how do people communicate together? What does responding look like in this class?

I noticed that check-ins are really more an acknowledgement of showing up for some students, a chance to talk to someone else. A-1 did not always wait for a response from everyone, I think because attention spans on Zoom can be short, and if a student walks away from the screen, there is no way to bring them back. It was good to sit through the entire class, first the check-in, then the physical warm-up. I was surprised to see S-6 stand up and actually participate in the physical warm-up, following directions.

While I have a hard time getting S-7 to engage, he seems to really “hear” A-2. He does not respond to anything via zoom, until he hears A-2’s voice. He then responds and participates. It’s heartwarming to watch. I should talk to A-2 about getting her help to engage S-7 in art-making.

Everything is so structured, they follow a very rigid pattern. I wonder if I can get them to think outside the box? Drawing Fundamentals would be best to focus on right now. Observational drawing, shading, textures, details.

#### **4/2: Portraits draw-along**

**What (Activity, Developmental Rational, IEPs)** Posing for each other via Zoom, with instructor explaining the steps for drawing a face. Instructor demonstrates, and



stakeholders follow along from home. IEPs: Agency, Communication, listening, responding, leadership, hand-eye coordination.

### **How (Materials, skills, Expression)**

#### **WHY Understanding Goal:**

Using Google Classroom, A-1 asked the students, what makes you unique? Students wrote their responses. We could use this going forward. I could also ask them: what do you want to share? Revisit Google Classroom for ideas: has A-1 already posed other questions we could address through art-making? Perseverance, grit, determination?

More Ideas:

Explore Brainpop. Creating Zoom backgrounds could be a cool visual arts project if everyone had devices to do this with.

Today we asked, "What's your superpower?" Make it a flipgrid assignment? First responses from students, I'm not sure how that will relate to the art-making.

S-4: "I can cross my legs behind my head. I am good at finding pencils. I love animals."  
Stakeholder responses: "You are strong and flexible."

S-5: "I can dress up, I am confident talking to boys. I am fierce. My brain is different. I know what's going on around me."

S-7: Stakeholder responses, which he replied yes to: Good at video games and funny (from A-2, with whom he seems to have the strongest bond)

S-6: Stakeholder responses, and from her caregiver at home with her: Great memory and a good dancer.

S-10: Stakeholder response: Happy

A-2: Having fun, laughing, making art.

Today stakeholders were very engaged in drawing each other. Everyone volunteered to have the screen focused on them for two minutes while everyone else drew. I continued to talk through the steps while everyone drew, but did not have to do that for very long. Everyone followed the steps as we had been practicing them: Draw an oval in the air that matches the shape of the model. Make one dot in the middle of the page to help with placement. Draw eyes on either side of that dot. Add a nose below that, and then the mouth. Now add all of the details for that person. Stakeholders shared their drawings, talked about what they felt was successful or not, were supportive of each other, and also noted WHAT made a person unique: their smile, or eyes, or hair, etc.

**4/12:**

Ongoing assessment frustrations, the itch that still needs scratching: The assumption that every student gets to participate in ongoing art classes, or that art teachers are the only ones teaching art.

Assessment can be a tool for building critical thinking skills, and the lifelong skill of self-evaluation.

There are more students in this country who do NOT receive consistent art classes with credentialed teachers than those who do.

Art class, even a residency with “just” a teaching artist, should be considered as essential and be held to the highest standards.

Research-based curriculum is taken more seriously, which means it gets more funding.

**4/16: Portraits draw-along**

SEL: introducing empathy (observing and recognizing facial details). IEPs: Agency, Communication, listening, responding, leadership, hand-eye coordination.

**4/23: Portraits draw-along**

Adults still say “this is fun.” “How come when we’re in art class, it lasts for an hour, but OT lessons only last 20 minutes?”

This is the itch that has to be scratched. Here’s my logic: The goal is for students to stay engaged in their task longer. If students stay engaged longer when they can relate to the material, and they relate when it is important to them, and the arts are the place where we can discover what’s important to them, WHY are the arts not engaged more in general and special education? If a speech pathologist says these are the goals, and they work with an arts educator in music or visual art, that person could address those goals for longer if it were put through an arts lens. I feel like this is the same conversation, and I’m not saying it right. The arts WORKS. If you can engage students for an hour or more, why would you not figure out ways to do it more often? Next steps might be to do more training with specialists, on tools that THEY could use to engage students longer!

Remote Learning opportunity of caregivers as participants. Whether we see them or not, there are caregivers nearby when we are on a meeting. Papers are held up when needed, supplies retrieved, cameras adjusted. Today, S-4’s dad, a professional clown, posed for us in full clown makeup. We had the opportunity to change the perspective, which was developmentally important to this class. I asked him to turn sideways so that

we could draw his red nose in profile: it was silly and fun, and also introducing students to another layer of understanding the face.

### **5/7: Draw Along Animals**

**What (Activity, Developmental Rational, IEPs)** Stakeholders imagined something that was important to them, that they wanted to share with others. We then found a photograph of the item, or students showed us their own drawing. The screen was focused on me, and I would ask the owner of the object being drawn to describe it to me with concrete details. IEPs: Agency, Communication, listening, responding, leadership, hand-eye coordination.

