

**PEER COMMUNICATION AND PERCEPTIONS OF DISABILITY
IN THE INCLUSIVE HIGH SCHOOL ART ROOM**

A Master's Degree Thesis

by Kristin Mohan

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ABSTRACT

While art education has been and remains a pioneer in inclusion, there have been few investigations into its potential to improve perceptions of disability. In this study, the art teacher's role in modeling respectful communication and collaboration sparks an investigation into perceptions of disability in the inclusive high school art room. The teacher-researcher modeled and facilitated communication and collaboration strategies for two peer groups over the course of eight weeks. Student experiences, along with observations by teachers and paraprofessionals, were examined to identify individual preferences, common beliefs and trends in language. Participant experiences and responses were collected through interviews, questionnaires, and observations. Data was interpreted through narrative analysis and thematic coding. Disability theory and student-centered art education pedagogy created the intersection on which this thesis was built. Broader issues relating to meaningful inclusion, peer support, and ableism were examined. The need for art-based collaboration and communication between students with special needs and their typically developing peers exists because uninformed perceptions of disability are perpetuated without exposure and opportunity to find common ground. Implications for the study include new emphasis on the responsibility of art educators to model peer-communication strategies while providing appropriate modifications for students with disabilities. Further implications include emphasis on teacher-modeled communication as a necessity in protecting the dignity and agency of students with disabilities in the inclusive art room.

Key Words: meaningful inclusion, secondary art education, collaboration, communication, ableism, equity, disability theory, peer relationships, peer support

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CHAPTER I: INTRODUCTION

Background to the Problem

Several factors influence my interest in perceptions of disability and its effects on peer relationship building in the inclusive high school art room. The most discernible factor comes from my experience teaching consistently high numbers of exceptional students. With each year that passes, I am more confident in the modifications and adaptive tools and strategies that make art accessible for all students. While I take great pride in teaching for all abilities, I cannot do so effectively without the support of two key populations—paraprofessionals and/or peer supports. Because most of my students with special needs do not qualify for paraprofessional support at the high school level, I am often the sole strategist for meeting all students' needs. With classes of 28 or more, it is not uncommon to have five to ten students in my classroom with a variety of needs as indicated by their Individualized Education Programs (IEPs) or 504 Plans. To meet these needs effectively I have learned to identify and utilize peer support.

I identify peer support as assistance from students who possess the characteristics of being responsible, helpful, friendly, patient, and *willing*. Typically, I can easily identify two or three students willing to act as peer supports in each class. These students are seated near a peer requiring assistance so they can reinforce and model my instructions while completing their own project simultaneously. With their supportive leadership, I am able to move around my classroom, spending a bit of time with and doubling back to help all of my students. As the number of students with IEPs or 504 plans seems to go up each year, I find myself taking stock of my classes. Do I have

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enough students willing to provide peer support? What instructional sacrifices will I make if I do not? How might I increase the students support roles in my classroom to avoid such sacrifices? Furthermore, are art teachers doing all of their students a disservice by perpetuating a model of helper and helpee when it promotes an inequitable power dynamic? How might art teachers promote higher rates of students acting in peer support roles while highlighting the abilities of students with special needs?

In high school, I was often selected for this peer support role. I remember paying close attention to students who struggled with tasks I had little trouble completing, whether or not they had identifiable special needs. I also remember taking note of my peers who seemed to be uncomfortable in the presence of students with special needs. I wondered why this was. I found myself thinking about the experiences of students I helped when I was not acting as their peer mentor. I hoped they had other people helping them in their other classes. This interest and worry was undoubtedly a result of my personal connection to disability. My brother was born with Down syndrome and his influence has profoundly shaped my view of the world, inspiring an acute awareness of “otherness” wherever I go. As a sibling I have always had a stake in educating people *with* special needs to ensure they have the access and skill sets to live happy and productive lives. As a sibling I also have a stake in educating people *about* special needs so ignorance does not prevent them from getting to know and value differing abilities. My identity as an educator provides an opportunity to serve these populations concurrently.

Problem Statement

The need for art-based collaboration and communication between students with special needs and their typically developing peers exists because uninformed perceptions of disability are perpetuated without exposure and opportunity to find common ground (Van der Klift & Kunc, 1994). While art education has been and remains a pioneer in inclusion, there has been little investigation into its potential to improve perceptions of disability (Derby, 2011). In a setting where diversity and problem-solving are celebrated and constructive feedback is encouraged, collaborative creating and/or reflecting are natural occurrences. An extension of this collaboration comes in the form of peer-support, where one student assists another. This partnering has traditionally benefitted students with special needs, who learn from observing and collaborating with their peers. It can also benefit the teacher, who works to spend time with and meet the individual needs of all their students (Gerber & Fedorenko, 2006).

In my classroom, I have encountered typically developing students who are more immediately comfortable working with their peers with special needs. I have also encountered an equivalent or higher number of students who shy away from these opportunities for collaboration. Though I strive to facilitate a safe and supportive classroom environment, it is clear there is a gap in my approach. Those students will finish the course, go on to graduate high school, and move into "the real world". Perceptions of high school students with special needs become perceptions of adults with special needs. With the understanding that relationships we model for high school students affect the relationships they will have as adults, art teachers must take

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opportunities to correct misconceptions and to increase the comfort level of typically developing students as they work alongside peers with special needs (Bond & Castagnera, 2006; Van der Klift & Kunc, 1994).

The topic areas of my research are disability studies and perceptions of disability, meaningful inclusion, collaborative art making, and relationship building between high school students with special needs and their typically developing peers. I am specifically interested in the mutual benefits of peer collaboration between students with special needs and typically developing students in the high school art classroom. In addition I am investigating the potential for positive change regarding perceptions of disability held by typically developing students.

While there has been extensive research regarding special considerations and adaptive strategies for art students with special needs, there is limited research about the experience of being disabled in an inclusive high school art room. Much has been written about peer mentoring in art, with the implication that students with special needs must be helped and typically developing students must help. Given that this helpee/helper relationship may have unintended negative implications for perceptions of disability, there is a need for research that seeks to create an equitable learning environment, focusing on student ability and common ground in peer collaboration (Blandy, 1994; Derby, 2011; Van der Klift & Kunc, 1994). An equitable power dynamic in peer collaboration has the potential to improve communication and understanding between students with special needs and typically developing students, perhaps resulting in improved perceptions of disability.

While I am unaware of specific objections or alternatives to my argument within the field of art education, I am aware of parallel research initiatives in the field of disability studies. Within disability studies, calls for representation in visual culture, recognition as a social/cultural group, environmental and social access, advocacy by able-bodied people, and an end to the tokenizing of people with disabilities are prominent (Blandy, 1994; Derby, 2011). I intend to ground my study with these calls in mind, aiming to avoid ableism and to challenge stereotypes of individuals with special needs through visual culture examples and modeled behavior for students (Seidler, 2011; Van der Klift & Kunc, 1994). Understanding that perceptions of disability can be affected by personal experience, learned power dynamics, and observed treatment of people with disabilities, shared and collaborative experiences in the art classroom have the potential to improve positive perceptions of students with special needs held by their typically developing classmates.

My personal and teaching experiences propel me to study this topic. As a sibling of a person with special needs, I am deeply invested in the taught perceptions of disability and their long-term effects on the access, treatment, and equality of all disabled people (Blandy, 1994; Derby, 2011; Seidler, 2011, Van der Klift & Kunc, 1994). As an art teacher, I see an opportunity and responsibility to teach typically developing students how to respectfully communicate and collaborate with their peers with special needs and to subsequently advocate for them through their actions.

Research Question

Given that many art educators teach typically developing students and students with special needs in an inclusive setting, and Thousand, Villa, & Nevin (2002) state that it is the responsibility of secondary educators to model collaboration, in what ways might art educators use peer-mediated instruction (Thousand, et al., 2002) to create a more communicative, supportive, and efficient classroom culture while improving peer-to-peer understanding in a high school setting?

Theoretical Framework

In peer collaboration, social and societal power dynamics have the potential to impact perceptions of our peers for better or for worse. Where one peer is seen as being more capable and is assigned a role due to that capability, a binary is created, labeling the less capable peer as such (Van der Klift & Kunc, 1994). When this dynamic is facilitated through traditional peer mentor/mentee roles in an inclusive classroom, an equitable view of ability is not possible.

The focus of this study is on peer collaboration with the goal of highlighting individual student abilities and putting those abilities to use along side the abilities of their peers. The study will examine communication strategies that can prevent or permit students with special needs from collaborating with their typically developing peers. Once these strategies are identified and explored, student responses to opportunities for collaboration will be recorded and interpreted. Understanding the long-term impact of incomplete perceptions of disability on access, treatment, and equality of people with

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special needs, this study seeks to improve perceptions of disability through behaviors and strategies modeled by the art educator in an inclusive classroom setting (Derby, 2011; Seidler, 2011).

Significance of the Study

The purpose of this study is to observe and better understand peer relationships between students with special needs and typically developing students in the high school art room. These relationships will be examined in the context of an inclusive classroom, where students will engage in both independent and collaborative art making. The art teacher and researcher will model peer mediation with an interest in how to create a more communicative, supportive, and efficient classroom culture while improving peer-to-peer understanding at the high school level. Strategic communication and support will be modeled for both students who are giving *and* those who are receiving help. Special attention will be given to typically developing students who may shy away from peer mentorship roles in an attempt to better understand their hesitance.

The study is worth pursuing because of its implications for other inclusive high school art educators and for their students-- both with and without special needs. In addition to making their art instruction more efficient and effective, art teachers must harness the opportunity to positively affect perceptions of disability among high school students by providing guided opportunities for positive communication and collaboration between typically developing students and their peers with special needs. While it is a teacher's responsibility to create a safe classroom environment for all students, those students will finish the course, graduate high school, and move into "the real world".

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Perceptions of high school students with special needs become perceptions of adults with special needs. With the understanding that relationships we model for high school students affect the relationships they will have as adults, art teachers must take opportunities to correct misconceptions and to increase the comfort level of typically developing students as they work alongside peers with special needs. This commitment to intervention is for the betterment of our society and its meaningful inclusion of individuals with special needs.

Limitations of the Study

This within-site study will take place during my Spring 2019 Art I class(es). These classes include a diverse assortment of students from 9th to 12th grade with an average of 5 to 10 students per class receiving special education support through Individualized Education Programs (IEPs) or 504 plans. During the Spring semester of 2019, that average will grow with two to three additional Art I students receiving one-to-one paraprofessional support. These students will be the first placed in my Art I class who are typically and primarily taught in self-contained classrooms. These students will see me five days a week, for 90 minutes each day. While I am advocating for students' participation in full class periods or blocks, it is possible that the students receiving paraprofessional support will be in class for just 45 minutes each day. This is dependent on the advisement of their caseworkers, self-contained classroom teacher, and the accommodations included in their IEPs. While scheduling is not finalized at this time, it is possible that the two to three students receiving paraprofessional support will be placed in one class period together, along with both general education students and

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students receiving special education services without paraprofessional support. If this schedule is not possible, the students receiving paraprofessional support may be split between my two Art I sections.

In this setting, I will make modifications to make at least one lesson within each unit more collaborative. While my classes meet daily, I must expect a variety of factors to affect student participation. These factors include, but are not limited to student absences, field trips, school assemblies, snow/calamity days, withdrawing enrollment due to family relocation, etc. It should be noted that while it does not happen often, my student population does have a higher rate of relocation due to its high military family population. I am also aware of the possibility that students and/or their guardians may not wish to participate in this study. I am hopeful that due to my historically high number of students receiving special education services, I will have enough willing participants to proceed. Though my classroom and limitations are specific, they are not so unique that my study could not be used to inform inclusive and collaborative practices in other high school art rooms. Through inductive reasoning, I am certain my diverse student population is not unusual and I am hopeful my examination of peer collaboration will be useful to teachers looking to improve their inclusive teaching practice.

Definition of Terms

Person-First Language is defined as language that prioritizes a person's individuality over their condition or diagnosis (ARC, 2011; Gerber & Guay, 2006). Using person-first language, one is described as a person with special needs rather than a disabled person. This emphasis on the individual underlines the humanness of a person and helps to maintain perceptions of common ground rather than focusing first on how a person is classified.

Typically Developing is a term used to describe a person who meets both cognitive and physical developmental benchmarks as they grow and mature, unaffected by condition or disease (CDC, 2018).

Othered is a term used to describe the perception or treatment of a person or group of people as intrinsically different from and alien to oneself (Derby, 2011).

Ableism is defined as discrimination in favor of able-bodied people or people who are not experiencing disability. Ableism is also seen as the knowing or unknowing abuse of social, environmental, and systemic privilege (Wexler, 2009).

Peer Support is defined as a system in which peers assist, learn, and benefit from the sharing of knowledge. This is often seen in the traditional helper/helpee peer relationship

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utilized in inclusive classroom settings (Bond & Castagnera, 2006; Gerber & Fedorenko, 2006)

Meaningful Inclusion occurs when students with special needs are not simply present in an otherwise mainstream classroom but are given opportunities to communicate and collaborate and to investigate content with the appropriate accommodations and/or modifications in place (Molfenter, 2015).

Assumptions TO be debated:

1) Given that students with special needs and their typically developing peers will graduate high school and move on to higher education and/or employment and the everyday tasks that come with them, it is assumed that informed perceptions of disability cultivated in high school will positively influence their adult interactions for the benefit of all parties.

Assumptions NOT to be debated:

1) Given that high school students with special needs are commonly placed in elective courses such as art, the common challenge of facilitating meaningful inclusion with both typically developing students and students with special needs will not be debated.

2) Given that language influences beliefs and behaviors, the use of person-first language is most appropriate as educators work to create equitable, respectful classroom environments. Though disability studies researchers such as Derby and Wexler use

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chosen identifying language such as "disabled person", the use of person-first language as the appropriate language for educators will not be debated.

3) Given that disability studies focuses on the lived experiences and perceptions of people with disabilities and the perceptions of disability by able-bodied people, the existence of disability studies will not be debated as it is used to construct an equitable framework for this inclusive case study.

4) Given that researchers have shown art's ability to foster independent growth and collaboration with peers, it will not be debated that art can be used to improve communication skills, help peers find common ground, and to encourage students to take creative risks through collaborative making and the sharing of ideas.

Summary

Many art educators are aware of the benefits of an inclusive classroom for their students with special needs and their typically developing students. Understanding that well-intentioned inclusion may not be meaningful inclusion, art educators must examine their teaching practices to ensure students with special needs are given access to equal opportunities in the art room and in collaborations with peers. The following chapter will examine inclusion in art education, disability theory, and perceptions of disability held by typically developing students. These topics will later be synthesized in the form of a case study.

CHAPTER II: LITERATURE REVIEW

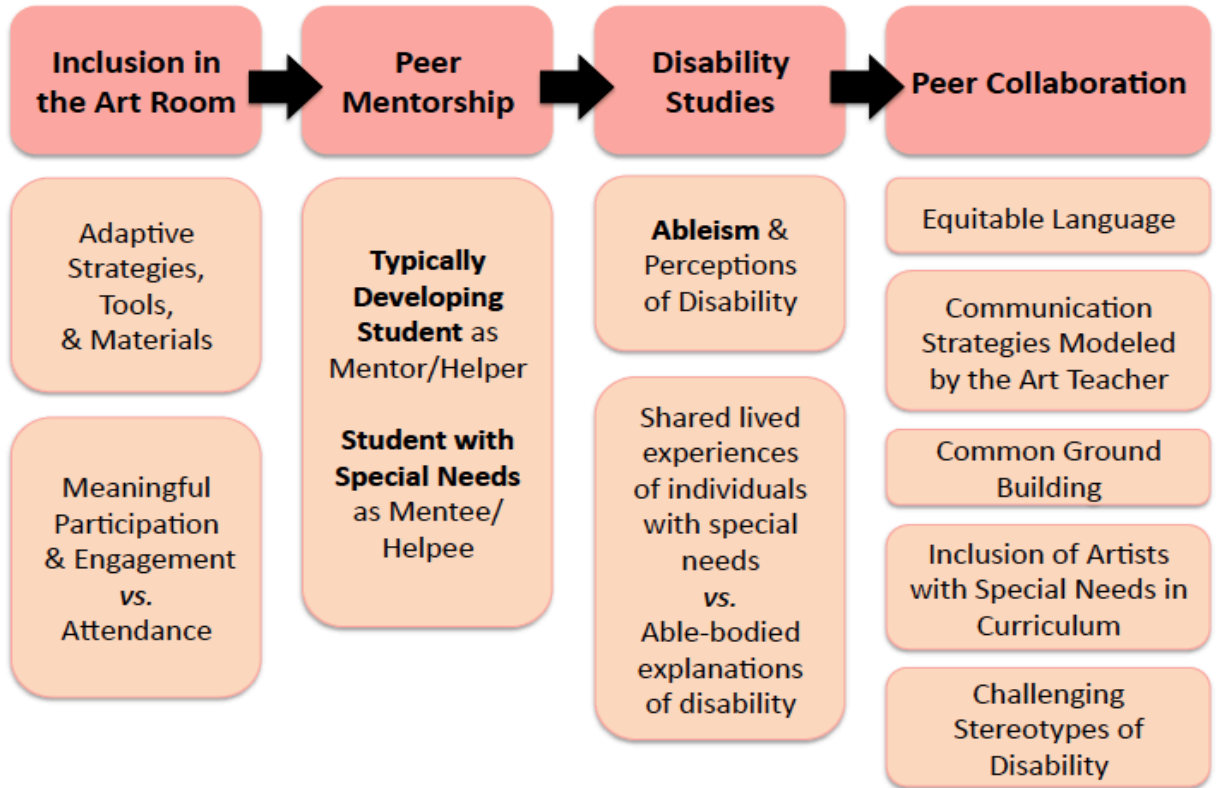


Figure 1: Theoretical Framework Chart.

Introduction

While art education has been and remains a pioneer in inclusion, the partnership between art education and disability theory is relatively new and very much in development. In this chapter, research regarding inclusion, institutional school structures, inclusion training and strategies will be discussed. Disability studies research will also be examined, seeking to understand the gaps in inclusion in its current iteration within art education. By drawing these topics together, art educators can identify areas for

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improvement within their own inclusive pedagogy.

Inclusion**Inclusion Training for Art Educators**

Because effective inclusion cannot occur without well-trained teachers, the training of pre-service art educators must be examined. Blandy (1994) stated that pre-service art educators must understand their responsibility in teaching inclusive art education through a socially reconstructive lens. Through his synthesis of the qualitative research and teaching of numerous sources regarding art education, pre-service training, special education, and disability studies, Blandy interjected his personal teaching experience as well as his first-hand experience with disability. Through this research, Blandy identified gaps in pre-service art teacher training. Addressing these gaps, Blandy wrote, “The many and varied environments in which art education takes place will need to become flexible, dynamic, and adaptable to meet the needs of all participants” (1994, p. 184). Calling for further action, Blandy stated, “Art educators should also assume responsibility for advocating on behalf of those they serve within the larger society” (1994, p. 185).

This journal article’s date of publication was apparent and illuminating. Throughout the article, one could be reminded of the incredible changes that have taken place in advocating for the abilities and general welfare of individuals with special needs. My pre-service training as an art educator was vastly more inclusion-focused and in-depth than the training Blandy describes receiving. Simultaneously, I was reminded of

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perceptions of the disabled that persist today and the disproportionate pre-service training that some of my peers received. With Blandy's work commonly cited in contemporary special needs and art education publications, it is clear that his prompts for further research were heard and expanded upon. Understanding the historical timeline and significance of inclusion and art education sets the stage for further improvements to be proposed later in this literature review.

Because art educators are often tasked with teaching large classes with a wide variety of abilities represented, they must work to improve their inclusive practice through collaboration for the benefit of their students with special needs. Gerber and Fedorenko (2006) synthesize the qualitative research of numerous sources regarding art education, special education, and adaptive strategies to address how to better facilitate collaboration in the art room. Gerber and Fedorenko describe this collaboration, stating:

“In peer coaching, colleagues impart hands-on skills to one another in the workplace. Peer coaching involves a combination of modeling, explanation, discussion, guided practice, feedback, and reflection. Research indicates that this package of components is much more effective than presentations and directions alone (Joyce & Showers, 1995; Pugach & Johnson, 2002).”

While this article focuses primarily on collaboration between two or more teachers, it illustrates an important point about the need for support and a variety of problem-solving skills in an effective inclusive practice. This call to collaborate with teaching peers for the betterment of the students also lays the groundwork for strategies regarding peer

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collaboration. If teachers were encouraged to collaborate to ensure student success, who says this collaboration would not benefit two students assisting each other?

Inclusive Strategies for Teachers

With growing class sizes, diverse student needs, and fewer resources available, Bond and Castagnera (2006) ask how teachers can create effective and inclusive classrooms by utilizing peer support programs. In a previous journal article written by Bond & Castagnera (2003), they describe a peer-tutoring program at a high school in San Diego, California. In this tutoring program, typically developing students assist students with special needs in one or more classes. Direct observations of this program's structure, variables, and outcomes are referenced in this article. Bond and Castagnera describe the program this way:

“Peer tutors check in with the special education teacher at the beginning of class to receive curricular modifications (if required) and instruction on how to meet that student's needs for the day's activities. The peer tutors are given a daily journal in which they are to record activities that take place in class, the student's participation, and any homework assignments. They also indicate any areas of need the student may have, as well as any support they need as peer tutors” (2006, p. 227).

They go on to describe the process of creating a safe, accepting classroom where a peer-support program like this will thrive, stating:

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“One of the ways educators can create a cooperative environment is to establish classroom norms that are based on the assumption that all people need help, not just students with disabilities. It should become a classroom norm that giving and receiving help is positive and that everyone involved will benefit when they help each other”... Sapon-Shevin (1999) offers four types of helping that must become common to all classrooms: 1. Asking for help appropriately - "Could you help me with this?" 2. Offering help respectfully- "Would it help if I read that problem out loud for you?" 3. Accepting help graciously - "Thanks for noticing I needed help with that." 4. Rejecting help kindly - "No thanks, I have my own way I'm trying to do this.”” (2006, p. 228)

This article’s thorough explanation of a peer-tutoring program at the secondary level provides a lens through which to understand the intricacy of a successful, respectful peer assistance model. Understanding the structure and variables within the peer-tutoring course made the possibility of implementing a course or curriculum like it more feasible. It should be noted that this peer-tutoring program existed in a general education setting where students helped their peers across a variety on content areas. At this time, I have not found a source focusing on peer-support in an inclusive high school classroom, though I will continue to search.

There is limited research and further investigation needed about the roles assigned to each student giving and receiving support within this kind of program. Since my case study will focus on improving perceptions of disability between typically developing

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students and students with special needs, I worry that the power dynamic of “helper” and “helpee” may make common ground difficult to find.

Van der Klift and Kunc (1994) address this power dynamic in their synthesis of qualitative research of several sources regarding education, disability studies, and perceptions of disability. In addition, their personal experiences as individuals experiencing disability are interjected in connection with the research. Their research seems to answer, how can teachers promote a respectful, valuing classroom environment where students with special needs can maintain control and choice in their collaborations with peers, rather than simply receiving help from them? Pushing towards relationship-focused, reciprocal, and mutually beneficial inclusion. Van der Klift and Kunc speak to the teacher’s role in facilitating inclusion and misconceptions of that role here:

“Friendship is about choice and chemistry, and cannot even be readily defined, much less forced. This is precisely its magic. Realizing this, we can acknowledge without any sense of inadequacy that we are not, nor need to be, friendship sorcerers. However, teachers and others do have some influence over the nature of proximity. Thus, to create and foster an environment in which it is possible for friendship to emerge might be a more reasonable goal. In order to achieve this goal, it is essential that we examine the nature of the interactions we facilitate. In particular, we must look closely at the role of help in our classrooms, and look not so much at whether children should help each other, but how that help takes place” (1994, p. 4).

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Van der Klift and Kunc (1994) go on to write powerful and relatable snapshots of what can happen when a student with special needs is not an active participant in their narrative. So often, good intentions fall short of actually including the thoughts and feelings of students who communicate differently. This was also a welcome reminder that a teacher's personal attempts to encourage peer-collaboration must be carefully crafted so they do not fall into the helper/helppee category, thus destroying the equality of power. This explanation of power dynamics is particularly important considering Van der Klift and Kunc (1994) both have disabilities. Their lived experience should be heard and applied by teachers whose well-intended attempts at inclusive partnering are falling short of preserving the dignity and deserved equality of their students with special needs.

*Disability Studies***Disability Studies and Art Education**

Derby (2011) challenges the field of art education to expand its focus beyond the partnership of art and special education, recognizing disability studies as its own entity while embracing it as part of a truly inclusive pedagogy. Derby synthesizes the qualitative research of numerous sources regarding art education, special education, and disability studies, interjecting personal observations and opinions as an individual experiencing disability first hand. Drawing attention to misconceptions of disability held by able-bodied people, Derby states:

““Visible” disabling barriers such as inaccessible architecture and curricula are not the extent of ableism, but merely indicators of a deep aesthetic anxiety

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(Blandy, 1991; Duncum & Springgay, 2007) and social ambivalence about disabled people as pathetic and threatening freaks (Chivers, 2001; Thomson, 1997; Markotic, 2001; Hevey, 1992/2006). Part of this anxiety is because, unlike most minority identities, everyone is constantly "at risk" of becoming disabled.

Although disability is not contagious, it is commonly pathologized as such in our imagination; for instance, in the imagined horror (Chivers, 2001) of "losing" one's legs, sight, or mind." (p. 97)

To combat this extreme view of disability Derby describes there must be more representation of people with disabilities in the art room, both in the artists and artwork we highlight and in the teachers our students are exposed to. Students and teachers should have their ideas about disability deconstructed and challenged. Making this an intentional part of the art curriculum feels as responsible as incorporating any other discussion of cultural or societal norms.

In *Art and Disability*, Wexler explores a variety of disabilities through the lens of theory, confronting biases woven into the fabric of art and education. Wexler cites critical disability and education research, providing concrete and practical knowledge for art educators working with students with special needs. Wexler makes the case that the arts are most effective as vehicles for identity discovery and social growth. Calling attention to the construct of disability, Wexler references Reggio Emilia founder Loris Malaguzzi stating, "If limitations are perceived as functions of the inevitable cultural paradigms—or human constructions—then they can be turned upside down" (2009, p. 1). The

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acknowledgement that ableist thoughts regarding disability may in fact *create* the disability is crucial in deprogramming ableist teaching practices.

Art and Disability includes case studies from students and teachers working together in art making spaces. Observations of and input from teachers, students, artists, arts professionals, scholars, and identities straddling these categories are included. These differing perspectives provide the reader with a comprehensive sample of the overlap between art making and disability. Deconstructing perceptions of disability and their effect on arts and education, Wexler states:

“I believe in order to really work with the *other*—anyone who is not like us in appearance, mind, and behavior—we need to look at who is doing the judging and labeling. It is imperative to resist the primitive urge to separate ourselves by labeling the *other* for our own safety and comfort if we are to have any hope of making a difference in another’s life” (2009, p. 7)

Improving Disability Awareness Practices

To begin addressing stereotypes about individuals with special needs, Seidler suggests the use of comic strips in the inclusive art classroom. This concept of learning about stereotypes through comics seems like a relatable and controlled way to discuss this important topic. Within the bounds of a comic strip, students can practice expressing their own thoughts with structure and feedback along the way. Because stereotypes are often offensive, students are rarely given safe spaces to discuss them and work out

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thoughts and feelings they may have. What a powerful opportunity—especially with the option to include their own experiences or experiences of loved ones.

Seidler (2011) deepens her case with compiled and analyzed research from numerous disability studies scholars interjecting personal qualitative research from teaching experience in her inclusive classroom. Echoing sentiments of disability theorists, Seidler states:

“Hahn (1993) points out that "the fundamental restrictions of a disability may be located in the surroundings that people encounter rather than within the disabled individual" (p. 37). In other words, a person who uses a wheelchair is not only disabled by paralysis, she is disabled by a multi-story building that contains stairs but no elevator; a student is not only disabled by vision loss, he is disabled by a publisher's failure to provide textbook content in alternate accessible formats” (2011, p. 21).

Specifically addressing the appropriateness of historically utilized disability simulations, Seidler goes on to say:

“Blaser (2003) and Griffin, Peters, and Smith (2007) propose alternative "simulation" exercises that call attention to the presence of discrimination and externally disabling factors rather than the limitations of a physical disability itself. Students could take a tour of their favorite stores, restaurants, and other public places and note whether the entrances and aisles are accessible to a person

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who uses a wheelchair, or they could ban themselves from using public restrooms without accessible stalls over a period of several days (Blaser, 2003).” (p. 21)

Her focuses on offering alternative activities for empathy building surrounding experiences of disability were substantial. I went through the disability simulations she described as part of my schooling and I had not thought about the particular reasons why they did not seem right. It was helpful to read the explanation of why these simulations are problematic. This is particularly important information as I seek to design a study that focuses of communication and common-ground building between typically developing high school students and their peers with special needs. I cannot create an equitable classroom environment if I am allowing insensitive practices to persist.

Summary

The above described literature seeks to lay a foundation for understanding the historical implications of inclusion and disability studies as previously separate fields, now forging an important and necessary partnership for the benefit of students with special needs and their typically developing class mates. In the following chapter, I will outline my research methodology to be used for my proposed case study.

CHAPTER III: METHODOLOGY

Introduction

In this chapter I outlined my case study methodology in four sections. First I described the design of the study, including descriptions of the setting, participants, researcher, and research procedure. I also included ethical considerations for this study. Second, I described the research methods used. These methods included student questionnaires, student interviews, and observation. Photographs and video footage of student artwork and interactions with peers were included as well. In the third section, I went on to outline the data collection protocols used. These included context, literature sources, examples of data collection methods, and limitations of the study. Fourth and finally, I described the data analysis strategies used to interpret collected data.

Design of the Study

Setting

This study took place in an art classroom within a large publically funded high school in Stafford, Virginia. While 1800+ students attended this school, 25-30 students were in attendance within the art classroom. Located on the first floor, this classroom bordered the H-shaped school's posterior courtyard. The classroom was outfitted with three distinct entry points. While students entered from an interior hallway, an additional entrance existed between the adjoining classroom. A third entrance acted as an evacuation route, leading outside towards the cafeteria courtyard, athletic field, and a

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distant wooded area. Through two glass panes, students could see the athletic field and woods. The art classroom was one of the most expansive classrooms in the building, with standard drop-ceiling heights spanning two-thirds of the room and a structurally exposed pitched ceiling spanning the third of the room closest to the courtyard. Beneath the pitched portion of the ceiling, three large windows lined the exterior wall, revealing the courtyard. The blinds on these windows were typically partially closed to help minimize distractions caused by student activity in the courtyard visible through these windows during class time. There was one large sink located centrally against the room's interior wall and a smaller sink in an interior corner of the room. Students sat around seven tables in the room with four students assigned to each table. Sitting in pairs on opposite sides of the tables, students commonly turned their heads to the side to view the large dry-erase board and projection screen during instruction (See Appendix E). This set-up prevented half of the class from having to turn 180 degrees to view the board. Students were often asked to gather around a single table during technique demonstrations that required close-up observation. As the teacher/researcher, my desk and computer cart were positioned next to the dry-erase board where they could see all students. The hallway entrance to the art room was in the opposite diagonal corner of the room from my desk.

Participants

Participants of this study were students in my Art Foundations (Art I) classroom. I included two sets of four high school students (eight students total) with two students with special needs in each set (four students with special needs total). These students

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ranged in age from 14 to 21. Selection of participants began with the students with special needs. Typically developing students were then selected as a result of their close proximity to the students with special needs via their seating assignments within the classroom. As their art teacher, I worked with them five days a week for 45-90 minutes each day over one semester. This semester began in early February of 2019 and ended in June of 2019.

Researcher

I was an active participant in this study, acting as both art teacher and case study researcher. In this role, I facilitated collaborative, common ground building lessons and strategies for students with special needs and their typically developing peers. As a researcher, I documented the strategies implemented along with the observed behaviors, told experiences, and created artifacts of student participants.

Research Procedure

I attempted to include typically developing students with a range of comfort levels working in proximity to and with their peers with special needs. Once these various levels of comfort were roughly identified through observation, I introduced opportunities for collaborative art making focusing primarily on process with the potential for collaborative products. I modeled these opportunities for students through demonstrations of collaborative and supportive strategies with the goal of equity. In order to achieve equitable collaboration, both typically developing students and students with special needs had to have opportunities to act as the “helper” so power dynamics were not disproportionate.

Ethical Considerations

I ensured participants knew what they were agreeing to by providing clear but concise permissions forms for both student participants and their parents/guardians. I followed up with parents and guardians individually to ensure they were able to communicate with me directly. In these email, phone, and in-person conversations, I was able to clarify, respond to concerns, and answer any questions they may have had.

Students received no tangible benefits monetarily or towards their grade for their participation in this study. All participants were reminded of this in writing. I provided appropriate versions of these forms for adult participants (See Appendix A). All participants were given a participant bill of rights specific to their identified role and involvement in the study, e.g. student or teacher participant. I sought permissions from: student participants under and over the age of 18 (both typically developing and with special needs), parents/guardians of those student participants under 18 years of age, paraprofessionals providing support to the participants in my classroom, and from administrators of the school in which I executed the study. Anonymity for all participants was maintained through the use of pseudonyms in my writing about the study. Additionally, I kept all collected data and writing on my password-protected computer. All hard copies were kept in a locked cabinet in my classroom.

Since students with special needs are considered to be a sensitive population, I aimed to make my intent to preserve safety, dignity, and privacy clear. This required regular and ongoing communication between participants and myself as the

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teacher/researcher. Knowing that perceptions of disability are not always positive, I sought to protect student participants with special needs from the expression of these perceptions by improving them. Notable perceptions of discomfort held by typically developing students were addressed through behaviors and communication strategies modeled and communicated by me as the teacher/researcher.

In the design of this methodology, I was acutely aware of the potential negative perceptions parents/guardians may have had of me as the researcher. For families of individuals with special needs, the word "researcher" alone can create anxiety for fear of their loved one being examined and further "othered" in the process. As the sibling of a person with special needs, I have experienced that anxiety and learned lack of trust first hand. In my experience, families who have witnessed any kind of mistreatment of their loved one with special needs develop a tendency towards surveillance. This surveillance tends to be reserved most often for non-familial caregivers. In my experience, two factors help to alleviate this lack of trust—time and evidence of the caregiver's personal insight/experience with disability. While my study was conducted over a relatively short amount of time, I was able to offer personal insight. I was prepared to share my personal experience with disability with parents/guardians to make clear my shared goal of maintaining a safe, respectful, and enjoyable art-making environment for participants with special needs.

For parents/guardians of typically developing students, I was prepared for a range of perceptions. While I imagined some would express support and interest in the study, I was also prepared for some to share concerns about the impact of the study on their

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child's education. From personal experience I was aware that some parents/guardians of typically developing children do not have an awareness of the benefits of inclusion.

Perhaps they have concerns about their child receiving sub-par instruction, fearing the content has been "diluted" so all learners can participate. I was prepared to correct this misconception by explaining the individualization of modifications and adaptive strategies that would be implemented, hopefully calming some of this hesitation as a result. Discomfort can have a trickle-down effect from parent/guardian to child. It was important for me to prepare respectful corrections to these misconceptions in the hopes of improving parent/guardian comfort levels.

The personal insight I described previously was also an undoubted bias. While my personal connection to disability gave me a unique insight as a researcher, I also had to be careful to avoid applying my perception as fact. I had to interpret the facts as established by my data. To prevent my insight and bias from affecting my interpretation of data, I asked a third party to read my research methods and questions for neutrality. I also worked to avoid judgment of student participants who displayed behaviors of discomfort or disrespect, recognizing the many factors that may have played into this behavior. I regulated my own reactions and behaviors in these moments, documenting facts, as well as environmental and narrative context exclusively.

Research Methods

I viewed the problem addressed in this case study as one of the past, present, and future. The history of special education and inclusion are relatively short in the scope of public education in the United States. In this short history, so many improvements have been made for the benefit of individuals with special needs. In tangent, misconceptions of disability held by typically developing people have slowly improved. Even with all of this progress, there is much to be done to foster the true equality of individuals with special needs. I see the gaps in perception and communication in my classroom and school at large, where typically developing students are hesitant around their peers with special needs. When students do not understand how to communicate with or how to treat each other, teachers are expected to model appropriate strategies and behaviors. When our students with special needs struggle to communicate, teachers often focus their efforts on improving that student's abilities. Why are we not coaching out typically developing students in the same way? When we fail to educate *all* of our students about the many types of communication they will encounter, we are doing *all* of our students a disservice. If the momentum of discomfort surrounding communication were allowed to carry on throughout a student's high schooling, why would this discomfort be overcome in adulthood? The intrinsically visual quality of art provides a multilingual and holistic framework that lends itself to building awareness and open-mindedness regarding differing forms of communication. This increased awareness has the potential to disrupt existing misconceptions of disability and to improve the treatment of individuals with special needs as a result.

The methods I used in this research are inductive, to gain insight into the individual experiences and perceptions held by all participants, and narrative, to give voice without speculation to the lived thoughts and experiences held by participants with special needs. Data gathered from narrative accounts was analyzed using a chronological method of “restorying” (Creswell, 2007). Through the lens of disability theory, this method of narrative data collection and analysis was used to honor, prioritize, and preserve of the voices and experiences of participants with special needs. Data was gathered using the methods described below.

Student Questionnaires

To allow participants time to reflect before responding, individual questionnaires were provided. These questionnaires asked participants for basic information such as their name (to be converted to a pseudonym in later research documentation) and their present comfort levels in regards to communication and collaboration with the peers at their assigned table. All of this data was used as a baseline from which to discuss their interactions with differently-abled peers in the art room in subsequent interviews. This questionnaire was given again at the mid-point of the study and once more near the end of the case study.

Student Interviews

I scheduled three interviews with each student, taking place near the start, mid-point, and end of the case study. These interviews were opportunities to delve deeper into responses given in the student surveys. In anticipation of varying individual participant

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reading and writing levels, students were given the opportunity to verbalize their thoughts and to give examples. This interview protocol was later altered to include visual resources when the student participants with special needs were identified and their communication needs were made clear. Student interviews also contained questions about in-class experiences with communication at their assigned table (See Appendix B). To ensure these 10-15 minute interviews were not rushed and to ensure student participant anonymity, interviews were conducted in my classroom after school as the students' availability allowed. Some student participant interviews took place in my classroom during my planning period, after gaining the consent of their teacher for that class period. This offset the number of students I would need to interview after school.

Paraprofessional/Teacher Interviews

In addition to student participants, I interviewed paraprofessionals working with student participants with special needs three times at the start, mid-point, and end of the study (See Appendix B). These interviews provided insights into student's engagement with peers in their other classes, helped to establish student's typical or atypical behavior, and offered insight gained from observations of student participants seated together in the art room. These insights also helped to build the narrative study frameworks used to authentically frame the input and lived experiences of student participants with special needs. By compiling information about the many facets of student participants with special needs, their personal responses to questionnaires and interviews could be placed in context while preserving their voice however expressed.

Observations

Prior to the start of the spring semester and case study, I completed non-participant observations of potential student participants with special needs in their self-contained and/or general education classrooms. I conducted informal participant observations of student interactions at least once per week throughout the study. I used an observation guide document to structure my observations and to assist me in identifying specific behaviors, body language, communication styles, etc (See Appendix B). Since students were not aware they were being observed, data gathered during these observations served as authentic samples of every day interactions between students with special needs and their typically developing classmates.

Photographs of Student Artwork & Interactions

Photographs of student artwork were taken during periods of student work following instruction. The artwork photographed was chosen because of the collaborative methods used in its creation. These photos serve as artifacts of processes described in my observations and in the observations of paraprofessionals. Student participants also referenced this artwork in their interviews. Photographs of student interactions were taken from a distance to provide environmental and proximal context for the viewer.

Data Collection

Context

As the art teacher, students looked to me for art-specific content. Additionally, students looked to me to model classroom routines, to follow the class schedule, and to gauge appropriate behavior based on my modeled behaviors and responses to the behaviors of others. I put participants of my study at ease by being as consistent as possible. In modeling respectful communication strategies and behaviors for typically developing students seated with their peers with special needs, I was particularly careful to avoid terms such as help. Instead, I worked to reference verbs that are action-based and power-neutral. For example, I might have asked a student to pass the paint instead of directing them to help a fellow student get a paintbrush. If I sensed prolonged discomfort from a participant, I spoke to them privately and individually to understand the root of their discomfort. In these moments, I worked to empower the student to move forward without using language that perpetuates uneven power dynamics between students.

Literature Sources

I utilized narrative research to ensure my participants with special needs were able to share their thoughts and opinions in their own voices. Through narrative inquiry, I learned about the lives and experiences of my four student participants with special needs. I then “restoryed” those experiences and their shared responses for the understanding of the reader (Creswell, 2007). Through providing the context of their experiences in other classrooms and time spent in my classroom, the reader can better

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understand the significance of the student's statements shared in questionnaires and interviews. This practice lends itself to a call for greater representation and empowerment of individuals with special needs, listening to and valuing individual voices over assessments of said voices (Derby, 2011).

In an effort to avoid creating unbalanced power dynamics that focus too heavily on helper/helpee participant roles, I sought to facilitate opportunities for collaboration that I could then observe and analyze. While well intentioned, the helper/helpee dynamic commonly used in classroom settings creates a dynamic of capable and incapable (Van der Klift & Kunc, 1994). This perpetuates misconceptions about the abilities of individuals with special needs instead of stopping them.

As a means to fight stereotypes, I incorporated a diverse group of artists in lessons taught throughout the case study. I included artists with special needs to broaden high school students' definition of diversity beyond race and gender. In showing and discussing this work with students, I hoped to begin positively changing perceptions of disability and its effect or lack thereof on creating (Seidler, 2011).