**How (Materials, skills, Expression)** Paper, computer, something to draw with, pictures (student's own drawings OR images from books and internet) or objects to draw

**WHY Understanding Goal:** We can all share what we know with each other. Our friends want to learn from us.

Draw along, trying to get others to lead the drawing. Stakeholders paid close attention when S-5 described how she drew her fish to the class. I wonder if they could see this as an opportunity that I saw it as? This was an "Aha Moment" which I will have to try again with other students as leaders. Asking a student with different cognitive abilities to describe their process is very challenging for them, and extremely rewarding and valuable as a way to build agency, independence and voice. How do you teach someone to describe the thing they want to draw?

I think it was important for stakeholders to understand that we all interpret things in our own ways, and that's all right. There's not just one right way to interpret how we see or draw things. Stakeholders had a lot of fun noticing the differences in the ways we interpret things. Stakeholders were very supportive of everyone else's efforts.

### **5/14: Draw Along Animals**

draw along again. Animals we like. Students would describe the animal they cared about, and I would interpret their words in lines, then draw them. Everyone else would draw along as well.

S-3 can be difficult to understand when he speaks via his computer, which seems to frustrate him. S-4 understands S-3's speech patterns best when he speaks Spanish, which he then translates for the rest of the group. It's very empowering for both of them: S-4 is able to help his friend even remotely, and SS does not get discouraged because people are not understanding him.

**5/21: Draw Along Animals, Stakeholders as teachers**

**Why (Understanding Goal):** We can all share what we know with each other. Our friends want to learn from us.

**What (Activity, Developmental Rational, IEPs)** Individuals took turns teaching the other stakeholders how to draw their thing. We asked for more information as needed. For students who don't communicate verbally, caregivers pointed the camera at their paper for us to watch and learn. IEPs: Agency, Communication, listening, responding, leadership, hand-eye coordination.

**How (Materials, skills, Expression)** Paper, screen with camera and microphone, something to draw with. Stakeholders imagined something that was important to them, that they wanted to share with others. We then found a photograph of the item, or students showed us their own drawing.

S-6 demonstrated how to draw a dog! She answered questions with yes or no, and her caregiver moved the camera so that we could draw along with her.

The value of remote learning, drawing through Zoom: every mark a student makes is their own. Everyone listened to every word. When I asked guiding questions, everyone listened. Everyone was able to participate in art-making. Stakeholders were all equal. Everyone was taking risks, able to see the efforts of everyone else. No one was "the best." Everyone found fun in sharing their efforts, everyone made an effort. Everyone supported everyone else. Many stakeholders led their own drawing activities. What's your favorite animal? How would you start to draw it? What's the first shape you see? What's the biggest part? Let's start there. What shapes will the legs/fins/wings be? How many of each do you need? Where would you put the eyes? Be specific: top, bottom, left, right. Etc. Are those parts big or small?

S-3 participated in art class one time when we were in class. His mother wanted him to go to gen-ed history and science classes otherwise. Based on conversations with the school's art teacher, S-3 would occasionally drop in for art class. He would sit near the door with his paraeducator. She would bring him supplies. The art teacher would sometimes bring him the same materials the rest of the class. She said that she never actually spoke to him and did not know his name. His teachers did not know that he liked to do art, as he would be taken to gen.ed classes whenever it was offered.

With remote learning, he participated every time. After two sessions, his mother came on to tell us more about his work. We learned that he paints every day, and had never told anyone at school. He asked his mother to show everyone his paintings. She held up

8 different paintings he had completed, of people and objects in his home. He also painted a self-portrait, “Boy in a Mask during Covid” on a brown paper bag.

I decided I would try to get Artist’s statements from the students as a final piece of our work together. This would be a challenge because we were working remotely still. A-1 suggested that we do this as part of one of our calls, so that is what we did. I had also mailed the forms to every student and given them a self-addressed stamped envelope to send the sheet as well as finished work back to us, but I had not received anything back. S-4 helped us understand what S-3 had to say, and then his mother came on to tell us more. S-3 travels in an electric wheelchair, and has very limited hand movements. He speaks slowly, and it is sometimes hard to understand what he is saying. S-3 struggles with breathing when he speaks, so he chooses his words carefully. His mom told us that he was most proud of his painting of the exterior of his home. He spent three hours one afternoon sitting in front of it making the painting, and was most proud when neighbors stopped to ask him more about his work.

**Bi-Weekly Journal Summaries of Thesis Research**

**Date: 1/13/20-1/31**

<p>What images have you captured? (TA’s class) 1/23</p>	<p>Everyone is so separate. They all sit in pairs of one student and para or nurse. They spread out around the center table, and when left without a project, seem to sit and not really interact. Adults sit next to students, offer medical and/or physical help as needed. Adults talk with each other over the heads of the students. When Teacher A assigns tasks, adults do participate. Students communicate mainly through eye gaze and simple AB choices. ■ and ■ use iPad take photos of family etc. at home. Students all use wheelchairs with assistance to move. They spend most of their time in the classroom stationary.</p>
<p>What images have you captured? (TR’s class) 1/23</p>	<p>Students sit at desks in a semicircle. They spend most of their day in the classroom. For lunch/free time, they eat at their desks. They look at their iPad, maybe read a book. Lights are usually out; energy seems to be low.</p>

<p>What stood out from my daily written and visual journals these past two weeks?</p>	<p>Patience is KEY. Every student requires extra time processing responses. Teacher is very helpful with educating me on what those times are. They are very specific to each student.</p> <p>The internet is spotty at best. What can I count on for infrastructure? I feel like I really need to utilize technology better and need the internet to do this.</p> <p>Stakeholders (adults and students) don't advocate for themselves. They just sat there waiting for me to bring them materials. They didn't take any agency for themselves or their students.</p> <p>When interviewing █ the difference when █ was assisting him vs. █ was notable. █ was generally less engaged when █ arrived. █ spent more time tapping on YES, with him. He seemed calmer, more engaged when █ was assisting him. His responses came quicker.</p>
<p>What did I learn about my students?</p>	<p>So far, none of the students have mentioned friends outside of their two classrooms. Aside from friendship club which happens once a week, no one in their age group visits the classroom aside from specialists. Students walk to the lunchroom and eat with the gen ed population a couple times a week.</p> <p>Students are kind and friendly, and do not feel bullied or ostracized, just generally invisible to the general high school population.</p> <p>All students can make choices. The pre-printed words were great icebreakers to get students and educators thinking about personality traits. █'s students can read out loud, and can copy the words from the list, but generally do not seem able to write from memory.</p> <p>█ is very interested in participating and helping and is very friendly.</p>

<p>What worked well?</p>	<p>█'s class is easy. Students are engaged and talkative and willing to participate. They seem like they will try any material.</p>
<p>What would I do differently?</p>	<p>Get █ to participate! She's supposed to be an artist, but just sat and watched throughout the class. I would be more proactive getting people to advocate for themselves. I need more ways for everyone to participate on their own. I need to take more photos or get them from teachers when they are taken.</p>
<p>What are my plans / next steps for next week?</p>	<p>Make adapted tools specifically for students with less fine or gross motor control. Think about the best materials to use and again assess what people can do on their own. How can I design more ways for students to gain independence, minimize the rate of hand-over-hand work?</p>
<p>What do I want to continue to think about?</p>	<p>Give survey to kids from Friendship Club? Gen Ed kids who seem to have an affinity but only visit when they are required? UDL: how to get greater participation from students who communicate through eye gaze. I need to think more about the tool of UDL that a busy teacher could feel confident picking up and using. I want to continue to think about the role of MLV: will everyone see the benefit? Can I figure out a way to make the learning outcomes more obvious so that stakeholders will better understand the benefits, and the value in taking the time to set it up? It is a lot of work.</p>

**Date: 2/1/20-2/14/20**

<p>What images have you captured? █ 2/6</p>	<p>█ sits and waits for supplies, instructions, etc. The class is very low-key. I'm not sure adults in the classroom consider themselves as part of the education of their students. They act as if they are there for only physical needs. I wonder what the job description says.</p>
<p>What images have you captured? █ 2/6</p>	<p>This class is kind of depressing. There's a big, vibrant school around them, yet students spend their day in this one room with the lights out. Neurotypical students walk by all day, play outside the window at lunch, but there is very little interaction.</p>

<p>What stood out from my daily written and visual journals these past two weeks?</p>	<p>The moment when ■ chose her words was probably the most important for me. It was her first class with me. She does not speak, spends most of her time looking at shiny things and rocking. I wanted her to have the opportunity to create art based on words that are important to her and how she sees herself. I asked her paraeducator to help her choose between two words. The para said "Oh, she's funny and curious" she put the two words on the table, asked ■ to choose one. With two minutes of prompting and verbal cues, ■ would not choose. Her para said, "Yeah, I don't think she understands." Then she said, "I'll try two different words just to be sure." Para put out more words, and ■ eventually chose Musical, Gentle, and Artistic. Para was so proud!</p> <p>And when ■ recognized the opportunity for ■ to try out her glasses. ■ was trying to cut, ■ placed them on her face, and she smiled so broadly as she could see the image she was cutting. She only kept them on for 5 minutes, but apparently, that was a real breakthrough for her. ■ asked her to put them on during the reflection also, and ■ looked for over a minute at her own artwork. She was so focused. TR was beaming, so happy for ■. Again, ■ only kept them on for five minutes, but ■ was very happy with this result.</p>
<p>What did I learn about my students?</p>	<p>The two classes are SO different. Working with medically fragile students is much more challenging than I anticipated. I'm learning more about processing delays related to reading and writing. While students can read, they cannot write from memory: they need to copy the words written in a bigger font. While I was told that cognitive function might be as low as age three for some students, when given the time and resources, everyone does seem able to make choices and express an opinion.</p>
<p>What worked well?</p>	<p>Easel workstations worked well. After three classes, most stakeholders are beginning to see the benefit to reflection, looking, choice making. Contact paper worked very well in both classrooms. We didn't need glue, which for ■'s class meant less</p>