Examples of Data Collection Methods

Observations

I observed two sets of four students in my ninth through twelfth grade Art I class. Each set of students contained two students with special needs. I chose to observe these students because of my interest in the perceptions of disability held by typically

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developing students in an inclusive high school art room. My observations were done informally throughout each week, documenting notable moments and exchanges in my researcher journal. These observations were ongoing throughout the class, though I was not able to give undivided attention for the duration of each class since I was acting as the art teacher for the entire class simultaneously. I acted as a participant only when another participant needed assistance or direction. These observations continued for ten weeks. I documented these observations with an observation guide (See Appendix A) and/or in a free-from journal throughout the class. I also took photographs during work periods that followed instruction.

Interviews

Interviews were needed to ensure participants had opportunities to clarify, elaborate on, and explain their thoughts as previously documented in their questionnaires. These standardized, open-ended interviews were conducted during my planning period as permitted by affected teachers, or immediately after school. These interviews were conducted in my classroom or an empty classroom next to mine to maintain the privacy of participants. Interviews did not last more than twenty minutes and were conducted three times per participant—at the start, mid-point, and near the end of the ten-week study. I audio-recorded these interviews and took written notes as needed during the interviews. I used a written interview script to ensure each interview had the same structure. In an effort to be as sensitive as possible to individual learning needs, I adapted

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and modified individual interview protocols as I got to know my student participants with special needs.

Artifacts: Questionnaires & Photographs

Written questionnaires provided an opportunity for individual participant reflections without the influence of their teacher. These questionnaires served as baseline data to be elaborated on in individual interviews. In an effort to be as sensitive as possible to individual learning needs, I adapted individual questionnaires as I got to know my student participants with special needs.

I took photos of student work and peer interactions to support student experiences referenced in their individual questionnaires, interviews, observations, and researcher journal entries. These images will help the reader to understand said references.

Researcher Journal

I kept a researcher journal to recount and reflect upon events within the study. I used this journal to identify issues, problem solve, and reflect upon my teaching practice, behaviors, and language. I structured these journal entries with simple prompts, such as:

- What did you see? What were the contributing factors?
- Is an intervention needed and if so, what will it be?
- General thoughts/feelings/biases to check/questions?
- To do for next class...

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I wrote in the journal daily throughout the study, allowing for varying lengths of reflection depending on events of the day.

Limitations

This study took place during a Spring 2019 Art I class. These classes included a diverse assortment of students from 9th to 12th grade with an average of 5 to 10 students per class receiving special education support through Individualized Education Programs (IEPs) or 504 plans. During the Spring semester of 2019, that average grew with five additional Art I students receiving one-to-one paraprofessional support. These students were the first placed in my Art I class who were typically and primarily taught in self-contained classrooms. These students will see me five days a week, for 45-90 minutes each day. While I advocated for students' participation in full 90 minute class periods, students receiving paraprofessional support were typically in class for just 45 minutes each day. This was dependent on the advisement of their caseworkers, self-contained classroom teacher, and the accommodations included in their IEPs.

In this setting, I made specific modifications to ensure at least one lesson within each unit was more collaborative than it had been previously. While my classes met daily, a variety of factors affected student participation. These factors include but are not limited to student absences, field trips, school assemblies, snow/calamity days, enrollment due to family relocation, etc. It should be noted that while it does not happen often, my student population does have a higher rate of relocation due to its high military family population. Though my classroom and limitations were specific, they are not so unique that my study could not be used to inform inclusive and collaborative practices in

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other high school art rooms. Through inductive reasoning, I am certain my diverse student population was not unusual and I am hopeful my examination of peer collaboration will be useful to teachers looking to improve their inclusive teaching practice.

Data Analysis

Since this qualitative study examined both individual student experiences and student relationships with peers, I conducted a collective or multiple case study. To ensure I understood individual perspectives before, during, and after collaborative experiences with peers, I used within-case and cross-case analysis to gather information. Observations, questionnaires, interviews, and photo documentation were analyzed. These methods made sense for the study because they allowed me to draw comparisons between student experiences and accounts, along with my personal observations. In addition, I used narrative analysis for student participants with special needs to ensure their true thoughts and opinions remained intact and in context through “restorying”. Restorying is the chronological sequencing of individual and personal accounts to create context for a participant’s connection to a study. These accounts are gathered from the participant and from individuals of importance and with proximity to that participant. Restorying prioritizes the voice and input of the participant with all other data collected serving as a means to ground and support their voice (Creswell, 2007).

I began my analysis by having my audio interviews transcribed. Once the transcriptions were complete, I sorted and organized my data collection methods chronologically and by participant type. These files were sorted into easy-to-access hard copy files and digital files. Color-named pseudonyms were assigned to each participant to make data entry into matrices clear. I read through initial data to identify common themes and/or key words. These key words and themes were used for analysis of successive data collected. Some of these themes included changes in student comfort levels, level of understanding of peer communication, assumptions made, collaboration as service, etc. I asked fellow teachers and writing advisors to review my data independently to ensure I analyzed it objectively.

Summary

The design of the study, research methods used, data collection protocols, and methods of data analysis outlined here comprise the methodology of the case study to be viewed in the following chapter. Through the use of multiple methods of data collection, students will be given the opportunity to share their insights without the constraints of one form of data sharing. It is the hope of the researcher that this variety of data collection will provide a more complete and holistic view through which the reader will interpret outcomes.

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Timeline for the Study

Month	Process	Steps to Accomplish
December	Thesis Proposal Presentation	<input type="checkbox"/> Complete AEGR618 <input type="checkbox"/> Gather research literature <input type="checkbox"/> Participate in proposal hearing on Dec. 8 th
	Earn IRB approval	<input type="checkbox"/> Make any needed edits <input type="checkbox"/> Submit finalized proposal by Dec. 13 th
	Begin Seeking Site Approvals	<input type="checkbox"/> Once IRB approval is earned, present sites with initial letter of inquiry <input type="checkbox"/> Clarify IRB policy at district level <input type="checkbox"/> Meet with supervising assistant principal and principal to discuss study
December to January	Plan for Specific Needs of Students with Special Needs	<input type="checkbox"/> Check most up-to-date scheduling via the guidance department to identify students with special needs taking Art I in the Spring. <input type="checkbox"/> Conduct pre-study observation of students with special needs in self-contained classrooms who will be in your Spring semester class (These students will hopefully be participants in the study). <input type="checkbox"/> Document communication strategies used in the self-contained classroom. <input type="checkbox"/> Identify student case

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		workers and ask for early access to students' IEPs. Speak to them about modifications/accommodations outlined in their IEPs.
	Review & Amend Art I Curriculum Map for the Spring Semester	<p>___ Add modifications to all lessons based on knowledge of needed modifications for individual students</p> <p>___ Identify at least one activity within each lesson that is or could be collaborative</p> <p>___ Create/gather any needed tools and materials</p> <p>___ Create visual communication systems for specific students</p> <p>___ Establish seating/accessibility chart for students using wheelchairs.</p>
February –	Seek Participant Permissions: <i>Forms Issued Around February 13th, Due by February 20th</i>	<p>___ Send introductory letters and permission forms and home with chosen students</p> <p>___ Contact parents/guardians via email about the study and process. Inform them of letter to come.</p>
Spring Semester Begins	Prepare to Launch Study	___ Begin coursework (AEGR630BL) to ensure readiness to conduct study
	Lit Review, Data Collection, & Data Analysis	___ Continue adding to, editing, and finalizing literature review, data collection methods, and data analysis procedures

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	Begin Study, <i>February 25th</i>	<p>__ Begin narrative study data collection for student participants with special needs.</p> <p>__ Complete written demographic descriptions of all student and adult participants.</p> <p>__ Give baseline student questionnaires</p> <p>__ Conduct baseline interviews with student participants</p> <p>__ Transcribe interviews</p> <p>__ Conduct in-class observations of participants using protocol</p>
	Data Collection & Analysis	<p>__ Record data collected and refine any data organization methods as needed.</p> <p>__ Begin identifying possible themes in data</p>
March	Continue Study	<p>__ Begin teacher-led emphasis of communication strategies within lessons</p> <p>__ Begin teacher-led demonstrations and redirections of said communication strategies.</p> <p>__ Conduct in-class observations of participants use protocol to record</p> <p>__ Conduct mid-point interviews with student and adult participants</p>

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		__ Transcribe interviews
	Data Collection & Analysis	__ Record collected data and compare with initial (baseline) data collected
		__ Continue to identify possible themes and connections
April	Finish Study, <i>Approximately April 26th</i>	__ Students finish their collaborative paintings.
		__ Conduct in-class observations of participants and use protocol to record
		__ Give final student questionnaires
		__ Conduct final interviews with student and adult participants
		__ Transcribe interviews
	Data Collection & Analysis	__ Work on Chapter 4
		__ Record final data collections
		__ Review, expand upon, and finalize previously identified themes and connections
		__ Ensure organization of data by participant
		__ Have data and analysis reviewed by a peer to check for validity
May to June	Thesis Draft	__ Finalize literature review and any additions to methodology
		__ Partake in Chapter 4

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		Review
		__ Complete Chapters 4 and 5
		__ Return to Moore for classes Monday, June 24 th .
	Thank You Notes to participants and their families	__ Complete and thank you notes to all participants (student and teacher) and send home before the last day of school (June 14 th)
	Finalize Thesis	__ Make final edits to all thesis chapters, 1-5. __ Create thesis PowerPoint and presentation
July		
	Thesis Presentations	__ Practice thesis presentation with projector/clicker, general pacing. __ Present final thesis Saturday, August 3 rd
August		

*Dates subject to change based on availability of student participants and MVHS faculty

Table 1: Timeline of the Study.

CHAPTER IV: RESULTS OF THE STUDY

Introduction to Data Collection Process

Revisiting Research Question

With the understanding that secondary educators are responsible for modeling collaboration for the benefit of all students, art educators have a unique opportunity to facilitate said collaboration. How might art educators in the inclusive high school art room use peer support to create a more communicative, supportive, and efficient class culture? My case study data was collected and analyzed in response to this question.

Process of Data Collection & Organization

Student Data Collection

Written student participant questionnaires were given at the start, mid-point, and end of the study to gain a general sense of students' feelings about collaborating and communicating with their table mates at various points in the study. Student participant interviews were audio recorded to gain insights into students' personal experiences, feelings regarding art, communication, and collaboration, as well as students' perceptions of one another. These interviews were given at the start, mid-point, and end of the study and were later transcribed for analysis. Photographs of classroom interactions and collaboration of participants were taken to provide visual examples of collaboration and communication, and to provide spatial context.

Paraprofessional & Teacher Data Collection

Paraprofessional/teacher participant interviews were audio recorded and later transcribed to gain insights regarding student participants and their communication/collaboration with peers from professionals who work with these students both in and out of the art room. These interviews were conducted at the start, mid-point, and end of the study.

Personal Observations

I conducted two types of informal written observations throughout the study. In the art room I make note of particular moments or factors influencing peer communication and collaboration. In addition, I conducted narrative observations of student participants in self-contained and to provide context for student participants' experience in the art room by documenting their experiences elsewhere. Narrative observations were conducted at the start of the study while in-art room observations were completed on a weekly basis.

Data from all collection types were organized chronologically by data type and later by participant in a matrix.

Changes in Methodology

Both mid-point and final interview protocols for student participants and paraprofessional/teacher participants were altered to collect more specific data with

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progress of the study and participants' lived experiences factored in. The student participant mid-point interviews were also altered for improved student accessibility.

Entering the Field

With the start of a new semester I welcomed a new group of students to my art room. Due to a scheduling arrangement requested by a supervising special education teacher, I knew that select students from a self-contained classroom would be attending my class for the latter half of each 90 minute block. To ensure these students were seated near one another while also seated with their typically developing peers, I created a seating chart in which two tables would be comprised of four students each—two typically developing and two with special needs. As this new semester was beginning, I was also conscientious of typically developing student traits and behaviors when creating the seating chart. Once the seating chart was established, I distributed and collected permissions from eight student participants and five paraprofessional/adult participants. As I entered the field, I got into a habit of frequent self check-ins, reflecting on my language use and behaviors I modeled. As an educator, I tried to be more conscious in the language I used, taking extended pauses before formulating verbal responses and before acting when I was not immediately sure of my response.

In the next section I will present visual examples of raw data presented chronologically by type. Themes in participant data will be identified and presented under each data type. Data will then be summarized and presented by participant to show individual data chronologically.

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Presentation of Data**Student Participant Narrative Introductions**



CRIMSON	
<p>Crimson is a 20 year-old male post-graduate with Autism.</p> <p>He attends Art Foundation (an Art I equivalent) every school day for the latter half of a 90-minute block-schedule class, as decided by his self-contained Autism classroom teacher.</p>	
<p><u>Narrative Observations of Student</u></p> <p><i>From personal observation both in and out of the art room and from conversation with his teachers and paraprofessionals prior to and during the study, I am aware of the following:</i></p> <ul style="list-style-type: none"> • Crimson spends most of the school day in his self-contained Autism classroom. • Aside from Art Foundation, Crimson participates in Adaptive Physical Education every other school day and participates in a variety of field trips with his classmates in the Autism classroom. • Crimson communicates non-verbally through tone, expression, gesture, and pointing. He demonstrates stimming behaviors that are both physical and audible. • He is responsive to direction from his teachers with plenty of repetition and wait time. • While he often appears calm and content, demonstrates a visible physical and emotional response when other students become visibly upset or agitated. • Prior to the study, I did not witness any moments of interaction between him and his classmates. 	

Figure 2. Crimson's Narrative Participant Introduction.

COPPER	
<p>Copper is a 19 year-old female post-graduate with Autism.</p> <p>She attends Art Foundation (an Art I equivalent) every school day for the latter half of a 90-minute block-schedule class, as decided by her self-contained Autism classroom teacher.</p>	

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<p><u>Narrative Observations of Student</u> <i>From personal observation both in and out of the art room and from conversation with her teachers and paraprofessionals prior to and during the study, I am aware of the following:</i></p> <ul style="list-style-type: none"> • Copper spends about half of the school day in her self-contained Autism classroom. • Aside from Art Foundation, Copper participates in Adaptive Physical Education and Women’s Chorus, each meeting every other school day. Copper also participates in a variety of field trips with her classmates in the Autism classroom. • Copper communicates verbally in short statements, often when prompted to respond. Copper experiences echolalia, repeating words spoken first by others. • Copper is quiet much of the time. • She is quick to respond to directions from her teachers. • Prior to the study, I did not witness any moments of interaction between her and her classmates. 	
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Figure 3. Copper’s Narrative Participant Introduction.


OCHRE	
<p>Ochre is a 17 year-old male freshman with Autism.</p> <p>He attends Art Foundation (an Art I equivalent) every school day for the latter half of a 90-minute block-schedule class, as decided by his self-contained Autism classroom teacher.</p>	
<p><u>Narrative Observations of Student</u> <i>From personal observation both in and out of the art room and from conversation with his teachers and paraprofessionals prior to and during the study, I am aware of the following:</i></p> <ul style="list-style-type: none"> • Ochre spends most the school day in his self-contained Autism classroom. • Aside from Art Foundation, Ochre participates in Adaptive Physical Education every other school day. Ochre also participates in a variety of field trips with his classmates in the Autism classroom. • Ochre communicates verbally in short statements when asked a question or prompted to make a choice. Ochre demonstrates scripting speech, repeating phrases and sounds from media or past experiences. He also demonstrates stimming behaviors that are both physical and audible. • He is responsive to direction from his teachers with repetition and wait time. • Ochre’s energy level seems to vary depending on the day. • Prior to the study, I did not witness any moments of interaction between him and his classmates. 	

Figure 4. Ochre’s Narrative Participant Introduction.

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OLIVE	
<p>Olive is a 16 year-old male freshman with Autism.</p> <p>He attends Art Foundation (an Art I equivalent) every school day for the latter half of a 90-minute block-schedule class, as decided by his self-contained Autism classroom teacher.</p>	
<p><u>Narrative Observations of Student</u></p> <p><i>From personal observation both in and out of the art room and from conversation with his teachers and paraprofessionals prior to and during the study, I am aware of the following:</i></p> <ul style="list-style-type: none"> • Olive spends most the school day in his self-contained Autism classroom. Olive appears stimulated by changes in location. • Aside from Art Foundation, Olive participates in Adaptive Physical Education every other school day. Olive also participates in a variety of field trips with his classmates in the Autism classroom. • Olive communicates non-verbally through tone, expression, gesture, and pointing. He demonstrates stimming behaviors that are both physical and audible. • He is responsive to direction from his teachers with repetition and wait time. • Prior to the study, I did not witness any moments of interaction between him and his classmates. 	

Figure 5. Olive’s Narrative Participant Introduction.

Student Participant Introductions


PURPLE	
<p>Purple is a 16 year-old female sophomore who is typically developing.</p> <p>She attends Art Foundation (an Art I equivalent) every school day for a 90-minute block-schedule class.</p>	
<p><u>Observations of Student</u></p> <p><i>From personal observation prior to and during the study, I am aware of the following:</i></p> <ul style="list-style-type: none"> • Purple is a mild-mannered, quiet student. • She is polite in interactions with her teacher and classmates. • Purple participates in National Art Honor Society, for which I serve as faculty advisor. I have known Purple in this context for approximately one year. • Prior to the study, I witnessed many moments of conversation between her and a classmate seated next to her. 	

Figure 6. Purple’s Participant Introduction.

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PERIWINKLE	
<p>Periwinkle is a 14 year-old female freshman who is typically developing.</p> <p>She attends Art Foundation (an Art I equivalent) every school day for a 90-minute block-schedule class.</p>	
<p><u>Observations of Student</u></p> <p><i>From personal observation prior to and during the study, I am aware of the following:</i></p> <ul style="list-style-type: none"> • Periwinkle is a mild-mannered, quiet student. • She is polite in interactions with her teacher and classmates. • Prior to the study, I witnessed many moments of conversation between her and a classmate seated next to her. 	

Figure 7. Periwinkle’s Participant Introduction.


MAROON	
<p>Maroon is a 17 year-old female senior who is typically developing.</p> <p>She attends Art Foundation (an Art I equivalent) every school day for a 90-minute block-schedule class.</p>	
<p><u>Observations of Student</u></p> <p><i>From personal observation prior to and during the study, I am aware of the following:</i></p> <ul style="list-style-type: none"> • Maroon is a friendly, outgoing student. • She is polite in interactions with her teacher and classmates. • Prior to the study, I witnessed many moments of conversation between her and a classmate seated next to her. 	

Figure 8. Maroon’s Participant Introduction.

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ORANGE	
<p>Orange is a 16 year-old male junior who is typically developing. He attends Art Foundation (an Art I equivalent) every school day for a 90-minute block-schedule class.</p>	
<p>Observations of Student <i>From personal observation prior to and during the study, I am aware of the following:</i></p> <ul style="list-style-type: none">• Orange is a friendly, outgoing student.• He is polite in interactions with his teacher and classmates.• Prior to the study, I witnessed many moments of conversation between him and a classmate seated next to him, as well as between him and other classmates in the room.	

Figure 9. Orange's Participant Introduction.

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Student Participant Baseline Questionnaires




Crimson

Student Participant Questionnaire Kristin Mohan

Baseline Student Participant Questionnaire

Date: 3/13/19 Student Name: [REDACTED] (CRIMSON)

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?	EXT. WHAT? WHEN PROMPT?		
How do you feel about working with your friends/classmates at your art table?			Possible midian select after prompts




Copper

Student Participant Questionnaire Kristin Mohan

Baseline Student Participant Questionnaire

Date: 3/18/19 Student Name: [REDACTED] COPPER

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?	○		
How do you feel about working with your friends/classmates at your art table?	○		




Purple

Student Participant Questionnaire Kristin Mohan

Baseline Student Participant Questionnaire

Date: 5/7/19 Student Name: [REDACTED] (Purple)

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?	✓		
How do you feel about working with your friends/classmates at your art table?	✓		




Periwinkle

Student Participant Questionnaire Kristin Mohan

Baseline Student Participant Questionnaire

Date: 03/08/19 Student Name: [REDACTED] Periwinkle

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?	✓		
How do you feel about working with your friends/classmates at your art table?	✓		

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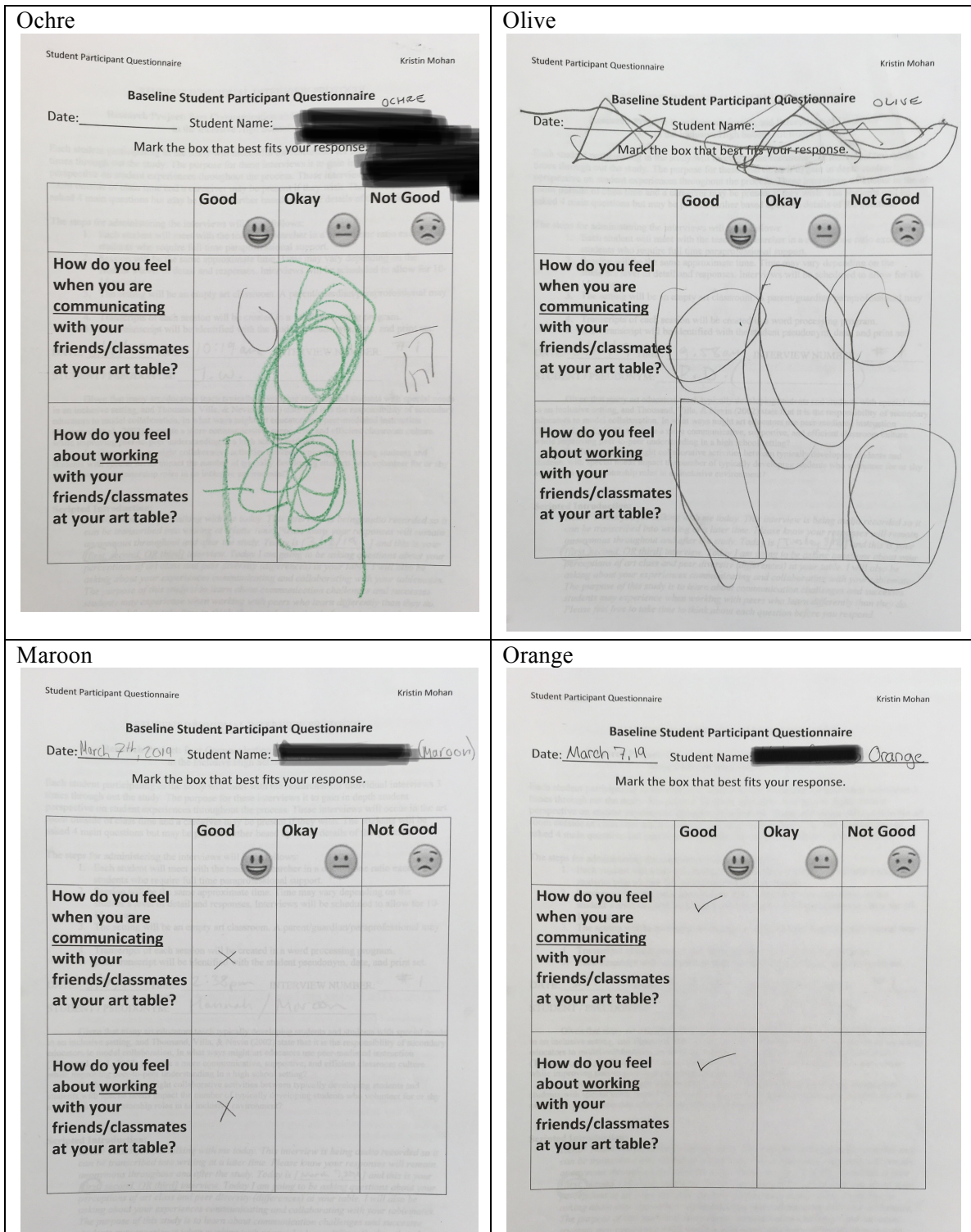


Figure 10. Student Participant Baseline Questionnaires.

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Student Participant Baseline Interviews*Notable Samples*

Crimson	Interviewer:	Some of them work better than others. Do any of these remind you of [COPPER]? <i>(No verbal response recorded)</i>
	Respondent:	[Unintelligible]
	Interviewer:	Did you point to this? <i>(No verbal response recorded)</i>
	Respondent:	Okay. Which one reminds you of [COPPER], because [COPPER] sits right here, right? Do any of these remind you of her? [Unintelligible 00:04:07] <i>(No verbal response recorded)</i>
Copper	Interviewer:	Do any of these pictures make you think about your experience in art class?
		Okay, excited. All right. How do you feel about making art at home?
	Respondent:	Happy.
	Interviewer:	Happy – okay. What kind of art do you make at home? That’s what it might look like.
Respondent:	Yes.	
Purple	Interviewer:	What were some past experiences that you’ve had with different types of people working at your table?
	Respondent:	I’ve had some back in elementary. I can’t remember particularly, but they just sat around with us. Middle school: There were some kids, but – yes.
	Interviewer:	Okay, and are you talking about students with special needs?
	Respondent:	Yes.
	Interviewer:	Okay. So then before this class, have you had any other experiences in high school?
	Respondent:	No.

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	<p>Interviewer: Okay. Collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or activity. For example, you might work together to set up and clean up. You might also work together on art projects, sharing thoughts or creating a work of art together. When you're collaborating with your classmates or your table mates specifically, you may have thoughts about your experience. Remember it's okay to speak openly and honestly.</p> <p>How do you feel about working with your table mates during an art project, and why?</p> <p>Respondent: I like working with other people; so it's just an enjoyable experience.</p> <p>Interviewer: Okay, any specifics about your table mates and why? It's okay if you want to think about it. I'm not going anywhere.</p> <p>Respondent: I'm not the best talking to other people, so it's just good to be with others and, I guess, work on that.</p> <p>Interviewer: Yes, cool. Okay. How do you think your table mates feel about collaborating?</p> <p>Respondent: I hope they feel good about it. For the most part I think they're fine with collaborating on stuff.</p> <p>Interviewer: Why do you think that?</p> <p>Respondent: They haven't said anything bad or really shown anything or said anything that seemed like – negative for them.</p> <p>Interviewer: Yes. When you say for the most part, what do you mean by that?</p> <p>Respondent: I guess sometimes they can just be having a bad day, so I can't be too sure of how they're feeling.</p>
	<p>Interviewer: Any other factors aside from your direct communicate with each other?</p> <p>Respondent: None that I can think of at the moment.</p> <p>Interviewer: Okay. How might you make sure that you and your table mates work well together?</p> <p>Respondent: I just, I guess, keep talking to them; just try and keep a positive relationship.</p>

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	<p>Interviewer: If you're talking to them, and you're not getting an answer, is there another way that you might make sure that you're still working well together?</p> <p>Respondent: I can ask whoever's there looking after them to just help me out in asking them a question.</p>
Periwinkle	<p>Interviewer: Okay – finding my spot. How might you describe your classmates at your table?</p> <p>Respondent: They're nice to be around. They're happy people.</p> <p>Interviewer: Why do you think they're nice to be around?</p> <p>Respondent: They're just nice people, I guess. I don't really think of many people as bad.</p>
	<p>Interviewer: Okay. How are they alike? That could be like you or like each other.</p> <p>Respondent: We all seem compelled to do our best. I feel like I've said that before in this, but we all seem compelled to do our best and do what we can to make it our own, prove it in ways that we think we can do.</p>
	<p>Interviewer: What factors influence your ability to work well with your table mates?</p> <p>Respondent: [Be like 00:07:18] communication, showing them something when we're doing art, anyone at our table. Like I said before, we can tell each other by looking at our pieces and helping them, showing them what they did good and what we think we could help improve a little bit.</p> <p>Interviewer: So if I rephrase that a little bit, and I say, what would help you to work well with your table mates – so you touched on some things like communication and showing each other work. Anything else that would help you to work well with each other –</p> <p>Respondent: Communication was one big one. I think in general communication overall, different types of communication –</p> <p>Interviewer: Can you elaborate on that?</p> <p>Respondent: [Unintelligible 00:08:15] like I said, talking and showing, and maybe if we moved our seats around at some point sometime, we could help the people next to us, depending on who's sitting where; or just in general, helping.</p>

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Ochre	<p>Interviewer: So I'm going to ask you, [OCHRE], do you like coming to art class? Do you like coming to art class?</p> <p>Respondent: Yes.</p> <p>Interviewer: Okay. Do you like making art at home?</p> <p>Respondent: [Yes].</p> <p>Interviewer: I'm going to ask you one more time. Do you like making art at home?</p> <p>Respondent: [Unintelligible 00:02:05]</p> <p>Interviewer: When I show you this sign – look at this sign, [OCHRE].</p> <p>Respondent: [Unintelligible]</p> <p>Interviewer: Do you like making art at home? Do you like making art at home? Can you point to one?</p>
Olive	<p>Interviewer: If you like coming to art class, touch yes. If you don't like coming to art class, choose no. Yes or no. Do you like coming to art class? Is art good or bad for you? Can you point to one? Choose – how about I give you another choice. Do you like coming to art class? So you like it, you're not sure, or you don't like it. How do you feel about making art, good or bad, or in between? Choose. Can you choose one? Okay. <i>(No verbal response recorded)</i></p> <p>Okay. Do you like making art at home? Do you like making art at home, or do you not like making art at home? You like making art. So you'll press the one you like best. Do you not like making art at home? Are you not sure, or do you like making art? Okay. <i>(No verbal response recorded)</i></p>
Maroon	<p>Respondent: [ORANGE] sits right beside me, and then the other two across from us – they're super sweet. They're fun to – just watch them learn and do [unintelligible].</p> <p>Interviewer: How else would you describe them, remember that it's totally okay to speak freely and as openly as you wish?</p> <p>Respondent: Sure. They're not as social as us, but – as me and [ORANGE], at least. They can't communicate like we do, so it's probably harder for all of us to get our thoughts across.</p> <p>Interviewer: How are they different in their interests, abilities, and unique</p>

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	<p>qualities?</p> <p>Respondent: I don't know their interests very well. I know the kid that sits right here – he likes circles – diagonally from you. Their vocals – their communication isn't as well, but also they don't have as much hand-eye coordination as me.</p> <p>Interviewer: When you say their vocals aren't as well, can you elaborate on that for clarity?</p> <p>Respondent: They don't know how to put things into words [unintelligible 00:03:58].</p> <p>Interviewer: Have you noticed any other interests or – not interests; we talked about that – abilities or unique qualities of either of them?</p> <p>Respondent: They get excited about little things, and it's really cool. They get frustrated a lot easier than we do. They can't figure out how to do things.</p> <p>Interviewer: Yes. How are they alike? You can do that – how are they like each other; how are they like you.</p> <p>Respondent: We're all humans. I think they both like art, and they like being in class with other kids.</p>
	<p>Interviewer: How do you feel about working with your table mates during an art project?</p> <p>Respondent: It's fun a lot of the times. Sometimes it stresses me out, just because I like being in control of things; and when somebody goes off on something else, I'm like, that's not how it's supposed to go.</p> <p>Interviewer: Got you. How do you think your table mates feel about it, about collaborating?</p> <p>Respondent: I think they might be nervous about it sometimes, but also I think they like it, because they just like other kids, being around all of us.</p> <p>Interviewer: Why do you think they might feel nervous or might be excited?</p> <p>Respondent: They might be nervous because they feel like they can't do what we're doing, or they can't live up to or do what we ask them to; and excited because they get to be a part of all of that and what we're doing.</p>

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Orange	Respondent:	For me it's like – I coach little kids with special needs; much younger, five to seven years old. Communication with them is a lot different than when they're our age. The little kids – it's similar to just talking to a little kid that's hyperactive or whatever. When they're our age, it's different.
	Interviewer:	Yes, for sure. So how do you feel about working at your table with those different types of people?
	Respondent:	I don't mind it. It's just other people at my table.
	Interviewer:	How might you describe your classmates at your table?
	Respondent:	There's a normal girl that sits next to me, and then there's two special ed kids who sit across from me.
	Interviewer:	How are they different in their interests, abilities, and unique qualities?
	Respondent:	I guess communication levels aren't as high as – their understanding just isn't as – a normal person.
	Interviewer:	Okay, anything else you notice about interests or abilities or qualities that are unique to them?
	Respondent:	No. It's cool that they're able to take art. They get to take a normal class like the rest of us.
	Interviewer:	Cool. How are they alike; like each other, like you?
	Respondent:	They're similar in age, obviously. I don't know. It's different, because when we're little, we spend more time together; and then as we grow older, they split off in their separate group.

Table 2. Notable Student Participant Baseline Interview Samples.

See Appendix C for full teacher/paraprofessional participant interview transcripts.

Teacher/Paraprofessional Baseline Interviews

Notable Samples

Rose	Interviewer:	Do you think they enjoy creating art on their own?
	Respondent:	I think they do, because I see that they like to have control when they're in here to – when they're using different mediums like painting or using a marker or using a crayon.

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	<p>They don't wait for someone to offer them – here's the next color. On their own initiative they take – they choose another color, or they choose another piece of paper.</p> <p>Interviewer: Nice. How do you think they feel about working with their table mates during an art project and why? Whatever experience you have to speak to – if not, you can say that as well.</p> <p>Respondent: I feel that they enjoy working with their table mates, because we do a lot of collaborative classroom projects where they sit together with their peers in their own classroom at the [kidney 00:02:31] table. So when they're in the art room, and the other students are welcoming, there's no reason for them to feel uncomfortable or anything. I think they are fine, because they're fine in here.</p> <p>Interviewer: Okay. How do you think their table mates feel about it and why?</p> <p>Respondent: From what I can gather, I feel like they're accommodating when necessary. They may be reluctant. I guess maybe – and this, of course, we haven't seen yet; but if they were working on a project with water or something they, might be like, oh, okay, I don't want to get water on it; but from what I've seen they are very accommodating.</p>
Marigold	<p>Interviewer: Okay. Do you think they enjoy creating art on their own?</p> <p>Respondent: No.</p> <p>Interviewer: Okay, why do you think that?</p> <p>Respondent: I think – well, and it might depend what it is. [COPPER] enjoys little art projects that we've given her, and she has done them independently.</p> <p>Interviewer: In her general classroom –</p> <p>Respondent: In here, yes. If you just give them paint, pencils, crayons, anything like that, they're just going to sit and stare at it; and they won't typically do anything without being prompted.</p>
	<p>Interviewer: Sure. How do you think their table mates feel working together in art class, and why?</p> <p>Respondent: I think the two girls that sit with [COPPER] and [Student Not Participating in Study] don't mind so much; because they've been very friendly to them. They – hi, how are you guys today; we exchange art projects and look at each other's, and</p>

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	<p>they seem very friendly with each other. [OCHRE] and [OLIVE], on the other hand – I think their table mates not so much, but I think that’s just because they’re so loud, and they aren’t verbal per se. I feel like they are very distracting.</p> <p>Interviewer: What have you noticed about interactions between typically developing students at the table and the students you work with? You touched on that a little bit already. Have you noticed anything else that you haven’t spoken to about those interactions with their typically developing table mates?</p> <p>Respondent: No, I haven’t really noticed anything different.</p> <p>Interviewer: Okay Describe the communication strategies you’ve seen used by the students you work with in art class and at their table.</p> <p>Respondent: With [COPPER] – [COPPER] has to be very prompted. So anything she does to communication is going to be very prompted by us; to say good morning or respond if someone speaks to her. [Student Not Participating in Study] kind of does it on his own. [Student Not Participating in Study], I think, will typically come in and sit down and – hey girls, you know. So he doesn’t have to be prompted.</p> <p>Interviewer: Have you seen any other nonverbal communication strategies used?</p> <p>Respondent: Not that I’ve noticed – they might watch and look at their drawings or watch them. I don’t know that I would interpret that as anything.</p>
<p>Daisy</p>	<p>Interviewer: Do you think that they enjoy coming to art class in general?</p> <p>Respondent: I think they do. They do. I think it’s more of a routine for them. So they’re used to doing it, so they can’t express emotions; but when you say art, buddy, to [CRIMSON] and [COPPER], they’re read to go. They’re excited.</p> <p>Interviewer: Cool. Do you think they enjoy creating art on their own?</p> <p>Respondent: I think so. I think [COPPER] does, and [CRIMSON] just goes with the flow. He will do whatever – he’ll typically do what you ask him to do. You tell him to do hand over hand or help you guide it, he will, yes.</p> <p>Interviewer: How do you think they feel about working with their table mates during an art project?</p> <p>Respondent: I don’t know. We never asked that question to them, so</p>

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	<p>observing – us on the outside looking in – I think they’re happy with being there with their classmates.</p> <p>Interviewer: How do you think their table mates feel about working together with them, and why?</p> <p>Respondent: I think they’re happy with [COPPER] sitting there – [CRIMSON] too as well, but they’re very respectful and kind; and they always have a smile on their face. So think that that’s huge, because we see that, as well as [OLIVE] and [OCHRE]. They’re just very kind students and respectful. I think they enjoy it.</p>
Aloe	<p>Interviewer: Do you think they enjoy creating art on their own outside of class?</p> <p>Respondent: Yes.</p> <p>Interviewer: Okay, why?</p> <p>Respondent: For the most part – I feel like their [product of 00:01:24] of creativity is also a sensory type of feeling. It’s relaxing to them. That’s my opinion.</p> <p>Interviewer: Okay. How do you think they feel about working with their table mates during an art project?</p> <p>Respondent: Honestly I don’t know that there’s any effect whatsoever. I almost feel like – there’s two students particularly that I’m with – aren’t really acknowledging or – I don’t want to say not seeing them there, but I don’t think there’s any effect at all with them.</p> <p>Interviewer: Okay. How do you think their table mates feel about working together during an art project, and why?</p> <p>Respondent: I think – in my opinion the students that are sitting with our students – they’re learning a little bit about life, how people differ, have different things going on. I have a lot of respect for those kids, especially the two particular ones that sit across from us in the classroom; because they’re very, very respectful and kind.</p> <p>Interviewer: What does that respect look like?</p> <p>Respondent: Smiles, acknowledge – you know what I’m saying. Do I need to be more clear?</p> <p>Interviewer: Sure, just for the sake of the transcript. We are – as detailed as you’d like to be is appreciated.</p>

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	<p>Respondent: They’ll hear a conversation, and if I’m looking for something to assist my student, they’re right there to give us a hand. They’re very kind.</p> <p>Interviewer: When you said acknowledge, do they greet the students you work with? Is that what you mean, or –</p> <p>Respondent: Yes.</p> <p>Interviewer: Got you.</p> <p>Respondent: They say hello. They make sure they say goodbye when we leave. One student got up and came over to the door to say goodbye yesterday, which I thought was awesome; very, very nice.</p>
Cornflower	<p>Interviewer: Yes. How do you think they feel about working with their table mates during an art project?</p> <p>Respondent: I don’t think they care at all or mind.</p> <p>Interviewer: How do you think their table mates feel about it and why?</p> <p>Respondent: They seem – the other students seem to be fine with it. I think they’re just compassionate. They understand what’s going on, so –</p> <p>Interviewer: Is that for all four of the –</p> <p>Respondent: I think so, but I’m just talking the specific tables I’ve been to, where there’s – they seem really just sweet with them, yes.</p>

Table 3. Notable Teacher/Paraprofessional Participant Baseline Interview Samples.

See Appendix D for full teacher/paraprofessional participant interview transcripts.

Informal In-Class Observations and Photographs By Week(s)

<p><i>February 24- March 3</i></p>	<p>What I learned about my students:</p> <p><u>Crimson</u></p> <p>I have learned that Crimson enjoys pulling a drawing utensil with light stability provided by myself or with the support of a paraprofessional or student aide. Crimson sometimes needs prompting to focus on a particular visual, e.g. <i>Presenting color choices</i>: “Crimson, would you like a blue or green marker? <i>Crimson is looking elsewhere</i>. “Crimson, look at the markers. Would you like blue or green?” <i>Crimson refocuses and makes a choice</i>.</p>
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Copper

I have learned that Copper is prone to responses that are agreeable and these responses are not necessarily indicative of her true feelings or preferences. Providing Copper with a limited number of choices seems to be effective in producing more authentic responses. Copper also likes music and will sometimes, seemingly randomly, walk quickly to my desk and use the remote to turn up the music I have playing in my classroom. She is quick and seems computer-savvy!

Ochre

I have learned that Ochre's mood greatly affects his stimming and vocalizations, subsequently affecting his ability to focus on art making. Ochre can vocalize quite loudly at times. Some days this happens more frequently than others. Ochre is more verbal than I initially thought he was. He demonstrates some scripting speech patterns, but will also offer greetings, if prompted, as well as expected responses, e.g. "Ochre, do you want to use these scissors?" Ochre offers a gentle but clear "No." I will ask, "Ochre, would you prefer *these* scissors?" Ochre will confirm, "Yes." Ochre has also demonstrated an intuitive ability to draw from observation. He has demonstrated this again and again with approximations of whatever he is prompted to draw.

Olive

Olive is eager to create marks with any drawing utensil. Once the drawing utensil is in his hand, he begins making fast and hard marks on the paper, swirling the utensil to make variations of circles. He sometimes pushes so hard that he rips the paper with the drawing utensil. Olive follows directions relating to material retrieval and clean-up with ease. It is difficult to slow or redirect him as he is making marks on paper.

*** = Typically Developing**

Purple

Purple* has an intuitive talent for observation-based art making. She is quiet and focused in class but friendly. She is quick to apply feedback and happy to assist her teacher or classmates in any way she can. Purple* has begun to greet her tablemates with special needs when they arrive in class. Last week a student with special needs, who is not participating in the study, became agitated and threw a marker, hitting Purple*. Purple* was surprised but quickly responded with, "It's okay. No big deal." She went back to work. Purple* sits near Crimson, who is at a small table nearby, and with Copper and Periwinkle*.