	<p>hand-over-hand. Painting on top of collage turned “Inspiration Board” which para wanted, into a more fine-art collage piece. This added the layer of preferred colors, opportunities for contrast, positive negative space, line choices.</p>
<p>What would I do differently?</p>	<p>I need to be clearer about sharing the UDL design side of the residency. I need to make sure that this remains something separate from a standard residency where teaching the artist just shows up for an art project and then leaves again. I think I need to design a kind of Task Analysis form for stakeholders to use to define strength-based ways of problem solving. For example, instead of me telling stakeholders what would work best, but helping them to consciously advocate for their students, with the understanding goal for everyone to be independent and sharing our voice. I wonder if form could be designed so the ■■■’s students could use it themselves to help with problem solving, setting goals? Especially with ■■■’s class, I need to help stakeholders understand when to be finished, to take breaks before materials go into mouths.</p>
<p>What are my plans / next steps for next week?</p>	<p>Next week is winter break, so there will be no class. Time will be spent refining interview transcriptions, checking in with Jaci Urbani and writing department re. Thesis review, deciding on apps for gaze-based drawing (Pro Create?) and photography, reviewing VSA lesson plans around identity. researching more on adaptations for screen printing, messaging, contemporary artists and young people to share resources. Task Analysis template to be designed.</p>
<p>What do I want to continue to think about?</p>	<p>Friendship, empathy, sharing, identity. While ■■■ and ■■■ are very friendly to me and all adults, they are not very helpful with each other, do not share or help other students unless instructed to do so. In both classes I would like to continue to focus on the SEL competency of Self Awareness, and in the case of these classrooms, self-expression as a tool to increase their presence on campus. I hope to continue to model ways for stakeholders to celebrate successes in each other (empathy).</p>

Date:2/28/20

<p>■ What images have you captured?</p>	<p>SP and SJ are engaging sooner, and for longer stretches already. Now to get the paras and nurses to celebrate the participation and accomplishments. When I point out the engagement and growth, paras acknowledge it, but they don't seem to see the moments for themselves. We skipped the intro, MLV review, braindance and reflection in order to make the day safe and comforting for everyone. ■ and ■ stayed on task for more than 40 minutes--that was a record for them. There was an OT observing ■ and coaching ■ and he remarked on the engagement of ■ and the connections to IEP goals (staying on task, following instructions, not putting things in her mouth) The death of ■ made this week very emotional and made the adults in the classroom very fragile. Most did not talk about ■ with the students.</p>
<p>■ What images have you captured?</p>	<p>Students were thrilled with their portraits. Materials were very successful. Students come together very quickly, ready to dig in. They make art for nearly an hour, and fully participate in the reflection process as well. Para's want to put some of the artwork in the case in the hallway. ■ was out this week, but I'll ask her next week.</p>
<p>What stood out from my daily written and visual journals these past two weeks?</p>	<p>Week 1: school vacation, so catching up on transcriptions, continuing to research gaze-based technology. I'm concerned about the lack of internet in these two classrooms, and the lack of support these teachers get to fix the problem. I have reached out for help to fix the internet problem (it only applies to two rooms on the entire campus), but no one has responded. The idea of designing one lesson that could work with two very different populations has been weighing on my mind. I want to be sure that everyone gets a good opportunity. It was a relief to talk to ■ and understand that it's OK if the two classes don't match.</p>

<p>What did I learn about my students?</p>	<p>Last week, it was great to watch how ■ and ■ worked together to tear their paper. I think I'll focus on choosing colors, tearing them up together, placing them together. Then students can choose colors to draw with, and then work together on the gold.</p>
<p>What worked well?</p>	<p>Teaching day. It was so sad for the grown-ups in ■'s class. Especially ■. ■ was with the family at the hospital where they saw that his lungs were too full of fluid and recovery was not likely, and then at home when ■ passed. She quit her job the next morning and left for LA--said she needed to be with her family. This experience makes me believe even more in what I'm trying to do. ■ worked with ■ for two tears: driving to his house in the morning, getting him ready for school and on the bus, spending the day with him, taking the bus home with him. NS provided almost constant medical care to ■. He had very low muscle control in his core. She would suction his throat every 30-40 minutes, administer pain meds as needed, lie him on his belly and pat his back to clear breathing pathways, recognized his needs, helped him with every aspect of living. And she came to this work with no training, and low pay. She did this work because of that student.</p> <p>We decided to skip warm-ups and reflection today to make the day as stress free as possible.</p> <p>The project was supposed to be an introduction to photography and portraits. We shifted to what would feel good, what would not be stressful. We used the contact paper as a base again and worked in teams to tear paint chips. Students chose their colors, worked with paras and nurses to tear them into small bits, they then worked together to place the pieces on the board. Students then chose the colors of tempera sticks to draw around their shapes. Gold embossing strips were applied by Paras, students smoothed it, then removed the strips. I learned that tearing rich colors on paint chips is therapeutic, as is drawing on the smooth contact paper with tempera sticks. In ■'s class, I wanted to focus on sharing (working together), and just being together. In TR's</p>

	<p>class, we began the portrait project. Students loved it! We slid B/W photos under the contact paper, traced the outlines, added color to the faces. For the background, students chose colors of paint chips to mosaic. The final step was to find all of the sticky parts, and either cover them with color or gold. This was a very successful project.</p>
<p>What would I do differently?</p>	<p>I would definitely keep with the warm-up and reflection. It keeps the class more structured, people more on task. In TA's class, we could have talked about successes, no matter how subtle. I'm thinking of ways to add this language to MLV for review. Right now, no one looks at the MLV wall outside of art class.</p>
<p>What are my plans / next steps for next week?</p>	<p>I need to refine my lesson for Thursday. I guess I just have to be ready for no internet. I need to check in with [redacted] again. I have asked classes to go on photography expeditions on campus: what's the most important part of [redacted] for you? Take a photograph of it. In [redacted]'s class, [redacted] is a photographer, I will talk to her about taking charge of that process. In [redacted]'s class, [redacted] is a graphic designer. I think I will talk to her about getting students to consider composition in their photography.</p>
<p>What do I want to continue to think about?</p>	<p>I wonder if people would be interested in a brainstorm about what our strengths are, in an effort to get more participation from everyone? Or would they consider it a burden and resist getting more engaged?</p>