Periwinkle*

Periwinkle* is soft-spoken and quiet. She is polite and friendly when prompted to converse but does not go out of her way to begin conversations. Periwinkle* sometimes asks Purple* for feedback on her work so she can improve its quality. Periwinkle* appears more hesitant or reserved in the presence of her tablemates with special needs. She will offer a smile and a greeting with some regularity. It seems she is more likely to say hello if Purple* does first. Periwinkle*'s body-language seems to indicate a desire to

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	<p>stay out of the way of the paraprofessionals working with Copper.</p> <p><u>Maroon*</u> Maroon* is respectful and focused each day. She is friendly to her classmates and teacher but engages most with her tablemate, Orange*. These students appeared to be friends prior to the start of the semester. They chat as they work, making sure to apply any feedback given. Maroon* is polite and offers a smile to her tablemates Ochre and Olive when they arrive each day. Like Periwinkle*, Maroon* seems to want to stay out of the way so Ochre, Olive, and the paraprofessionals supporting them can use the space they need.</p> <p><u>Orange*</u> Orange* is an extra-friendly and helpful student. Orange* makes sure to smile and say hello to his tablemates each day, not forgetting Ochre and Olive. He is ready and willing to follow directives from the teacher, e.g., when prompting Olive to say hello, Orange* smiles and makes eye contact with Olive.</p> <p>What worked well:</p> <p>Making a concerted effort to prompt greetings seems to be encouraging students to greet each other with more frequency. Some adaptive strategies that worked well for Observation-based Plant & Bike Drawings included:</p> <ul style="list-style-type: none"> • Creating a starting point for students to create upon (e.g., several hand over-hand lines to represent twigs. Students chose between vertical, diagonal, or horizontal lines from a visual bank of line types, then decided if their line would be straight or wavy lines. Once these lines were in place, students had to look at one leaf at a time, glue a leaf down in its place, then add veins to it with marker. • Using a large viewfinder cut from cardboard to help students narrow their vision to one part of a bike. <p>What I would do differently:</p> <p>After reviewing the collaborative goals of my study, I realize the need to rework my lessons to create space for meaningful collaboration between students. Despite being taught to teach using themes and big ideas, I realize that I have let district norms influence my current curricula. While my lessons are sometimes thematic, I still prominently feature the elements and principles of design. I need to shift my curricula back to big ideas that are more in the vein of postmodern principles and less focused on the elements and principles.</p>
<p><i>March 4 – 22</i></p>	<p>BASELINE INTERVIEWS CONDUCTED IN THIS TIME FRAME</p> <p>Throughout the process of interviewing both the typically developing students, the teacher, and the paraprofessionals, I was struck by the</p>

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prevalence of a particular phrase regarding typically developing students' feelings about working with their peers with special needs. I heard some version of "I don't mind" or "They don't seem to mind it" on at least seven occasions. The implication of this phrasing seems to be that working with students with special needs is perceived to be uncomfortable or a hardship. Students and paraprofessionals "not minding" seems to qualify them as stepping outside of their comfort zone or acting honorably.

I also noticed that students spoke about differences in the abilities and communication styles of their peers with special needs much more delicately and sensitively than the majority of the paraprofessionals did. This sensitivity was sometimes present in the tone of a statement about their peers with special needs' abilities or lack thereof. Other times it was present in their actual phrasing, forgoing statements about what their peers "can't" do in favor of statements identifying their "different" abilities. I am unsure of the reasons for this but I imagine it has to do with their personal experiences with disability, their sincere desire to be sensitive, and/or their desire to demonstrate kindness and sensitivity in my presence.

Teachers and paraprofessionals often spoke matter-of-factly or with quiet resignation about their students' inabilities. They clearly stated that they had seen no change in their students' interactions or abilities and that they did not expect any changes. I am unsure of the reasons for this but I imagine it has to do with their specific and sometimes storied experience working with these students.

What I learned about my students:

I learned that changes to his routine and his mood on a particular day increase Ochre's stimming and vocalizations. When seating arrangements changed for one activity and a typically developing student not participating in the study sat next to Ochre, he was more active and vocal than usual. This student continued working as usual, even when Ochre's volume became quite loud.

I learned that Maroon is absent with some frequency but she catches up quickly.

I learned that Crimson can sometimes be triggered unexpectedly. At the end of class on Tuesday, 3/19/19, Crimson began walking towards the hallway door, per usual, and suddenly began vocalizing loudly and sharply. He threw his arms into the air abruptly and without direction—a vast difference from his typical calm and relaxed posture. One of the paraprofessionals present (Marigold) immediately restrained him, lowering him to the floor against the wall in the classroom entryway—a short hallway that leads to the main hall. The second paraprofessional (not participating in the study) stood over them in a wide stance, framing Crimson's feet outstretched as he sat with his arms behind him, held firmly by the paraprofessional who now sat with her legs stretched out around him.

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This was jarring for obvious reasons, but it was also a test of my ability to anchor the class, making the other 27 students feel safe while preserving Crimson's privacy. I told the class to look at me, and had to repeat myself twice more to pull the eyes of students audibly asking, "What are they doing? Is he okay?" in my direction. I said something to the effect of, "It's okay. If this happens, we're going to give them space and privacy. Okay?" Some students nodded while others stared blankly or with worried eyes. I was grateful for a second exit in my room that allowed students to leave for their next class through an adjoining and unoccupied classroom. When the bell rang and the students left, I asked the paraprofessionals if they needed anything and they declined, saying they just needed to sit there for a moment. After a few minutes, Crimson and Marigold stood and Marigold said to Crimson, "It's okay. You're okay." With me at the back of the group, we left my classroom and walked down the hall where they turned to go to the nurse's office. This was a reminder of the possibility of unexpected physical reactions and my role if and when they occur.

I learned that my student participants who are typically developing have begun to greet and say goodbye to their tablemates with special needs without prompting. Small victories.

What worked well:

Prompting students to pass and share certain materials resulted in more communication, verbal and non-verbal. While this is transactional, I am hopeful that its regularity will provide a foundation for deeper communication.

The use of paper, scissors, and tape to create sculptures was very successful in engaging a student who struggles with pressure regulation during drawn or painted making. He was engaged and eager to create!

My continuation of full-class instruction when Ochre's vocalizations became louder than usual, seemed to provide other students with a reminder that: 1) This will happen and I will often continue to teach the whole class when it does. 2) I am not phased to the point of distraction when someone communicates or regulates differently than I do. I am hopeful that by setting an example of normalcy, students will broaden their definition of the term.

My response to Crimson's unexpected reaction worked well, according to Marigold and my own gut.

What I would do differently:

I am going to ask paraprofessionals to refrain from assisting students in retrieving their art and materials so they have the opportunity to retrieve them with more regularity. This may also create space for them to work with their table mates to retrieve and put away materials.

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<p><i>March 25 – April 5</i></p>	<p>Paraprofessionals' fatigue was notable over the last two weeks. I noted several occasions where typically positive and supportive paraprofessionals became impatient or pessimistic about student outcomes.</p> <p>That being said, I also noticed that paraprofessionals were taking my prompt, to let students have ownership over their marks and art, more seriously. I noted several moments when students were able to make marks without unneeded hand-over-hand.</p> <p>What I learned about my students:</p> <p>A new student joined my first block, case-study class this week. The student has Autism and his stimming can be quite loud. I imagine this could be exacerbated by so many introductions and routines at school. This student follows directions very well, though he does not yet respond to me verbally with consistency, though he is capable. This student now sits between two of my students with special needs who are participants in the study. On one day this last week, all three students who sometimes vocalize when stimming, did so simultaneously. The volume was notable and made it difficult to make all-class announcements. I did my best to lessen the audible stimuli by going around, table to table, and giving shorter chunks of instruction as needed. This seemed to assist all my students in moving forward with improved focus and confidence in the task they were completing.</p> <p>I learned that one of my students (Olive), who often seems unfocused when being assisted by his assigned paraprofessional, is very capable of focus and precise mark making when supported appropriately. I have found that hand UNDER hand works well for this student who struggles to regulate the pressure he exerts. He also indicates understanding of instructions and encouragement quite clearly through eye contact and facial expressions. My hope is to transfer this knowledge to the paraprofessional who works with him most so he might work with this focus more often.</p> <p>Ochre returned to school after receiving treatment for a seizure over two weeks ago. Due to adjustments made to his medication, Ochre is often very sleepy recently. One day, when he was struggling to stay awake, I showed him a video on my phone. This video showed a woman with Down syndrome creating a screen printing template comprised of small circles, outlined with a pen. Ochre immediately began drawing circles on the paper I had set in front of him. I had not considered the impact of personalized videos to prompt learning.</p> <p>What worked well:</p> <p>My choice to demonstrate and teach chunks of the lesson table by table, when vocalizations became especially loud, worked well. Students got the information they needed to move forward swiftly and clearly.</p> <p>What I would do differently:</p>
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	<p>I did not ask paraprofessionals to refrain from assisting students in retrieving their art and materials more than once. I am going to be better about this so they have the opportunity to retrieve them with more regularity. This may also create space for them to work with their table mates to retrieve and put away materials.</p>
<p><i>April 8 - 19</i></p>	<p>MID-POINT INTERVIEWS CONDUCTED IN THIS TIME FRAME</p> <p>Due to Spring break, I have only seen my students for one of the last two weeks. In that time, students worked on a painted color theory project, first mixing their own color categories (hue, tint, tone, shade, complement mixture), then working with their tablemates to combine said colors to create tertiary color categories. Paint color categories were mixed collaboratively with tablemates were then shared by all students at their table.</p> <p>I noticed an improvement in paraprofessional attitudes this week. There was more willingness to speak supportively and positively in front of students. There was also more willingness and consistency letting students retrieve and put away their own materials. All students seemed more consistently engaged this week.</p> <p>What I learned about my students:</p> <p>Typically developing student participants continued working with focus on this individually designed color theory project. Student participants with special needs seemed to work with increased focus this week, particularly when tasked with mixing paint categories. Crimson does not want to wear an apron or paint shirt of any kind while working, but will sometimes let an apron rest in his lap to protect his clothes from stains.</p> <p>Ochre continues to struggle with staying awake and alert for the duration on his time in class as his medications are being adjusted following a recent medical event.</p> <p>Copper and Olive have been eager to engage with the materials throughout this project.</p> <p>Purple and Periwinkle are very detail oriented and strategic about their painting processes. They have been strategizing with each other and with Copper and Marigold on how best to go about mixing their shared paints. They have learned that if they offer Copper two choices visually she will select one. This has been a mode of collaboration and communication I have observed personally.</p> <p>Orange and Maroon are also detail-oriented but less so than Purple and Periwinkle. They have been working with one another mostly but they are always friendly in their expressions and words with Olive and Ochre. Most often their collaboration has been facilitated by me, though they are quick to offer help to their tablemates via conversation with Cornflower and other paraprofessionals that may be present.</p>

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	<p>What worked well:</p> <p>As expected, allowing for choice via project design, type of mark making, and sequence of sections completed worked well during this kaleidoscope-inspired color-wheel painting.</p> <p>My continued vigilance in reinforcing respectful modes of communication seems to be having an effect on student and paraprofessional behavior. I have seen students and paraprofessionals adopt small habits I model with a little more regularity than in weeks prior.</p> <p>Some of these habits include: not altering my voice when speaking to students participants with special needs, speaking to them instead of about them, refraining from commenting on typical self-regulating behaviors like stimming, offering specific positive feedback, explaining what strategies I am finding most effective in meeting individual needs while preserving their personal style and mark making, etc.</p> <p>What I would do differently:</p> <p>As this is the first time I have taught this particular project, I have learned that it requires more time than I originally thought it would. I would size down OR simplify the product next time around solely for time's sake.</p>
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Table 4. Teacher/Researcher In-Class Informal Observations.



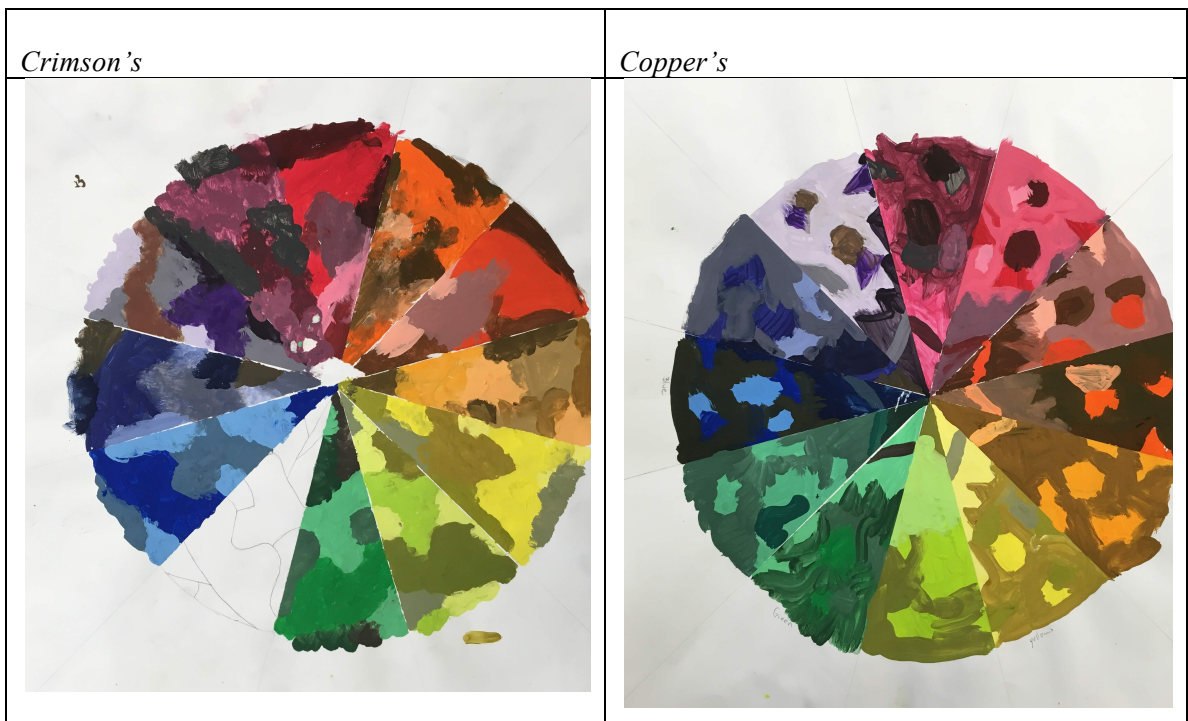
Figure 11. Student Interaction Photo Sequence 1: Students Work On Their Kaleidoscope-Inspired Color Wheel Projects.

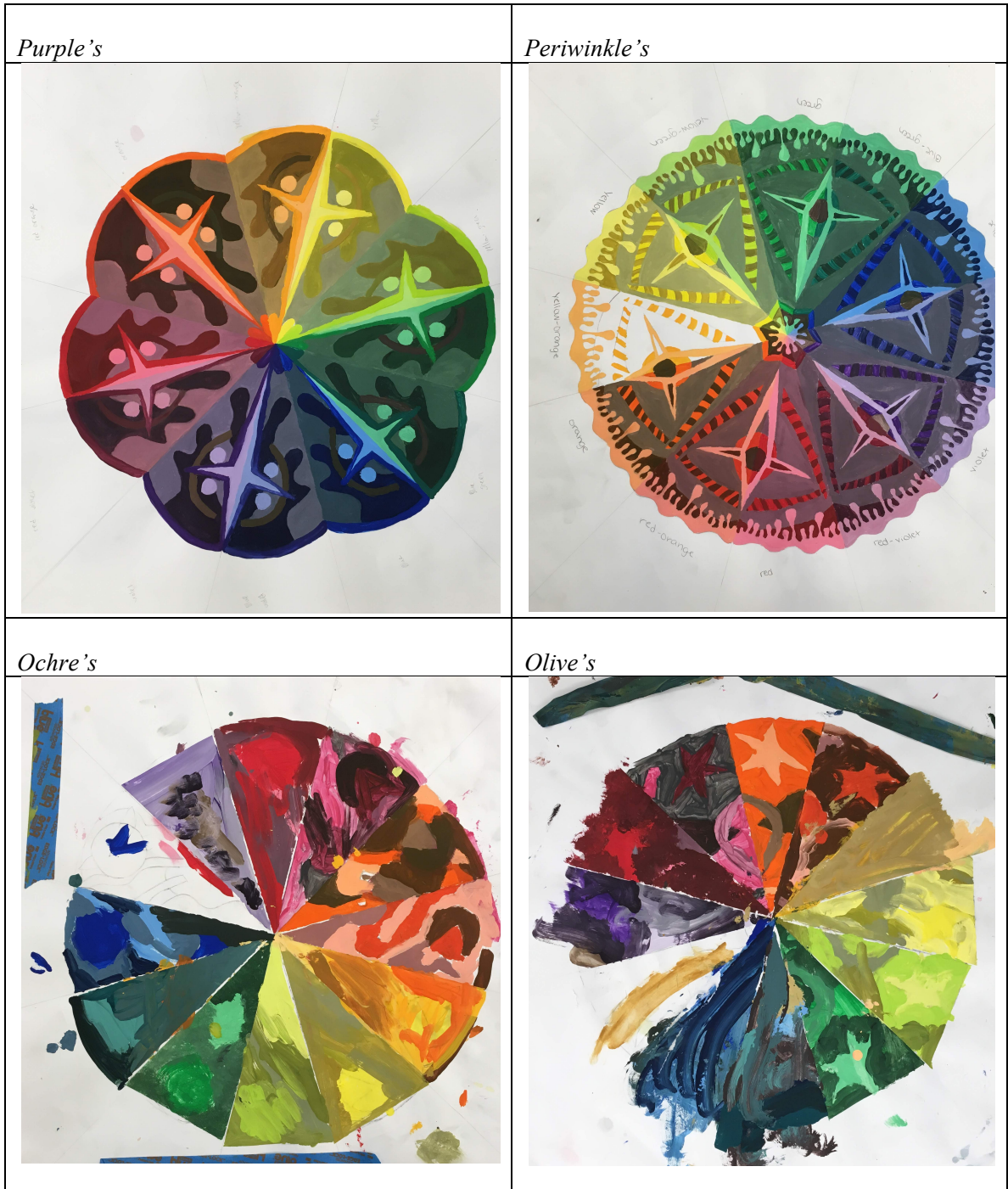
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Figure 12. Student Interaction Photo Sequence 2: Students Work On Their Kaleidoscope-Inspired Color Wheel Projects.

Student Artwork: Kaleidoscope-Inspired Color Wheels





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Figure 13. Student Artwork Samples 1: Kaleidoscope-Inspired Color Wheel.

Student Participant Mid-Point Questionnaires

<p>Crimson</p> <p>Student Participant Questionnaire Kristin Mohan</p> <p style="text-align: center;">Mid-Point Student Participant Questionnaire</p> <p>Date: <u>5/25/17</u> Student Name: <u>[REDACTED] CRIMSON</u></p> <p style="text-align: center;">Mark the box that best fits your response.</p> <table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th></th> <th>Good 😊</th> <th>Okay 😐</th> <th>Not Good 😞</th> </tr> </thead> <tbody> <tr> <td>How do you feel when you are communicating with your friends/classmates at your art table?</td> <td>✓</td> <td></td> <td></td> </tr> <tr> <td>How do you feel about working with your friends/classmates at your art table?</td> <td></td> <td>✓</td> <td></td> </tr> </tbody> </table>					Good 😊	Okay 😐	Not Good 😞	How do you feel when you are communicating with your friends/classmates at your art table?	✓			How do you feel about working with your friends/classmates at your art table?		✓		<p>Copper</p> <p>Student Participant Questionnaire Kristin Mohan</p> <p style="text-align: center;">Mid-Point Student Participant Questionnaire</p> <p>Date: _____ Student Name: <u>[REDACTED] COPPER</u></p> <p style="text-align: center;">Mark the box that best fits your response.</p> <table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th></th> <th>Good 😊</th> <th>Okay 😐</th> <th>Not Good 😞</th> </tr> </thead> <tbody> <tr> <td>How do you feel when you are communicating with your friends/classmates at your art table?</td> <td>✓</td> <td></td> <td></td> </tr> <tr> <td>How do you feel about working with your friends/classmates at your art table?</td> <td>✓</td> <td></td> <td></td> </tr> </tbody> </table>					Good 😊	Okay 😐	Not Good 😞	How do you feel when you are communicating with your friends/classmates at your art table?	✓			How do you feel about working with your friends/classmates at your art table?	✓		
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Purple

Student Participant Questionnaire Kristin Mohan

Mid-Point Student Participant Questionnaire

Date: April 12th 2019 Student Name: [REDACTED] (PURPLE)

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?	✓		
How do you feel about working with your friends/classmates at your art table?	✓		




Periwinkle

Student Participant Questionnaire Kristin Mohan

Mid-Point Student Participant Questionnaire

Date: 04/11/19 Student Name: [REDACTED] PERIWINKLE

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?	✓		
How do you feel about working with your friends/classmates at your art table?	✓		




Ochre

Student Participant Questionnaire Kristin Mohan

Mid-Point Student Participant Questionnaire

Date: 4/11 Student Name: [REDACTED] OC

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?			✓
How do you feel about working with your friends/classmates at your art table?			✓




Olive

Student Participant Questionnaire Kristin Mohan

Mid-Point Student Participant Questionnaire

Date: [REDACTED] Student Name: [REDACTED] OLIVE

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?			✓
How do you feel about working with your friends/classmates at your art table?			✓

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

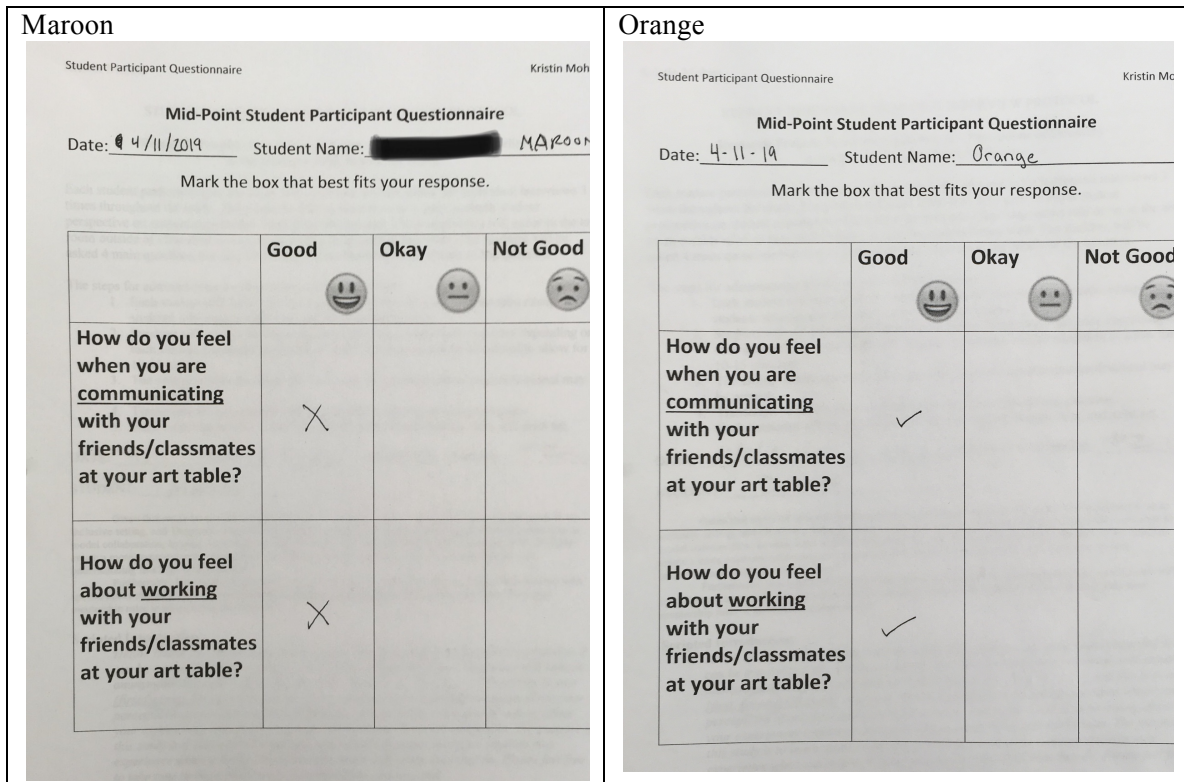


Figure 14. Student Participant Mid-Point Questionnaires.

Student Participant Mid-Point Interviews

Notable Samples

Crimson	<p>Interviewer: Recently you worked together with classmates to mix different paints. You mixed some paints, and then you shared those paints with other people. How did you feel about working with your table mates when you mixed paints? <i>(No verbal response recorded)</i></p> <p>Did you like mixing paints? Did you not like mixing paints?</p> <p>I know you’ve done just a little bit of that. How did you feel about mixing your paint together?</p> <p>Did you like it; you’re not sure – you’re in the middle – or you disliked it? <i>(No verbal response recorded)</i></p> <p>Okay.</p> <p>How do you think your table mates felt about it? <i>(No verbal response recorded)</i></p>
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IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	<p>Do you think your table mates liked mixing paint? <i>(No verbal response recorded)</i></p> <p>They liked mixing paint. All right, last question.</p> <p>When you are working together with your friends at the table, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your table mates. Feel free to talk openly about any thoughts you have.</p> <p>What might improve your ability to work well with your classmates? <i>(No verbal response recorded)</i></p> <p>Okay.</p> <p>Can you describe any times outside of the art room when you might have an opportunity to work with these table mates? <i>(No verbal response recorded)</i></p>
Copper	<p>Interviewer: Last time we talked you said you liked coming to art class. Do you have any new or additional feelings you want to share?</p> <p>Respondent: Yes.</p> <p>Interviewer: You do – what new feelings do you want to share?</p> <p>Respondent: Happy.</p> <p>Interviewer: You feel happy. Do you feel anything else when you come to art class?</p> <p>Respondent: Yes.</p> <p>Interviewer: What else?</p> <p>Respondent: Yes.</p> <p>Interviewer: Okay, anything other than happy?</p> <p>Respondent: Yes.</p> <p>Interviewer: What other words can you use to describe your experience in art?</p> <p>Respondent: Art.</p> <p>...</p>

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	Interviewer:	What do you know about [PERIWINKLE]?
	Respondent:	Happy.
	Interviewer:	[PERIWINKLE's] happy. What else do you know about [PERIWINKLE]?
	Respondent:	Happy.
	Interviewer:	What do you know about [PURPLE]?
	Respondent:	Yes.
	Interviewer:	[PURPLE], who sits here – what do you know about [PURPLE]?
	Respondent:	Yes.
	Interviewer:	What do you know about her?
	Respondent:	Sad.
	Interviewer:	Sad – anything else? Do you know anything else about [PURPLE]?
	Respondent:	Yes.
	Interviewer:	What else do you know?
	Respondent:	Angry.
	Interviewer:	Angry – anything else?
	Respondent:	Yes.
Purple	Interviewer:	Does she want help, or does she not want help?
	Respondent:	Just depends, I think –
	Interviewer:	What do you think it depends on?
	Respondent:	Whether she already gets the concept or doesn't.
	...	
	Interviewer:	Okay. So can you think of an art project that might make use of all of your table mates' unique work habits and abilities?
	Respondent:	Well, what we've been doing recently has been really good, I

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	think; because we all get to mix our colors and paint.
Interviewer:	What else, what other types of art projects, might make use of everyone's unique abilities and work habits?
Respondent:	When we did the paper people – whenever we were building them in the first place – we all were able to just make them together.
Interviewer:	Is there any art project that we haven't done that you think could be a good candidate for making use of everyone's unique abilities and work habits?
Respondent:	Maybe some type of sculpting or something.
Interviewer:	Sculpting – cool. Can you think of a particular example?
Respondent:	I saw those pots over there – maybe something like that.
Interviewer:	Okay, cool. So collaboration a common occurrence in the art room and at your table, and that collaboration looks different depending on the day or the activity. When you're collaborating with your classmates or your table mates, you may have thoughts about your experience. Remember it's okay to speak openly and honestly. Tell me what you know about [COPPER].
Respondent:	She doesn't speak too much, but – can you repeat the question?
Interviewer:	Sure. Tell me what you know about [COPPER].
Respondent:	I think she's nice. She had her birthday recently. I think she likes art a lot.
Interviewer:	Why do you think she likes art a lot?
Respondent:	I don't know. I just see her working quite diligently with her projects.
...	
Interviewer:	Cool. How do you think your table mates feel about working together?
Respondent:	I hope they're fine with it.
Interviewer:	Why do you think – so you said you hope they're fine with it. Do you have any feeling about how they might actually be feeling? Do you have any perception of how they might be

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	<p>feeling, do you just hope that they're having a good time?</p> <p>Respondent: I just hope they're having a good time.</p>
Periwinkle	<p>Interviewer: Tell me what you know about [COPPER].</p> <p>Respondent: I know it was recently her birthday, which I [know 00:05:02]. I think she likes to work on her art and try the new, different skills that we're working on in class.</p> <p>Interviewer: Anything else –</p> <p>Respondent: I don't really know much else about her.</p> <p>Interviewer: Okay. How did you learn the information that you just listed?</p> <p>Respondent: I learned some of it from her – I asked her; I talked to her – and then some from the teachers who help with them, help teach them every day.</p> <p>Interviewer: Can you identify any particular people or moments where you learned from or where you learned about her?</p> <p>Respondent: [Now see 00:05:59], I don't know the teachers' names well.</p> <p>Interviewer: Okay. The person who works with [COPPER] most often is [MARIGOLD]. Yes, so was it her?</p> <p>Respondent: Yes. I've learned from [MARIGOLD].</p> <p>Interviewer: You said some from her.</p> <p>Respondent: Yes, other information from her, herself; and usually in the beginning of class, we'll say good morning and sometimes ask a couple – ask how their day is and stuff like that.</p> <p>...</p> <p>Interviewer: What might improve your ability to work well with your table mates?</p> <p>Respondent: I think we're working pretty well together at the time being. I'm not really sure at the moment.</p> <p>Interviewer: Can you think of something that would make it even better?</p> <p>Respondent: Maybe more interaction with the art, too; talking, but we could always work on that on our own.</p> <p>Interviewer: So when you're talking about more interaction, can you think of some possible ways that we could do that, more</p>

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	<p>interaction with the art?</p> <p>Respondent: Just working to – like we did on our project, with the mixing the paints and stuff like that; helping each other out, which we've been doing; but we could always help out more, you know.</p> <p>Interviewer: Yes. Cool. Anything else that might improve your ability to work well with them, with your table mates as a whole –</p> <p>Respondent: Not that I can think of the moment –</p> <p>Interviewer: Can you describe other times when you might have opportunities to work with your table mates outside of the art room?</p> <p>Respondent: Not that I can think of, because I usually don't see them during the day, any of them.</p> <p>Interviewer: Okay. Can you think of anywhere you might be able to in the future?</p> <p>Respondent: Possibly the cafeteria at lunchtime –</p>
Ochre	<p>Interviewer: Does [MAROON] work fast or slow?</p> <p>Respondent: Or slow – <i>(No verbal response recorded)</i></p> <p>Interviewer: Slow –</p> <p>Female Voice: Doing good –</p> <p>Interviewer: Does [MAROON] sit still, or does she move around? <i>(No verbal response recorded)</i></p> <p>Which one – does she sit still, or does she move around?</p> <p>Respondent: Around.</p> <p>Interviewer: She moves around. Does [MAROON] want help, or does she not want help? <i>(No verbal response recorded)</i></p> <p>What do you think? Does [MAROON] want help, or does she not want help? <i>(No verbal response recorded)</i></p> <p>Can you point to one, [OCHRE]? Does she want help or not want help?</p>

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	<p><i>(No verbal response recorded)</i></p> <p>She does not want help. Okay, does [MAROON] ask questions, or does she not ask questions? What do you think? <i>(No verbal response recorded)</i></p> <p>Does [MAROON] ask questions? I didn't see that. Could you point one more time? <i>(No verbal response recorded)</i></p>
<p>Olive</p>	<p>What types of work habits do your classmates have at your art table? You know [ORANGE], who sits across from you. Does [ORANGE] work quietly, or does he make sound while he works? What do you think? Does [ORANGE] work quietly, or does he make sound while he works? Which one?</p> <p>How about – does [ORANGE] work fast, or does he work slow? [ORANGE] who sits right across from you – does he work fast, or does he work slow? Which one? <i>(No verbal response recorded)</i></p> <p>He works slow. Okay. Does [ORANGE] sit still, or does he move around? Does he sit still, or does [ORANGE] move? Which one? Point again. <i>(No verbal response recorded)</i></p> <p>He moves around. Can you tap one or the other? Okay. Let me turn the page.</p> <p>Does [ORANGE] want help, or does he not want help? <i>(No verbal response recorded)</i></p> <p>He does not want help. Okay. Does [ORANGE] ask questions, or does he not ask questions? Which one? Does [ORANGE] ask for help? Does he ask questions, or does he not ask questions? <i>(No verbal response recorded)</i></p> <p>He does not. Okay. Last one. Does [ORANGE] try new things? <i>(No verbal response recorded)</i></p> <p>Look first. Does [ORANGE] try new things, or does he not try new things? What do you think? <i>(No verbal response recorded)</i></p> <p>He does not try new things. Okay, well, you tell me. Can you point to the one? Does [ORANGE] try new things in art class? <i>(No verbal response recorded)</i></p>

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	<p>Okay, look here. Which one applies to [ORANGE]? He does try new things, or he does not try new things? <i>(No verbal response recorded)</i></p> <p>Okay. Good job, [OLIVE].</p> <p>Can you think of an art project that might make use of all of your table mates' unique work qualities and abilities? What kind of art project would make use of all of your abilities, everyone at your table? <i>(No verbal response recorded)</i></p>
Maroon	<p>Interviewer: What type of work habits do your classmates have at your art table?</p> <p>Respondent: [OCHRE] – I think he likes working, but I feel like he either is tired, or he's not as confident as all of us are. So when he feels like he messed up, he doesn't want to do anything anymore. Then [OLIVE] – he's always excited for everything.</p> <p>Interviewer: When you're talking about [OCHRE], how he works; can you give any examples of specific work habits that you've seen in addition to perceptions of how he might be feeling?</p> <p>Respondent: When he's feeling awake and good, he does his artwork very well. When somebody says good job or something, he keeps going; but if he doesn't get praise after a little bit, he doesn't want to do it anymore, because he doesn't know if he's doing all right or not, I guess.</p> <p>Interviewer: What does doing his work well look like for him?</p> <p>Respondent: If somebody asks him to trace something or color in the lines and stuff, he does really well at that. He's very concentrated.</p> <p>Interviewer: So then for [OLIVE], what specific work habits have you seen in addition to the perception of him being excited?</p> <p>Respondent: Well, when he's excited I think he doesn't think about it as much. He goes all over the place, but when you can bring him back in, he does really well. It's funny, because when you help him, he's very light with his hands, and he does what you ask him to do; but when his teacher or helper tries to help him –</p> <p>Interviewer: [CORNFLOWER] –</p> <p>Respondent: – I think he knows what he's doing; because he messes with</p>

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		her, and he makes his hand really, really heavy; but when you come back, he's good; or when you're watching, he's okay and light. Sometimes he'll smile when he's doing it – like he's messing with her.
	Interviewer:	That's interesting.
	...	
	Interviewer:	Anything else about [OLIVE] –
	Respondent:	He likes circles. That's his favorite shape.
	Interviewer:	How do you know?
	Respondent:	He draws them all the time, and when his helper asks if circles are his favorite shape, he gets super excited about it.
	Interviewer:	I hope I can read my notes later. All right. How did you learn the information about [OCHRE] and [OLIVE]? I know you just mentioned a response [OLIVE] gave to Miss [CORNFLOWER], the person who helps him in class. How else do you learn that information about [OCHRE]?
	Respondent:	Observation and just listening and reading their – I guess their emotions, their – what do you call it? Physical –
	Interviewer:	Nonverbal, their body language –
	Respondent:	Yes. I'm pretty good at that, because I train horses and dogs and stuff; and that's what we have to work on. We have to work with body language.
	Interviewer:	Okay. What about [OLIVE]? How did you learn that information about [OLIVE]?
	Respondent:	Kind of the same way I learned the stuff about [OCHRE]. It was easier with [OLIVE], because he's more forward with it all.
	Interviewer:	How so?
	Respondent:	He's louder and tries to get his point across – louder, I guess.
	Interviewer:	How does he get his point across?
	Respondent:	By doing the same thing over and over again the same way, sometimes louder than he was already doing it.
Orange	Interviewer:	Okay, do you have any new or additional feelings you want to share that you didn't get an opportunity to share during

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	your first interview?
Respondent:	No. I think communicating with the other students in art class – I’ve been around them more. I’ve noticed that they know what I’m saying. They don’t talk back, but they give physical cues.
	...
	So what types of work habits do your classmates have at your art table? We’re going to start with [OCHRE]. What kind of work habits have you noticed?
Respondent:	They definitely work better when they have an aide with them. They just draw squiggly lines or something if they’re not directed on what they’re doing.
Interviewer:	Have you seen them work without the support of an adult?
Respondent:	Yes, I’ve seen them just color stuff. It was just random patterns.
	...
Interviewer:	What do you know about [OLIVE]?
Respondent:	He likes to be around people. He likes having aides around him to help him.
Interviewer:	What else do you know about [OLIVE] from your observation?
Respondent:	He really likes coloring.
Interviewer:	Okay, he likes coloring. What else?
Respondent:	He moves around a lot. He makes random – it’s not consistent, but every now and then he’ll start making noises.
Interviewer:	He’ll vocalize, yes. Anything else you know about him –
Respondent:	He loves strawberry fruit snacks.
Interviewer:	How do you know?
Respondent:	Because I open strawberry fruit snacks, and he’s like –
Interviewer:	He held out his hand.
Respondent:	Yes, he loved them.

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	<p>...</p> <p>Can you describe other times when you might opportunities to work with your table mates outside of the art room?</p> <p>Respondent: If we had another class together, we could. There's some composition classes. There are some English classes where kids like that will come in and participate in our class.</p> <p>Interviewer: Okay, any other times when you might have the opportunity to work with those table mates outside of the art room –</p> <p>Respondent: In gym class – they come into gym class sometimes and work with us.</p>
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Table 5. Notable Student Participant Mid-Point Interview Samples.

See Appendix C for full student participant interview transcripts.

Teacher/Paraprofessional Mid-Point Interviews

Notable Samples

Rose	<p>Interviewer: My first question is, last time we talked, you said you felt our students enjoyed coming to art class. Do you still think they enjoy coming to art class?</p> <p>Respondent: Oh, yes.</p> <p>Interviewer: Why do you think so?</p> <p>Respondent: Well one, I saw pictures of them at the art show in front of their pictures; and then, because they enjoy art in the classroom, so I just feel like it translates; and they make sure they put their art. When we say line up for art, there's no hesitation or anything.</p>
Marigold	<p>My first question is: Last time we talked, you said you felt our students enjoyed coming to art class. Do you still think they enjoy coming to art class?</p> <p>Respondent: Some of them –</p> <p>Interviewer: Some of them – can you elaborate?</p>

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	<p>Respondent: I think [COPPER], I believe, enjoys coming. I think she enjoys sitting there and doing the art. She always seems to have a smile on her face.</p> <p>Interviewer: What about [CRIMSON]?</p> <p>Respondent: I think he does enjoy getting out of the room. He has just seemed more tense this semester in general, even up here. So he seems to want to leave quicker, but I don't know that that has anything to do with liking or not liking art. I think there's other factors that play into that.</p> <p>...</p> <p>Interviewer: Have you noticed anything new or different about interactions between typically developing students at the table and the students you work with?</p> <p>Respondent: I think it's increased. I think –</p> <p>Interviewer: The interaction –</p> <p>Respondent: – the interactions have increased. Music in the background – I feel like the girls, the gen ed girls, communicate more frequently. In turn [COPPER] will say good morning and hello and ask them how they're doing. So it might first be initiated by the gen ed students, but it has increased.</p>
Daisy	<p>Interviewer: Last time I asked how do you thought our students felt about working with their tablemates during an art project. Have you observed any perceived changes in students' feelings about working with their tablemates?</p> <p>Respondent: I haven't, no. I feel like it's the same.</p> <p>Interviewer: By the same, what do you mean?</p> <p>Respondent: How do I explain that? I feel like – how do I explain that? There's a change in their emotion, how – it's hard for them to express emotions. I know they're happy to go there because of the look on their face and things like that, but I think interacting is the same. I don't know how to explain that.</p> <p>Interviewer: Have you noticed anything new or different about interactions between the typically developing students at the table and the students you work with?</p> <p>Respondent: Yes. The two young ladies at the table with [COPPER] and [Student Not Participating in Study] – they interact with them. They compliment her work, and she responds – thank you – and then she'll say she likes their work as well. I feel</p>

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	<p>like there's communication, a lot more than there was in the beginning of the semester. I think she's getting used to her classmates that are at the table. For [Student Not Participating in Study] – he's new, so it's still kind of hard to pinpoint his feelings on going to art; but I know for sure [COPPER] and [CRIMSON] – that's the ones I really typically work with when I'm in your class.</p> <p>...</p> <p>Interviewer: From your observations, how does [CRIMSON] communicate in art class?</p> <p>Respondent: Pointing. I can just tell by his look in his eyes when he looks at me, whether it be he wants to go or he's ready for the next thing in class.</p> <p>Interviewer: Okay, so anything other than pointing or his use of gaze and his expression –</p> <p>Respondent: That's all I get out of working with [CRIMSON].</p> <p>Interviewer: Sure. How does [COPPER] communicate in art class?</p> <p>Respondent: How do I say this? We ask her – okay [COPPER], go get your paper. She'll go get it. We have to prompt first. She doesn't take – I don't want to say – the initiative just to do it, because she doesn't know. She would sit there the entire time if we don't tell her; but when we do, she's compliant.</p>
Aloe	<p>Interviewer: Have you noticed anything new or different about interactions between typically developing students at the table and the students you work with when you have been present?</p> <p>Respondent: I see a little less reaction with the gen ed students, so I think they've become quite adapted to it.</p> <p>Interviewer: Can you elaborate on that a little bit?</p> <p>Respondent: I think because, in the beginning, they were looking up at our students more often when they were stimming or making sounds, whatever; and now they've become pretty adjusted to it, so it's not so often that they are looking to see what's going on, because they've become accustomed to it.</p> <p>...</p> <p>Interviewer: How do you have when [OCHRE] needs help working on his art?</p>

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	<p>Respondent: He'll say, I need help; help me please.</p> <p>Interviewer: Any other ways that he would make that known –</p> <p>Respondent: Yes, just sitting, not doing anything.</p> <p>Interviewer: Describe a moment of communication of any kind between one of your students and a typically developing peer in the art room. These can be big or small moments of communication between them.</p> <p>Respondent: Just yesterday one of our students came up to him and asked him to shake his hand.</p> <p>Interviewer: Can you describe that in more detail?</p> <p>Respondent: It was a tear-jerker kind of thing. Yes.</p>
Cornflower	No data due to participant resignation and subsequent withdrawal from study.

Table 6. Notable Teacher/Paraprofessional Participant Mid-Point Interview Samples.

See Appendix D for full teacher/paraprofessional participant interview transcripts.

Informal In-Class Observations and Photographs By Week(s), Continued

<p><i>April 22 – May 5</i></p>	<p>In the last two weeks, my students with special needs have been able to attend 5 of 10 classes due to a field trip and special education staff shortages following the resignation of form paraprofessional participant, Cornflower. This has meant we've been doing a lot of catch-up when they are present, including bringing them up to speed on how to use the iStopMotion stop-motion animation app we are using to create animations with a partner. Since nearly all students in the class worked in pairs with one of their tablemates, the original planned pairs of student participants were: Olive and Orange. Ochre and Maroon, Copper and Periwinkle, and Crimson and Purple.</p> <p>Since Olive, Ochre, Copper, and Crimson were unable to come to class for two days in the midst of the project, I allowed the typically developing students to choose whether they wanted to effectively work alone until their tablemate could attend or proceed by working together. Orange and Maroon chose to work together while Periwinkle and Purple chose to start independently in preparation for working with their tablemates. Olive ultimately did not participate due to illness. When Ochre, Copper, and Crimson returned, they engaged with the iPads with great ease. Ochre chose to work independently rather than with another student with special needs not</p>
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IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	<p>participating in the study. He seemed to intuitively use the app and smiled each time he previewed his animation using the playback button. Copper and Periwinkle worked harmoniously together.</p> <p>Periwinkle provided Copper choice without being prompted to do so. Copper also engaged with the iPad and app with ease. Crimson contributed to the animation Purple started by taking photos within the app and by painting a credits sign for the end of the animation. He did this with hand-over-hand from Daisy who stated he was having a rough day and was sensitive to stimulation. For this reason, Daisy was reluctant to give Crimson full control of the iPad and painting materials.</p> <p>What I learned about my students:</p> <p>I learned that <i>all</i> of my student participants were engaged by their painting project AND by the use of iPads in the classroom. The routine and necessity of collaboration created by the painting seemed to create a level of comfort among all students. Technology was a great unifier this last week, allowing all students to participate in an equitable manner.</p> <p>What worked well:</p> <p>As expected, the iPads were a hit where student engagement and creativity were concerned. The resources I created to remind students of project chronology worked extremely well, giving students a guide to refer back to if they could not figure something out within the app or project structure.</p> <p>What I would do differently:</p> <p>As this is the first time I have taught this particular project, I have learned that it requires more time than I originally thought it would. I would reserve the iPads for more time during a season where standardized testing is not happening. I would also come up with a more structured contingency plan for partner work with student absences.</p>
<i>May 7 - May 16</i>	FINAL INTERVIEWS CONDUCTED IN THIS TIME FRAME

Table 7. Teacher/Researcher In-Class Informal Observations, Continued.

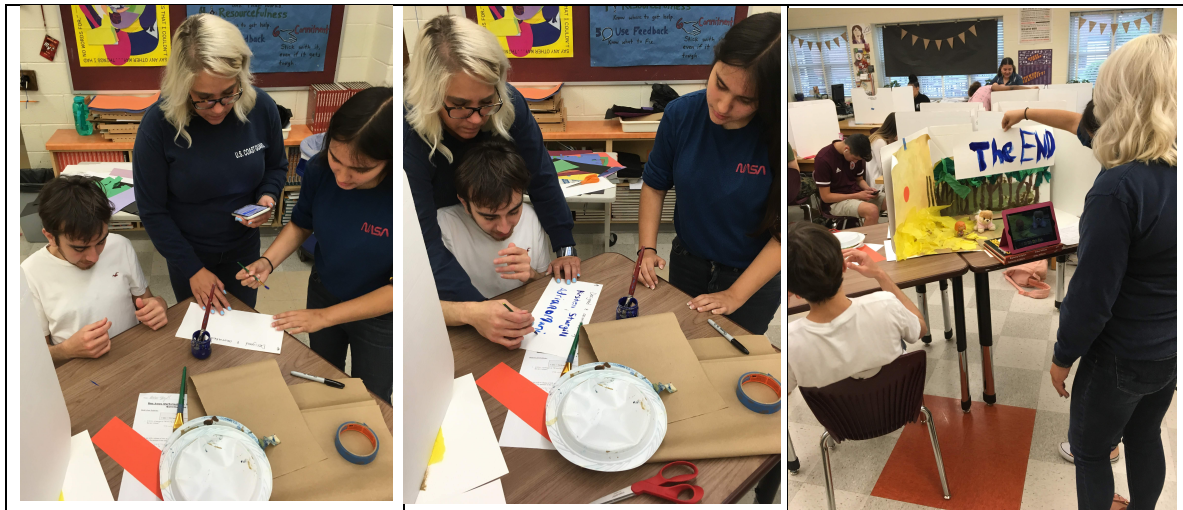


Figure 15. Student Interaction Photo Sequence 3: Students Work On Their Miniature Scene Stop Motion Animation Projects



Figure 16. Student Interaction Photo Sequence 4: Students Work On Their Miniature Scene Stop Motion Animation Projects

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Student Participant Final Questionnaires






Crimson

Student Participant Questionnaire Kristin Mohan

Final Student Participant Questionnaire

Date: 5/10/19 Student Name: Crimson

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?			
How do you feel about working with your friends/classmates at your art table?			






Copper

Student Participant Questionnaire Kristin Mohan

Final Student Participant Questionnaire

Date: 5/16/19 Student Name: Copper

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?			
How do you feel about working with your friends/classmates at your art table?			




Purple

Student Participant Questionnaire Kristin Mohan

Final Student Participant Questionnaire

Date: 5/9/19 Student Name: Purple

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?	✓		
How do you feel about working with your friends/classmates at your art table?	✓		




Periwinkle

Student Participant Questionnaire Kristin Mohan

Final Student Participant Questionnaire

Date: 5/8/19 Student Name: Periwinkle

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are communicating with your friends/classmates at your art table?	✓		
How do you feel about working with your friends/classmates at your art table?	✓		

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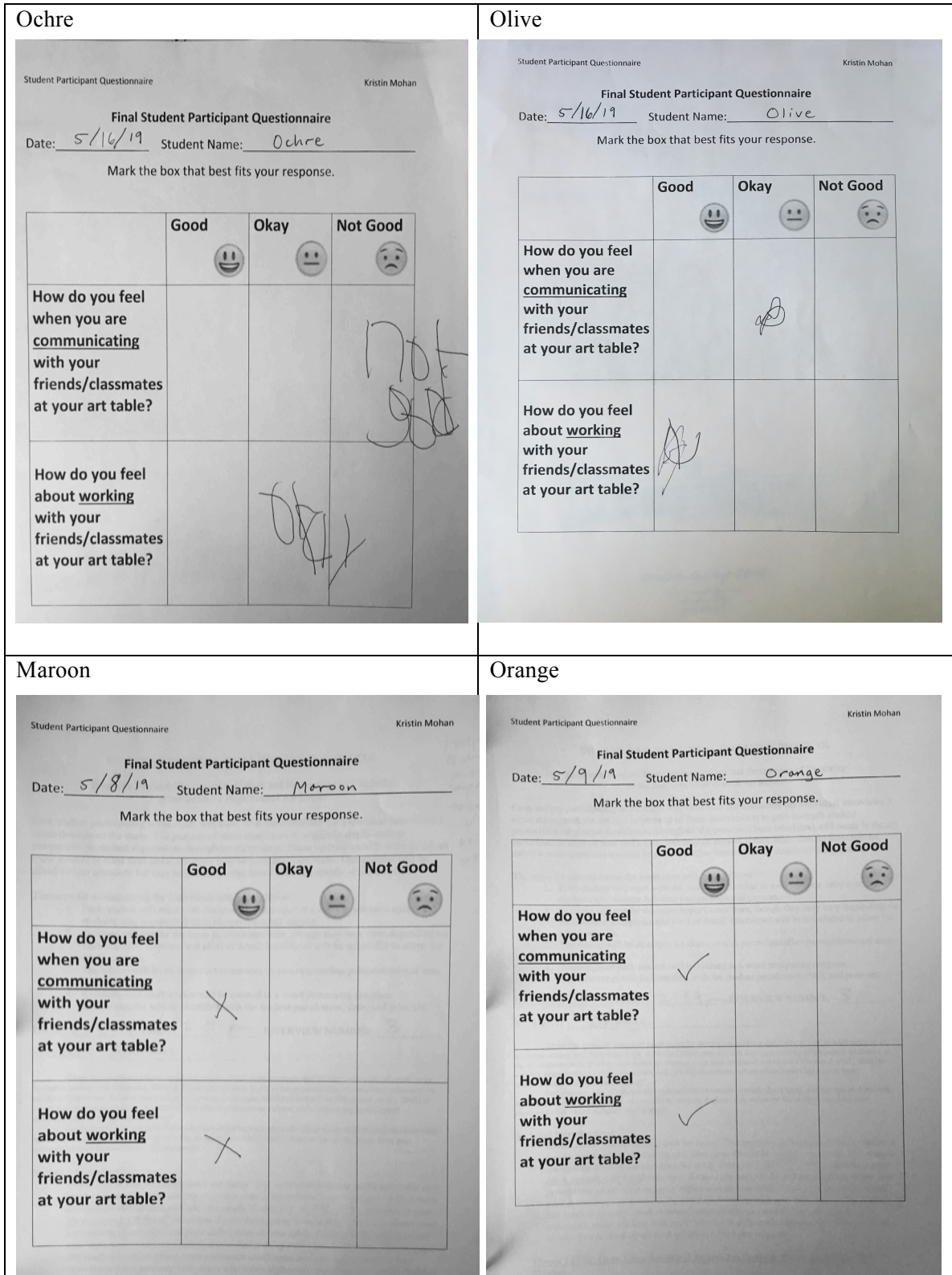


Figure 17. Student Participant Final Questionnaires

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Student Participant Final Interviews

Notable Samples

Crimson	<p>Interviewer: How do you feel about coming to art class [CRIMSON] on this scale? Do you like it? Are you not sure, or do you dislike it? <i>(No verbal response recorded)</i></p> <p>Can you point to one? Which one, how do you feel about coming to art class? <i>(No verbal response recorded)</i></p> <p>You like it. Okay. All right, are there any feelings you did not get to share during our last interview? <i>(No verbal response recorded)</i></p> <p>Did you want to share any new feelings since our last interview from these options provided? And you don't have to, but do you have any new feelings to share? <i>(No verbal response recorded)</i></p> <p>...</p>
	<p>Interviewer: Does [PURPLE] try new things or not try new things? <i>(No verbal response recorded)</i></p>
	<p>Does she try new things or does she not try new things? <i>(No verbal response recorded)</i></p>
	<p>Interviewer: Okay. Good job, [CRIMSON], I've got a little more. Thank you. All right, since we last spoke what else have you learned about [PURPLE]? <i>(No verbal response recorded)</i></p> <p>Have you learned anything new about [PURPLE]? <i>(No verbal response recorded)</i></p> <p>Can you think of an art project that might make use of all of your tablemates' unique work habits and abilities? <i>(No verbal response recorded)</i></p> <p>What do you think? <i>(No verbal response recorded)</i></p>
	Copper

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	<p>Respondent: Yes.</p> <p>Interviewer: What do you think [PURPLE] and [PERIWINKLE] might like to participate in with you?</p> <p>Respondent: Yes.</p> <p>Interviewer: Do you think [PERIWINKLE] or [PURPLE] would like going to chorus?</p> <p>Respondent: Yes.</p> <p>Interviewer: What about, I know you guys take a lot of field trips. Do you think [PERIWINKLE] and [PURPLE] would like field trips too?</p> <p>Respondent: [PERIWINKLE].</p>
Purple	<p>Interviewer: Okay, awesome. All right, since we last spoke what else have you learned about [COPPER]?</p> <p>Respondent: I'm not sure, just she's nice I think.</p> <p>Interviewer: Okay, and where did you learn that she's nice or how did you learn that she's nice? Feel free to identify particular people or moments.</p> <p>Respondent: I'm not sure. That's just a feeling I get off from her.</p> <p>...</p> <p>Recently you collaborated with a tablemate to create a stop motion animation. Describe your roles in that collaborative project.</p> <p>Respondent: He created some props for it.</p> <p>Interviewer: And he is [CRIMSON]?</p> <p>Respondent: Yeah, [CRIMSON], my bad.</p> <p>Interviewer: No worries.</p> <p>Respondent: And he pressed the button and I moved things around a bit.</p> <p>Interviewer: So what props did he create?</p> <p>Respondent: The ending cards.</p> <p>Interviewer: And he came in at the end of the lesson right, because they weren't there the two days prior.</p>

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Respondent:	Yeah.
Interviewer:	And you moved the objects around as he pressed the button to take the photos, right?
Respondent:	I would have liked to have him work on the background with me, but I just didn't get the time for that.
Interviewer:	How did you communicate with one another?
Respondent:	His teacher helped out a lot, and I think I told him sometimes just to press the button.
Interviewer:	And when you say his teacher helped out a lot, how did she help out?
Respondent:	She like held his hand to like press the button.
Interviewer:	Okay, anything else?
Respondent:	And she also helped him write his name.
Interviewer:	Awesome, how did you feel about working with your tablemate during the art project?
Respondent:	It was nice. It was good to have another set of hands helping out.
Interviewer:	Any other reasons other than it just being nice to have an extra set of hands?
Respondent:	It's just I feel better working with other people.
Interviewer:	Why do you feel better?
Respondent:	It's just comforting. I like being around others.
Interviewer:	Okay, how do you think [CRIMSON] felt about working together?
Respondent:	I think he was fine with it.
Interviewer:	And why do you think he might have felt fine?
Respondent:	He didn't really seem like upset to work with me. But I'm not sure if he's happy or not.
...	
	So you said there wasn't a moment where you felt you could completely, where everyone was able to participate equally. So how did that

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	<p>make you feel?</p> <p>Respondent: I was just a bit sad about it, because I had planned for us to just do more stuff together.</p> <p>Interviewer: And so to follow up to that did you find that to be a more successful way or less successful way of working with your tablemates, your experience working on that stop motion animation?</p> <p>Respondent: It was less successful cause in the end he couldn't like do as much.</p>
<p>Periwinkle</p>	<p>Interviewer: Since we last spoke what types of work habits have you seen from your tablemates?</p> <p>Respondent: They've been working more like consistently, like it's been easier for them to work for longer periods of time. I think I've seen that.</p> <p>...</p> <p>Interviewer: Okay, have you learned anything else about [COPPER] since we last spoke?</p> <p>Respondent: I'm not quite sure.</p> <p>Interviewer: Okay, how did you learn that information that you just shared, feel free to identify particular people or moments?</p> <p>Respondent: Her expressions while we're doing the project, working on our projects.</p> <p>Interviewer: Okay, and what were her expressions?</p> <p>Respondent: She seemed to be happier, like enjoying working with those materials.</p> <p>Interviewer: What made you, oh I'm sorry go ahead.</p> <p>Respondent: Sorry, what were you saying?</p> <p>Interviewer: What made you think she was enjoying them?</p> <p>Respondent: Her body language.</p> <p>...</p> <p>Interviewer: Great. Okay, can you think of an art project that might make use of all of your tablemates unique work habits and qualities that's different than one that you might have suggested in the</p>

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	past?
Respondent:	Maybe something where we all like paint together, like putting together a picture of some sort.
Interviewer:	Okay, like different parts of a whole?
Respondent:	Yeah, or all working together on the same parts maybe.
Interviewer:	Okay, all right. Collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or the activity. When you're collaborating with your tablemates you may have thoughts about your experience. Remember it's okay to speak openly and honestly. Recently you collaborated with a tablemate to create a stop motion animation. Can you describe your roles in that collaborative project?
Respondent:	So during that project I came up with the idea for our stop motion, and [COPPER] helped me to create the different pieces we used in the stop motion. And she helped me move the pieces, and to snap the photos.
Interviewer:	Awesome, what specific pieces did [COPPER] create?
Respondent:	Paper cutouts, which we used as our background or scenery.
Interviewer:	Awesome, and how did you communicate with one another?
Respondent:	By talking to each other.
Interviewer:	Can you give me an example of what one of those exchanges might have sounded like?
Respondent:	Is this specific to the stop motion?
Interviewer:	It can be or if you have a different example you could share that too.
Respondent:	Okay, so on the stop motion for example I asked [COPPER] if she wanted to cut out the background for us and she said yes or like nodded her head. And then I would get her the supplies, and then she would cut it out.
Interviewer:	Awesome, any other ways you communicated with one another?
Respondent:	Not that I'm sure, mostly just the talking and movements.
Interviewer:	When you say movement what do you mean by that?

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	<p>Respondent: Like nodding of a head.</p> <p>Interviewer: Okay, how did you feel about working with your tablemate during an art project or during that art project and why?</p> <p>Respondent: I felt good about it because we had good collaboration. Like we worked well together and the project turned out good in the end.</p> <p>Interviewer: And why do you feel like you had a good collaboration?</p> <p>Respondent: We each put in a good amount of work on it, and in general we had a good work ethic on the project I can say.</p> <p>Interviewer: When you say had a good work ethic can you describe that?</p> <p>Respondent: We worked well together, like I would move a piece and then she would snap the picture, yeah, or the other way around.</p> <p>Interviewer: Great, how do you think your tablemate felt about it, about working together?</p> <p>Respondent: I think she felt good about it as well. Because like she seemed to enjoy it, I said that before. Like I would ask her what she wanted to do for it, and like if she wanted to include different characters. And at the end when we watched it I think she liked it, cause she smiled.</p> <p>Interviewer: Nice, can you describe how you would ask her for input?</p> <p>Respondent: I would ask her like if she wanted to add something to the stop motion or ask her what she thought of what we had done so far.</p>
Ochre	<p>Interviewer: You worked together with your table, what did you do during the paint project? What did you do with the jars of paint?</p> <p>Respondent: I paint.</p> <p>Interviewer: You painted, and what else did you do before you painted?</p> <p>What were you doing in the jars before you painted?</p> <p>Respondent: Paint.</p> <p>Interviewer: Okay, how did you communicate with your friends at the art table during the paint project?</p> <p>Did you talk to your friends at the table during the art project? Okay, how did you feel about working with your table mates during the art project, when we were painting and</p>

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	<p>you were working together did you like it, were you not sure, or did you dislike it?</p> <p>Respondent: Liked it.</p> <p>Interviewer: You liked it, why did you like it? Why did you like the paint project?</p> <p>Respondent: I paint.</p> <p>...</p> <p>Interviewer: When you were all working to mix the paints together was that a more successful way to work together or a less successful way to work together?</p> <p>Respondent: Okay, all right [OCHRE], can you think of an activity or an event that you regularly participate in that your table mates might enjoy participating in? What activities do you participate in regularly [OCHRE]?</p> <p>Respondent: [Unintelligible 00:12:20].</p> <p>Interviewer: Do you draw?</p> <p>Respondent: Draw, yes.</p> <p>Interviewer: Do you watch movies?</p> <p>Respondent: Movies, yes.</p> <p>Interviewer: What else do you do? Do you go for walks?</p> <p>Respondent: Walks, yeah.</p> <p>Interviewer: Yes, do you go on field trips?</p> <p>Respondent: Field trips, yes.</p> <p>Interviewer: Okay, do you think your tablemates in art class would like doing any of those things with you, doing any of those events?</p>
<p>Olive</p>	<p>Paraprofessional: Which one, you point, work quietly.</p> <p>Interviewer: Works quietly, okay.</p> <p>Paraprofessional: Good job.</p>

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	<p>Interviewer: Does [MAROON] sit or does [MAROON] move fast or work slow? Is [MAROON] fast or slow when she works?</p> <p>Paraprofessional: One, two, three, I can point, go ahead, go ahead. Fast.</p> <p>Interviewer: Fast. Does [MAROON] sit still or move around? Does [MAROON] sit still or move around while she works?</p> <p>Paraprofessional: One, two, three, I can point, point. Moves around.</p> <p>Interviewer: Moves around. Okay, a couple more, [OLIVE]. Does [MAROON] want help or does she not want help? She does not want help. ...</p> <p>Interviewer: Okay, how did you feel about working with your tablemates? Oh we already asked that question so I am going to skip that question because we asked a version of that. Can you think of an activity or an event that you regularly participate in that your friends at the table might enjoy participating in? Would you friends at the table enjoy working on the farm? Would your friends at the table enjoy working at your family's farm? Yeah? Do you think your friends at the table would enjoy hanging out in your classroom with you, hanging out in [ROSE]'s classroom?</p> <p>Paraprofessional: It's okay, have a seat.</p> <p>Interviewer: Okay, thank you very much for talking with me today.</p>
<p>Maroon</p>	<p>Interviewer: So what types of work habits have you seen from [OCHRE] since we last spoke?</p> <p>Respondent: He will ask or when you ask him what to do or ask him to do something he'll do it. Sometimes he'll have more effort than other times, but once he's done and if he doesn't get praise he'll usually stop. Or during the time he's doing that if you don't keep on talking to him and keep on asking him to do that he'll usually stop and wait for instructions or anything like that.</p> <p>Interviewer: Okay. All right, anything else in terms of work habits that</p>

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		you've seen change or that you've learned about for [OCHRE]?
Respondent:		When he's done he's usually done.
Interviewer:		When he's done he's done, what does that look like?
Respondent:		Usually puts his head down, and if somebody asks him to lift it up or if they ask him to do something he'll lift his head up or something and then he'll put it back down. Or he just won't listen.
		...
Interviewer:		Does he want help or does he not want help?
Respondent:		I think he's okay with having help. I don't know if he wants it, but he doesn't not want it.
Interviewer:		Okay, does he ask questions or does he not ask questions?
Respondent:		He doesn't ask questions.
Interviewer:		Okay, and does he try new things or does he not try new things?
Respondent:		I think he likes trying new things.
Interviewer:		Why do you think so?
Respondent:		I think that since he's figured out that he's capable of new things that he wants to just keep on doing them.
		...
Interviewer:		Okay, how did you feel about those experiences where you felt like everyone was participating equally, did you find that a more successful way or less successful way of working with your table mates?
Respondent:		That it was successful in the way that we all got along, and that we could all do it. I think it made me feel accomplished. But I also think it made everyone else feel accomplished too.
Interviewer:		When you say accomplished what do you mean, do you want to elaborate?
Respondent:		So a lot of people don't think that all people can get along and do the same things, or do things the same. But I think that us being able to do this stuff, do the things that we do in

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	<p>this class makes or we prove them wrong by doing all of that.</p> <p>Interviewer: Would you mind just being a little more explicit in what you mean by that, what do you specifically mean? And feel free to be very clear with your phrasing.</p> <p>Respondent: Okay, so like the special needs people, a lot of people judge them and don't think they are capable of what us, or the normal-er, that's kind of mean but the normal people can be able to do. Like draw, or paint, or anything like that, and they judge them on that, but I think that being able to show people that we can all paint or draw or mix colors, that proves those judgmental people wrong. And that's a very accomplishing feeling.</p> <p>Interviewer: Okay, all right. Can you think of an activity or an event that you regularly participate in that your tablemates might also enjoy participating in?</p> <p>Respondent: I think they'd probably like participating in like things, like horse stuff that I do.</p> <p>Interviewer: Why do you think so?</p> <p>Respondent: Well in my opinion horses are awesome, but also in the world and society horses are used for special needs people and for counseling and physical therapy and all that for people. And I think horses just give off that aurora [aura] or vibe that they're comfortable as long as you're comfortable. And I think since they learn off of peoples' body languages that it's easier for like special needs people. Cause they usually use body language a lot more than actually speaking, and I think body language has a lot to do with everything.</p>
<p>Orange</p>	<p>Interviewer: And this is since we last spoke, so think about that too, if anything has changed it's okay to give a different answer than you did. Does [OCHRE] work fast or slow?</p> <p>Respondent: When he knows what he's doing he works fast. But if he's trying to figure out what he's trying to do he's slower.</p> <p>Interviewer: Okay. Does he sit still or move around?</p> <p>Respondent: He moves around a lot. I think they both started like being more active.</p> <p>Interviewer: Okay, does [OCHRE] want help or not want help?</p> <p>Respondent: They like getting help.</p>

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	...
	<p>Interviewer: Okay, so since we last talked I know I asked you this before. I'm curious if it's a similar answer or if you have a new one. Are there any art projects that you can think of that would make use of everybody's unique work habits and abilities at your table?</p>
	<p>Respondent: The paint wheel definitely, like everyone had to work on it together just to get it done on time. I think like if we did a big clay project instead of like having an individual thing where it was like a group effort, everyone could put their own thing into it.</p>
	<p>Interviewer: Any particular reason for that choice?</p>
	<p>Respondent: I don't know, with like a clay project you can have different people work on different parts and like combine it easy.</p>
	...
	<p>Interviewer: Can you think of an activity or an event that you regularly participate in that your tablemates might enjoy participating in?</p>
	<p>Respondent: I do jujitsu and Thai boxing, and we actually coach a lot of kids that are like special needs. And they all love it, and they work in with the normal kids.</p>
	<p>Interviewer: And why do you think your tablemates might enjoy participating in that?</p>
	<p>Respondent: Just because of the other kids that I've worked with, with similar conditions they all like it. And they get to interact with more people than they usually do.</p>

Table 8. Notable Student Participant Final Interview Samples.

See Appendix C for full student participant interview transcripts.

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Teacher/Paraprofessional Final Interviews*Notable Samples*

Rose	Interviewer:	How do you know when your students need help working on their art?
	Respondent:	They will pause and wait for further direction, they may point to something but not take it because they want assurance that that's the next step in the process.
Marigold	Interviewer:	That makes sense. Why do you think [COPPER] likes coming to art class?
	Respondent:	Just I feel like she just seems happy in there, and she sits, she willingly likes to do the stuff. She does what she's asked, so.
	...	
	Interviewer:	Okay, since we last spoke have you noticed anything new or different about interactions between typically developing students at the table and the students you work with?
	Respondent:	Different, no, just more interaction maybe. I think they have become more hands on and willing to help.
	...	
	Interviewer:	Okay, last time I asked how you thought your students felt about working with their tablemates during an art project. We had just started the painting at that point I think. Have you observed any changes about students' feelings about working with their tablemates?
	Respondent:	I don't think so, it's the same.
	Interviewer:	And when you say the same could you just briefly elaborate on what you mean?
	Respondent:	I mean I think they work well together. I mean again our kids don't really communicate back and forth, but they're open to direction from the students if they're willing to help. Or if they're giving compliments or something, so you know, they're willing to thanks and that stuff.
	...	
	Interviewer:	And then [CRIMSON], how does he communicate to make

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	<p>his wants or needs known in art?</p> <p>Respondent: I don't know that he communicates a want or a need, but more he will tell you if he's unhappy.</p> <p>Interviewer: How?</p> <p>Respondent: If he is unhappy and wants to leave he will point to the door, or if he is upset he makes a noise and looks at you with that noise. We just know his signs, so you can tell when he's unhappy. And he doesn't seem to do that in there, so.</p>
Daisy	<p>Interviewer: My first question is when we spoke last you said you felt our students enjoyed coming to art class for the most part. Do you still think they enjoy coming to art class?</p> <p>Respondent: Yeah, they do, I think they do for sure.</p> <p>Interviewer: And why do you think so?</p> <p>Respondent: Routine.</p> <p>Interviewer: Routine, okay. For all of them, you think that's a big factor?</p> <p>Respondent: I think so, yeah, schedule.</p> <p>Interviewer: And why do you think routine is helpful in them enjoying coming to art class?</p> <p>Respondent: That's a tricky question for me. Just because learning being this is my first time working with supporting autistic children it's kind of what I've heard is routine is what makes them have good days. I mean everything is unpredictable, but I think they enjoy it too because it's outside of the self-contained class.</p> <p>...</p> <p>Respondent: I think these past couple weeks they've been more hands on because we've been doing more hands on projects in your class, so.</p> <p>Interviewer: So when you say they've been more hands on what do you mean?</p> <p>Respondent: Helping with them, I think taking the initiative or maybe prepping things prior to us coming, or verbalizing do you guys need help and let me show you. Or not even stating do you need help, they just jump in and help.</p>

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	Interviewer:	Okay.
	Respondent:	[PURPLE] has helped me too as well with [CRIMSON]. I don't know about [OCHRE] and [OLIVE], I'm not over there.
	...	
	Interviewer:	Gotcha, from your observations who does [CRIMSON] communicate with in art class?
	Respondent:	No one, he doesn't communicate with anyone, in art, in here he does. But he'll point or we prompt him to go to the sink to pour something down the drain he'll do it. Or take this trash to the trashcan, he'll do it, but he does not communicate.
	Interviewer:	So he responds to prompts...
	Respondent:	Yes, responds to prompts.
	...	
	Interviewer:	Sure, from your observations how does [CRIMSON] communicate to make his wants and needs known?
	Respondent:	He'll look at you and point, and he'll make a sound. You just know, like I don't know, working with him every day you just know, hard to explain especially with him.
	Interviewer:	I think because you guys work with them every day it's really valuable insight for you to verbalize how you know.
	Respondent:	I know.
	Interviewer:	So that's helpful, so you said he'll point and look, he'll make sounds.
	Respondent:	He'll look at you, he'll make a sound. He'll get up.
	Interviewer:	He'll get up, okay.
	Respondent:	He's done like where he gets up and goes to the bathroom, because you know, advocates that for himself. If he wants to take a walk he points to his thing, he just knows, it's just cues that we just know because we're with him every day. Art is different because I think that everything is put in his, like we do things for him. And I know that you have said let him do these things, that's right, I mean. Twenty-one years of him getting things and he doesn't have to do anything, it's hard as a change. But he'll kind of show frustration, then we're just like you're fine. Just keep working and keep, and he does it

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	so that's a good thing.
...	
Interviewer:	Okay, no problem. Describe a moment of collaboration you observed during this project between [CRIMSON] and [PURPLE].
Respondent:	There was none.
Interviewer:	Tell me why you feel there was none.
Respondent:	it was between her and I. I helped her with some of the things that [CRIMSON] did not.
Interviewer:	And can you explain why?
Respondent:	Cause he wanted to keep pressing the, he didn't want to do anything else but press the button.
Interviewer:	Okay. How do you think [CRIMSON] felt about working with a tablemate during that project?
Respondent:	I think he was fine. He was happy.
Interviewer:	Why do you feel--
Respondent:	Because he makes noises and he smiles when he's happy.
Interviewer:	And how do you think [PURPLE] felt about it?
Respondent:	She smiled, so it seemed like she was happy to help us and us to work with her.

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Aloe	Interviewer:	Okay, from your observations how does [COPPER] communicate to make her wants or needs known in art class?
	Respondent:	From what I've seen in the time that I was there she will either get up and get something herself, wash her hands by herself. Or she'll just go into a daze, sit with her hands down, and wait for somebody to prompt her.
	Interviewer:	From your observations how does [CRIMSON] communicate to make his wants or needs known in art class?
	Respondent:	Pointing and sounds.
	Interviewer:	Okay, from your observations how does [OCHRE] communicate to make his wants or needs known in art class?
	Respondent:	A lot of the time he will use his words and tell you when he needs something.
	Interviewer:	Okay, and then from your observations how does [OLIVE] communicate to make his wants or needs known in art class?
	Respondent:	He really doesn't.
	Interviewer:	Okay, how do you know when [COPPER] needs help working on her art?
	Respondent:	She stops working all together, sometimes, not always, she will say help me please.
	Interviewer:	Okay, how do you know when [CRIMSON] needs help working on his art?
	Respondent:	You don't. You just have to watch him.
	Interviewer:	What are you watching him for?
	Respondent:	He is a hand over hand, if you're not hand over hand with him he will not do anything.
	Interviewer:	Okay, how do you know when [OCHRE] needs help working on his art?
	Respondent:	"Help me please."
	Interviewer:	And how do you know when [OLIVE] needs help working on his art?
	Respondent:	[OLIVE] is another one pretty much hand over hand.

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	Interviewer:	So what makes it clear that he needs help?
	Respondent:	If he's not doing anything, or he's getting crazy.
	Interviewer:	And what does that look like?
	Respondent:	That looks like whether he has a crayon or a marker he will color the entire paper if you don't pay attention to what he's doing and do hand over hand with him.
		...
	Interviewer:	So we're resuming after a brief break in recording. Can you describe a moment of communication you observed during a past project between one of your students and a typically developing student, a moment of communication between them?
	Respondent:	The only one I remember is when we were starting a project, and I was in need of a scissor and another tool of some sort. And the two students across the way observed and heard me out, and gave me their tools that they weren't using.
	Interviewer:	Was there any interaction between [ORANGE] and [MAROON] and [OCHRE] and [OLIVE] there, or was that interaction between you and [ORANGE] and [MAROON]?
Respondent:	They heard me. They handed it over, and I had [OCHRE] receive it from them and say thank you.	
Cornflower	No data due to participant resignation and subsequent withdrawal from study.	

Table 9. Notable Teacher/Paraprofessional Participant Final Interview Samples.

See Appendix D for full teacher/paraprofessional participant interview transcripts.

Data Analysis

Coding Strategies & Information Reveal

Upon reviewing my audio and written transcriptions, I was struck by similarities in responses, phrasing, and attitudes. I used inductive and thematic coding to first identify trends in responses among all participants. Those trends were then highlighted under a four-color thematic coding system in participant interview transcripts citing participant interactions and related student-produced artwork. Special education teacher and paraprofessional interviews were coded under the same four-color coding system as part of a narrative analysis used to provide context to the individual experiences of student participants with special needs while preserving their individual voices.

I used the keys included below (Figure 18 and Figure 19) to guide the finding and organization of my coded data.

Thematic Coding Key for Typically Developing Participants
Grey = Notable Moments
Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service
Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs
Coral = A Fine Line Between Realism and Low Expectations

Figure 18. Thematic Coding Key: For Typically Developing Participants

Thematic Coding Key for Participants with Special Needs
Grey = Notable Moments
Green = <i>Researcher Notes Indicating Non-Verbal Communication</i>
Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service
Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs
Coral = A Fine Line Between Realism and Low Expectations

Figure 19. Thematic Coding Key: For Participants with Special Needs

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This system allowed me to see the data both individually and as they related to one another. It also allowed me to track the prevalence of each trend both by participant type and by chronology, allowing me to track any change in prevalence from the study's start to its end. Ellipses are present to indicate a separate interview sample from the same protocol phase.

Student Participant Interviews*Notable Coded Samples*

Crimson	Baseline
	Interviewer: Do you like making art at home?
	Respondent: [Unintelligible 00:01:33]
	Interviewer: So the choices are, I don't like it; I'm not sure; or, I like it. Do you like making art at home? Can you point to one? Do you like making art at home? Okay.
	<i>CRIMSON pointed to "I don't like it" on Like Scale visual resource.</i>
	<i>Unclear if point response was the result of the interviewer pointing to the visual options prior to CRIMSON's response.</i>
	Interviewer: How might you describe your table mates in art class? How are they different in their interests, abilities, and qualities?
	Respondent: [Unintelligible 00:03:37]
	Interviewer: Would you use any of these to describe your table mates?
	Respondent: [Unintelligible]
Interviewer: Some of them work better than others. Do any of these remind you of [COPPER]?	
<i>CRIMSON appears to quickly point to "I like working alone" on I Feel visual resource.</i>	
Respondent: [Unintelligible]	
Interviewer: Did you point to this?	
<i>Interviewer points to confirm CRIMSON's choice of "I like working alone" on I Feel visual resource. CRIMSON makes eye contact.</i>	

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	<p>Okay. Which one reminds you of [COPPER], because [COPPER] sits right here, right? Do any of these remind you of her?</p> <p>Respondent: [Unintelligible 00:04:07] <i>CRIMSON points to "Frustrated" on I Feel visual resource.</i></p>
	<p>Midpoint</p> <p>Interviewer: Recently you worked together with classmates to mix different paints. You mixed some paints, and then you shared those paints with other people. How did you feel about working with your table mates when you mixed paints? <i>Crimson does not respond but looks at the options provided on the I Like Scale visual resource.</i></p> <p>Did you like mixing paints? Did you not like mixing paints?</p> <p>I know you've done just a little bit of that. How did you feel about mixing your paint together?</p> <p>Did you like it; you're not sure – you're in the middle – or you disliked it?</p> <p><i>Crimson points to "I don't like it" on the I Like Scale visual resource.</i></p> <p>Okay.</p> <p>How do you think your table mates felt about it? <i>Crimson does not respond but looks at the options provided on the They Like Scale visual resource.</i></p> <p>Do you think your table mates liked mixing paint? <i>Crimson points to "they like it" on the They Like Scale visual resource.</i></p> <p>They liked mixing paint. All right, last question.</p> <p>When you are working together with your friends at the table, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your table mates. Feel free to talk openly about any thoughts you have. What might improve your ability to work well with your classmates? <i>Informed by prior experience working with Crimson, it appears he is pondering but does not respond.</i></p> <p>Okay.</p>

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	<p>Can you describe any times outside of the art room when you might have an opportunity to work with these table mates? <i>Crimson does not respond.</i></p>
<p>Final</p>	<p>Interviewer: How do you feel about coming to art class [CRIMSON] on this scale? Do you like it? Are you not sure, or do you dislike it? <i>Crimson maintains eye contact but does not respond.</i></p> <p>Can you point to one? Which one, how do you feel about coming to art class? <i>Crimson points to "I like it" on Like Scale visual resource.</i></p> <p>You like it. Okay. All right, are there any feelings you did not get to share during our last interview? <i>Crimson maintains eye contact but does not respond.</i></p> <p>Did you want to share any new feelings since our last interview from these options provided? And you don't have to, but do you have any new feelings to share? <i>Crimson does not respond.</i></p> <p>...</p> <p>Interviewer: Does [PURPLE] try new things or not try new things? <i>Crimson does not respond.</i></p> <p>Does she try new things or does she not try new things? <i>Crimson points to "tries new things" on Work Habits visual resource.</i></p> <p>Interviewer: Okay. Good job, [CRIMSON], I've got a little more. Thank you. All right, since we last spoke what else have you learned about [PURPLE]? <i>Crimson does not respond.</i></p> <p>Have you learned anything new about [PURPLE]? <i>Crimson does not respond.</i></p> <p>Can you think of an art project that might make use of all of your tablemates' unique work habits and abilities? <i>Crimson does not respond.</i></p> <p>What do you think? <i>Crimson does not respond.</i></p>
	<p>Copper</p>

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	<p><i>COPPER pointed to “excited” on the I Feel visual resource.</i></p> <p>Okay, excited. All right. How do you feel about making art at home?</p> <p>Respondent: Happy.</p> <p>Interviewer: Happy – okay. What kind of art do you make at home? That’s what it might look like.</p> <p>Respondent: Yes.</p> <p><i>COPPER pointed to “creative” on the I Feel visual resource.</i></p>
	<p>Female Voice: When you look at your friends at your table, what do you think? How do you feel about them?</p> <p>Respondent: Happy.</p> <p><i>COPPER pointed to “happy” on the I Feel visual resource.</i></p> <p>Interviewer: Happy – okay. How are they different from you?</p> <p>Respondent: Yes.</p> <p>Interviewer: Your friends at the table – are they different from you in any way?</p> <p>Respondent: Yes.</p> <p>Interviewer: Yes. How do you think [PURPLE], who sits here, is different from you?</p> <p>Respondent: Yes. Table.</p> <p>Interviewer: Okay, yes. [PURPLE] sits at the table with you. [PERIWINKLE] Normally sits right here at the table.</p> <p>Respondent: Yes.</p> <p>Interviewer: How is [PERIWINKLE] different than you?</p> <p>Respondent: Yes. Yes.</p> <p>Interviewer: Okay.</p> <p>Female Voice: Is [PERIWINKLE] different from you, [PURPLE]?</p> <p>Respondent: Yes.</p>
	<p>Midpoint</p> <p>Interviewer: Last time we talked you said you liked coming to art class.</p>

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	Do you have any new or additional feelings you want to share?
Respondent:	Yes.
Interviewer:	You do – what new feelings do you want to share?
Respondent:	Happy.
Interviewer:	You feel happy. Do you feel anything else when you come to art class?
Respondent:	Yes.
Interviewer:	What else?
Respondent:	Yes.
Interviewer:	Okay, anything other than happy?
Respondent:	Yes. <i>Informed by prior experience working with COPPER, the researcher acknowledges her frequent response of “yes” is not always used literally, but instead, conversationally.</i>
Interviewer:	What other words can you use to describe your experience in art?
Respondent:	Art. <i>COPPER experiences echolalia, often repeating the last word or phrase spoken to her.</i>
	...
Interviewer:	What do you know about [PERIWINKLE]?
Respondent:	Happy.
Interviewer:	[PERIWINKLE’s] happy. What else do you know about [PERIWINKLE]?
Respondent:	Happy.
Interviewer:	What do you know about [PURPLE]?
Respondent:	Yes.
Interviewer:	[PURPLE], who sits here – what do you know about [PURPLE]?