**2/29-3/7**

<p>What images have you captured? (A-4's class)</p>	<p>All of the stakeholders seem so bored. Students and adults. It seems as if A-6 was the most talkative, made the room more of a community. Without her presence, the class is very low-energy. Maybe the goal of the class is just to be at school? Maybe it's not the role of anyone but the OT to address specific goals?</p>
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<p>What images have you captured? (A-1's class)</p>	<p>It seems like the students are often not engaged, outside of art class. They seem to be just sitting in their desks, not really interacting when I arrive. I wonder if I can have an impact on something like that? Students drop everything to join me in art-making, to the point where it's hard to even enter early to prep!</p>
<p>What stood out from my daily written and visual journals these past two weeks?</p>	<p>I wish I could make educators see that while the "joy" of art-making DOES have something to do with this residency, I believe what makes education through the arts so special is that we learn to ask and answer a lot of questions, experiment a lot, and consider the mess-making as an opportunity to work on executive function (cleaning up). I wonder if I can teach someone how to address more parts of education with an inquisitive, empowering (I hate that word), confidence-building lens, or even track it through this process? I should add the YIA concepts of Creativity, Confidence, Compassion to the Observation Protocols!</p>
<p>What did I learn about my students?</p>	<p>A-4 was absent today, there was a sub. She didn't know anything about the students. S-4 was absent again. I don't really have a connection with S-8 or S-2. I'm not sure how to do that. Nurse especially almost seems to protect S-8 and keep him from any opportunity to even look at his peers. I think art class might be a lot for him. He has basically slept through two classes, but we noticed this time that he woke up as soon as art was over! Nurse promises to have him in his chair and sitting up next time. S-1 was not so engaged this time.</p> <p>S-5: she was at the schematic level of art-making and makes stick figure people, yet with careful prodding and encouragement, she was able to move a little further along the developmental path. By the end of class, her figures had shirts and hair and feet with shoes on them. S-6 fascinates me. She speaks, but mainly repeats back exactly what she hears. She reads out loud, can write also. In this week's class, she followed all of the directions, traced the lines on her photo, then copied those lines in white pencil onto the black paper. She applied the glue exactly as she was instructed. In her free-draw, she chose to go back to her photo of the basketball game, and recreated the entire game on her paper. Players with their numbers, spectators, score board, lines on the</p>

	<p>floor. She is also in the schematic stage and creates the same kinds of figures using circles and squares, yet was able to add so many details to them. Both S-9 and S-10 remained completely engaged, S-9 for nearly double the time. This class is a joy. A-1 sits quietly near S-10, ready to jump in if needed. She didn't need to engage at all. ■ sat quietly between S-4 and S-7, again ready to jump in if needed, but she wasn't. A-2, the artist, did not participate again.</p>
<p>What worked well?</p>	<p>A-4's class didn't really work well for the art-making. Brain Dance, on the other hand, was very successful, and Nurse was very curious. She wants to learn more, wants to use it more as a tool to get S-8 in a learning mood. S-1 was the leader in his class, and worked very hard to stretch and move beyond his comfort zone. A-1's class was brilliant. I was skeptical about the success of asking a student to trace lines on one page, and then copy them onto another: it worked beautifully, as did the free drawing time, and Brain Dance: S-10 was fully engaged and very eager to be seen as the LEADER.</p>
<p>What would I do differently?</p>	<p>No one in either class sent me any photographs. I expected this, so I printed out some images of the school for students to use for the project. I feel like I should plan a mid-session interview to learn more about how time is spent during the week, because I would think they would want to get out of that classroom more. Especially since the room is usually without WIFI.</p>
<p>What are my plans / next steps for next week?</p>	<p>A-1: Add color to dried glue pieces. This should be quick, so I will have free drawing ready also. Everyone will sit and draw together for as long as I have time. In a step toward the final project and messaging, I'm going to introduce the class to the idea of a PSA. We are going to make a 20-second "Wash your Hands" video to post on instagram. I want to talk to the students about the fact that children younger than them need to wash their hands longer.</p>
<p>What do I want to continue to think about?</p>	<p>Engaging adults. I have buy-in now, but they sit quietly. No hand-over-hand at all in A-1's class. So now what? What is the next step in their engagement? I would love to see more energy in both classrooms.</p>