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	<p>Respondent: Yes.</p> <p>Interviewer: What do you know about her?</p> <p>Respondent: Sad. <i>Researcher's prior experience working with Copper makes her think Copper's response may be drawn from her knowledge of descriptors related to people and emotions/feelings.</i></p> <p>Interviewer: Sad – anything else? Do you know anything else about [PURPLE]?</p> <p>Respondent: Yes.</p> <p>Interviewer: What else do you know?</p> <p>Respondent: Angry. <i>Researcher's prior experience working with Copper makes her think Copper's response may be drawn from her knowledge of descriptors related to people and emotions/feelings.</i></p> <p>Interviewer: Angry – anything else?</p> <p>Respondent: Yes.</p>
	<p><i>Final</i></p> <p>Interviewer: You feel good. Okay, are there any other feelings you did not get to share during our last interview?</p> <p>Respondent: Yes.</p> <p>Interviewer: So I'm going to show you just a few options, and if any of the options I show you describe your feelings then I want you to point to them. Do any of those feelings describe your experience in art class? <i>Copper pointed to "excited" on I Feel visual resource.</i></p> <p>Excited. Anything else on that board? Any other feelings describe how you feel in art class?</p> <p>Respondent: Sad. <i>Copper made a sad expression as she spoke.</i></p> <p>Interviewer: Sad, okay, any other feelings that are on here?</p> <p>Respondent: Happy.</p> <p>...</p>

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	<p>Interviewer: Can you think of an activity or an event that you regularly participate in that your tablemates might enjoy participating in?</p> <p>Respondent: Yes.</p> <p>Interviewer: What do you think [PURPLE] and [PERIWINKLE] might like to participate in with you?</p> <p>Respondent: Yes.</p> <p>Interviewer: Do you think [PERIWINKLE] or [PURPLE] would like going to chorus?</p> <p>Respondent: Yes.</p> <p>Interviewer: What about, I know you guys take a lot of field trips. Do you think [PERIWINKLE] and [PURPLE] would like field trips too?</p> <p>Respondent: [PERIWINKLE].</p>
Purple	<p>Baseline</p> <p>Interviewer: How might you describe your classmates at your table?</p> <p>Respondent: They're nice to be around. They're happy people.</p> <p>Interviewer: Why do you think they're nice to be around?</p> <p>Respondent: They're just nice people, I guess. I don't really think of many people as bad.</p>
	<p>Midpoint</p> <p>Interviewer: Does she want help, or does she not want help?</p> <p>Respondent: Just depends, I think –</p> <p>Interviewer: What do you think it depends on?</p> <p>Respondent: Whether she already gets the concept or doesn't.</p> <p>...</p> <p>Interviewer: Okay. So can you think of an art project that might make use of all of your table mates' unique work habits and abilities?</p> <p>Respondent: Well, what we've been doing recently has been really good, I think; because we all get to mix our colors and paint.</p>

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Interviewer:	What else, what other types of art projects, might make use of everyone's unique abilities and work habits?
Respondent:	When we did the paper people – whenever we were building them in the first place – we all were able to just make them together.
Interviewer:	Is there any art project that we haven't done that you think could be a good candidate for making use of everyone's unique abilities and work habits?
Respondent:	Maybe some type of sculpting or something.
Interviewer:	Sculpting – cool. Can you think of a particular example?
Respondent:	I saw those pots over there – maybe something like that.
Interviewer:	Okay, cool. So collaboration a common occurrence in the art room and at your table, and that collaboration looks different depending on the day or the activity. When you're collaborating with your classmates or your table mates, you may have thoughts about your experience. Remember it's okay to speak openly and honestly. Tell me what you know about [COPPER].
Respondent:	She doesn't speak too much, but – can you repeat the question?
Interviewer:	Sure. Tell me what you know about [COPPER].
Respondent:	I think she's nice. She had her birthday recently. I think she likes art a lot.
Interviewer:	Why do you think she likes art a lot?
Respondent:	I don't know. I just see her working quite diligently with her projects.
...	
Interviewer:	Cool. How do you think your table mates feel about working together?
Respondent:	I hope they're fine with it.
Interviewer:	Why do you think – so you said you hope they're fine with it. Do you have any feeling about how they might actually be feeling? Do you have any perception of how they might be feeling, do you just hope that they're having a good time?

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	Respondent: I just hope they're having a good time.
	<i>Final</i>
	Interviewer: Okay, awesome. All right, since we last spoke what else have you learned about [COPPER]?
	Respondent: I'm not sure, just she's nice I think.
	Interviewer: Okay, and where did you learn that she's nice or how did you learn that she's nice? Feel free to identify particular people or moments.
	Respondent: I'm not sure. That's just a feeling I get off from her.
	...
	Recently you collaborated with a tablemate to create a stop motion animation. Describe your roles in that collaborative project.
	Respondent: He created some props for it.
	Interviewer: And he is [CRIMSON]?
	Respondent: Yeah, [CRIMSON], my bad.
	Interviewer: No worries.
	Respondent: And he pressed the button and I moved things around a bit.
	Interviewer: So what props did he create?
	Respondent: The ending cards.
	Interviewer: And he came in at the end of the lesson right, because they weren't there the two days prior.
	Respondent: Yeah.
	Interviewer: And you moved the objects around as he pressed the button to take the photos, right?
	Respondent: I would have liked to have him work on the background with me, but I just didn't get the time for that.
	Interviewer: How did you communicate with one another?
	Respondent: His teacher helped out a lot, and I think I told him sometimes just to press the button.
	Interviewer: And when you say his teacher helped out a lot, how did she

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	help out?
Respondent:	She like held his hand to like press the button.
Interviewer:	Okay, anything else?
Respondent:	And she also helped him write his name.
Interviewer:	Awesome, how did you feel about working with your tablemate during the art project?
Respondent:	It was nice. It was good to have another set of hands helping out.
Interviewer:	Any other reasons other than it just being nice to have an extra set of hands?
Respondent:	It's just I feel better working with other people.
Interviewer:	Why do you feel better?
Respondent:	It's just comforting. I like being around others.
Interviewer:	Okay, how do you think [CRIMSON] felt about working together?
Respondent:	I think he was fine with it.
Interviewer:	And why do you think he might have felt fine?
Respondent:	He didn't really seem like upset to work with me. But I'm not sure if he's happy or not.
	...
	So you said there wasn't a moment where you felt you could completely, where everyone was able to participate equally. So how did that make you feel?
Respondent:	I was just a bit sad about it, because I had planned for us to just do more stuff together.
Interviewer:	And so to follow up to that did you find that to be a more successful way or less successful way of working with your tablemates, your experience working on that stop motion animation?
Respondent:	It was less successful cause in the end he couldn't like do as much.
Periwinkle	<i>Baseline</i>

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	<p>Interviewer: Yes. When you're collaborating with your table mates and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your table mates. Feel free to talk openly about any thoughts you have.</p> <p>What factors influence your ability to work well with your table mates?</p> <p>Respondent: [Be like 00:07:18] communication, showing them something when we're doing art, anyone at our table. Like I said before, we can tell each other by looking at our pieces and helping them, showing them what they did good and what we think we could help improve a little bit.</p> <p>Interviewer: So if I rephrase that a little bit, and I say, what would help you to work well with your table mates – so you touched on some things like communication and showing each other work. Anything else that would help you to work well with each other –</p> <p>Respondent: Communication was one big one. I think in general communication overall, different types of communication –</p> <p>Interviewer: Can you elaborate on that?</p> <p>Respondent: [Unintelligible 00:08:15] like I said, talking and showing, and maybe if we moved our seats around at some point sometime, we could help the people next to us, depending on who's sitting where; or just in general, helping.</p> <p>Interviewer: Okay. How might you make sure that you and your table mates work well together?</p> <p>Respondent: Being nice in general, being kind – that's important.</p>
	<p>Midpoint</p> <p>Interviewer: Tell me what you know about [COPPER].</p> <p>Respondent: I know it was recently her birthday, which I [know 00:05:02]. I think she likes to work on her art and try the new, different skills that we're working on in class.</p> <p>Interviewer: Anything else –</p> <p>Respondent: I don't really know much else about her.</p> <p>Interviewer: Okay. How did you learn the information that you just listed?</p> <p>Respondent: I learned some of it from her – I asked her; I talked to her – and then some from the teachers who help with them,</p>

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	help teach them every day.
Interviewer:	Can you identify any particular people or moments where you learned from or where you learned about her?
Respondent:	[Now see 00:05:59], I don't know the teachers' names well.
Interviewer:	Okay. The person who works with [COPPER] most often is [MARIGOLD]. Yes, so was it her?
Respondent:	Yes. I've learned from [MARIGOLD].
Interviewer:	You said some from her.
Respondent:	Yes, other information from her, herself; and usually in the beginning of class, we'll say good morning and sometimes ask a couple – ask how their day is and stuff like that.
...	
Interviewer:	What might improve your ability to work well with your table mates?
Respondent:	I think we're working pretty well together at the time being. I'm not really sure at the moment.
Interviewer:	Can you think of something that would make it even better?
Respondent:	Maybe more interaction with the art, too; talking, but we could always work on that on our own.
Interviewer:	So when you're talking about more interaction, can you think of some possible ways that we could do that, more interaction with the art?
Respondent:	Just working to – like we did on our project, with the mixing the paints and stuff like that; helping each other out, which we've been doing; but we could always help out more, you know.
Interviewer:	Yes. Cool. Anything else that might improve your ability to work well with them, with your table mates as a whole –
Respondent:	Not that I can think of the moment –
Interviewer:	Can you describe other times when you might have opportunities to work with your table mates outside of the art room?
Respondent:	Not that I can think of, because I usually don't see them

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	<p>during the day, any of them.</p> <p>Interviewer: Okay. Can you think of anywhere you might be able to in the future?</p> <p>Respondent: Possibly the cafeteria at lunchtime –</p>
	<p><i>Final</i></p> <p>Interviewer: Since we last spoke what types of work habits have you seen from your tablemates?</p> <p>Respondent: They've been working more like consistently, like it's been easier for them to work for longer periods of time. I think I've seen that.</p> <p>...</p> <p>Interviewer: Okay, have you learned anything else about [COPPER] since we last spoke?</p> <p>Respondent: I'm not quite sure.</p> <p>Interviewer: Okay, how did you learn that information that you just shared, feel free to identify particular people or moments?</p> <p>Respondent: Her expressions while we're doing the project, working on our projects.</p> <p>Interviewer: Okay, and what were her expressions?</p> <p>Respondent: She seemed to be happier, like enjoying working with those materials.</p> <p>Interviewer: What made you, oh I'm sorry go ahead.</p> <p>Respondent: Sorry, what were you saying?</p> <p>Interviewer: What made you think she was enjoying them?</p> <p>Respondent: Her body language.</p> <p>...</p> <p>Interviewer: Great. Okay, can you think of an art project that might make use of all of your tablemates unique work habits and qualities that's different than one that you might have suggested in the past?</p> <p>Respondent: Maybe something where we all like paint together, like putting together a picture of some sort.</p>

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Interviewer:	Okay, like different parts of a whole?
Respondent:	Yeah, or all working together on the same parts maybe.
Interviewer:	Okay, all right. Collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or the activity. When you're collaborating with your tablemates you may have thoughts about your experience. Remember it's okay to speak openly and honestly. Recently you collaborated with a tablemate to create a stop motion animation. Can you describe your roles in that collaborative project?
Respondent:	So during that project I came up with the idea for our stop motion, and [COPPER] helped me to create the different pieces we used in the stop motion. And she helped me move the pieces, and to snap the photos.
Interviewer:	Awesome, what specific pieces did [COPPER] create?
Respondent:	Paper cutouts, which we used as our background or scenery.
Interviewer:	Awesome, and how did you communicate with one another?
Respondent:	By talking to each other.
Interviewer:	Can you give me an example of what one of those exchanges might have sounded like?
Respondent:	Is this specific to the stop motion?
Interviewer:	It can be or if you have a different example you could share that too.
Respondent:	Okay, so on the stop motion for example I asked [COPPER] if she wanted to cut out the background for us and she said yes or like nodded her head. And then I would get her the supplies, and then she would cut it out.
Interviewer:	Awesome, any other ways you communicated with one another?
Respondent:	Not that I'm sure, mostly just the talking and movements.
Interviewer:	When you say movement what do you mean by that?
Respondent:	Like nodding of a head.
Interviewer:	Okay, how did you feel about working with your tablemate during an art project or during that art project and why?

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	<p>Respondent: I felt good about it because we had good collaboration. Like we worked well together and the project turned out good in the end.</p> <p>Interviewer: And why do you feel like you had a good collaboration?</p> <p>Respondent: We each put in a good amount of work on it, and in general we had a good work ethic on the project I can say.</p> <p>Interviewer: When you say had a good work ethic can you describe that?</p> <p>Respondent: We worked well together, like I would move a piece and then she would snap the picture, yeah, or the other way around.</p> <p>Interviewer: Great, how do you think your tablemate felt about it, about working together?</p> <p>Respondent: I think she felt good about it as well. Because like she seemed to enjoy it, I said that before. Like I would ask her what she wanted to do for it, and like if she wanted to include different characters. And at the end when we watched it I think she liked it, cause she smiled.</p> <p>Interviewer: Nice, can you describe how you would ask her for input?</p> <p>Respondent: I would ask her like if she wanted to add something to the stop motion or ask her what she thought of what we had done so far.</p>
<p>Ochre</p>	<p>Baseline</p> <p>Interviewer: So I'm going to ask you, [OCHRE], do you like coming to art class? Do you like coming to art class?</p> <p>Respondent: Yes.</p> <p>Interviewer: Okay. Do you like making art at home?</p> <p>Respondent: [Yes]. <i>OCHRE's response is not clear.</i></p> <p>Interviewer: I'm going to ask you one more time. Do you like making art at home?</p> <p>Respondent: [Unintelligible 00:02:05]</p> <p>Interviewer: When I show you this sign – look at this sign, [OCHRE].</p> <p>Respondent: [Unintelligible]</p>

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	<p>Interviewer: Do you like making art at home? Do you like making art at home? Can you point to one? <i>When shown yes/no visual resource, OCHRE pointed to no first, then yes.</i></p>
	<p>Midpoint</p> <p>Interviewer: Does [MAROON] work fast or slow?</p> <p>Respondent: Or slow – <i>Ochre says “slow” without pointing to the visual choices provided.</i></p> <p>Interviewer: Slow –</p> <p>Female Voice: Doing good –</p> <p>Interviewer: Does [MAROON] sit still, or does she move around? <i>Ochre looks at the options for a few moments but does not answer.</i></p> <p>Which one – does she sit still, or does she move around?</p> <p>Respondent: Around.</p> <p>Interviewer: She moves around. Does [MAROON] want help, or does she not want help? <i>Ochre looks at the options for a few moments.</i></p> <p>What do you think? Does [MAROON] want help, or does she not want help? <i>Ochre is given extended wait time but does not respond.</i></p> <p>Can you point to one, [OCHRE]? Does she want help or not want help? <i>After a few moments, Ochre points to “does not want help” on the Work Habits visual resource.</i></p> <p>She does not want help. Okay, does [MAROON] ask questions, or does she not ask questions? What do you think? <i>Ochre quickly points to the visual resource but the researcher cannot see what he selected before he withdraws his finger.</i></p> <p>Does [MAROON] ask questions? I didn’t see that. Could you point one more time? <i>Ochre points to “asks questions” on the Work Habits visual resource.</i></p>
	<p>Final</p>

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	<p><i>Researcher noted Ochre was exceptionally tired on the day of this interview. Prior experience working with Ochre made clear the connection between him sitting and going to sleep soon after. The interviewer opted to do the interview with both interviewer and participants standing. This had a direct impact on the clarity of the answers.</i></p> <p>...</p>
	<p>Interviewer: You worked together with your table, what did you do during the paint project? What did you do with the jars of paint?</p>
	<p>Respondent: I paint.</p>
	<p>Interviewer: You painted, and what else did you do before you painted?</p> <p>What were you doing in the jars before you painted?</p>
	<p>Respondent: Paint.</p>
	<p>Interviewer: Okay, how did you communicate with your friends at the art table during the paint project?</p> <p><i>Ochre was provided with wait time but does not respond.</i></p> <p>Did you talk to your friends at the table during the art project? Okay, how did you feel about working with your table mates during the art project, when we were painting and you were working together did you like it, were you not sure, or did you dislike it?</p>
	<p>Respondent: Liked it.</p> <p><i>Ochre pointed to "I like it" on the I Like Scale visual resource.</i></p>
	<p>Interviewer: You liked it, why did you like it? Why did you like the paint project?</p>
	<p>Respondent: I paint.</p> <p>...</p>
	<p>Interviewer: When you were all working to mix the paints together was that a more successful way to work together or a less successful way to work together?</p> <p><i>Ochre was provided with wait time but did not respond.</i></p> <p>Okay, all right [OCHRE], can you think of an activity or an event that you regularly participate in that your table mates</p>

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	<p>might enjoy participating in? What activities do you participate in regularly [OCHRE]?</p> <p>Respondent: [Unintelligible 00:12:20].</p> <p><i>Ochre was provided with extended wait time but did not respond. Ochre did vocalize as consistent with his stimming behaviors.</i></p> <p>Interviewer: Do you draw?</p> <p>Respondent: Draw, yes.</p> <p>Interviewer: Do you watch movies?</p> <p>Respondent: Movies, yes.</p> <p>Interviewer: What else do you do? Do you go for walks?</p> <p>Respondent: Walks, yeah.</p> <p>Interviewer: Yes, do you go on field trips?</p> <p>Respondent: Field trips, yes.</p> <p>Interviewer: Okay, do you think your tablemates in art class would like doing any of those things with you, doing any of those events?</p> <p><i>Ochre was provided with extended wait time but did not respond. Ochre did vocalize as consistent with his stimming behaviors.</i></p>
<p>Olive</p>	<p>Baseline</p> <p>Interviewer: If you like coming to art class, touch yes. If you don't like coming to art class, choose no. Yes or no. Do you like coming to art class? Is art good or bad for you? Can you point to one? Choose – how about I give you another choice. Do you like coming to art class? So you like it, you're not sure, or you don't like it. How do you feel about making art, good or bad, or in between? Choose. Can you choose one? Okay.</p> <p><i>Extended wait time. Pointed to dislike.</i></p> <p>Okay. Do you like making art at home? Do you like making art at home, or do you not like making art at home? You like making art. So you'll press the one you like best. Do you not like making art at home? Are you not sure, or do you like making art? Okay.</p> <p><i>Initially smiled and nodded. Pointed to dislike.</i></p>

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	<p>How might you describe your classmates at your table? How are they different in their interests, abilities, and unique qualities? How would you describe your classmates? Do you think that they are excited, focused? Are they tired? Do they like sharing? Would you use any of these words or pictures to describe specific complaint your table mates in art, [OLIVE]? Does this describe anyone at your table; maybe [ORANGE] who sits across from you, maybe [MAROON] or [OCHRE]? How would you describe [OCHRE]? Is he excited, creative? What do you think? How would you describe [OCHRE]? Can you pick one? Tired – or was it frustrated? Can you point one more time? Pick one, one more time. Okay.</p> <p><i>Proximal point to the vicinity of visual options: TIRED, DONE, or FRUSTRATED.</i></p>
	<p>Midpoint</p> <p>What types of work habits do your classmates have at your art table? You know [ORANGE], who sits across from you. Does [ORANGE] work quietly, or does he make sound while he works? What do you think? Does [ORANGE] work quietly, or does he make sound while he works? Which one?</p> <p>How about – does [ORANGE] work fast, or does he work slow? [ORANGE] who sits right across from you – does he work fast, or does he work slow? Which one?</p> <p><i>Olive pointed to “slowly” from the two Work Habits visual resources provided. It is possible this choice was unintentionally prompted by the researcher’s attempt to draw his attention to the visual resource. The researcher pointed within the proximity of “slowly” unintentionally.</i></p> <p>He works slow. Okay. Does [ORANGE] sit still, or does he move around? Does he sit still, or does [ORANGE] move? Which one? Point again.</p> <p><i>Olive pointed to “moves around” from the two Work Habits visual resources provided.</i></p> <p>He moves around. Can you tap one or the other? Okay. Let me turn the page.</p> <p>Does [ORANGE] want help, or does he not want help?</p> <p><i>Olive pointed to “does not want help” from the two Work Habits visual resources provided.</i></p> <p>He does not want help. Okay. Does [ORANGE] ask questions, or does he not ask questions? Which one? Does [ORANGE] ask for help? Does he ask questions, or does he not ask questions?</p>

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	<p><i>Olive pointed to “does not ask questions” from the two Work Habits visual resources provided.</i></p> <p>He does not. Okay. Last one. Does [ORANGE] try new things? <i>Olive pointed to the visual resource without looking.</i></p> <p>Look first. Does [ORANGE] try new things, or does he not try new things? What do you think? <i>Olive pointed near “does not try new things” from the two Work Habits visual resources provided.</i></p> <p>He does not try new things. Okay, well, you tell me. Can you point to the one? Does [ORANGE] try new things in art class? <i>Olive looked around the room, away from the visual resource.</i></p> <p>Okay, look here. Which one applies to [ORANGE]? He does try new things, or he does not try new things? <i>Again, Olive pointed near “does not try new things” from the two Work Habits visual resources provided.</i></p> <p>Okay. Good job, [OLIVE].</p> <p>Can you think of an art project that might make use of all of your table mates’ unique work qualities and abilities? What kind of art project would make use of all of your abilities, everyone at your table? <i>Extended wait time was provided. Olive did not respond.</i></p>
	<p>Final</p> <p>Paraprofessional: Which one, you point,</p> <p><i>Olive points to “works quietly” after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.</i></p> <p>work quietly.</p> <p>Interviewer: Works quietly, okay.</p> <p>Paraprofessional: Good job.</p> <p>Interviewer: Does [MAROON] sit or does [MAROON] move fast or work slow? Is [MAROON] fast or slow when she works?</p> <p>Paraprofessional: One, two, three, I can point, go ahead, go ahead.</p> <p><i>Olive points to “works fast” after being prompted by</i></p>

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	<p><i>paraprofessional using a phrase spoken in Olive's self-contained special education classroom. This paraprofessional is not participating in the study. She then reiterates his gestured choice in her own spoken words.</i></p> <p>Fast.</p>
Interviewer:	Fast. Does [MAROON] sit still or move around? Does [MAROON] sit still or move around while she works?
Paraprofessional:	One, two, three, I can point, point.
	<p><i>Olive points to "moves around" after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.</i></p> <p>Moves around.</p>
Interviewer:	Moves around. Okay, a couple more, [OLIVE]. Does [MAROON] want help or does she not want help?
	<p><i>Olive points to "does not want help".</i></p> <p>She does not want help.</p> <p>...</p>
Interviewer:	<p>Okay, how did you feel about working with your tablemates? Oh we already asked that question so I am going to skip that question because we asked a version of that. Can you think of an activity or an event that you regularly participate in that your friends at the table might enjoy participating in?</p> <p><i>Olive is given wait time but does not respond</i></p> <p>Would your friends at the table enjoy working on the farm? Would your friends at the table enjoy working at your family's farm?</p> <p><i>Olive enthusiastically nods his head to indicate yes.</i></p> <p>Yeah? Do you think your friends at the table would enjoy hanging out in your classroom with you, hanging out in [ROSE]'s classroom?</p> <p><i>Olive nods his head to indicate yes and quickly stands up.</i></p>
Paraprofessional:	It's okay, have a seat.
Interviewer:	Okay, thank you very much for talking with me today.

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Maroon	Baseline	
	Respondent:	[ORANGE] sits right beside me, and then the other two across from us – they’re super sweet. They’re fun to – just watch them learn and do [unintelligible].
	Interviewer:	How else would you describe them, remember that it’s totally okay to speak freely and as openly as you wish?
	Respondent:	Sure. They’re not as social as us, but – as me and [ORANGE], at least. They can’t communicate like we do, so it’s probably harder for all of us to get our thoughts across.
	Interviewer:	How are they different in their interests, abilities, and unique qualities?
	Respondent:	I don’t know their interests very well. I know the kid that sits right here – he likes circles – diagonally from you. Their vocals – their communication isn’t as well, but also they don’t have as much hand-eye coordination as me.
	Interviewer:	When you say their vocals aren’t as well, can you elaborate on that for clarity?
	Respondent:	They don’t know how to put things into words [unintelligible 00:03:58].
	Interviewer:	Have you noticed any other interests or – not interests; we talked about that – abilities or unique qualities of either of them?
	Respondent:	They get excited about little things, and it’s really cool. They get frustrated a lot easier than we do. They can’t figure out how to do things.
Interviewer:	Yes. How are they alike? You can do that – how are they like each other; how are they like you.	
Respondent:	We’re all humans. I think they both like art, and they like being in class with other kids.	
Maroon	Midpoint	
	Interviewer:	What type of work habits do your classmates have at your art table?
Respondent:	[OCHRE] – I think he likes working, but I feel like he either is tired, or he’s not as confident as all of us are. So when he feels like he messed up, he doesn’t want to do anything anymore. Then [OLIVE] – he’s always excited for everything.	

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Interviewer:	When you're talking about [OCHRE], how he works; can you give any examples of specific work habits that you've seen in addition to perceptions of how he might be feeling?
Respondent:	When he's feeling awake and good, he does his artwork very well. When somebody says good job or something, he keeps going; but if he doesn't get praise after a little bit, he doesn't want to do it anymore, because he doesn't know if he's doing all right or not, I guess.
Interviewer:	What does doing his work well look like for him?
Respondent:	If somebody asks him to trace something or color in the lines and stuff, he does really well at that. He's very concentrated.
Interviewer:	So then for [OLIVE], what specific work habits have you seen in addition to the perception of him being excited?
Respondent:	Well, when he's excited I think he doesn't think about it as much. He goes all over the place, but when you can bring him back in, he does really well. It's funny, because when you help him, he's very light with his hands, and he does what you ask him to do; but when his teacher or helper tries to help him –
Interviewer:	[CORNFLOWER] –
Respondent:	– I think he knows what he's doing; because he messes with her, and he makes his hand really, really heavy; but when you come back, he's good; or when you're watching, he's okay and light. Sometimes he'll smile when he's doing it – like he's messing with her.
Interviewer:	That's interesting.
...	
Interviewer:	Anything else about [OLIVE] –
Respondent:	He likes circles. That's his favorite shape.
Interviewer:	How do you know?
Respondent:	He draws them all the time, and when his helper asks if circles are his favorite shape, he gets super excited about it.
Interviewer:	I hope I can read my notes later. All right. How did you learn the information about [OCHRE] and [OLIVE]? I know you just mentioned a response [OLIVE] gave to Miss [CORNFLOWER], the person who helps him in class. How

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	else do you learn that information about [OCHRE]?
Respondent:	Observation and just listening and reading their – I guess their emotions, their – what do you call it? Physical –
Interviewer:	Nonverbal, their body language –
Respondent:	Yes. I'm pretty good at that, because I train horses and dogs and stuff; and that's what we have to work on. We have to work with body language.
Interviewer:	Okay. What about [OLIVE]? How did you learn that information about [OLIVE]?
Respondent:	Kind of the same way I learned the stuff about [OCHRE]. It was easier with [OLIVE], because he's more forward with it all.
Interviewer:	How so?
Respondent:	He's louder and tries to get his point across – louder, I guess.
Interviewer:	How does he get his point across?
Respondent:	By doing the same thing over and over again the same way, sometimes louder than he was already doing it.
	<i>Final</i>
Interviewer:	So what types of work habits have you seen from [OCHRE] since we last spoke?
Respondent:	He will ask or when you ask him what to do or ask him to do something he'll do it. Sometimes he'll have more effort than other times, but once he's done and if he doesn't get praise he'll usually stop. Or during the time he's doing that if you don't keep on talking to him and keep on asking him to do that he'll usually stop and wait for instructions or anything like that.
Interviewer:	Okay. All right, anything else in terms of work habits that you've seen change or that you've learned about for [OCHRE]?
Respondent:	When he's done he's usually done.
Interviewer:	When he's done he's done, what does that look like?
Respondent:	Usually puts his head down, and if somebody asks him to lift it up or if they ask him to do something he'll lift his head up or something and then he'll put it back down. Or he just won't

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	<p>listen.</p>
	<p>...</p>
Interviewer:	Does he want help or does he not want help?
Respondent:	I think he's okay with having help. I don't know if he wants it, but he doesn't not want it.
Interviewer:	Okay, does he ask questions or does he not ask questions?
Respondent:	He doesn't ask questions.
Interviewer:	Okay, and does he try new things or does he not try new things?
Respondent:	I think he likes trying new things.
Interviewer:	Why do you think so?
Respondent:	I think that since he's figured out that he's capable of new things that he wants to just keep on doing them.
	<p>...</p>
Interviewer:	Okay, how did you feel about those experiences where you felt like everyone was participating equally, did you find that a more successful way or less successful way of working with your table mates?
Respondent:	That it was successful in the way that we all got along, and that we could all do it. I think it made me feel accomplished. But I also think it made everyone else feel accomplished too.
Interviewer:	When you say accomplished what do you mean, do you want to elaborate?
Respondent:	So a lot of people don't think that all people can get along and do the same things, or do things the same. But I think that us being able to do this stuff, do the things that we do in this class makes or we prove them wrong by doing all of that.
Interviewer:	Would you mind just being a little more explicit in what you mean by that, what do you specifically mean? And feel free to be very clear with your phrasing.
Respondent:	Okay, so like the special needs people, a lot of people judge them and don't think they are capable of what us, or the normal-er, that's kind of mean but the normal

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	<p>people can be able to do. Like draw, or paint, or anything like that, and they judge them on that, but I think that being able to show people that we can all paint or draw or mix colors, that proves those judgmental people wrong. And that's a very accomplishing feeling.</p> <p>Interviewer: Okay, all right. Can you think of an activity or an event that you regularly participate in that your tablemates might also enjoy participating in?</p> <p>Respondent: I think they'd probably like participating in like things, like horse stuff that I do.</p> <p>Interviewer: Why do you think so?</p> <p>Respondent: Well in my opinion horses are awesome, but also in the world and society horses are used for special needs people and for counseling and physical therapy and all that for people. And I think horses just give off that aura [aura] or vibe that they're comfortable as long as you're comfortable. And I think since they learn off of peoples' body languages that it's easier for like special needs people. Cause they usually use body language a lot more than actually speaking, and I think body language has a lot to do with everything.</p>
Orange	<p>Baseline</p> <p>Respondent: For me it's like – I coach little kids with special needs; much younger, five to seven years old. Communication with them is a lot different than when they're our age. The little kids – it's similar to just talking to a little kid that's hyperactive or whatever. When they're our age, it's different.</p> <p>Interviewer: Yes, for sure. So how do you feel about working at your table with those different types of people?</p> <p>Respondent: I don't mind it. It's just other people at my table.</p> <p>Interviewer: How might you describe your classmates at your table?</p> <p>Respondent: There's a normal girl that sits next to me, and then there's two special ed kids who sit across from me.</p> <p>Interviewer: How are they different in their interests, abilities, and unique qualities?</p> <p>Respondent: I guess communication levels aren't as high as – their understanding just isn't as – a normal person.</p> <p>Interviewer: Okay, anything else you notice about interests or abilities or qualities that are unique to them?</p>

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	<p>Respondent: No. It's cool that they're able to take art. They get to take a normal class like the rest of us.</p> <p>Interviewer: Cool. How are they alike; like each other, like you?</p> <p>Respondent: They're similar in age, obviously. I don't know. It's different, because when we're little, we spend more time together; and then as we grow older, they split off in their separate group.</p>
	<p>Interviewer: How do you feel about working with your table mates during an art project, and why? You can include all three table mates in that.</p> <p>Respondent: I don't have any issues working with them. Usually it's me and the girl I sit next to setting everything up and cleaning everything up, because they come in late and leave early. We just kind of sit there and draw, and it doesn't affect me too much.</p> <p>Interviewer: How do you think your table mates feel about it?</p> <p>Respondent: I think they feel the same way, probably.</p> <p>Interviewer: Okay; all three, or just individuals?</p> <p>Respondent: All three of us –</p> <p>Interviewer: Why do you think that they feel that way? What makes you that that's their experience?</p> <p>Respondent: It's the same reason I feel that way. We don't have to work together. Does that make sense? We're focusing toward the same goal, but we're doing our own thing; so it doesn't make a difference who we sit around too much.</p>
	<p>Midpoint</p> <p>Okay, do you have any new or additional feelings you want to share that you didn't get an opportunity to share during your first interview?</p> <p>Respondent: No. I think communicating with the other students in art class – I've been around them more. I've noticed that they know what I'm saying. They don't talk back, but they give physical cues.</p> <p>...</p> <p>So what types of work habits do your classmates have at your art table? We're going to start with [OCHRE]. What kind of work habits have you noticed?</p>

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Respondent: They definitely work better when they have an aide with them. They just draw squiggly lines or something if they're not directed on what they're doing.

Interviewer: Have you seen them work without the support of an adult?

Respondent: Yes, I've seen them just color stuff. It was just random patterns.

...

Interviewer: What do you know about [OLIVE]?

Respondent: He likes to be around people. He likes having aides around him to help him.

Interviewer: What else do you know about [OLIVE] from your observation?

Respondent: He really likes coloring.

Interviewer: Okay, he likes coloring. What else?

Respondent: He moves around a lot. He makes random – it's not consistent, but every now and then he'll start making noises.

Interviewer: He'll vocalize, yes. Anything else you know about him –

Respondent: He loves strawberry fruit snacks.

Interviewer: How do you know?

Respondent: Because I open strawberry fruit snacks, and he's like –

Interviewer: He held out his hand.

Respondent: Yes, he loved them.

...

Can you describe other times when you might opportunities to work with your table mates outside of the art room?

Respondent: If we had another class together, we could. There's some composition classes. There are some English classes where kids like that will come in and participate in our class.

Interviewer: Okay, any other times when you might have the opportunity to work with those table mates outside of the art room –

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	<p>Respondent: In gym class – they come into gym class sometimes and work with us.</p>
	<p>Final</p> <p>Interviewer: And this is since we last spoke, so think about that too, if anything has changed it's okay to give a different answer than you did. Does [OCHRE] work fast or slow?</p> <p>Respondent: When he knows what he's doing he works fast. But if he's trying to figure out what he's trying to do he's slower.</p> <p>Interviewer: Okay. Does he sit still or move around?</p> <p>Respondent: He moves around a lot. I think they both started like being more active.</p> <p>Interviewer: Okay, does [OCHRE] want help or not want help?</p> <p>Respondent: They like getting help.</p> <p>...</p> <p>Interviewer: Okay, so since we last talked I know I asked you this before. I'm curious if it's a similar answer or if you have a new one. Are there any art projects that you can think of that would make use of everybody's unique work habits and abilities at your table?</p> <p>Respondent: The paint wheel definitely, like everyone had to work on it together just to get it done on time. I think like if we did a big clay project instead of like having an individual thing where it was like a group effort, everyone could put their own thing into it.</p> <p>Interviewer: Any particular reason for that choice?</p> <p>Respondent: I don't know, with like a clay project you can have different people work on different parts and like combine it easy.</p> <p>...</p> <p>Interviewer: Can you think of an activity or an event that you regularly participate in that your tablemates might enjoy participating in?</p> <p>Respondent: I do jujitsu and Thai boxing, and we actually coach a lot of kids that are like special needs. And they all love it, and they work in with the normal kids.</p>

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	Interviewer:	And why do you think your tablemates might enjoy participating in that?
	Respondent:	Just because of the other kids that I've worked with, with similar conditions they all like it. And they get to interact with more people than they usually do.

Table 10. Notable Coded Student Participant Interview Samples.

See Appendix C for full coded student participant interview transcripts.

Teacher/Paraprofessional Interviews

Notable Coded Samples

Rose	Baseline	
	Interviewer:	Do you think they enjoy creating art on their own?
	Respondent:	I think they do, because I see that they like to have control when they're in here to – when they're using different mediums like painting or using a marker or using a crayon. They don't wait for someone to offer them – here's the next color. On their own initiative they take – they choose another color, or they choose another piece of paper.
	Interviewer:	Nice. How do you think they feel about working with their table mates during an art project and why? Whatever experience you have to speak to – if not, you can say that as well.
	Respondent:	I feel that they enjoy working with their table mates, because we do a lot of collaborative classroom projects where they sit together with their peers in their own classroom at the [kidney 00:02:31] table. <i>So when they're in the art room, and the other students are welcoming, there's no reason for them to feel uncomfortable or anything. I think they are fine, because they're fine in here.</i>
	Interviewer:	Okay. How do you think their table mates feel about it and why?
Respondent:	From what I can gather, I feel like they're accommodating when necessary. They may be reluctant. I guess maybe – and this, of course, we haven't seen yet; but if they were working on a project with water or something they, might be like, oh, okay, I don't want to get water on it; but from what I've seen they are very accommodating.	

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	<p>Midpoint</p> <p>Interviewer: My first question is, last time we talked, you said you felt our students enjoyed coming to art class. Do you still think they enjoy coming to art class?</p> <p>Respondent: Oh, yes.</p> <p>Interviewer: Why do you think so?</p> <p>Respondent: Well one, I saw pictures of them at the art show in front of their pictures; and then, because they enjoy art in the classroom, so I just feel like it translates; and they make sure they put their art. When we say line up for art, there's no hesitation or anything.</p>
	<p>Final</p> <p>Interviewer: How do you know when your students need help working on their art?</p> <p>Respondent: They will pause and wait for further direction, they may point to something but not take it because they want assurance that that's the next step in the process.</p>
Marigold	<p>Baseline</p> <p>My first question is, how do you think the students you work with feel about art class?</p> <p>Respondent: I think that [Student Not Participating in Study] enjoys art. He may not always verbalize that he enjoys art. Sometimes he'll state he doesn't want to go to art today, but we bring him anyway; and I think he enjoys it while he's in there. I think [CRIMSON] – he doesn't really show an opinion one way or the other. He usually keeps the same face all the time, so – [COPPER] – I think [COPPER] really enjoys it.</p>
	<p>Interviewer: Okay. Do you think they enjoy creating art on their own?</p> <p>Respondent: No.</p> <p>Interviewer: Okay, why do you think that?</p> <p>Respondent: I think – well, and it might depend what it is. [COPPER] enjoys little art projects that we've given her, and she has done them independently.</p> <p>Interviewer: In her general classroom –</p> <p>Respondent: In here, yes. If you just give them paint, pencils, crayons, anything like that, they're just going to sit and stare at it; and they won't typically do anything without being prompted.</p>

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	<p>Interviewer: Sure. How do you think their table mates feel working together in art class, and why?</p> <p>Respondent: I think the two girls that sit with [COPPER] and [Student Not Participating in Study] don't mind so much; because they've been very friendly to them. They – hi, how are you guys today; we exchange art projects and look at each other's, and they seem very friendly with each other. [OCHRE] and [OLIVE], on the other hand – I think their table mates not so much, but I think that's just because they're so loud, and they aren't verbal per se. I feel like they are very distracting.</p> <p>Interviewer: What have you noticed about interactions between typically developing students at the table and the students you work with? You touched on that a little bit already. Have you noticed anything else that you haven't spoken to about those interactions with their typically developing table mates?</p> <p>Respondent: No, I haven't really noticed anything different.</p> <p>Interviewer: Okay Describe the communication strategies you've seen used by the students you work with in art class and at their table.</p> <p>Respondent: With [COPPER] – [COPPER] has to be very prompted. So anything she does to communication is going to be very prompted by us; to say good morning or respond if someone speaks to her. [Student Not Participating in Study] kind of does it on his own. [Student Not Participating in Study], I think, will typically come in and sit down and – hey girls, you know. So he doesn't have to be prompted.</p> <p>Interviewer: Have you seen any other nonverbal communication strategies used?</p> <p>Respondent: Not that I've noticed – they might watch and look at their drawings or watch them. I don't know that I would interpret that as anything.</p>
	<p>Midpoint</p> <p>My first question is: Last time we talked, you said you felt our students enjoyed coming to art class. Do you still think they enjoy coming to art class?</p> <p>Respondent: Some of them –</p> <p>Interviewer: Some of them – can you elaborate?</p> <p>Respondent: I think [COPPER], I believe, enjoys coming. I think she enjoys sitting there and doing the art. She always seems to</p>

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	<p>have a smile on her face.</p> <p>Interviewer: What but [CRIMSON]?</p> <p>Respondent: I think he does enjoy getting out of the room. He has just seemed more tense this semester in general, even up here. So he seems to want to leave quicker, but I don't know that that has anything to do with liking or not liking art. I think there's other factors that play into that.</p>
	<p>Interviewer: Have you noticed anything new or different about interactions between typically developing students at the table and the students you work with?</p> <p>Respondent: I think it's increased. I think –</p> <p>Interviewer: The interaction –</p> <p>Respondent: – the interactions have increased. Music in the background – I feel like the girls, the gen ed girls, communicate more frequently. In turn [COPPER] will say good morning and hello and ask them how they're doing. So it might first be initiated by the gen ed students, but it has increased.</p>
	<p>Final</p> <p>Interviewer: That makes sense. Why do you think [COPPER] likes coming to art class?</p> <p>Respondent: Just I feel like she just seems happy in there, and she sits, she willingly likes to do the stuff. She does what she's asked, so.</p> <p>...</p> <p>Interviewer: Okay, since we last spoke have you noticed anything new or different about interactions between typically developing students at the table and the students you work with?</p> <p>Respondent: Different, no, just more interaction maybe. I think they have become more hands on and willing to help.</p> <p>...</p> <p>Interviewer: Okay, last time I asked how you thought your students felt about working with their tablemates during an art project. We had just started the painting at that point I think. Have you observed any changes about students' feelings about working with their tablemates?</p> <p>Respondent: I don't think so, it's the same.</p> <p>Interviewer: And when you say the same could you just briefly elaborate</p>

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	<p>on what you mean?</p> <p>Respondent: I mean I think they work well together. I mean again our kids don't really communicate back and forth, but they're open to direction from the students if they're willing to help. Or if they're giving compliments or something, so you know, they're willing to thanks and that stuff.</p> <p>...</p> <p>Interviewer: And then [CRIMSON], how does he communicate to make his wants or needs known in art?</p> <p>Respondent: I don't know that he communicates a want or a need, but more he will tell you if he's unhappy.</p> <p>Interviewer: How?</p> <p>Respondent: If he is unhappy and wants to leave he will point to the door, or if he is upset he makes a noise and looks at you with that noise. We just know his signs, so you can tell when he's unhappy. And he doesn't seem to do that in there, so.</p>
Daisy	<p><i>Baseline</i></p> <p>Interviewer: Do you think that they enjoy coming to art class in general?</p> <p>Respondent: I think they do. They do. I think it's more of a routine for them. So they're used to doing it, so they can't express emotions; but when you say art, buddy, to [CRIMSON] and [COPPER], they're read to go. They're excited.</p> <p>Interviewer: Cool. Do you think they enjoy creating art on their own?</p> <p>Respondent: I think so. I think [COPPER] does, and [CRIMSON] just goes with the flow. He will do whatever – he'll typically do what you ask him to do. You tell him to do hand over hand or help you guide it, he will, yes.</p> <p>Interviewer: How do you think they feel about working with their table mates during an art project?</p> <p>Respondent: I don't know. We never asked that question to them, so observing – us on the outside looking in – I think they're happy with being there with their classmates.</p> <p>Interviewer: How do you think their table mates feel about working together with them, and why?</p> <p>Respondent: I think they're happy with [COPPER] sitting there – [CRIMSON] too as well, but they're very respectful and kind;</p>

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	<p>and they always have a smile on their face. So think that that's huge, because we see that, as well as [OLIVE] and [OCHRE]. They're just very kind students and respectful. I think they enjoy it.</p>
	<p>Midpoint</p> <p>Interviewer: Last time I asked how do you thought our students felt about working with their tablemates during an art project. Have you observed any perceived changes in students' feelings about working with their tablemates?</p> <p>Respondent: I haven't, no. I feel like it's the same.</p> <p>Interviewer: By the same, what do you mean?</p> <p>Respondent: How do I explain that? I feel like – how do I explain that? There's a change in their emotion, how – it's hard for them to express emotions. I know they're happy to go there because of the look on their face and things like that, but I think interacting is the same. I don't know how to explain that.</p> <p>Interviewer: Have you noticed anything new or different about interactions between the typically developing students at the table and the students you work with?</p> <p>Respondent: Yes. The two young ladies at the table with [COPPER] and [Student Not Participating in Study] – they interact with them. They compliment her work, and she responds – thank you – and then she'll say she likes their work as well. I feel like there's communication, a lot more than there was in the beginning of the semester. I think she's getting used to her classmates that are at the table. For [Student Not Participating in Study] – he's new, so it's still kind of hard to pinpoint his feelings on going to art; but I know for sure [COPPER] and [CRIMSON] – that's the ones I really typically work with when I'm in your class.</p>
	<p>Interviewer: From your observations, how does [CRIMSON] communicate in art class?</p> <p>Respondent: Pointing. I can just tell by his look in his eyes when he looks at me, whether it be he wants to go or he's ready for the next thing in class.</p> <p>Interviewer: Okay, so anything other than pointing or his use of gaze and his expression –</p> <p>Respondent: That's all I get out of working with [CRIMSON].</p>

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	<p>Interviewer: Sure. How does [COPPER] communicate in art class?</p> <p>Respondent: How do I say this? We ask her – okay [COPPER], go get your paper. She'll go get it. We have to prompt first. She doesn't take – I don't want to say – the initiative just to do it, because she doesn't know. She would sit there the entire time if we don't tell her; but when we do, she's compliant.</p>
	<p>Final</p> <p>Interviewer: My first question is when we spoke last you said you felt our students enjoyed coming to art class for the most part. Do you still think they enjoy coming to art class?</p> <p>Respondent: Yeah, they do, I think they do for sure.</p> <p>Interviewer: And why do you think so?</p> <p>Respondent: Routine.</p> <p>Interviewer: Routine, okay. For all of them, you think that's a big factor?</p> <p>Respondent: I think so, yeah, schedule.</p> <p>Interviewer: And why do you think routine is helpful in them enjoying coming to art class?</p> <p>Respondent: That's a tricky question for me. Just because learning being this is my first time working with supporting autistic children it's kind of what I've heard is routine is what makes them have good days. I mean everything is unpredictable, but I think they enjoy it too because it's outside of the self-contained class.</p> <p>...</p> <p>Respondent: I think these past couple weeks they've been more hands on because we've been doing more hands on projects in your class, so.</p> <p>Interviewer: So when you say they've been more hands on what do you mean?</p> <p>Respondent: Helping with them, I think taking the initiative or maybe prepping things prior to us coming, or verbalizing do you guys need help and let me show you. Or not even stating do you need help, they just jump in and help.</p> <p>Interviewer: Okay.</p> <p>Respondent: [PURPLE] has helped me too as well with [CRIMSON]. I</p>

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	don't know about [OCHRE] and [OLIVE], I'm not over there.
...	
Interviewer:	Gotcha, from your observations who does [CRIMSON] communicate with in art class?
Respondent:	No one, he doesn't communicate with anyone, in art, in here he does. But he'll point or we prompt him to go to the sink to pour something down the drain he'll do it. Or take this trash to the trashcan, he'll do it, but he does not communicate.
Interviewer:	So he responds to prompts...
Respondent:	Yes, responds to prompts.
...	
Interviewer:	Sure, from your observations how does [CRIMSON] communicate to make his wants and needs known?
Respondent:	He'll look at you and point, and he'll make a sound. You just know, like I don't know, working with him every day you just know, hard to explain especially with him.
Interviewer:	I think because you guys work with them every day it's really valuable insight for you to verbalize how you know.
Respondent:	I know.
Interviewer:	So that's helpful, so you said he'll point and look, he'll make sounds.
Respondent:	He'll look at you, he'll make a sound. He'll get up.
Interviewer:	He'll get up, okay.
Respondent:	He's done like where he gets up and goes to the bathroom, because you know, advocates that for himself. If he wants to take a walk he points to his thing, he just knows, it's just cues that we just know because we're with him every day. Art is different because I think that everything is put in his, like we do things for him. And I know that you have said let him do these things, that's right, I mean. Twenty-one years of him getting things and he doesn't have to do anything, it's hard as a change. But he'll kind of show frustration, then we're just like you're fine. Just keep working and keep, and he does it so that's a good thing.
...	

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	<p>Interviewer: Okay, no problem. Describe a moment of collaboration you observed during this project between [CRIMSON] and [PURPLE].</p> <p>Respondent: There was none.</p> <p>Interviewer: Tell me why you feel there was none.</p> <p>Respondent: it was between her and I. I helped her with some of the things that [CRIMSON] did not.</p> <p>Interviewer: And can you explain why?</p> <p>Respondent: Cause he wanted to keep pressing the, he didn't want to do anything else but press the button.</p> <p>Interviewer: Okay. How do you think [CRIMSON] felt about working with a tablemate during that project?</p> <p>Respondent: I think he was fine. He was happy.</p> <p>Interviewer: Why do you feel--</p> <p>Respondent: Because he makes noises and he smiles when he's happy.</p> <p>Interviewer: And how do you think [PURPLE] felt about it?</p> <p>Respondent: She smiled, so it seemed like she was happy to help us and us to work with her.</p>
Aloe	<p>Baseline</p> <p>Interviewer: Do you think they enjoy creating art on their own outside of class?</p> <p>Respondent: Yes.</p> <p>Interviewer: Okay, why?</p> <p>Respondent: For the most part – I feel like their [product of 00:01:24] of creativity is also a sensory type of feeling. It's relaxing to them. That's my opinion.</p> <p>Interviewer: Okay. How do you think they feel about working with their table mates during an art project?</p> <p>Respondent: Honestly I don't know that there's any effect whatsoever. I almost feel like – there's two students particularly that I'm with – aren't really acknowledging or – I don't want to say not seeing them there, but I don't think there's any effect at all with them.</p>

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	<p>Interviewer: Okay. How do you think their table mates feel about working together during an art project, and why?</p> <p>Respondent: I think – in my opinion the students that are sitting with our students – they’re learning a little bit about life, how people differ, have different things going on. <i>I have a lot of respect for those kids, especially the two particular ones that sit across from us in the classroom; because they’re very, very respectful and kind.</i></p> <p>Interviewer: What does that respect look like?</p> <p>Respondent: Smiles, acknowledge – you know what I’m saying. Do I need to be more clear?</p> <p>Interviewer: Sure, just for the sake of the transcript. We are – as detailed as you’d like to be is appreciated.</p> <p>Respondent: They’ll hear a conversation, and if I’m looking for something to assist my student, they’re right there to give us a hand. <i>They’re very kind.</i></p> <p>Interviewer: When you said acknowledge, do they greet the students you work with? Is that what you mean, or –</p> <p>Respondent: Yes.</p> <p>Interviewer: Got you.</p> <p>Respondent: <i>They say hello. They make sure they say goodbye when we leave.</i> One student got up and came over to the door to say goodbye yesterday, which I thought was awesome; very, very nice.</p>
	<p><i>Midpoint</i></p> <p>Interviewer: Have you noticed anything new or different about interactions between typically developing students at the table and the students you work with when you have been present?</p> <p>Respondent: I see a little less reaction with the gen ed students, so I think they’ve become quite adapted to it.</p> <p>Interviewer: Can you elaborate on that a little bit?</p> <p>Respondent: I think because, in the beginning, they were looking up at our students more often when they were stimming or making sounds, whatever; and now they’ve become pretty adjusted to it, so it’s not so often that they are looking to see what’s going on, because they’ve become accustomed</p>

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	to it.
	<p>Interviewer: How do you have when [OCHRE] needs help working on his art?</p> <p>Respondent: He'll say, I need help; help me please.</p> <p>Interviewer: Any other ways that he would make that known –</p> <p>Respondent: Yes, just sitting, not doing anything.</p> <p>Interviewer: Describe a moment of communication of any kind between one of your students and a typically developing peer in the art room. These can be big or small moments of communication between them.</p> <p>Respondent: Just yesterday one of our students came up to him and asked him to shake his hand.</p> <p>Interviewer: Can you describe that in more detail?</p> <p>Respondent: It was a tear jerker kind of thing. Yes.</p>
	<p>Final</p> <p>Interviewer: Okay, from your observations how does [COPPER] communicate to make her wants or needs known in art class?</p> <p>Respondent: From what I've seen in the time that I was there she will either get up and get something herself, wash her hands by herself. Or she'll just go into a daze, sit with her hands down, and wait for somebody to prompt her.</p> <p>Interviewer: From your observations how does [CRIMSON] communicate to make his wants or needs known in art class?</p> <p>Respondent: Pointing and sounds.</p> <p>Interviewer: Okay, from your observations how does [OCHRE] communicate to make his wants or needs known in art class?</p> <p>Respondent: A lot of the time he will use his words and tell you when he needs something.</p> <p>Interviewer: Okay, and then from your observations how does [OLIVE] communicate to make his wants or needs known in art class?</p> <p>Respondent: He really doesn't.</p> <p>Interviewer: Okay, how do you know when [COPPER] needs help working</p>

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	on her art?
Respondent:	She stops working all together, sometimes, not always, she will say help me please.
Interviewer:	Okay, how do you know when [CRIMSON] needs help working on his art?
Respondent:	You don't. You just have to watch him.
Interviewer:	What are you watching him for?
Respondent:	He is a hand over hand, if you're not hand over hand with him he will not do anything.
Interviewer:	Okay, how do you know when [OCHRE] needs help working on his art?
Respondent:	"Help me please."
Interviewer:	And how do you know when [OLIVE] needs help working on his art?
Respondent:	[OLIVE] is another one pretty much hand over hand.
Interviewer:	So what makes it clear that he needs help?
Respondent:	If he's not doing anything, or he's getting crazy.
Interviewer:	And what does that look like?
Respondent:	That looks like whether he has a crayon or a marker he will color the entire paper if you don't pay attention to what he's doing and do hand over hand with him.
...	
Interviewer:	So we're resuming after a brief break in recording. Can you describe a moment of communication you observed during a past project between one of your students and a typically developing student, a moment of communication between them?
Respondent:	The only one I remember is when we were starting a project, and I was in need of a scissor and another tool of some sort. And the two students across the way observed and heard me out, and gave me their tools that they weren't using.
Interviewer:	Was there any interaction between [ORANGE] and [MAROON] and [OCHRE] and [OLIVE] there, or was that

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	interaction between you and [ORANGE] and [MAROON]?
	Respondent: They heard me. They handed it over, and I had [OCHRE] receive it from them and say thank you.
Cornflower	Baseline
	Interviewer: Yes. How do you think they feel about working with their table mates during an art project?
	Respondent: I don't think they care at all or mind.
	Interviewer: How do you think their table mates feel about it and why?
	Respondent: They seem – the other students seem to be fine with it. I think they're just compassionate. They understand what's going on, so –
	Interviewer: Is that for all four of the –
	Respondent: I think so, but I'm just talking the specific tables I've been to, where there's – they seem really just sweet with them, yes.
	Midpoint
	No data due to participant resignation and subsequent withdrawal from study.
	Final
	No data due to participant resignation and subsequent withdrawal from study.

Table 11. Notable Coded Teacher/Paraprofessional Participant Interview Samples.

See Appendix D for full coded teacher/paraprofessional participant interview transcripts.

Data, Alone and Connected

All of my data types connect to student experiences of communication or collaboration in the inclusive art room. This design allowed for my research questions to be explored at a variety of depths. Student participant questionnaires allowed for concise data analysis while student participant interviews allowed for those questions to be explored more in-depth. Informal in-class teacher/researcher observations and photographs provided further context for participant questionnaire and interview

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responses. Teacher/paraprofessional participant interviews provided insight into the experiences of student participants with special needs outside of the art classroom, creating further context for their perceived experience in the art classroom.

Summary of Findings

Initially, I am noticing that there is little understanding of communication methods that are not verbal included in all participant interviews. This fundamental but limited understanding of various modes of communication plays a role in peer communication because it narrows the lens through which students view one another, and thus, communicate with each other. Where there is limited understanding of communication, collaboration is also limited. While some students demonstrated changes in language when referring to their peers with special needs, others maintained the same use of language. Among teacher and paraprofessional participants, language use largely stayed the same.

CHAPTER V: DISCUSSION AND IMPLICATIONS FOR THE FIELD

Introduction to Findings

The goal of this study was to explore how communication and collaboration strategies modeled by the art teacher might help to foster peer to peer understanding and improved perceptions of disability in the inclusive secondary art room. Data was gathered from representatives of three prominent populations in the inclusive classroom—the students with special needs, the typically developing students, and the teachers and paraprofessionals.

The data presented in Chapter IV will be discussed and analyzed in the context of five emerging themes. These themes include improved comfort levels in typically developing student participants with increased exposure and improved rates of communication and collaboration initiated by typically developing student participants. Additional themes include the identification of a gap created by limited access to in-depth social/emotional resources for student participants with special needs, student participant language directly informed by language of adults present, and the realization that language/rhetoric that reinforces power dynamics indicative of ableism persists.

Presentation of Findings

In Context of Research Question

*Improved Comfort Levels and Rates of Communication and Collaboration
Initiated by Typically Developing Student Participants with Exposure*

The research question that guided the design and implementation of this study asked how communication and collaboration strategies modeled by the teacher might

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help to improve perceptions of disability in the inclusive secondary art room. From the beginning of the study, it was apparent that the comfort of student participants would be crucial in the aforementioned communication and collaboration strategies. This comfort was necessary for both student participants with special needs and for typically developing student participants. The start of a new semester-long class aligned with the start of the study, allowing for an equitable introduction and adjustment to a new environment for all parties. For any new class, getting used to a new space, new routines, and new people is standard. In the context of this study and my research question, students' adjustment to proximity was especially important. Student participants' proximity to one another allowed for routine to be established. Without this routine, no changes could be measured. As previously stated, typically developing student participants were selected due to their respectful, positive demeanors in the first days of a semester-long art class. In my eyes as the teacher/researcher, their supportive, adaptable attitudes towards me acted as a baseline for what I might expect from their interactions with their peers with special needs.

As the semester began, some student participants with special needs exhibited stimming behaviors in class, often including vocalizations. These vocalizations were one of several differences typically developing student participants identified early in reference to their peers with special needs (Figure 21). Paraprofessional participants weighed in on typically developing student responses, noting the differences in peer-to-peer interactions observed from one table to another (Figure 20). Other differences identified included technical ability, as well as perceived thoughts and experiences of their peers with special needs (Figure 22).

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Interviewer:	Sure. How do you think their table mates feel working together in art class, and why?
Respondent:	I think the two girls that sit with [COPPER] and [Student Not Participating in Study] don't mind so much; because they've been very friendly to them. They – hi, how are you guys today; we exchange art projects and look at each other's, and they seem very friendly with each other. [OCHRE] and [OLIVE], on the other hand – I think their table mates not so much, but I think that's just because they're so loud, and they aren't verbal per se. I feel like they are very distracting.

Figure 20. Coded Marigold Baseline Interview Sample. Marigold refers to differences between peer interactions at two tables. The words in teal are coded with typically developing students' collaboration with their peers with special needs as service.

Interviewer:	When you say their vocals aren't as well, can you elaborate on that for clarity?
Respondent:	They don't know how to put things into words [unintelligible 00:03:58].
Interviewer:	Have you noticed any other interests or – not interests; we talked about that – abilities or unique qualities of either of them?
Respondent:	They get excited about little things, and it's really cool. They get frustrated a lot easier than we do. They can't figure out how to do things.
Interviewer:	Yes. How are they alike? You can do that – how are they like each other; how are they like you.
Respondent:	We're all humans. I think they both like art, and they like being in class with other kids.

Figure 21. Coded Maroon Baseline Interview Sample. The words in magenta show Maroon's perceptions of her peers with special needs' abilities and experiences.

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Respondent:	For me it's like – I coach little kids with special needs; much younger, five to seven years old. Communication with them is a lot different than when they're our age. The little kids – it's similar to just talking to a little kid that's hyperactive or whatever. When they're our age, it's different.
Interviewer:	Yes, for sure. So how do you feel about working at your table with those different types of people?
Respondent:	I don't mind it. It's just other people at my table.
Interviewer:	How might you describe your classmates at your table?
Respondent:	There's a normal girl that sits next to me, and then there's two special ed kids who sit across from me.
Interviewer:	How are they different in their interests, abilities, and unique qualities?
Respondent:	I guess communication levels aren't as high as – their understanding just isn't as – a normal person.

Figure 22. Coded Orange Baseline Interview Sample. The words in teal show Orange's implied phrasing of collaboration with his peers with special needs as service. The words in magenta show Orange's perceptions of his peers with special needs' abilities and experiences.

While the perceived thoughts and experiences could not be confirmed of their peers with special needs, it seemed that establishing a narrative helped to improve typically developing students' comfort levels. As the teacher/researcher, my perception was that these narratives created by some of the typically developing students provided them context for the behaviors they witnessed that sometimes broke the typical classroom routine of being quiet and/or still during instruction. This is where I found myself identifying opportunities to model language and behavior for my students, and for the paraprofessionals present in support of the student participants with special needs. I did not stop instruction when a student participant with special needs vocalized. I became

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acutely aware of my tone when speaking to *all* of my students, making sure there was no change in tone as I moved from one student to another. I provided *all* students wait time when prompting them to complete a task or answer a question to make clear the acceptability of taking one's time. Between the baseline, mid-point, and final student participant interviews, changes in responses regarding enjoyment of art class were noted (Figures 23 & 24) while responses from typically developing participants remained the same throughout. The response typically developing student participants gave was a consistent "Yes, I like coming to art." It is difficult to be sure if these responses were truthful or given out of a desire to please me as the teacher/researcher.

Interviewer: If you like coming to art class, touch yes. If you don't like coming to art class, choose no. Yes or no. Do you like coming to art class? Is art good or bad for you? Can you point to one? Choose – how about I give you another choice. Do you like coming to art class? So you like it, you're not sure, or you don't like it. How do you feel about making art, good or bad, or in between? Choose. Can you choose one? Okay.

Extended wait time. Pointed to dislike.

Figure 23. Coded Olive Baseline Interview Sample. In this sample, the words in green indicate non-verbal communication strategies used by Olive.

What do you think, [OLIVE]? Do you still like coming to art class? Yes or no?

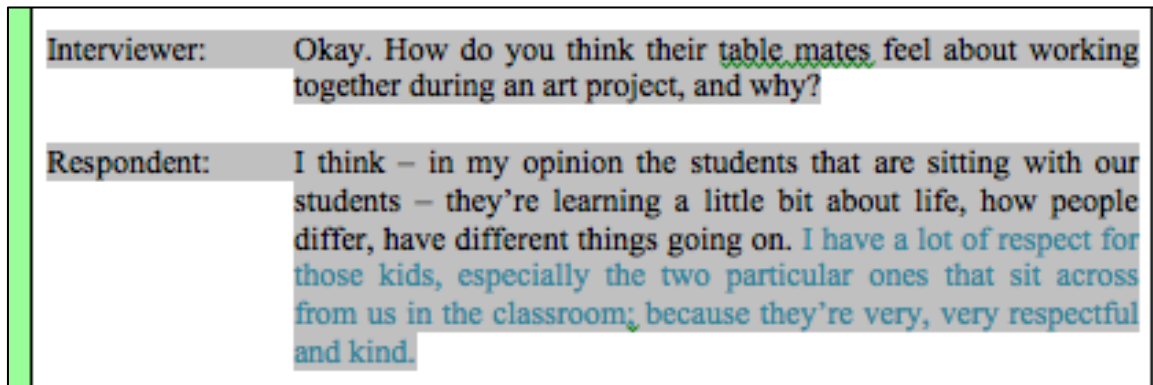
Olive remained silent and maintained eye contact for an extended period of time.

Can you point to one? [OLIVE], do you like coming to art? Point to one of these. You don't like coming to art class, or do you like coming to art class? Okay. Do you like coming to art, or do you not like coming to art?

After prompting and wait time, Olive selected "yes" from the Yes/No visual resource provided.

Figure 24. Coded Olive Mid-Point Interview Sample. In this sample, the words in green indicate non-verbal communication strategies used by Olive, indicating a change in response regarding Olive's feelings about art making and art class from the baseline to mid-point interviews.

As the semester went on, paraprofessional participants commented on changes in student comfort levels as well, citing a feeling that typically developing student participants were collaborating with their peers with special needs at higher rates (Figures 25 & 26). Additionally, typically developing student participants noted perceived changes in the work habits of their peers with special needs (Figure 27), suggesting an improvement in their stamina. Typically developing student participants also shared examples of positive collaborative experiences with their peers with special needs (Figure 29), citing equitable art making media and even distribution of work.



Interviewer: Okay. How do you think their table mates feel about working together during an art project, and why?

Respondent: I think – in my opinion the students that are sitting with our students – they’re learning a little bit about life, how people differ, have different things going on. I have a lot of respect for those kids, especially the two particular ones that sit across from us in the classroom; because they’re very, very respectful and kind.

Figure 25. Coded Aloe Baseline Interview Sample. In this sample, the words in teal indicate implication of collaboration between typically developing peers and peers with special needs as service.

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Interviewer:	Have you noticed anything new or different about interactions between typically developing students at the table and the students you work with?
Respondent:	I think it's increased. I think –
Interviewer:	The interaction –
Respondent:	– the interactions have increased. Music in the background – I feel like the girls, the gen ed girls, communicate more frequently. In turn [COPPER] will say good morning and hello and ask them how they're doing. So it might first be initiated by the gen ed students, but it has increased.

Figure 26. Coded Marigold Midpoint Interview Sample. In this sample, Marigold shares her observations about student interactions increasing.

Interviewer:	Since we last spoke what types of work habits have you seen from your tablemates?
Respondent:	They've been working more like consistently, like it's been easier for them to work for longer periods of time. I think I've seen that.

Figure 27. Coded Periwinkle Final Interview Sample. In this sample, Periwinkle shares her observations about peer work time lengthening.

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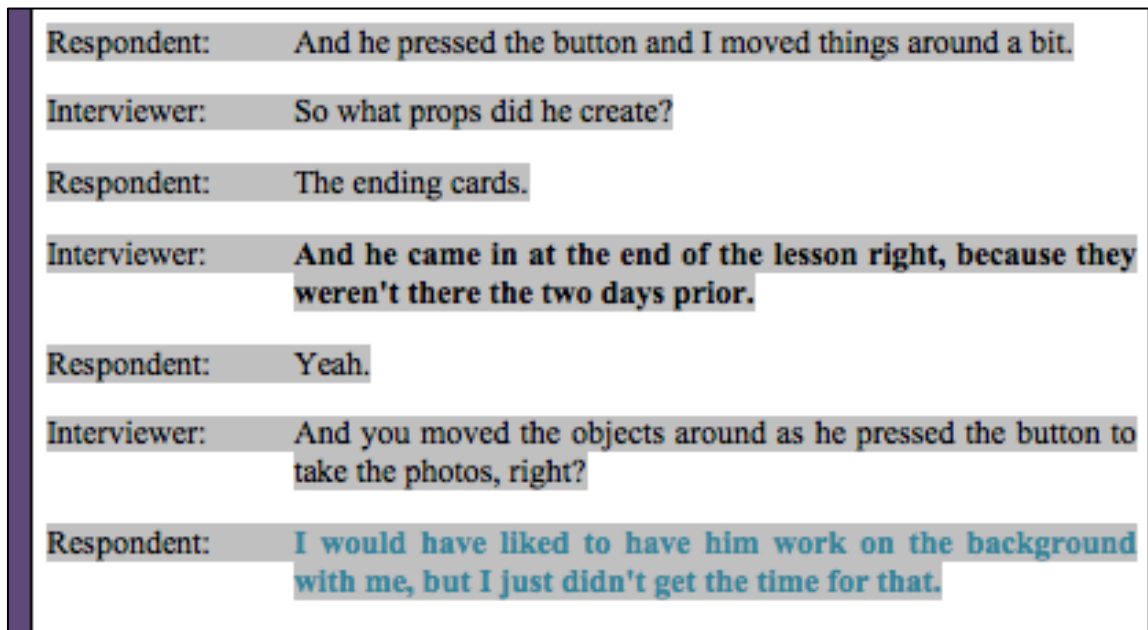


Figure 28. Coded Purple Final Interview Sample. In this sample, Purple shares her experience collaboration with Crimson on a stop motion animation project.

In the second half of the study, students worked together more effectively through a color theory Kaleidoscope-Inspired Color Wheel project and a Miniature Scene Stop Motion project (Appendix D). This effectiveness was qualified through the feedback of students in their midpoint and final interviews. Student attendance, as well as the degree and type of involvement by paraprofessionals factored into participant collaboration experiences (Figures 28 & 29).

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Respondent:	So during that project I came up with the idea for our stop motion, and [COPPER] helped me to create the different pieces we used in the stop motion. And she helped me move the pieces, and to snap the photos.
Interviewer:	Awesome, what specific pieces did [COPPER] create?
Respondent:	Paper cutouts, which we used as our background or scenery.
Interviewer:	Awesome, and how did you communicate with one another?
Respondent:	By talking to each other.
Interviewer:	Can you give me an example of what one of those exchanges might have sounded like?
Respondent:	Is this specific to the stop motion?
Interviewer:	It can be or if you have a different example you could share that too.
Respondent:	Okay, so on the stop motion for example I asked [COPPER] if she wanted to cut out the background for us and she said yes or like nodded her head. And then I would get her the supplies, and then she would cut it out.
Interviewer:	Awesome, any other ways you communicated with one another?
Respondent:	Not that I'm sure, mostly just the talking and movements.
Interviewer:	When you say movement what do you mean by that?
Respondent:	Like nodding of a head.
Interviewer:	Okay, how did you feel about working with your tablemate during an art project or during that art project and why?
Respondent:	I felt good about it because we had good collaboration. Like we worked well together and the project turned out good in the end.
Interviewer:	And why do you feel like you had a good collaboration?
Respondent:	We each put in a good amount of work on it, and in general we had a good work ethic on the project I can say.
Interviewer:	When you say had a good work ethic can you describe that?
Respondent:	We worked well together, like I would move a piece and then she would snap the picture, yeah, or the other way around.

Figure 29. Coded Periwinkle Final Interview Sample 2. In this sample, Periwinkle shares her experiences collaborating with Copper on a stop motion animation project.

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Comfort leads to communication and collaboration, and perhaps a more efficient classroom as a result, but comfort established on a foundation of assumption and misinformation squanders an opportunity for broader, deeper understanding. It became clear to me that behaviors and language modeled by the teacher did not solely belong in the get-to-know-you phase of a new class culture. There was no magical “We’ve done it! Now we can move along!” benchmark for shaping or reshaping perceptions of disability. I knew this in theory, but it was blatant in practice. The work continued throughout the study and continues after it.

In Context of Literature Review***Improved Comfort Levels in Typically Developing Student Participants with Increased Exposure***

In the design of this study, peer mediated instruction served as a historical baseline of best practices in inclusive art education settings. Drawing from the insights of Bond and Castagnera (2006), a peer support model was utilized, encouraging *all* students to support one another rather than typically developing students playing a supporting role to their peer with special needs. I, as the teacher/researcher, had pre-established a practice of frequent check-ins with students. This practice served as a foundation for a classroom norm of *all* students needing help. This eliminated the singling out of students with special needs who typically developing students may have assumed would require additional help.

Van der Kluft and Kunc (1994) addressed the power dynamics of help, making clear the disconnect between help that is wanted and help that is forced. At the start of the study, I noted moments where typically developing students gave help without asking or

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when it was not necessary, as the student with special needs was capable of completing the task at hand themselves. As the study progressed, I made a point of providing choice to all students, then allowing for wait time before they made a decision. When providing students with special needs choice, I made sure to ask them if they wanted assistance. This question of “Do you want assistance/help?” was often met with a verbal response or a yes/no selection from a visual resource. At times students did not respond verbally, through gesture, or through eye gaze. Still, I made sure to do this so typically developing students seating with the students with special needs could see our exchange. Later in the study I observed typically developing students offering their peers with special needs choices in materials. I also observed restraint in typically developing students who had once put away supplies used by their peer with special needs. By routinely prompting the students with special needs to clean up their supplies, typically developing students learned their peers were capable of independent action.

Language/Rhetoric That Reinforces Power Dynamics Indicative of Ableism Persists

Wexler’s (2009) statement that limitations could be perceived as human constructions served as a foundation for my efforts in reframing typically developing student perceptions of disability. While I at no point expected to see students make 180-degree turns in perspective, I did hope to shift the perception from cannot to can through the example I set. Emphasizing student strengths through specific praise, my aim was to bring attention to capability and unique work habits that are so often overlooked in favor of inability. This emphasis did not replace prompts for improvement. This formulation and communication of specific praise was not observed in typically developing student

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participants. I do wonder if student participants needed more time to observe and opportunity to practice in order to implement this behavior themselves. In practice, modeling the perception of limitations as constructs proved challenging without being directly addressed and othering the students with special needs through direct identification. On the flip side, this kind of direct conversation may have been most effective, especially if included as part of a broader lesson or unit confronting the term and category of other.

Student Participant Language Directly Informed by Language of Adults Present

As the study unfolded, the importance of well-trained art educators as a baseline for equity was affirmed and reaffirmed repeatedly. Blandy's (1994) statement that all art educators should be responsible for advocacy on behalf of the populations they serve rang true. In the presence of fellow adults not possessing the same awareness of inequitable treatment of students with special needs, my role as the teacher became clear. As the art teacher, I set the tone for my classroom, modeling language and behaviors for my students *and* for the paraprofessionals present. Imagining a classroom completely void of this awareness is deeply unsettling and further illuminates the need for informed leadership.

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In Context of Environment***Limited Access to In-Depth Social/Emotional Resources for Student Participants with Special Needs***

Meaningful communication requires adequate opportunity and resources to express and/or represent ones self accurately. From the offset, my goal in designing this study was to create equitable opportunities for all participants to share their thoughts, feelings, and experiences. This goal made consideration of varying communication styles paramount. I created interview protocols with specific questions that built upon one another so participants could start by answering a simple question, then go deeper into their response with each question that followed. Upon finishing these protocols, I realized that they were not truly equitable for the student participants who were non-verbal. This prompted me to review my protocols with an eye for problematic formatting. I first tried to gather a variety of visual resources similar to those used in Bondy and Frost's Picture Exchange Communication System (PECS) (1994). I soon realized that twenty visual options were still too few to allow for unguided student responses. I then realized that my students with special needs who utilized non-verbal communication had never used twenty or more PECS visuals at once. In fact, I had only ever seen the students participating in the study use three PECS visuals at a time.

I reached out to their special education teacher, Rose, as well as another special education teacher not participating in the study. They both confirmed the students in the study using non-verbal communication had not used or practiced using more than five PECS visuals at a time. They recommended the use of three visuals at a time. With the intent to provide autonomy and choice in student responses, I found myself at a standstill. Was in feasible to teach and provide students opportunities to practice using a PECS

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board with more than fifty PECS visuals? Could I do this within the timeframe of my study, seeing the students only 45 minutes a day in an inclusive classroom setting? I considered this carefully, thinking of how I might structure my time and visuals differently. Could I keep my fifty plus visuals but cycle through only three at a time? How quickly but effectively could I do this? I wondered how accurate the responses I might get would be if the nonverbal students were not given enough opportunity for practice.

I went through the interview protocols again, converting as many questions as possible to yes/no responses or scaled responses using thumbs up, thumb neutral, thumbs down and accompanying words. It became clear in this process that some questions could not be altered to yes/no or scale responses without diluting them and taking away autonomous responses all together. In seeking to understand typically developing student participants' perceptions of disability, these questions were crucial. I needed more than yes/no or a rating scale response. This tension identified a gap in social/emotional expressive skills in participants with special needs in the secondary inclusive setting. While the student participants with special needs undoubtedly possessed detail-supported thoughts and feelings about their interactions communicating and collaborating with their peers, the resources and routines did not exist to allow for autonomous expression. This realization and resultant decision to make some interview questions inaccessible was very difficult for me as a teacher. As a person who strives to make my classroom and curriculum meaningfully accessible, I wrestled with this choice for the duration of the study. As a researcher, I acknowledged a gap in learning had been identified and

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understood the importance of gaining insight into typically developing perceptions of disability for the potential benefit of students with special needs.

***Student Language Directly Informed by Adult Language:
Power Dynamics in Favor of Typically Developing People Persist***

With the knowledge that familiarity and routine were necessary for comfort to exist in my classroom setting, I knew the behaviors I modeled as the teacher/researcher had to be consistent. I worked hard to eradicate terms from my vocabulary that created power dynamics. I found terms like buddy and phrases referring to helping were very common in participant interviews. In these interviews, adults most often used terms of endearment indicative of power dynamics, (Figure 30) while students' choice of words suggested a more ingrained power dynamic. When asked about their experiences working with peers, typically developing student very often attached qualifying statements such as, "It's fine" or "I don't mind" or "It's like a normal class" when they had not been asked to comment on normalcy or lack thereof. To me, this was indicative of conditioning relating to disability done outside of the classroom. Students felt compelled to phrase things in such a way to suggest their experience was not negative, which suggests there was an expectation it might have been. While the specifics of this out-of-classroom conditioning fall out of the scope of this study, it is worth noting that three of the four typically developing student participants used this kind of qualifying language (Figures 31, 32 & 33).

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Thank you very much for talking with me today. Do you have any last questions before we finish?
Olive did not respond.

Okay, we're all done. Thank you.

Female Voice: **Good job, buddy.**

Figure 30. Coded Olive Midpoint Interview Sample. In this sample, Daisy praises Olive with “Good job, buddy” after he finished his interview.

While there is a lack of evidence to draw a direct correlation between their responses and the paraprofessionals/teachers responses, it is noteworthy that paraprofessional/teacher interview responses stayed largely the same. To me, this data can be interpreted in two prominent ways. This group of paraprofessionals works with the same students each school day so their responses might be affected by their broader experience working with a student. On the flip side, because they work with these students every day, it is surprising that they would not see small changes in student interactions or behaviors.

Interviewer: Yes, for sure. So how do you feel about working at your table with those different types of people?

Respondent: *I don't mind it. It's just other people at my table.*

Figure 31. Coded Orange Baseline Interview Sample. In this sample, Orange shares his thoughts about having different types of people in the class with qualifying statement, “I don't mind it” attached.

have. In past experiences, what have you thought about having different types of people in the classroom or working at your table in art?

Respondent: *I don't mind it. I'm a very people person, no matter what people they are; so – yes.*

Figure 32. Coded Maroon Baseline Interview Sample. In this sample, Maroon shares her thoughts about having different types of people in the class with qualifying statement, “I don't mind it” attached.

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Interviewer:	Cool, all right. Everyone has their own set of interests, abilities, and unique qualities. You can see that by looking around our art room and even around your table. When you're working, either on your own or with your table mates, you may have thoughts about those people. Feel free to talk openly about any thoughts you have. In past experiences, what have you thought about having different types of people in the classroom?
Respondent:	Nothing in particular. We're all different. It's nothing to be ashamed of or anything.
Interviewer:	What about having different types of people in – let me rephrase that. In past experiences, what have you thought about having different types of people working at your table in art?
Respondent:	Nothing bad – we can all create different things in here.

Figure 33. Coded Periwinkle Baseline Interview Sample. In this sample, Periwinkle shares her thoughts about having different types of people in the class with qualifying statements, “It’s nothing to be ashamed of” and “nothing bad” attached.

Perhaps the most surprising trend in teacher/paraprofessional data was a lack of understanding regarding non-verbal communication. The majority of participants did not indicate understanding of non-verbal communication *as* communication, instead answering as if they had been asked exclusively about verbal communication (Figure 34). Because the paraprofessionals/teachers are adults, it is reasonable to assume they may pass on this perception, intentionally or not, through the example they set. As a teacher/researcher, I observed a paraprofessional participant speaking to a student aide not participating in the study. The paraprofessional was explaining how one student with special needs would tell you when they wanted something whereas another student with special needs could not because they were non-verbal.

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Interviewer:	Describe the communication strategies you have seen used by the students you work with at their table, more specific to the people they're sitting with or working with, including you all.
Respondent:	I'm not sure, because communication is all really done by us, in a sense. They don't self-advocate for themselves, so we can tell them to do something, and they'll do it. If we ask [COPPER] [this or that 00:04:55], she's going to respond; but I don't know. I'm not too sure. Sorry.
Interviewer:	Who does [CRIMSON] communicate with in art class?
Respondent:	He doesn't communicate with anyone, but he works more with [Student Aide Not Participating in Study], our student aide, and myself. Is that okay to say?
Respondent:	I'd say it's the same as last answer, probably last time you questioned that to me. I don't see a difference. I think it's the norm for them. I think everything is the same as it was five months ago, three weeks ago, two weeks ago, I think that they just enjoy it because it's routine. And I think that they see the same person every day, just they're happy to be there.
Interviewer:	Gotcha, from your observations who does [CRIMSON] communicate with in art class?
Respondent:	No one, he doesn't communicate with anyone, in art, in here he does. But he'll point or we prompt him to go to the sink to pour something down the drain he'll do it. Or take this trash to the trashcan, he'll do it, but he does not communicate.
Interviewer:	So he responds to prompts...
Respondent:	Yes, responds to prompts.

Figure 34. Coded Daisy Baseline (top), Midpoint (middle), and Final (bottom) Interview Samples. In these combined samples, a trend of similar responses by Daisy can be seen in reference to her observations of Crimson's communication style.

As a teacher who had witnessed the second student with special needs gesture and make eye contact in a moment of need, I was surprised by the paraprofessional's broad brush statement. The paraprofessional had understood in the moment that the student was communicating with them and they provided support. To later be unable to identify this moment as communication was unexpected. Peer-to-peer understanding is stunted when authority figures fail to clarify or elaborate to the best of their ability. Peer-to-peer equity

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is stunted when words like buddy or pal are used in reference to a teenager where other teenagers are *not* called buddy or pal. Language is easily suggested and informs action.

Equally or more damaging is the tendency to talk *about* students with special needs in their presence, particularly where their mannerisms are concerned. Early in the study, I struggled when encountered with repeated speech of this nature in my classroom. Paraprofessional participant Cornflower would often speak to student participant Olive in a singsong voice typically reserved for children. She would speak to student participants Orange and Maroon while standing next to Olive, commenting on his drawing technique and speed. The tone she used often called attention to his technique in critical and humor-laden phrases like, “Well, there he goes” or “Sure, that’s how you do it.” In a setting where I as the teacher/researcher was responsible for modeling appropriate behaviors and maintaining a supportive environment for *all* parties, I confronted this. Because I was not in a formal position of authority in relation to Cornflower, I began stepping in to work with Olive before and after her, as she stood next to me. I spoke to Olive with a calm, assertive tone used with *all* my students. I listened and watched for response. I praised him specifically and authentically. I provided choices and paused to give him wait time when he was prompted to make a choice or complete a task. I did this with *all* of my students. Cornflower initially seemed un-phased by my modeled behaviors, continuing on with her previous support style. After a few weeks, I noticed small changes in my informal observations of the class where she provided support. There appeared to be an increase in the wait time she provided, as well as an increase in the frequency of specific praise she provided. Unfortunately, I did not have a chance to compare her baseline interview to a midpoint or final interview as she resigned from the school just before

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midpoint interviews were conducted. Where language is inequitable, action will follow.

Student participant Maroon later commented on differences she perceived between Olive's interactions with me versus his interactions with Cornflower (Figure 35).

Interviewer:	So then for [OLIVE], what specific work habits have you seen in addition to the perception of him being excited?
Respondent:	Well, when he's excited I think he doesn't think about it as much. He goes all over the place, but when you can bring him back in, he does really well. It's funny, because when you help him, he's very light with his hands, and he does what you ask him to do; but when his teacher or helper tries to help him –
Interviewer:	[CORNFLOWER] –
Respondent:	– I think he knows what he's doing; because he messes with her, and he makes his hand really, really heavy; but when you come back, he's good; or when you're watching, he's okay and light. Sometimes he'll smile when he's doing it – like he's messing with her.