Date: 3/3/15

What images have you captured? TA 2/6	MLV is working! I needed to be more direct: write on post its: what do you see working? What do you think we should do differently? When asked to please write something now and add it to the wall, everyone did. Comments were helpful also. I DO think this would be too much work for a busy teacher though. Every student placed emojis near a meaningful picture on the board.
What images have you captured? TR 2/6	While students are eager to participate in everything, they were definitely on edge this week. S-6 needed to see the veggie tales video, S-5 needed to finish quickly because I said we had two projects, and she just could not wait to find out what it was. S-5, S-9 were extremely unfocused and silly all day.
What stood out from my daily written and visual journals these past two weeks?	The struggle to make MLV work: It's so much work, and I'm not sure it's doing the job I hoped it would do in terms of highlighting IEP links. I'll think of another way.
What did I learn about my students?	The light box was a huge hit for one student. She also turned and looked at me every time I spoke to her, which was new. I left it in the classroom so that student could use it at other times also.
What worked well?	In A-4's class, we need to continue to focus on more opportunities to use the materials that WORK. That means contact paper, various ways to stick things on it, drawing with a variety of adapted tools, and painting in various ways and colors. Maybe their work could be the background for the other class? I am so surprised how well this project worked: tracing big shapes on top of a photograph, then re-drawing the image on the next piece of paper. People jumped right in, and the results are beautiful. The link from the photo to the finished piece becomes very abstract, which the students appreciated. They look at line and color to make their connections during reflection now.
What would I do differently?	I might drop the MLV piece: is it worth all of the effort? I'm not so sure.

What are my plans / next steps for next week?	Waiting for school to open again. Fingers crossed that it's only two weeks of closure.
What do I want to continue to think about?	The message: when we get back to school, it's time to finalize the message, start to develop art around it. Introduce printmaking for A-1's class? Work on a large background with A-4's class? Do we want a big mural? Will have to find out from the students.

**Date: 3/16-3/22**

What images have you captured? (A-4's class) 3/19	A-4 has not replied to a single email. I think she has her own health challenges right now, and I'm not sure if any teaching is going on in her classroom.
What images have you captured? (A-1's class) 3/19	This was our first "remote" class. We met on Zoom. A-1, A-2, A-3 were all there. For students, we had S-6, S-5, S-7, and S-11. S-4 was not there.
What stood out from my daily written and visual journals these past two weeks?	How do I encourage engagement in physical art-making when students are apart, disengaged? Accessibility continues to be a major hurdle. At-home caregivers are not digital natives, and internet use and engagement is low. Also, homes are small, a lot of stuff is happening in the same room, computers are shared, it's noisy and distracting.
What did I learn about my students?	S-7 really responds to A-2! When she speaks, he listens. She has a background in arts education, I think I will ask her to step up and help me more to make sure everyone is engaged.
What worked well? 3/19 class <b>Introduction to Zoom</b>	Zoom--Everyone could speak when they wanted to. They are clearly working from their phones though. Not much really worked. Everyone is adjusting to this new reality. I just listened, observed.
What would I do differently?	Slow down even more. It's so hard to read engagement from afar! Get more help from A-2, empower her to co-teach



What are my plans / next steps for next week?	Self portraits, based on S-5's request.
What do I want to continue to think about?	Flip Grid, and what's the final project that we share? What does a culminating event look like?

**Date: 3/23-3/29**

What images have you captured? A-4 3/26	No word from her.
What images have you captured? A-1 3/26	■ added me to her Google Classroom, and I am able to send information directly to students. I need to figure out what I want to hear back from them.
What stood out from my daily written and visual journals these past two weeks?	I had a great call with ■ today. I talked to her about portraiture (S-5s repeated request), and A-2 is ready to jump in wherever she feels that she could encourage students, explain things better, or in any way help students to understand and participate. She agreed with the way we would simplify this process and chunk out the steps to encourage participation. She suggests we work on portraits for at least a couple of weeks so that students can practice more.
What did I learn about my students?	They have very little interaction with teachers now. Caregivers have very little technical ability. Connectivity and interaction is low. S-3 just left half way through. S4 does the class with his father holding the phone for him. A-1 is not sure why they are not using the Ipad she gave them.
What worked well? 3/27 class <b>Observational Drawing</b>	I asked them to bring an object they could look at, and draw that. I really have no idea how it worked because I cannot see what the students are working on until they hold their paper up to the screen. This was shaky, out of focus. I think "product" will matter less and less.

What would I do differently?	Focus even more. Ask them to hold artwork up to the screen more often.
What are my plans / next steps for next week?	Per suggestions, we will work on portraits more. I would like students to add words or thoughts to the art-making, I think instead of a final “survey”, I might send each student a document with all of their own pictures on it, including the words we all started with. Maybe we can make some kind of a mural digitally that could share in the summer digital show?
What do I want to continue to think about?	Can I get supplies to students? Discuss with A-4. Do materials have to be sterile, brand-new, or is it all right if we recycle? Since it’s only 6 students at most, I can just buy those supplies for students. Colored pencils (Reeves), a sketchbook, pencil sharpener, craypas would probably be enough.

**3/30-4/5**

What images have you captured? TA 4/2	No Communication, A-4 does not know what’s going on, but thinks that the physical/medical challenges families are facing are taking up all of their time.
What images have you captured? TR 4/2	I did not appreciate the “digital native” aspect of living in wealth. While everyone is struggling to get devices to all, it is clear that the issue of connectivity is bigger than just getting wifi and a device to homes if there is no one living in the home who can figure out how to make things work. The learning curve is steep for a lot of these families.
What stood out from my daily written and visual journals these past two weeks?	We received new art supplies from a local supplier, I was able to give them to A-1, who I hope was able to get them to the students before next Thursday’s class. Colored pencils and assorted paper.
What did I learn about my students?	Students NEED the connection, Zoom is very important to them. The actual art-making is secondary, but I think we can make it more impactful.