Figure 35. Coded Maroon Midpoint Interview Sample. Maroon comments on differences she has observed in Olive's interactions with the teacher/researcher versus his interactions with Cornflower. Text coded in magenta indicates language indicative of the participant's assumptions about the thoughts and/or experiences of her peer with special needs.

Ableism persists in the classroom where ableist behaviors are not interrupted. It is the teacher's responsibility to interrupt these behaviors by modeling and continuing to model respectful, supportive, independence-preserving behaviors for the benefit of all present.

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In Context of Self as Educator/Researcher***Improved Comfort Levels in Typically Developing Student Participants with Increased Exposure***

So much of my teaching practice is informed by my experience as the sibling of a person with special needs. Growing up along side someone whose needs and preferences wove in and out of mine, I accepted our similarities and differences at home as normal—variations of the same genetic pool. At school and in public spaces, I developed an acute awareness of my brother's differences through observing his interactions with others. At a young age, I became a keeper my brother did not ask for, on guard for reactions I deemed as responses to his otherness. I noted facial expressions of people meeting my brother for the first time. I noted reactions to his norm-breaking behaviors. I heard and registered ableist language my peers with typically developing siblings often missed. I noticed how my interactions with him informed the interactions my new friends had with him. I watched my friends adjust to his speech and behaviors, becoming more comfortable in his presence in time. During this study, proximity was incredibly important in creating opportunities for communication and collaboration. More important was the modeling and passing of communication and collaboration strategies to typically developing students. Equitable strategies modeled by the teacher are a starting point in creating an equitable classroom culture. The independent implementation of said strategies by students is a sign of real progress.

The lived experience of watching those who are unfamiliar with disability adjust and accept behavior differing from their own has propelled my professional desire to facilitate this adjustment. This research and my resultant teaching practice have forced

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me to reexamine my own instinct to protect those experiencing disability. The line between advocacy and ableism is thinner than I once thought. It is possible to care deeply about the lives of people with special needs while engaging in ableist thoughts and behaviors. It is my responsibility as an educator to routinely reflect and identify these thoughts and behaviors and interrupt them. Truly equitable communication and collaboration strategies cannot be modeled without accountability on the educator's part.

Implications for the Field

In creating equitable classroom cultures for *all* students and shaping typically developing student perceptions of disability, our role as art educators *matters*. It matters especially where ableist behaviors are perpetuated by other educators—regardless of their intent. Where colleagues set an example, we have the opportunity to show students another way. We are gatekeepers of creativity and personal expression, honoring and celebrating diversity in all its forms. The natural variation we see in art is a reflection of the people who made it. Both matter-of-fact and awe-inspiring, it is confirmation that every point of view is valuable and that we should seek out diverse perspectives to share with our students. We are gatekeepers of proximity and meaningful inclusion. We cannot force connection or friendship, but we *can* provide students the proximity needed to test compatibility and stretch their understanding of normal. Without this teacher-facilitated proximity, there may be no opportunity for students to confront, adjust, and evolve. We lay the groundwork for respectful communication and collaboration by modeling it with consistency. Art educators must recognize their influence in shaping the perceptions of every person in their classroom, recognizing *all* students as captive audience members. It

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should be understood that *all* our students see, hear, and understand what we imply through our actions. Our words, phrases, and the tone we use are contagious. They can and will be carried into students' adult interactions. It is up to us as art educators to be thoughtful, reflective, and committed to equity *in students' presence* if we hope to see a future where they demonstrate the same commitment.

Implications for Further Research: Next Questions

Reflecting upon this research, I am left with further questions. Chief among those questions is this: What can art teachers and special education teachers do to foster deeper self-reflection among our students with special needs?

Can we work together to maintain meaningful inclusion from an early age, through high school, and beyond? How can the arts assist in identifying and expressing emotions earlier and often throughout students' school career? Perhaps the arts have a collaborative role to play in early social/emotional learning with accommodations specifically targeting emotional expression in reference to oneself and to others.

Can we better advocate for our special educators and special education staff support? Having seen the work load special education teachers are routinely charged with taking on, it is clear they are overworked and undercompensated. In order to facilitate meaningful inclusion, teachers need support and fair compensation.

Extending beyond this research, I am interested in the impact of the institutional public schooling structure and its impact on meaningful inclusion. How does the system, as it stands, dictate the inclusion paths available to students with special needs? How

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might that structure look different in the future? I am also interested in exploring what this study might look like with less willing typically developing participants. What factors might make them less willing? How might those students become more comfortable working with their peers with special needs? What other factors might affect peer-to-peer understanding?

Conclusion

This study yielded important insights into the perceptions of disability held by typically developing high school students in an inclusive classroom setting. Participant responses made clear the strong connection between language and perception, assisting the teacher/researcher in better understanding the assumptions observations, and experiences that inform perceptions of disability. Narrative research proved to be important in establishing context for the independent responses participants with special needs shared. With a deep desire to preserve participant autonomy, disability theory proved to be invaluable in the design of the study. Despite a historical precedent of tension between the fields of disability studies and special education, it is clear that a partnership between the disciplines is most beneficial for students. It is not either/or. It is both/and, with art education acting as the glue. May this research serve as a stepping-stone for further interdisciplinary research.

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APPENDIX A: CONSENT FORMS**RESEARCH CONSENT FORM**

DESCRIPTION OF THE RESEARCH: Select 9th through 12th grade students assigned to Kristin Mohan's Art Foundation roster at Mountain View High School are invited to participate in a research study that investigates how communication and collaboration strategies may foster improved understanding and positive relationships between typically developing students and students with special needs in an inclusive art classroom. Through collaborative art activities and learned strategies for verbal and visual communication it is hoped that students will practice the skills necessary to communicate more effectively with peers who communicate differently. It is hoped that these improved communication skills will carry into future interactions in and out of the classroom. For this study students will participate in research session over the course of 10 weeks during the Spring of 2019. This research is primarily conducted during regularly scheduled class times, so there will be no effect on the regular program. In addition, three scheduled interview sessions will be audio recorded and transcribed with student participants. These audio recordings will provide information that I will use in writing my thesis. The audio recordings will be destroyed upon the completion of my study. This study will take place at Mountain View High School in the art room during class time and I, Kristin Mohan, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. Non-participating students will not be penalized in any way if you should refuse to participate. No child will be singled out or pulled from any activities if he/she chooses not to participate in the study. There are no foreseen risks unique to this study that students would not encounter during a usual art or classroom activity. If a participating child feels uncomfortable at any point in this study, special arrangements can be made, and/or a student can be pulled out of the study without penalty or repercussions. Grades will not be affected if a student elects to not participate. The purpose of this study is strictly to help me, Kristin Mohan, learn how communication and collaboration strategies may affect understanding and positive relationships between typically developing students and students with special needs in the art classroom.

PAYMENTS: No one will be paid for their participation in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Participants' confidentiality will be preserved. I am the sole researcher of this study. For the collection, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. Any charts used in my thesis or presentations will be coded. All digital data collected will be kept on a password-protected computer. Any hard copies of data collected for this research project will be

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kept in a locked closet in my classroom. The audio recordings will be destroyed upon the completion and presentation of this study in the form of a master's thesis. If consent is given, I will reserve the right to use the data and photographs of student artwork but the students' identity will continue to remain confidential.

TIME INVOLVEMENT: Participation in the study will take approximately 10 weeks.

HOW WILL RESULTS BE USED: The results of the study will be used to evaluate the effectiveness of teaching students verbal and visual communication strategies to be used for improved understanding during collaborative art activities. Conclusions from the investigation on the implementation of these strategies in an inclusive art classroom will be the driving factors in project design. The results will also be included in a thesis, which serves to fulfill my requirements for a master's degree in Art Education with an Emphasis on Special Populations from Moore College of Art and Design.

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

RESEARCH SITE SUPPORT FORM

Dr. James D. Stemple
Mountain View High School



December 18, 2018

To Whom It May Concern:

I, James D. Stemple, give permission to Kristin Mohan to conduct an action research study at Mountain View High School during the spring 2019 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 how communication and collaboration strategies may foster improved understanding and positive relationships between typically developing students and students with special needs in an inclusive art classroom.

I understand that Kristin Mohan will be a teacher-researcher who will be teaching art while gathering data during the Art Foundation regular art times (7:40-9:15am and 10:40am-12:10pm) on a 4x4 X/Y schedule. I understand she will be collecting data using various methods including interviews, observations, photo documentation (with participant identities concealed) and questionnaires.

Sincerely,

Dr. James D. Stemple
Principal, Mountain View High School



IN THE INCLUSIVE HIGH SCHOOL ART ROOM

RECRUITMENT LETTER FOR CHILD PARTICIPANT

Dear Parent / Guardian,

I am contacting you to request permission for your child,

_____, to participate in a research study at Mountain View High School. My name is Kristin Mohan and I am an art teacher at Mountain View. I am also a graduate student at Moore College of Art and Design conducting my thesis research where I will be examining how communication strategies and collaboration may foster improved understanding and positive relationships between typically developing students and students with special needs in an inclusive art classroom. The purpose of this study is to explore how teaching typically developing students and students with special needs verbal and visual communication strategies in an inclusive art classroom can help students better understand each other and work together to complete art activities and to create works of art. Students have been invited to participate based on careful selection, with the intention of ensuring a diverse group, in order to gather multiple perspectives. This study is completely voluntary and there will be no effect on a student's standing in the program or class should they decide not to participate in this study.

This research will be conducted during your child's regularly scheduled art time with the exception of three individual interviews, which will be held outside of their normal art time. These interviews will not exceed ten minutes in length. Your child's identity will be kept confidential, as pseudonyms will be used on all data collected at Mountain View High School. The research study will take place over about 10 weeks, with students participating in art class as they normally would. Participants will all complete a written survey twice—at the start and end of the study. In order to effectively collect data during interviews, students will be audio-recorded. Participants and their artwork will be photographed. Any photos of participants will be blurred to maintain their anonymity. All audio, visual, and digital data will be destroyed upon conclusion of the thesis.

Attached you will find PARENTAL 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 _____ at any time. If you have no further questions, you may sign and return these forms before February 20, 2019.

Sincerely,

Kristin Mohan

Art Teacher, Mountain View High School

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

PARTICIPANTS RIGHTS FOR STUDENTS

Researcher: Kristin Mohan

Research Title:

Affecting Peer Communication and Perceptions of Disability in the Inclusive Art Room

- I have read and discussed any questions or concerns about the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My child and my participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to my child's grades, future student status, or other entitlements.
- The researcher may withdraw my child from the research at her professional discretion at any time.
- 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 or my child 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 researcher, Kristin Mohan, at [REDACTED] to answer my questions.
- 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, MA Art Education, Program Director at Moore College of Art & Design at [REDACTED]
- I have received a copy of the Research Description and this Participant's Rights document.

Consent: Please read the following and consent to each form of data collection.

- If audio recording* is part of this research:
_____ I consent to having my child audio recorded for the purposes of this study.
_____ I do NOT consent to having my child audio recorded.

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

****Any audio or video taped materials will be transcribed using pseudonyms and original materials will only be viewed by the researcher. All materials will be kept in a secure, locked, location during the duration of this study and originals will be destroyed following the study.*

➤ Written responses and artifacts (artwork, photographs)

_____ Responses and artifacts are permitted to be collected for the purposes of this study.

_____ Responses and artifacts are NOT permitted to be collected for the purposes of this study.

_____ Photographs* of my child and/or their artwork are permitted to be included in the results of this study and published in an educational thesis.

****No names or identifying information will be included with photographs*

My signature means that I agree my child may participate in this study.

Participant's Guardian's signature: _____

Date: ___/___/___

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

Mountain View High School

I give consent for my child _____ to participate in the research study entitled, "Affecting Peer Communication and Perceptions of Disability in the Inclusive Art Room" that is being conducted by Kristin Mohan, 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.

1. The purpose of this study is to explore how teaching typically developing students and students with special needs verbal and visual communication strategies in an inclusive art classroom can help students better understand each other and work together to complete art activities and to create works of art.

2. The timeline for the research is as follows: The data collection for this study will begin at the end of February. Individual interviews will take place with all participants to introduce them to the study and to gain introductory information on how they understand themselves and their peers. In mid to late March in-progress interviews will take place to understand how students feel about the strategies they have seen and practiced so far and what they think they may have learned. Final individual interviews will take place at the end of April.

3. The procedures are as follows: Every child will complete a questionnaire at the start and end of the study to reflect upon and evaluate their communication and collaboration working with their tablemates. The teacher, Kristin Mohan, will observe and take notes on student interactions, behavior, and ability to communicate with and work with peers to complete art related activities of to create a work of art. Only those participating in the study will be included, and the identity of each child will be carefully concealed. This data will be included in the thesis.

4. No risks are foreseen. Your child's participation is voluntary. Non-participating students will not be penalized in any way.

5. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, with hard copies locked away and digital data kept on a password-protected computer. Pseudonyms will be used when quotes from individual children are transcribed into data.

6. If there are further questions now or during the research, I can be reached at

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Phone: [REDACTED]
Email: [REDACTED]

7. If you have any further questions, you may also reach out to my research supervisor and professor, Amanda Newman-Godfrey at [REDACTED] or my MA Program Director, Lauren Stichter at [REDACTED]. Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

Date: _____

Please indicate your **consent** for the following areas of data collection by initially on the line provided:

_____ Written responses and artwork are permitted to be collected for the purposes of this study.

_____ Confidential interviews are permitted to be audio-recorded for authenticity in transcription

_____ Photographs of my child and/or their artwork are permitted to be included in the results of this study and published in an educational thesis for work towards my Masters in Art Education with an Emphasis in Special Populations degree from Moore College of Art and Design. (No names or identifying information will be included with photographs)

My signature means that I consent for my child to participate in this study.

Signature of Parent/Guardian: _____

Date:

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

Student Participant's Signature: _____

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

INFORMED CONSENT FOR TEACHERS & PARAPROFESSIONALS

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study that will be examining how communication strategies and collaboration may foster improved understanding and positive relationships between typically developing students and students with special needs in an inclusive art classroom. The purpose of this study is to explore how teaching typically developing students and students with special needs verbal and visual communication strategies in an inclusive art classroom can help students better understand each other and work together to complete art activities and to create works of art. For this study I will ask you to participate in three interviews through out this study over the course of 10 weeks during the Spring of 2019. You will meet with me three times that are convenient with you, first at the end of February, then in mid to late March, and finally at the end of April. All interview sessions will be audio recorded. These audio recordings will provide information that I will use in writing my thesis. The audio recordings will be destroyed upon the completion of my study. This study will take place at Mountain View High School in the art room during class time and I, Kristin Mohan, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effects or risks to you should you decide not to participate in this study. The interview questions will be the same for teachers involved in the study. Therefore, you will not be singled out if you choose not to participate in the study. If you become uncomfortable at any time during the interview, you may address your concerns verbally or in writing. If this occurs at any point in this study, special arrangements can be made, and/or you can remove yourself from the study without repercussions or or penalty. The benefits from the study include positively affecting student's participation in art in school, and communication and awareness of their peers.

PAYMENTS: There will be no payments for anyone's 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 collection, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. Any charts used in my thesis or presentations will be coded. All hard copies of data collected for this research project will be kept in a locked closet in my classroom while digital data will be kept on a password-protected computer. The audio recordings will be destroyed upon the completion and presentation of this study in the form of a master's thesis.

TIME INVOLVEMENT: Participation in the study will take approximately 10 weeks.

HOW WILL RESULTS BE USED: The results of the study will be used to educate other art teachers on how they might improve communication, collaboration, and broader perceptions of disability in their inclusive art classroom. Conclusions from the investigation on the implementation of communication strategies and collaboration in an inclusive art room will be the driving factors in project design. The results will also be included in a thesis, which serves to fulfill my requirements for a master's degree in Art Education with an Emphasis on Special Populations from Moore College of Art and Design.

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

TEACHER CONSENT FORM

Special Education Teacher
Mountain View High School

[REDACTED]

December 18, 2018

Dear Participant:

I am a Graduate Student in Art Education at Moore College of Art & Design. I will be conducting research for my MA thesis from February 25th - April 5th, 2019.

The purpose of this study is to explore how teaching typically developing students and students with special needs verbal and visual communication strategies in an inclusive art classroom can help students better understand each other and work together to complete art activities and to create works of art.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate, participation will consist of three interviews with me: one at the beginning of the study, one in the middle, and one at the conclusion of the study. 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 [REDACTED]

Additionally, you may contact my Graduate Program Director in Art Education, Lauren Stichter, at [REDACTED]. You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,

Kristin Mohan

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

*PLEASE SIGN ON BACK

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 _____

Date: _____

Signature of Participant _____

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

PARAPROFESSIONAL CONSENT FORM

Paraprofessional Educator

Stafford, VA 22556

December 18, 2018

Dear Participant:

I am a Graduate Student in Art Education at Moore College of Art & Design. I will be conducting research for my MA thesis from February 25th - April 5th, 2019.

The purpose of this study is to explore how teaching typically developing students and students with special needs verbal and visual communication strategies in an inclusive art classroom can help students better understand each other and work together to complete art activities and to create works of art.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate, participation will consist of three interviews with me: one at the beginning of the study, one in the middle, and one at the conclusion of the study. 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 [REDACTED]

Additionally, you may contact my Graduate Program Director in Art Education, Lauren Stichter, at [REDACTED]. You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,

Kristin Mohan

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

*PLEASE SIGN ON BACK

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 _____

Date: _____

Signature of Participant _____

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

PARTICIPANT RIGHTS FOR TEACHERS & PARAPROFESSIONALS

Researcher: Kristin Mohan

Research Title:

Peer Communication and Perceptions of Disability in the Inclusive Art Room

- I have read and discussed any questions or concerns about 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 future employment or other entitlements.
- The researcher may withdraw me from the research at her professional discretion at any time.
- 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 researcher, Kristin Mohan, at [REDACTED] to answer my questions.
- 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, MA Art Education, Program Director at Moore College of Art & Design at [REDACTED]
- I have received a copy of the Research Description and this Participant's Rights document.

Consent: Please read the following and consent to each form of data collection.

- If audio recording* is part of this research:
- _____ I consent to having myself audio recorded for the purposes of this study.
- _____ I do NOT consent to having myself audio recorded.

****Any audio or video taped materials will be transcribed using pseudonyms and original materials will only be viewed by the researcher. All materials will be kept in a secure, locked, location during the duration of this study and originals will be destroyed following the study.*

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

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

Name: _____ Date:

Participant signature: _____

APPENDIX B: PROTOCOL FORMS

Participant Observation Protocol

Kristin Mohan

DATE:	TIME:	Week #:
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CLASSROOM DEMOGRAPHICS:	CLASSROOM DIAGRAM
<p><i>IN FULL CLASS, # OF STUDENTS:</i></p> <p><i># OF PARAPROFESSIONALS:</i></p> <p><i>CLASS DESCRIPTION:</i></p>	
<p><i># OF TABLE BEING FOCUSED ON:</i></p>	
<p><i># OF STUDENTS PRESENT:</i></p>	
<p><i># OF PARAPROFESSIONALS:</i></p>	
<p><i>ANY SPECIAL SCHEDULING CIRCUMSTANCES:</i></p>	

CLASS ACTIVITY:	
OBJECTIVES:	
DESCRIPTION OF ACTIVITY:	

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Participant Observation Protocol

Kristin Mohan

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INITIALS OF STUDENTS UNDER OBSERVATION	GENERAL INTERACTION LEVEL OF STUDENTS <i>(ASSIGN ONE TO EACH STUDENT)</i>
_____:	O = OBSERVING ONLY L = LOW, LITTLE POSITIVE INTERACTION WITH PEERS M = MEDIUM, INTERIM POSITIVE INTERACTION WITH PEERS H = HIGH, REGULAR POSITIVE INTERACTION WITH PEERS OA = ACTIVE, POSSIBLY INTERRUPTIVE, OFF TASK NPC = NON-PARTICIPATORY BY CHOICE NPNC = NON-PARTICIPATORY AND REMOVED <i>(NOTE IF REMOVED BY PARAPROFESSIONAL)</i>
_____:	
_____:	
_____:	

INSTRUCTIONS GIVEN/BEHAVIORS MODELLED BY TEACHER:
RESPONSES TO INSTRUCTIONS GIVEN/BEHAVIORS MODELLED BY TEACHER: _____: _____: _____: _____:
LANGUAGE USE IN INTERACTIONS BETWEEN PEERS: VERBAL, VISUAL, BODY _____: _____: _____:

Participant Observation Protocol

Kristin Mohan

_____:

LEVEL OF ENGAGEMENT IN ACTIVITY & WORKING WITH PEERS *(NOTE ANY PARA. INVOLVEMENT):*

0 (not engaged).....**1** (minimally engaged).....**2** (moderately engaged).....**3** (mostly engaged).....**4** (fully engaged)

_____ : Engagement in Activity_____, Working with Peers_____

_____ : Engagement in Activity_____, Working with Peers_____

_____ : Engagement in Activity_____, Working with Peers_____

_____ : Engagement in Activity_____, Working with Peers_____

COMMUNICATION ROAD BLOCKS & STRATEGIES USED IF OVERCOME:

Participant Observation Protocol

Kristin Mohan

OTHER NOTES:




Student Participant Questionnaire

Kristin Mohan

Baseline Student Participant Questionnaire

Date: _____ Student Name: _____

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are <u>communicating</u> with your friends/classmates at your art table?			
How do you feel about <u>working</u> with your friends/classmates at your art table?			




Student Participant Questionnaire

Kristin Mohan

Mid-Point Student Participant Questionnaire

Date: _____ Student Name: _____

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are <u>communicating</u> with your friends/classmates at your art table?			
How do you feel about <u>working</u> with your friends/classmates at your art table?			




Student Participant Questionnaire

Kristin Mohan

Final Student Participant Questionnaire

Date: _____ Student Name: _____

Mark the box that best fits your response.

	Good 	Okay 	Not Good 
How do you feel when you are <u>communicating</u> with your friends/classmates at your art table?			
How do you feel about <u>working</u> with your friends/classmates at your art table?			

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

STUDENT INDIVIDUAL INTERVIEW PROTOCOL

Research Project: Peer Communication and Perceptions of Disability
in the Inclusive High School Art Room

Each student participating in the study will meet with the researcher for individual interviews 3 times through out the study. The purpose for these interviews it to gain in depth student perspective on student experiences throughout the process. These interviews will occur in the art room outside of class time and a caregiver may be present if they wish. The students will be asked 4 main questions but may be probed further based upon the details of the question.

The steps for administering the interviews will be as follows:

1. Each student will meet with the teacher-researcher in a one-on-one ratio except for students who require full time paraprofessional support.
2. Session will be the same approximate time. Time may vary depending on the student's level of detail and responses. Interviews will be scheduled to allow for 10-15 minutes.
3. The setting will be an empty art classroom. A parent/guardian/paraprofessional may be present.
4. Transcripts of each session will be created in a word processing program.
5. Each transcript will be identified with the student pseudonym, date, and print set.

DATE: _____ TIME: _____ INTERVIEW NUMBER: _____

STUDENT / PSEUDONYM: _____

Given that many art educators teach typically developing students and students with special needs in an inclusive setting, and Thousand, Villa, & Nevin (2002) state that it is the responsibility of secondary educators to model collaboration, In what ways might art educators use peer-mediated instruction (Thousand, et al., 2002) to create a more communicative, supportive, and efficient classroom culture while improving peer-to-peer understanding In a high school setting?

Furthermore, how might collaborative activities between typically developing students and students with special needs impact the number of typically developing students who volunteer for or shy away from peer mentorship roles in an inclusive environment?

Scripted Introduction:

Hello! Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is [_____] and this is your [first, second, OR third] interview. Today I am going to be asking questions about your perceptions of art class and peer diversity (differences) at your table. I will also be asking about your experiences communicating and collaborating with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

Theme 1 (T1): Feelings About Art Class / Art Making

Statement 1 (S1): We are going to begin by talking about feelings you may have when you come to art class, or feelings you have when you make art. Remember it is ok to answer honestly; it is ok to have different types of feelings about coming to art class or making art, and those feelings may change based on a lot of different things.

Question 1 (Q1.1): Do you like (*how do you feel about*) coming to art class?

Question 2 (Q1.2): Do you like (*how do you feel about*) making art during your personal time (*at home*)?

Response from Interviewee:

Reflection by Interviewer:

Theme 2 (T2): Working with Peers Who Have Unique Qualities

Statement 2 (S2): Everyone has their own set of interests, abilities, and unique qualities. You can see that by looking around our art room, and even around your table. When you are working either on your own or with your tablemates (*classmates / friends at your table*), you may have thoughts about those people. Feel free to talk openly about any thoughts you have.

Question 1 (Q2.1): In past experiences (*other times*), what have you thought about having different types of people in the classroom? Or working at your table in art?

Question 2 (Q2.2): How might you describe your classmates at your table? How are they different in their interests, abilities, and unique qualities? How are they alike?

Response from Interviewee:

Reflection by Interviewer:

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

Theme 3 (T3): Feelings About Collaboration with Peers

Statement 3 (S3): Collaboration (*working together*) is a common occurrence (*happens*) in the art room and at your art table. This collaboration looks different depending on the day or activity. For example, you might work together to set up and clean up. You might also work together on art projects, sharing thoughts or creating a work of art together. When you are collaborating (*working together*) with your tablemates (*classmates / friends at your table*) you may have thoughts about your experience. Remember, it is okay to speak openly and honestly.

Question 1 (Q3.1): How do you feel about working with your tablemates during an art project? Why?

Question 2 (Q3.2): How do you think your tablemates feel about it? Why do you think they might feel that way?

Response from Interviewee:

Reflection by Interviewer:

Theme 4 (T4): Collaboration Observations and Problem-Solving

Statement 4 (S4): When you are collaborating (*working together*) with your tablemates (*friends at your table/classmates*) and making art together, there may be some challenges and there may be some easy parts. You may also have different ways of communicating with (*talking with*) your tablemates (*friends at your table/classmates*). Feel free to talk openly about any thoughts you have.

Question 1 (Q4.1): What (*would help you to work well with your classmates / friends at your table*) factors influence your ability to work well with your tablemates?

Question 2 (Q4.2): How can (*might*) you make sure that you and your tablemates (*classmates / friends at your table*) work well together?

Response from Interviewee:

Reflection by Interviewer:

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

Scripted Closure: *Thank you very much for talking with me today. Do you have any last questions before we finish?*

Response from Interviewee:

Reflection by Interviewer:

Thank you again. Have a good day and I will see you later.

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

STUDENT INDIVIDUAL MID-POINT INTERVIEW PROTOCOL

Research Project: Peer Communication and Perceptions of Disability
in the Inclusive High School Art Room

Each student participating in the study will meet with the researcher for individual interviews 3 times throughout the study. The purpose of these interviews is to gain in-depth student perspective on student experiences throughout the process. These interviews will occur in the art room outside of class time and a caregiver may be present if they wish. The students will be asked 4 main questions but may be probed further based upon the details of the question.

The steps for administering the interviews will be as follows:

1. Each student will meet with the teacher-researcher in a one-on-one ratio except for students who require full-time paraprofessional support.
2. Sessions will run for the same approximate time, though they may vary depending on each student's response and level of detail. Interviews will be scheduled to allow for 10-15 minutes.
3. The setting will be an empty art classroom. A parent/guardian/paraprofessional may be present.
4. Transcripts of each session will be created in a word processing program.
5. Each transcript will be identified with the student pseudonym, date, and print set.

DATE: _____ TIME: _____ INTERVIEW NUMBER: _____

STUDENT: _____

Given that many art educators teach typically developing students and students with special needs in an inclusive setting, and Thousand, Villa, & Nevin (2002) state that it is the responsibility of secondary educators to model collaboration, In what ways might art educators use peer-mediated instruction (Thousand, et al., 2002) to create a more communicative, supportive, and efficient classroom culture while improving peer-to-peer understanding In a high school setting?

Furthermore, how might collaborative activities between typically developing students and students with special needs impact the number of typically developing students who volunteer for or shy away from peer mentorship roles in an inclusive environment?

Scripted Introduction:

Hello! Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is [_____] and this is your [first, second, OR third] interview. Today I am going to be asking questions about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

Theme 1 (T1): Over Time, Specific (Changes In) Feelings About Art Class / Art Making

Statement 1 (S1): Since I talked with you last, and we have all been working on improving ways of talking to each other and working with each other, let's focus on specific feelings you have had since we spoke last. Remember it is ok to answer honestly; it is ok to have different types of feelings about coming to art class or making art, and those feelings may change based on a lot of different things.

Question 1 (Q1.1): Last time we talked, you said you felt [*referencing their interview response or yes/no response**] about coming to art class. Do you have any new or additional feelings you want to share with me? (Do you still like coming to art class [*yes/no response*]?)

*Yes/No PECS from Boardmaker used for non-verbal students

Question 2 (Q1.2): Is there anything you did not get to share about your feelings during our first interview?

Response from Interviewee:

Reflection by Interviewer:

Theme 2 (T2): Working with Peers Who Have Unique Qualities

Statement 2 (S2): Last time, we talked about the different interests, abilities, and unique qualities we all have. As you have worked on your own and with your tablemates (*classmates / friends at your table*), you may have learned more about those people. Feel free to talk openly about any thoughts you have.

Question 1 (Q2.1): What types of work habits do your classmates have at your art table? *Note for self: Reference only peers across table when presenting visual pairs.*

Question 2 (Q2.2): Can you think of an art project that might make use of all your table mates unique work habits and abilities?

Response from Interviewee:

Kristin Mohan

Theme 3 (T3): Feelings About Collaboration with Peers

Statement 3 (S3): Collaboration (*working together*) is a common occurrence (*happens*) in the art room and at your art table. This collaboration looks different depending on the day or activity. When you are collaborating (*working together*) with your tablemates (*classmates / friends at your table*) you may have thoughts about your experience. Remember, it is okay to speak openly and honestly.

Question 1 (Q3.1): Tell me what you know about [*insert participant counterparts here*]. How did you learn that information? Feel free to identify particular people or moments.

Question 2 (Q3.2): Recently you collaborated with a tablemate to mix a paint color set. This paint was then shared with your whole table. How did you feel about working with your tablemates during an art project? Why?

Question 3 (Q3.3): How do you think your tablemates feel about it? Why do you think they might feel that way?

Response from Interviewee:

Reflection by Interviewer:

Theme 4 (T4): Collaboration Observations and Problem-Solving

Statement 4 (S4): When you are collaborating (*working together*) with your tablemates (*friends at your table/classmates*) and making art together, there may be some challenges and there may be some easy parts. You may also have different ways of communicating with (*talking with*) your tablemates (*friends at your table/classmates*). Feel free to talk openly about any thoughts you have.

Question 1 (Q4.1): What (*would help you to work well with your classmates / friends at your table*) might improve your ability to work well with your tablemates?

Kristin Mohan

Question 2 (Q4.2): Can you describe other times when you might have opportunities to work with your tablemates outside of the art room?

Response from Interviewee:

Reflection by Interviewer:

Scripted Closure: *Thank you very much for talking with me today. Do you have any last questions before we finish?*

Response from Interviewee:

Reflection by Interviewer:

Thank you again. Have a good day and I will see you later.

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

STUDENT INDIVIDUAL FINAL INTERVIEW PROTOCOL

Research Project: Peer Communication and Perceptions of Disability
in the Inclusive High School Art Room

Each student participating in the study will meet with the researcher for individual interviews 3 times throughout the study. The purpose of these interviews is to gain in-depth student perspective on student experiences throughout the process. These interviews will occur in the art room outside of class time and a caregiver may be present if they wish. The students will be asked 4 main questions but may be probed further based upon the details of the question.

The steps for administering the interviews will be as follows:

1. Each student will meet with the teacher-researcher in a one-on-one ratio except for students who require full-time paraprofessional support.
2. Sessions will run for the same approximate time, though they may vary depending on each student's response and level of detail. Interviews will be scheduled to allow for 10-15 minutes.
3. The setting will be an empty art classroom. A parent/guardian/paraprofessional may be present.
4. Transcripts of each session will be created in a word processing program.
5. Each transcript will be identified with the student pseudonym, date, and print set.

DATE: _____ TIME: _____ INTERVIEW NUMBER: _____

STUDENT: _____

Given that many art educators teach typically developing students and students with special needs in an inclusive setting, and Thousand, Villa, & Nevin (2002) state that it is the responsibility of secondary educators to model collaboration, In what ways might art educators use peer-mediated instruction (Thousand, et al., 2002) to create a more communicative, supportive, and efficient classroom culture while improving peer-to-peer understanding in a high school setting?

Furthermore, how might collaborative activities between typically developing students and students with special needs impact the number of typically developing students who volunteer for or shy away from peer mentorship roles in an inclusive environment?

Scripted Introduction:

Hello! Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is [_____] and this is your [first, second, OR third] interview. Today I am going to be asking questions about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

Theme 1 (T1): Over Time, Specific (Changes In) Feelings About Art Class / Art Making

Kristin Mohan

Statement 1 (S1): Since I talked with you last, and we have all been working on improving ways of talking to each other and working with each other, let's focus on specific feelings you have had since we spoke last. Remember it is ok to answer honestly; it is ok to have different types of feelings about coming to art class or making art, and those feelings may change based on a lot of different things.

Question 1 (Q1.1): Last time we talked, you said you felt [*referencing their interview response or yes/no response* *] about coming to art class. Do you have any new or additional feelings you want to share with me?

(Do you still like coming to art class [*yes/no response*]?)

**Yes/No PECS from Boardmaker used for non-verbal students*

Question 2 (Q1.2): Are there any feelings you did not get to share during our last interview?

**Feelings PECS from Boardmaker used for non-verbal students*

Response from Interviewee:

Reflection by Interviewer:

Theme 2 (T2): Working with Peers Who Have Unique Qualities

Statement 2 (S2): Last time, we continued our conversation about the different interests, abilities, and unique qualities we all have. As you have worked on your own and with your tablemates (*classmates / friends at your table*), you may have learned more about those people. Feel free to talk openly about any thoughts you have.

Question 1 (Q2.1): Since we last spoke, what types of work habits have you seen from your tablemates (*classmates / friends at your table*)?

Question 2 (Q2.2): Since we last spoke, what else have you learned about [*insert participant counterparts here*] ? How did you learn that information? Feel free to identify particular people or moments.

Question 3 (Q2.3): Can you think of an art project that might make use of all your table mates unique work habits and abilities?

Kristin Mohan

Response from Interviewee:

Reflection by Interviewer:

Theme 3 (T3): Feelings About Collaboration with Peers

Statement 3 (S3): Collaboration (*working together*) is a common occurrence (*happens*) in the art room and at your art table. This collaboration looks different depending on the day or activity. When you are collaborating (*working together*) with your tablemates (*classmates / friends at your table*) you may have thoughts about your experience. Remember, it is okay to speak openly and honestly.

Question 1 (Q3.1): Recently you collaborated with a tablemate to create a stop-motion animation. Describe your roles in that collaborative project.

Question 2 (Q3.2): How did you communicate with one another?

Question 3 (Q3.3): How did you feel about working with your tablemates during an art project? Why?

Question 4 (Q3.4): How do you think your tablemates feel about it? Why do you think they might feel that way?

Response from Interviewee:

Reflection by Interviewer:

Theme 4 (T4): Collaboration Observations and Problem-Solving

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

Statement 4 (S4): When you are collaborating (*working together*) with your tablemates (*friends at your table/classmates*) and making art together, there may be some challenges and there may be some easy parts. You may also have different ways of communicating with (*talking with*) your tablemates (*friends at your table/classmates*). Feel free to talk openly about any thoughts you have.

Question 1 (Q4.1): You previously told me that there were times when your classmates did things differently and this prevented you from collaborating (*working together*) on a lesson. Were there any moments during the stop motion animation process (or during any past project) where you felt like everyone was participating equally?

Question 2 (Q4.2): How did you feel about that? Did you find that to be a more successful way or less successful way to work with your tablemates?

Question 3 (Q4.3): Can you think of an activity or an event that you regularly participate in that your tablemates might enjoy participating in?

Response from Interviewee:

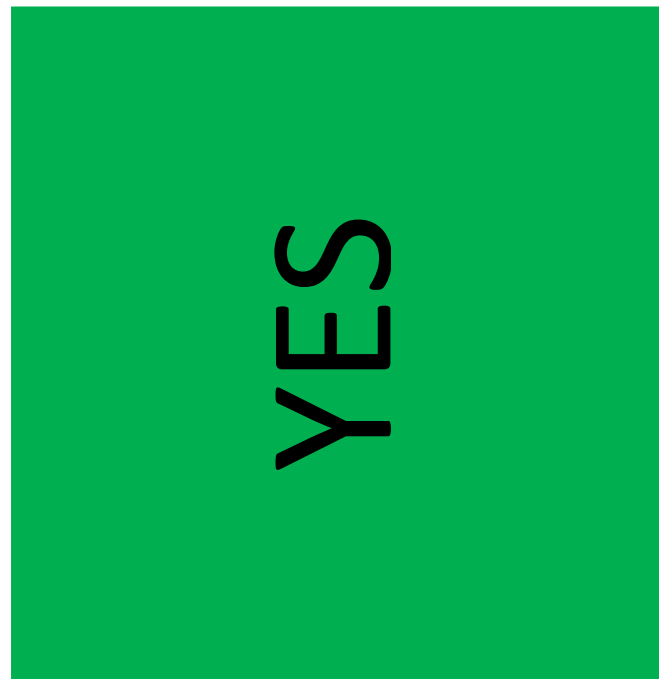
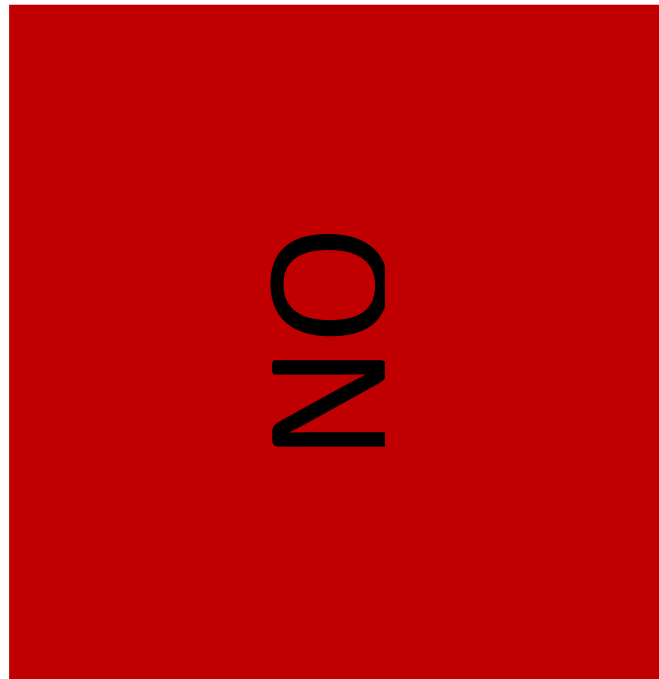
Reflection by Interviewer:

Scripted Closure: *Thank you very much for talking with me today. Do you have any last questions before we finish?*

Response from Interviewee:

Reflection by Interviewer:

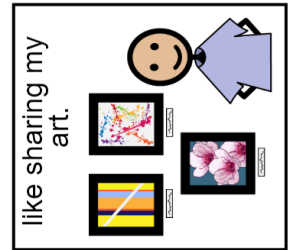
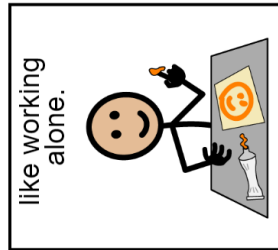
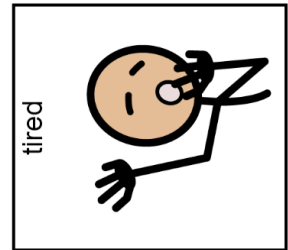
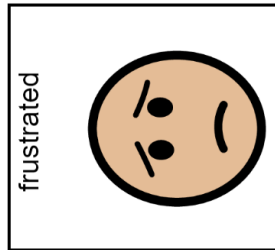
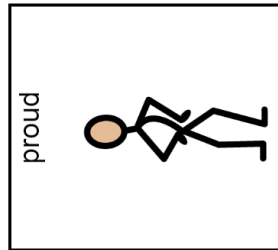
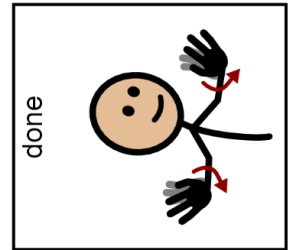
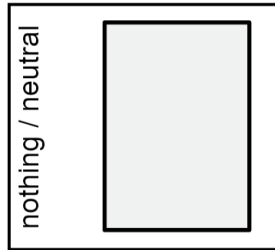
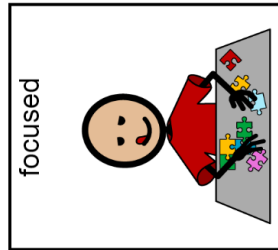
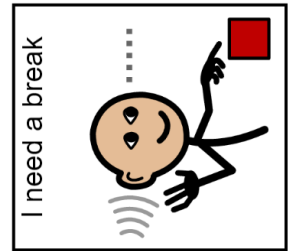
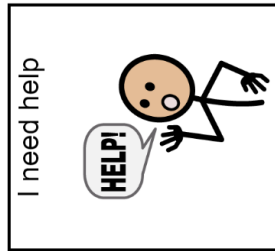
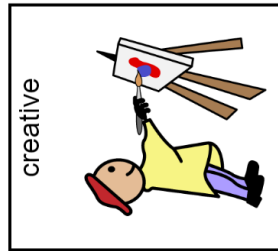
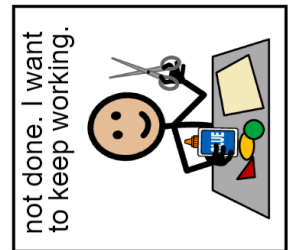
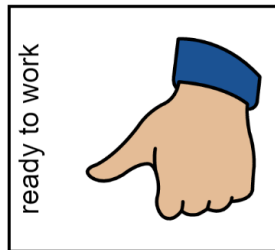
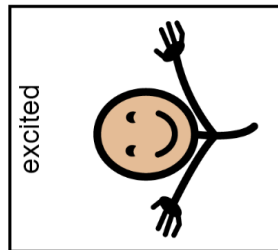
Thank you for your participation today and throughout the study. Have a good day and I will see you later.