<p>What worked well? ¼ class <b>Self Portraits</b></p>	<p>Self portraits with Zoom: everyone drew each other, and had great fun doing it. It was very engaging. Students felt safe drawing each other from the screen, and had lots of fun drawing the grown-ups, looking closely at each other’s faces to decipher details related to emotions being shown.</p>
<p>What would I do differently?</p>	<p>I might have people take turns posing for each other, and spend more time talking about facial features. Hopefully this week everyone will have their colored pencils and good drawing paper</p>
<p>What are my plans / next steps for next week?</p>	<p>Portraits again, but slow down, think more about the details.</p>
<p>What do I want to continue to think about?</p>	<p>What’s the final project now? What’s the message we want to share? How can we share it now?</p>

**4/6-4/12**

<p>What images have you captured? A-4 4/9</p>	<p>No response.</p>
<p>What images have you captured? A-1 4/9</p>	<p>(Spring Break) no engagement with Students</p>
<p>What stood out from my daily written and visual journals these past two weeks?</p>	<p>Covid is overwhelming me right now. I think that the death of S-11 continues to haunt me. I continue to wonder if he was an early case of Covid that went undocumented. They say he died of complications of pneumonia, but sounds just like Covid symptoms. I have been completely derailed by Covid. Personally I worry about getting Covid, or any one I know getting it. Professionally, I worry about A-4 and her students: she was profoundly impacted by S-11’s death, and is now not responding to anyone. I cannot imagine the life of her students right now.</p>

	<p>Their families must be spending all of their days just keeping their children alive. One-on-One nurses could be potentially spreading the virus to those families, or they are not showing up at all. So families must be on a 24-hour vigil for their children. No one would want to take their medically fragile child to a doctor or hospital right now.</p>
<p>What did I learn about my students?</p>	<p>I again learned that students NEED interaction, even remotely with others. I learned that accessibility is about much more than wifi and a device. Those devices must be set up for the students, because in many of these homes, there are no “digital natives” in the home that make computers so easy for most of us.</p>
<p>What worked well?</p>	<p>Redefining what “worked” means right now. I used to think that meant getting everyone fully engaged, and watching as stakeholders communicated, collaborated, empowered each other. Now it might just have to mean who shows up, who brings a pencil and paper, who stays on the call for the whole time, and who can hold their finished drawing up to the screen.</p>
<p>What would I do differently?</p>	<p>I need to set up the donated apple laptop I was given and get it to S-4: it’s not a great solution for his dad to be holding his Iphone up for S-4 to be able to participate in a Zoom call. I wonder if I could get my son who is bilingual and a digital native to help S-4’s dad set up the Ipad for him? I must check in with [REDACTED] about this, see if it would be possible. Abe might be able to work directly with S-4 as well as his dad.</p>
<p>What are my plans / next steps for next week?</p>	<p>Portraits again, focused on more details, more formal posing for each other. I wonder if I can get kids like S-5 to focus longer?</p>
<p>What do I want to continue to think about?</p>	<p>Does anyone have greater capacity to do some computer design? Maybe if I get computer to S-4? Maybe I can put a simple drawing program on that laptop before I give it to him. How can I get kids to engage with the art they have already made? I need to spend some time on Google Classroom, see if there’s a way I can get them to look at their own work to help develop some kind of message for a final project.</p>

**Date: 4/13-4/19**

(A-4's class) 4/15	No response.
What images have you captured? (A-1's class) 4/15	Students (and their caregivers) NEED the time on Zoom to make connections, have some fun, let off steam. Drawing portraits is what everyone wants to do, so I think we will get a lot of practice with that.
What stood out from journals?	How can I increase engagement and also make the art-making more meaningful? How can I get some of the students to engage more?
What did I learn about my students?	S-3: He paints a lot, and he has a very clear style that should be nurtured. I really hope he will send me more of his paintings to include in the summer show, because it's really beautiful stuff. FUnny, because he rarely participated in art class when I came to his classroom.
What worked well? 4/15 class <b>Portraits</b>	Drawing each other is a stress reliever for students. It's also a great way to model talking about art for the stakeholders. Everyone is forced to listen to the conversation together. In the traditional classroom, those conversations could happen one-on-one, but not any more. Everyone hears everything.
What would I do differently?	It's so hard to control HOW people use the supplies I gave them. And given the socioeconomic background of some of them, it's not my place to do that. I just wish I had given people even MORE paper to use. I think whatever I had given would have been used by now, and that;s beyond my control.
Plans / next steps for next week?	More drawing portraits!
What do I want to continue to think about?	Increasing engagement, how to get artwork back from them for the Summer Art Show. Adding student voice to the slideshow: can I get students to talk about their work, which I could add to the slideshow of student work?

**Date: 4/20-4/26**

<p>What images have you captured? A-4 4/22</p>	<p>I discovered this week that A-4 has medical issues, which explains why she has been unresponsive to continuing her weekly art classes. I wish I could help her in some way, but it appears to be impossible if she will not communicate at all. I have been organizing the artworks created by her students, and now that I know the data I want to capture from that work, the growth in her classroom is truly remarkable. I think I will try to connect with her one last time, and show her the data related to those works. The drop in “Marks made by adults” vs. not just choices made by her students but also marks made by them based on feedback from stakeholders, and adapted tools which were developed based on researcher observations, are really quite telling. I think this would all be good news to her, if she were in a place where she could even take the information in.</p>
<p>What images have you captured? A-1 4/22</p>	<p>Zoom works in many ways very well for A-1’s class. I see more engagement by adults to students, and students are showing up for the call. Unfortunately, no one completed the homework I tried to assign, but we did talk through it in person, and students did respond.</p>
<p>What stood out from my daily written and visual journals these past two weeks?</p>	<p>The lack of resources for students is so clear. WHY don’t these students have devices at home?? I thought every high schooler in need was given a Chromebook. I found a donated laptop for S-4 (he and his father are doing all of his schooling through his dad’s iphone). While I found donations of colored pencils and paper for students, it appears that they have used up all of their paper! So some of them have nothing to even draw with. While they show up for the social part of the call, only three students actually draw regularly.</p>
<p>What did I learn about my students?</p>	<p>Caregiver’s technical skills are quite low. Students do not really utilize Google Classroom, so while there are many resources there, I think they are lost on students. I’m not sure the Google Classroom format is really that accessible, or maybe caregivers</p>

	needed more training. It seems to just be an overwhelming scrolling of information for caregivers of students with cognitive disabilities.
What worked well? 4/22 class	<b>Portraits and Emotions</b> Drawing each other as a way to continue to connect. This is a very stress-free activity for the students.
What would I do differently?	I really want to get more supplies to the students, and I also want them to mail some art back to me so that I can put together an online art show of their work for this summer. But it's a lot to ask A-1 to hand-deliver MORE stuff to students when several are really not engaged at all. I bought stamps to mail stuff, but as of today, no one has given me their mailing address.
Plans / next steps for next week?	Mail more paper to students. Try to get them to make more self portraits using colorful paper, scissors and glue. Set up interviews with everyone! Get Flipgrid set up so that MAYBE I can get at least S-4 and S-5 to do it. I would really like to see S-5 draw BIGGER! That's a personal goal of mine, to get her to work outside of her comfort zone.
What do I want to continue to think about?	The final interview: can I really make this happen? It clearly will not happen in A-4's class, and I could do it with the students in A-1's class, but I'm not sure how effective it will be.

**5/4-5/11**

What images have you captured? A-4	No contact
What images have you captured? A-1	In the Zoom class, however, is fun.
What stood out from journals?	Coding is tedious.
What did I learn about my students?	They will step up to a higher challenge, they will talk more, think more when asked and given the opportunity.

What worked well? 5/7 class <b>Portraits into Guided Drawing</b>	With zoom and various devices, it's really hard to see what students want to draw from their own worlds. We began a process where I would ask a student to explain to me what they were seeing, clearly, with shapes, and I would interpret their words as we did a draw-along together. Students practiced descriptive words, being specific, taking turns, and listening carefully. It was so much fun!
What would I do differently?	I should be getting further ahead on the coding! I really don't love Google Classroom. I wonder how the students like it? There must be a better way.
What are my plans / next steps for next week?	Trying to get Artist's Statements. How is that going to work with limited tech, different devices? While I sent every student an artist's statement and copies of their images, A-1 was skeptical that students would participate. How will I get them to remember their artwork from the residency? How will I be able to give them the space to think and process on Zoom? How patient will they be?
What do I want to continue to think about?	How teacher and para interpret what they are seeing happening, ie. describe that more to me: what else do we need? Students are thinking deeply, responding with concrete facts.

**5/12-5/17**

What images have you captured? A-4	No contact
What images have you captured? A-1 5/14	This was the most people on a call yet! I wish I had more time. Students are all so patient, waiting for their peers to respond. S-3, S-4, S-5 are taking the lead, engaging more. Paras are listening, I hope it's sinking in.
What stood out from my daily written and visual	I was so skeptical about the artist's statements! How would I get students to respond to a verbal artist's statement? How would we do this together on Zoom?



journals these past two weeks?	
What did I learn about my students?	They DO want to participate, they DO want to collaborate, they DO appreciate help from their friends.
What worked well? 5/14 class <b>Drawing together</b>	<p>I am so glad I did the artist's statements. I began by suggesting that S-4 go first, because he seems to be the most interested in participating. I showed each of his works in front of the camera, and he chose "Color My World." His response delay times were apparent as everyone waited patiently for him to complete his thoughts. S-4 took a moment to think about why this piece was important to him, and after seeing the photo of the track which inspired the lines of the piece, he came up with a whole story about this reminding him of The Little Mermaid: a wave blue ocean with a castle above.</p> <p>S-3 volunteered to do his artist's statement next, and chose to talk about a piece he had done at home. He had thought carefully about what he wanted to show, and also told a lovely story.</p> <p>S-5 followed, and created a whole new piece to share.</p>
What would I do differently?	Students from A-4's class joined us for the first time today. I didn't know they would be there, and was not prepared with a project they could truly participate in.
Plans / next steps?	Finish the interviews!
What do I continue to think about?	Finishing coding artist's statements and interviews.