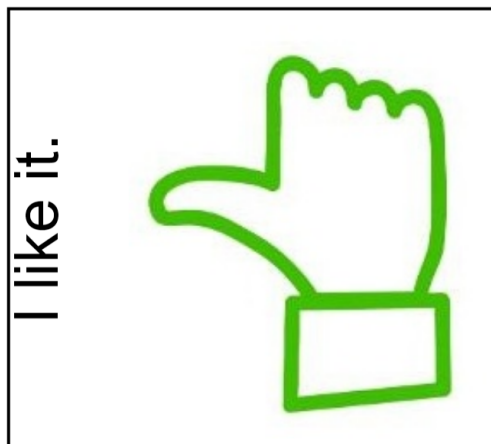
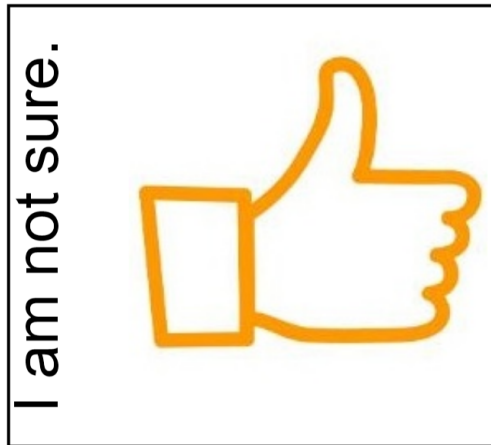
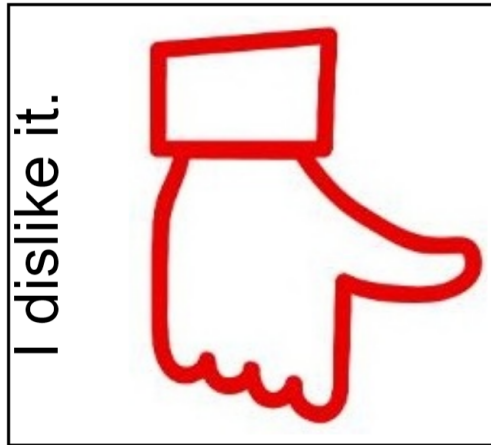


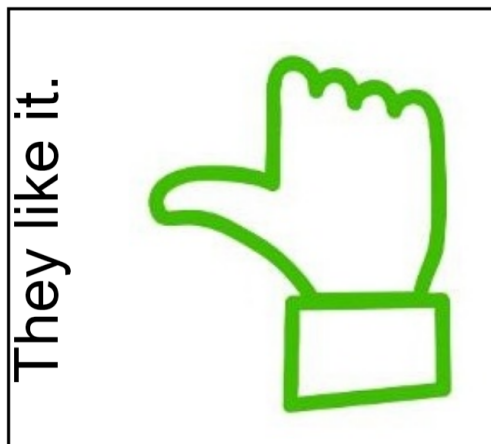
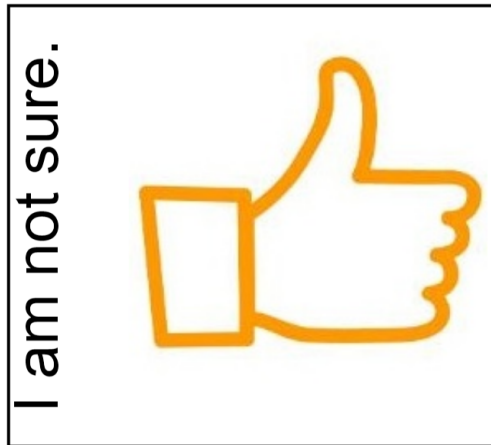
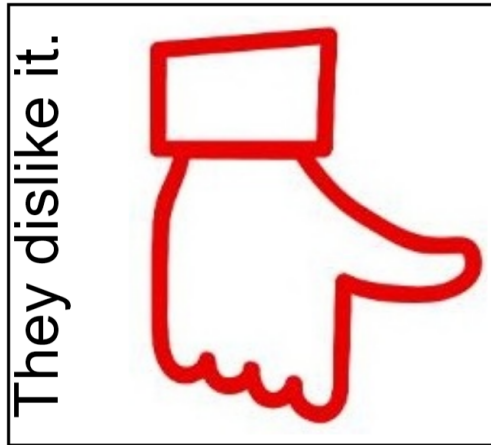
Yes/No Visual Communication Resource

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

I feel...

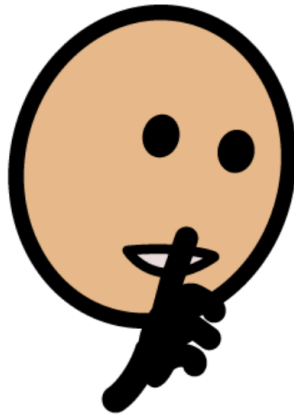




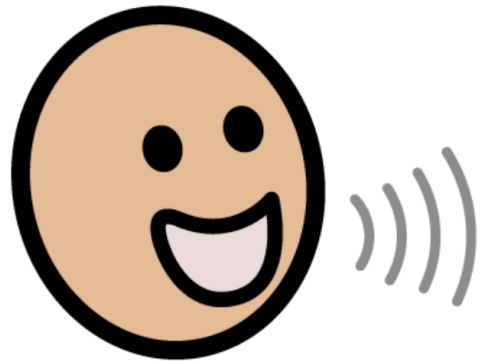


IN THE INCLUSIVE HIGH SCHOOL ART ROOM

works quietly



makes sounds while working



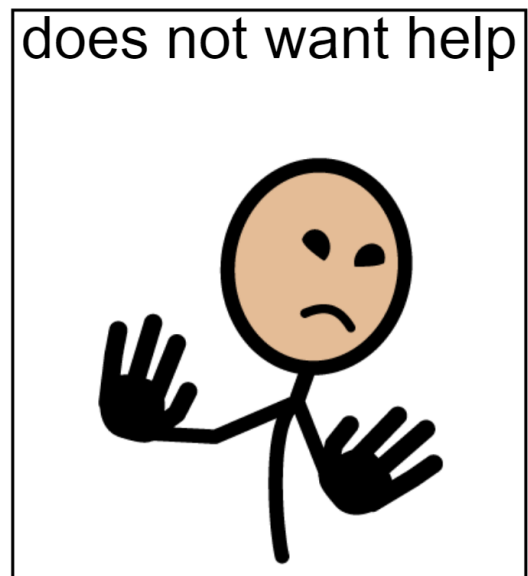
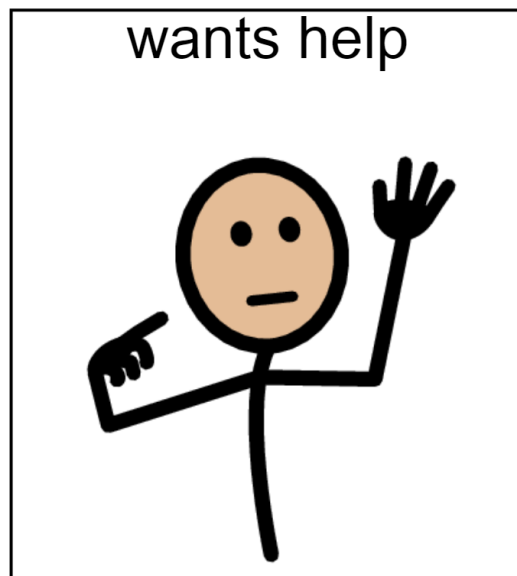
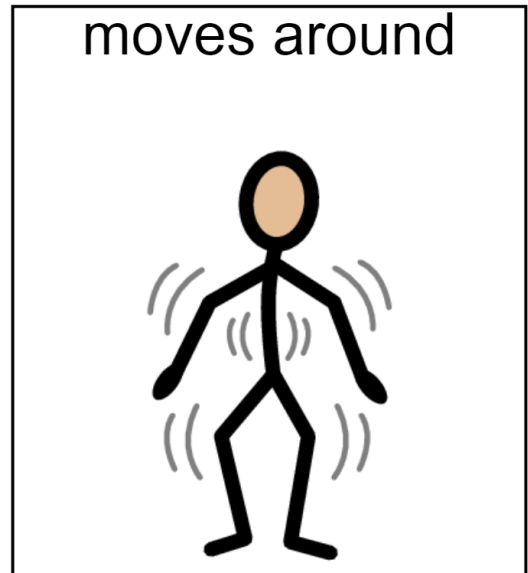
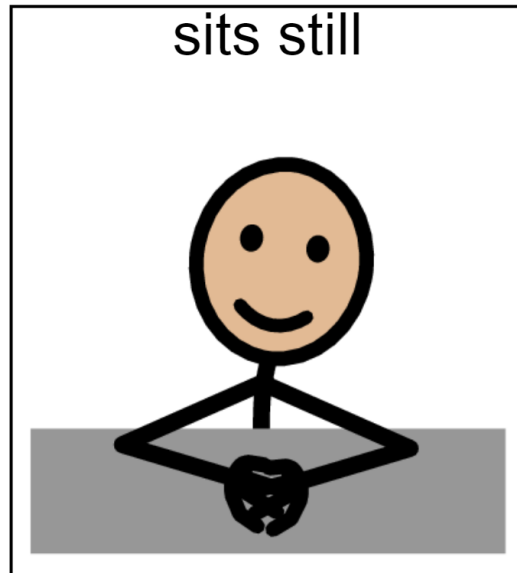
fast



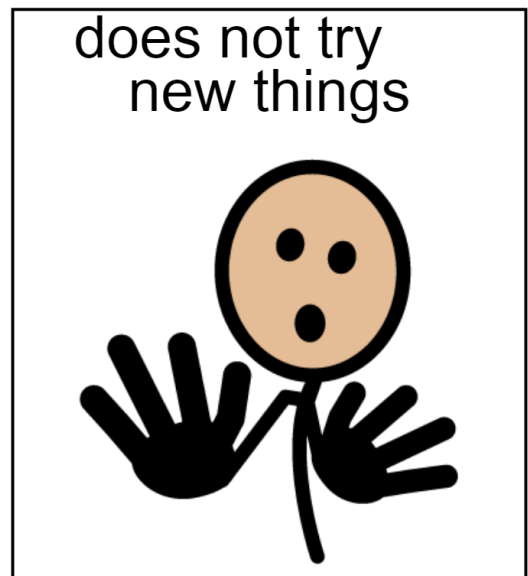
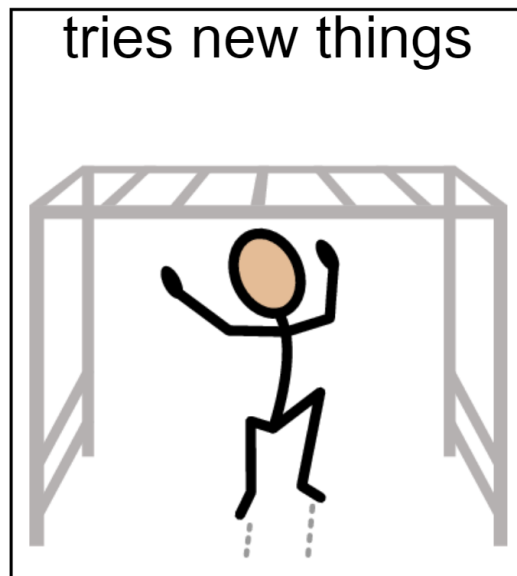
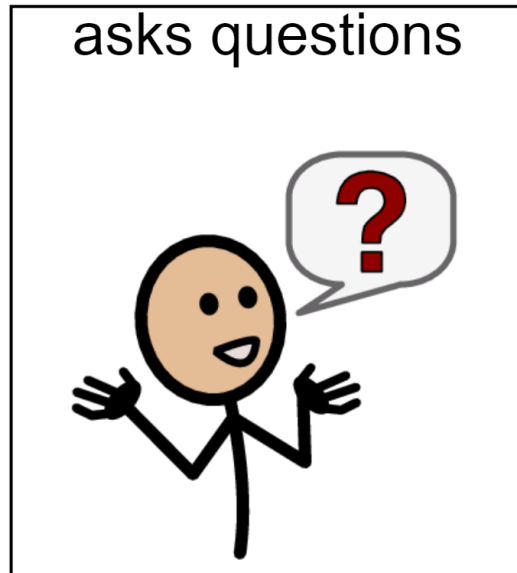
slow



IN THE INCLUSIVE HIGH SCHOOL ART ROOM



IN THE INCLUSIVE HIGH SCHOOL ART ROOM



IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

PARAPROFESSIONAL/TEACHER INDIVIDUAL INTERVIEW PROTOCOL

Research Project: Affecting Peer Communication and Perceptions of Disability
in the Inclusive High School Art Room

Each teacher participating in the study will meet with the researcher for individual interviews 3 times through out the study. The purpose for these interviews it to gain further information on student communication skills and peer interactions outside of the art room and to gain a second perspective on what may be happening in the art room as a result of this study.

The steps for administering the interviews will be as follows:

1. Each teacher will meet with the teacher-researcher in a one-on-one ratio. All paraprofessionals and/or teachers partaking in the study may interview with the teacher-researcher at the same time due to time constraints.
2. Sessions will be the same approximate time. Time may vary depending on the teacher's level of detail and responses. Interviews will be scheduled to allow for 15 minutes.
3. The setting will be the teacher's classroom.
4. Transcripts of each session will be created in a work processing program.
5. Each transcript will be identified with the teacher pseudonym, date, and print set.

DATE: _____ TIME: _____ INTERVIEW NUMBER: _____

TEACHER: _____

Given that many art educators teach typically developing students and students with special needs in an inclusive setting, and Thousand, Villa, & Nevin (2002) state that it is the responsibility of secondary educators to model collaboration, In what ways might art educators use peer-mediated instruction (Thousand, et al., 2002) to create a more communicative, supportive, and efficient classroom culture while improving peer-to-peer understanding In a high school setting?

Furthermore, how might collaborative activities between typically developing students and students with special needs impact the number of typically developing students who volunteer for or shy away from peer mentorship roles in an inclusive environment?

Interview questions and additional probing questions:

Knowledge of student experiences at school (self-contained vs. gen. ed. vs. inclusion, etc.),
Student engagement with peers in other classes, student's typical vs. atypical behavior,
observations made of peer interactions at the student's assigned table

1. How do you think *[insert student participant's initials here]* feels about art class?
 - a. Do you think they enjoy coming to art class?
 - b. Do you think they enjoy creating art on their own?
2. How do you think they feel about working with their tablemates during an art project?
 - a. How do you think their tablemates feel about it? Why?
 - b. What have you noticed about interactions between typically developing students at the table and *[insert student participant's initials here]*?

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

3. Describe the communication strategies you have seen used by *[insert student participant's initials here]* in art class and at their table.
4. Describe the communication strategies you have seen used by the typically developing students in art class and at their table.
5. Have you noticed any changes in *[insert student participant's initials here]*'s communication skills?
 - a. Have you noticed any changes in the typically developing students' communication skills?
6. Have you observed any moments of collaboration, big or small, between *[insert student participant's initials here]* and their tablemates? If so, what did you observe?
7. Do you have anything else you would like to add about *[insert student participant's initials here]* or their tablemates?

Scripted Introduction:

Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is [today's date] and this is your [first, second, OR third] interview. Today I am going to be asking you about your experiences working and communicating with [insert student participant's initials here]. I will also be asking questions about your observations and perceptions of [insert student participant's initials here]'s art class and peer interactions at their assigned table. The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I am seeking to identify gaps and "wins" students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond. My first question is:

1. How do you think *[insert student participant's initials here]* feels about art class?
 - a. Do you think they enjoy coming to art class?
 - b. Do you think they enjoy creating art on their own?

Response from Interviewee:**Reflection by Interviewer:**

2. How do you think they feel about working with their tablemates during an art project?

Kristin Mohan

- a. How do you think their tablemates feel about it? Why?
- b. What have you noticed about interactions between typically developing students at the table and *[insert student participant's initials here]*?

Response from Interviewee:

Reflection by Interviewer:

3. Describe the communication strategies you have seen used by *[insert student participant's initials here]* in art class and at their table.

Response from Interviewee:

Reflection by Interviewer:

4. Describe the communication strategies you have seen used by the typically developing students in art class and at their table.

Response from Interviewee:

Reflection by Interviewer:

Kristin Mohan

5. Have you noticed any changes in *[insert student participant's initials here]*'s communication skills?

Response from Interviewee:

Reflection by Interviewer:

6. Have you observed any moments of collaboration, big or small, between *[insert student participant's initials here]* and their tablemates? If so, what did you observe?

Response from Interviewee:

Reflection by Interviewer:

Scripted Closure: Scripted Closure: *Thank you very much for talking with me today. Do you have any last questions before we finish?*

Response from Interviewee:

Reflection by Interviewer:

Thank you again. Have a good day.

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

PARAPROFESSIONAL/TEACHER INDIVIDUAL MID-POINT INTERVIEW PROTOCOL

Research Project: Affecting Peer Communication and Perceptions of Disability
in the Inclusive High School Art Room

Each teacher participating in the study will meet with the researcher for individual interviews 3 times throughout the study. The purpose for these interviews is to gain further information on student communication skills and peer interactions outside of the art room and to gain a second perspective on what may be happening in the art room as a result of this study.

The steps for administering the interviews will be as follows:

1. Each teacher will meet with the teacher-researcher in a one-on-one ratio. All paraprofessionals and/or teachers partaking in the study may interview with the teacher-researcher at the same time due to time constraints.
2. Sessions will be the same approximate time. Time may vary depending on the teacher's level of detail and responses. Interviews will be scheduled to allow for 15 minutes.
3. The setting will be the teacher's classroom.
4. Transcripts of each session will be created in a word processing program.
5. Each transcript will be identified with the teacher pseudonym, date, and print set.

DATE: _____ TIME: _____ INTERVIEW NUMBER: _____

TEACHER: _____

Given that many art educators teach typically developing students and students with special needs in an inclusive setting, and Thousand, Villa, & Nevin (2002) state that it is the responsibility of secondary educators to model collaboration, In what ways might art educators use peer-mediated instruction (Thousand, et al., 2002) to create a more communicative, supportive, and efficient classroom culture while improving peer-to-peer understanding in a high school setting?

Furthermore, how might collaborative activities between typically developing students and students with special needs impact the number of typically developing students who volunteer for or shy away from peer mentorship roles in an inclusive environment?

Interview questions and additional probing questions:

Knowledge of student experiences at school (self-contained vs. gen. ed. vs. inclusion, etc.),
Student engagement with peers in other classes, student's typical vs. atypical behavior,
observations made of peer interactions at the student's assigned table

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

Scripted Introduction:

Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is [_____] and this is your [first, second, OR third] interview. Today I am going to be asking you about your experiences working and communicating with your students. I will also be asking questions about your observations and perceptions of their experience in art class and peer interactions at their assigned table. The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I am seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond. My first question is:

1. Last time we talked, you said you felt our students enjoyed coming to art class. Do you still think they enjoy coming to art class? Why?

Response from Interviewee:**Reflection by Interviewer:**

2. Last time, I asked how you thought our students felt about working with their tablemates during an art project. Have you observed any perceived changes in students' feelings about working with their tablemates?
 - a. Have you noticed anything new or different about interactions between typically developing students at the table and the students you work with?

Response from Interviewee:**Reflection by Interviewer:**

Kristin Mohan

3. From your observations, how does [insert student with special needs' name here] communicate in art class?
 - a. Who does [insert student with special needs] communicate with in art class?
 - b. How do you know when [insert student with special needs] needs help working on their art?

Response from Interviewee:

Reflection by Interviewer:

4. Describe a moment of **communication** (of any kind) between one of your students and a typically developing peer, big or small.

Response from Interviewee:

Reflection by Interviewer:

5. Describe a moment of **collaboration** (of any kind) between one of your students and a typically developing peer, big or small.

Response from Interviewee:

Kristin Mohan

Reflection by Interviewer:

Scripted Closure: Scripted Closure: *Thank you very much for talking with me today. Do you have any last questions before we finish?*

Response from Interviewee:

Reflection by Interviewer:

Thank you again. Have a good day.

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Kristin Mohan

PARAPROFESSIONAL/TEACHER INDIVIDUAL FINAL INTERVIEW PROTOCOL

Research Project: Affecting Peer Communication and Perceptions of Disability
in the Inclusive High School Art Room

Each teacher participating in the study will meet with the researcher for individual interviews 3 times throughout the study. The purpose for these interviews is to gain further information on student communication skills and peer interactions outside of the art room and to gain a second perspective on what may be happening in the art room as a result of this study.

The steps for administering the interviews will be as follows:

1. Each teacher will meet with the teacher-researcher in a one-on-one ratio. All paraprofessionals and/or teachers partaking in the study may interview with the teacher-researcher at the same time due to time constraints.
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3. The setting will be the teacher's classroom.
4. Transcripts of each session will be created in a word processing program.
5. Each transcript will be identified with the teacher pseudonym, date, and print set.

DATE: _____ TIME: _____ INTERVIEW NUMBER: _____

TEACHER: _____

Given that many art educators teach typically developing students and students with special needs in an inclusive setting, and Thousand, Villa, & Nevin (2002) state that it is the responsibility of secondary educators to model collaboration, In what ways might art educators use peer-mediated instruction (Thousand, et al., 2002) to create a more communicative, supportive, and efficient classroom culture while improving peer-to-peer understanding in a high school setting?

Furthermore, how might collaborative activities between typically developing students and students with special needs impact the number of typically developing students who volunteer for or shy away from peer mentorship roles in an inclusive environment?

Interview questions and additional probing questions:

Knowledge of student experiences at school (self-contained vs. gen. ed. vs. inclusion, etc.),
Student engagement with peers in other classes, student's typical vs. atypical behavior,
observations made of peer interactions at the student's assigned table.

Kristin Mohan

Scripted Introduction:

Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is [_____] and this is your [first, second, OR third] interview. Today I am going to be asking you about your experiences working and communicating with your students. I will also be asking questions about your observations and perceptions of their experience in art class and peer interactions at their assigned table. The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I am seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond. My first question is:

1. When we spoke last, you said you felt our students enjoyed coming to art class for the most part. Do you still think they enjoy coming to art class? Why?

Response from Interviewee:

Reflection by Interviewer:

2. Since we last spoke, have you noticed anything new or different about interactions between typically developing students at the table and the students you work with?
 - a. Last time, I asked how you thought our students felt about working with their tablemates during an art project. Have you observed any changes in students' feelings about working with their tablemates?

Response from Interviewee:

Reflection by Interviewer:

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3. From your observations, who does [insert student with special needs] communicate with in art class?
 - a. From your observations, how does [insert student with special needs' name here] communicate to make his/her wants or needs known in art class?
 - b. How do you know when [insert student with special needs] needs help working on their art?

Response from Interviewee:

Reflection by Interviewer:

4. Recently students worked with a tablemate to create a stop-motion animation.
 - a. Describe a moment of **communication** you observed during this project between one of your students and a typically developing peer.
 - b. Describe a moment of **collaboration** you observed during this project between one of your students and a typically developing peer.
 - c. How do you think [insert student with special needs] felt about working with a tablemate during this project? Why do you think they might have felt that way?
 - d. How do you think their table mate felt about it? Why do you think they might have felt that way?

Kristin Mohan

Response from Interviewee:

Reflection by Interviewer:

Scripted Closure: *Thank you very much for talking with me today. Do you have any last questions before we finish?*

Response from Interviewee:

Reflection by Interviewer:

Thank you for your participation today and throughout the study. Have a good day and I will see you later.

APPENDIX C: STUDENT PARTICIPANT DATA

Student Participant Baseline Coded Interview Transcripts

Transcript Divas
www.transcriptdivas.com
Phone: (888) 494-8474

Grey = Notable Moments

Green = Researcher Notes Indicating Non-Verbal Communication

Teal = Typically Developing Student Interactions & Collaborations
with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Crimson

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 13th, 2019, and this is your first interview. Today I'm going to be asking questions about your perceptions of art class and peer differences at your table. I will also be asking about your experiences talking and working with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

We're going to begin by talking about feelings that you may have when you come to art class or feelings you have when you make art. Remember it's okay to answer honestly. It's okay to have different types of feelings about coming to art class or making art. Those feelings may change based a lot of different things.

[CRIMSON], do you like coming to art class? Do you like coming to art class? Can you point to one?

CRIMSON pointed to "yes" on Yes/No visual resource

Okay. Good job.

Do you like making art at home?

Respondent: [Unintelligible 00:01:33]

Interviewer: So the choices are, I don't like it; I'm not sure; or, I like it. Do you like making art at home? Can you point to one? Do you like making art at home? Okay.

CRIMSON pointed to "I don't like it" on Like Scale visual resource.

Unclear if point response was the result of the interviewer pointing to the visual options prior to CRIMSON's response.

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Everyone has their own set of interests, abilities, and unique qualities. You can see that by looking around our art room and even around your table. When you're working, either on your own or with your table mates in art class, you may have thoughts about those people. Feel free to talk openly about any thoughts you have. In past experiences, what have you thought about having different types of people in the classroom or working at your table in art?

Do you like having different types of people in your art room? Do you not like having different types of people in your art room? I'm going to rephrase that. In other times, what you thought about having different types of people in art class? Do you like it? Are you not sure? Do you not like it? Can you point to one?

CRIMSON pointed to "I like it" on Like Scale visual resource.

Okay.

How might you describe your table mates in art class? How are they different in their interests, abilities, and qualities?

Respondent: [Unintelligible 00:03:37]

Interviewer: Would you use any of these to describe your table mates?

Respondent: [Unintelligible]

Interviewer: Some of them work better than others. Do any of these remind you of [COPPER]?

CRIMSON appears to quickly point to "I like working alone" on I Feel visual resource.

Respondent: [Unintelligible]

Interviewer: Did you point to this?

Interviewer points to confirm CRIMSON's choice of "I like working alone" on I Feel visual resource. CRIMSON makes eye contact.

Okay. Which one reminds you of [COPPER], because [COPPER] sits right here, right? Do any of these remind you of her?

Respondent: [Unintelligible 00:04:07]

CRIMSON points to "Frustrated" on I Feel visual resource.

Interviewer: Okay. Thank you.

Respondent: [Unintelligible]

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- Interviewer: Two more questions, [CRIMSON]. You're doing great.
- Respondent: [Unintelligible]
- Interviewer: Okay. Working together happens a lot in the art room and at your art table. Working together looks different depending on the day or the activity. For example, you might work together to set up and clean up. You might also work together on your art projects, sharing your ideas. When you're working together with your classmates in art class, you may have thoughts about your experience. Remember it's okay to speak openly and honestly.
- How do you feel about working with your table mates during an art project? How do you feel about working with your table mates in art class? Do you like it? Are you not sure? Do you not like it? Can you point to one? How do you feel about working with your art table mates? Do you like to work with your table mates?
- I'm going to ask that question a little differently. Do you like to work with your friends in the art room? Thanks. Can you point to one?
CRIMSON points to "I like it" on Like Scale visual resource.
- Okay.
- How do you think your table mates feel about it? How do you think your table mates, your friends in art class, feel about working together? Do they like it? Are you not sure? Do they not like it?
- Respondent: [Unintelligible 00:06:31]
- Interviewer: When you're in art class with your friends at this table, how do you think they feel about working together?
- Respondent: [Unintelligible]
- Interviewer: Can you point to one?
- Respondent: [Unintelligible]
CRIMSON points to "They like it" on Like Scale visual resource.
- Interviewer: They like it – okay.
- Respondent: [Unintelligible]
- Interviewer: All right, last question –

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Respondent: [Unintelligible 00:07:00]

Interviewer: When you are working together with your friends at the art table and making art, there may be some challenges. There may be some easy parts. You may also have different ways of communicating with your table mates, or your friends in the art room. Feel free to share any thoughts you may have.

Respondent: [Unintelligible]

Interviewer: What would help you to work well with your friends in the art room? Some of these might help.

Respondent: [Unintelligible]

Interviewer: What would help you to work well with your friends in the art room? Point to that – can you point one more time?

CRIMSON points to "Focused" on I Feel visual resource.

Okay, this one.

Respondent: [Unintelligible 00:07:49]

Interviewer: Is that the one that you [unintelligible] – okay.

Respondent: [Unintelligible]

Interviewer: Anything else that would help you to work well with your friends in art class – anything else – it's up to you. Okay. All right. How might you make sure that you work well together? How might you make sure you work well with your friends in art class?

CRIMSON does not respond directly.

Okay. [CRIMSON], thank you very much for talking with me today. Do you have any last questions before we finish? Do you have any questions? You can hit yes or no, or you can not respond. That's okay. Okay, thank you again. I'll see you in class soon, okay?

Respondent: [Unintelligible 00:09:12]

Interviewer: You can go back to class now.

Respondent: [Unintelligible]

[End of recorded material at 00:09:14]

Grey = Notable Moments

Green = *Researcher Notes Indicating Non-Verbal Communication*

Teal = Typically Developing Student Interactions & Collaborations
with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Copper

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 18th, 2019, and this is your first interview. Today I'm going to be asking questions about your experiences in art class and peer differences at your table. I will also be asking about your experiences talking with and working with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with their table mates who learn differently than they do. Please feel free to take time to think about each question before you respond.

We're going to begin by talking about feelings you may have when you come to art class or feelings you have when you make art. Remember it's okay to answer honestly. It's okay to have different types of feelings about coming to art class or making art. Those feelings may change based a lot of different things.

Do you like coming to art class?

Respondent: Yes.

Interviewer: Yes – why? Any reason?

Respondent: Yes.

Interviewer: Do any of these pictures make you think about your experience in art class?
COPPER pointed to "excited" on the I Feel visual resource.

Okay, excited. All right. How do you feel about making art at home?

Respondent: Happy.

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Interviewer: Happy – okay. What kind of art do you make at home? That’s what it might look like.

Respondent: Yes.
COPPER pointed to “creative” on the I Feel visual resource.

Interviewer: You feel creative. Okay. Everyone has their own set of interests, abilities, and unique qualities. You can see that by looking around our art room or even around your table. When you’re working, either on your own or with your friends at the art table, you may have thoughts about those people. Feel free to talk openly about any thoughts you have. In other times, what have you thought about having different types of people in the classroom?

Let me rephrase that. In the past what have you thought about having different types of people working at your table in art class?

Respondent: Yes.

Interviewer: Do you like it, not like it? Are you unsure?
COPPER pointed to “I like it” on the Like Scale visual resource.

You like it. Okay, I’m going to ask one more time, because I want to make sure that I’m being clear. In the past what have you thought about working with different type of people at your table in art class?

Respondent: Yes.

Interviewer: Can you point to the one that describes your feeling about working with people at the art table?
COPPER pointed to “I like it” on the Like Scale visual resource.

You like it. Okay. How might you describe your classmates at your table? How are they different in their interests, abilities, and unique qualities?

Respondent: Yes.

Interviewer: So let’s do that one at a time. How might you describe your classmates at your table? Okay, you like working with friends at the table. You found that picture of your classmates right away. I’m just going to write that down.

Respondent: Yes.

Interviewer: Okay. How might you describe your friends at the art table?
COPPER pointed to “excited” on the I Feel visual resource.

Excited – okay.

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- Respondent: Yes.
- Interviewer: Any other words you might use –
- Female Voice: When you look at your friends at your table, what do you think? How do you feel about them?
- Respondent: Happy.
COPPER pointed to "happy" on the I Feel visual resource.
- Interviewer: Happy – okay. How are they different from you?
- Respondent: Yes.
- Interviewer: Your friends at the table – are they different from you in any way?
- Respondent: Yes.
- Interviewer: Yes. How do you think [PURPLE], who sits here, is different from you?
- Respondent: Yes. Table.
- Interviewer: Okay, yes. [PURPLE] sits at the table with you. [PERIWINKLE] Normally sits right here at the table.
- Respondent: Yes.
- Interviewer: How is [PERIWINKLE] different than you?
- Respondent: Yes. Yes.
- Interviewer: Okay.
- Female Voice: Is [PERIWINKLE] different from you, [PURPLE]?
- Respondent: Yes.
- Female Voice: She is – why is she different? Why is she different? No, I'm covering my earring. You're focused on my earrings.
- Respondent: Earrings –
- Female Voice: Why is she different?
- Respondent: Sad –

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Female Voice: She's sad.

Respondent: Yes.

Interviewer: Okay.

Female Voice: You're doing a good job.

Respondent: Yes.

Interviewer: You are doing a good job. Okay, how are your friends at art table the same as you?

Respondent: Yes.

Interviewer: What do you and your friends at the table have in common?

Respondent: Yes.

Interviewer: Okay. You're not done. You want to keep working.

Respondent: Yes.

Interviewer: Okay. Any other ways that you and your table mates are the same –

Respondent: Yes.

Interviewer: How are you the same?

Respondent: [COPPER].

Interviewer: You're [COPPER], yes. Can you think of any ways that [PURPLE] or [PERIWINKLE] are the same as you?

Respondent: [PERIWINKLE]. Yes.

Interviewer: How are they the same?

Respondent: Yes. Yes.
COPPER pointed to "not done" and "I want to keep working" on the I Feel visual resource.

Interviewer: All right, two more questions. Sorry. So working together happens a lot in the art room and at your art table. This working together looks different depending on the day or the activity. For example, you might work together to

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set up and clean up your table. You might also work together on art projects, sharing your ideas or creating a work of art together. When you're working together with your table mates or your friends at the art table, you may have thoughts about your experience. Remember it's okay to speak openly and honestly.

How do you feel about working with your table mates during an art project?

Respondent: Happy.

Interviewer: Happy – why?

Female Voice: Why are you happy working with your table mates?

Respondent: Yes.

Female Voice: Why?

Respondent: Why?

Interviewer: You like it. Okay. I'm going to ask one more time. How do you feel about working with your friends at the art table during a project?

Respondent: Yes.

Interviewer: Which one of these?

COPPER pointed to "I like it" on the Like Scale visual resource.

You like it, okay. How do you think your table mates feel about working together during a project?

COPPER pointed to "They like it" on the Like Scale visual resource.

You think they like it. Why? Why do you think they like working together? They like it. Okay.

Respondent: Yes.

Interviewer: Do you think they like it for a particular reason?

Respondent: Yes.

Interviewer: Why? Okay. All right. When you're working together with your friends at the art table and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of talking with each other. Feel free to talk openly about any thoughts you may have.

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What helps you to work well with your friends at the art table?

Respondent: Happy.

Interviewer: Okay, anything else that helps you to work well with your friends at the art table –

Respondent: Yes.

Interviewer: I wonder – you don't have to use this, only if you'd like to. Does any of this help you to work well? Okay. All right. How do you make sure that you and your friends at the art table get along?

Respondent: Yes.

Interviewer: What do you do to get along with your friends at the art table?

Respondent: [Unintelligible 00:10:35]

Interviewer: Are you nice?

Respondent: Yes.

Interviewer: Yes. Do you share?

Respondent: Yes.

Interviewer: Okay. Thank you very much for talking with me today. Do you have any questions before we finish?

Respondent: Yes.

Interviewer: What are your questions? No questions –

Respondent: No.

Interviewer: Okay. Thank you again. Have a good day, and I will see you later.

Respondent: Yes.

[End of recorded material at 00:11:29]

Note: Through narrative research, it was shared that experiences Echolalia, a verbal response in which a person repeats the most recent word or phrase they have heard. Because of this, it is unclear which "yes" responses are in direct response to the question or are an effect of statements spoken and shown by the interviewer.

Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations
with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

4929 - ACTUAL-Baseline-Interview-Purple

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 7th, 2019, and this is your first interview. Today I'm going to be asking questions about your perceptions of art and peer diversity or differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

We're going to begin by talking about feelings that you may have when you come to art class or feelings you have when you make art. Remember it's okay to answer honestly. It's okay to have different types of feelings about coming to art class or making art. Those feelings may change based a lot of different things.

Do you like coming to art class?

Respondent: Yes, I do.

Interviewer: Good. Do you like making art during your personal time?

Respondent: Yes.

Interviewer: Okay. What kind of art do you make?

Respondent: I usually just do stuff like colored pencils and I'm trying out wash lately.

Interviewer: Nice, okay. I forgot to ask you why you like coming to art class.

Respondent: I just get to learn about new things every day – helps with my technique a lot.

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Interviewer: Cool. Everyone has their own set of interests, abilities, and unique qualities. You can see that by looking around our art room and even around your table. When you're working, either on your own or with your table mates, you may have thoughts about those people. Feel free to talk openly about any thoughts you have. In past experiences, what have you thought about having different types of people in the classroom or working at your table in art?

Respondent: I've thought of them as friends. They're just part of my life.

Interviewer: What were some past experiences that you've had with different types of people working at your table?

Respondent: I've had some back in elementary. I can't remember particularly, but they just sat around with us. Middle school: There were some kids, but – yes.

Interviewer: Okay, and are you talking about students with special needs?

Respondent: Yes.

Interviewer: Okay. So then before this class, have you had any other experiences in high school?

Respondent: No.

Interviewer: Okay – finding my spot. How might you describe your classmates at your table?

Respondent: They're nice to be around. **They're happy people.**

Interviewer: Why do you think they're nice to be around?

Respondent: **They're just nice people, I guess.** I don't really think of many people as bad.

Interviewer: Yes, that's true. Okay. How are they different in their interests, abilities, and unique qualities? That can be all three of your table mates.

Respondent: They just learn differently, at a different pace.

Interviewer: Have you noticed a difference in their interests?

Respondent: I guess they like working with different art supplies, better – more than I do.

Interviewer: Got you. So they're open to more variety – is that what you mean? – in their artmaking supplies?

Respondent: Yes.

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- Interviewer: Have you noticed any difference in their abilities that are specific that you've observed?
- Respondent: Their approach to art is just a bit different than how I would start at something.
- Interviewer: Okay. What would that look like?
- Respondent: I guess they start in places like – they start drawing different parts of something, differently than I would.
- Interviewer: Okay. Have you noticed any different, unique qualities about them?
- Respondent: I'm not sure.
- Interviewer: Okay. How are they alike? That can be, how are they like each other or, how are they like you.
- Respondent: They all have the same passion for art, I think.
- Interviewer: Cool. Anything else –
- Respondent: No, not that I can think of right now.
- Interviewer: Okay. Collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or activity. For example, you might work together to set up and clean up. You might also work together on art projects, sharing thoughts or creating a work of art together. When you're collaborating with your classmates or your table mates specifically, you may have thoughts about your experience. Remember it's okay to speak openly and honestly.
- How do you feel about working with your table mates during an art project, and why?
- Respondent: I like working with other people; so it's just an enjoyable experience.
- Interviewer: Okay, any specifics about your table mates and why? It's okay if you want to think about it. I'm not going anywhere.
- Respondent: I'm not the best talking to other people, so it's just good to be with others and, I guess, work on that.
- Interviewer: Yes, cool. Okay. How do you think your table mates feel about collaborating?

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Respondent: I hope they feel good about it. For the most part I think they're fine with collaborating on stuff.

Interviewer: Why do you think that?

Respondent: They haven't said anything bad or really shown anything or said anything that seemed like – negative for them.

Interviewer: Yes. When you say for the most part, what do you mean by that?

Respondent: I guess sometimes they can just be having a bad day, **so I can't be too sure of how they're feeling.**

Interviewer: Yes, okay. When you're collaborating with your table mates and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your table mates. Feel free to talk openly about any thoughts you have.

What factors influence your ability to work well with your table mates?

Respondent: I want to be able to communicate with them very well, and I guess it helps if we're on the same page about a project or something.

Interviewer: Any other factors aside from your direct communicate with each other?

Respondent: None that I can think of at the moment.

Interviewer: Okay. How might you make sure that you and your table mates work well together?

Respondent: I just, I guess, keep talking to them; just try and keep a positive relationship.

Interviewer: If you're talking to them, and you're not getting an answer, is there another way that you might make sure that you're still working well together?

Respondent: I can ask whoever's there looking after them to just help me out in asking them a question.

Interviewer: Okay. Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: No, I don't.

Interviewer: Okay. Thank you again. Have a good day, and I'll see you later.

Respondent: Okay.

Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations
with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Periwinkle

[Start of recorded material at 00:00:00]

Interviewer: Are you ready to start now? Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 8th, 2019, and this is your first interview. Today I'm going to be asking questions about your perceptions of art class and peer diversity or differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

We're going to begin by talking about feelings that you may have when you come to art class or feelings you have when you make art. Remember it's okay to answer honestly. It's okay to have different types of feelings about coming to art class or making art. Those feelings may change based a lot of different things.

Do you like coming to art class?

Respondent: Yes.

Interviewer: Yes – what do you like about it?

Respondent: I like being able to create stuff that is my own.

Interviewer: Do you like making art during your personal time at home?

Respondent: Yes, when I have the free time.

Interviewer: Got you. What kind of art do you make at home?

Respondent: I usually paint.

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Interviewer: Cool, all right. Everyone has their own set of interests, abilities, and unique qualities. You can see that by looking around our art room and even around your table. When you're working, either on your own or with your table mates, you may have thoughts about those people. Feel free to talk openly about any thoughts you have. In past experiences, what have you thought about having different types of people in the classroom?

Respondent: Nothing in particular. We're all different. **It's nothing to be ashamed of or anything.**

Interviewer: What about having different types of people in – let me rephrase that. In past experiences, what have you thought about having different types of people working at your table in art?

Respondent: **Nothing bad** – we can all create different things in here.

Interviewer: Yes. Have you had specific past experiences with different learners like that at your table?

Respondent: No, not that I can remember.

Interviewer: Okay. How might you describe your classmates at your table?

Respondent: **They don't usually talk much, but they do tend to perceive what we're doing and interact with us from time to time.**

Interviewer: You can include all three of your table mates as well in that. So would you give any additional descriptions of your classmates at the table? So with the person sitting next to you, and the people sitting across from you – you've described the people across from you, I think.

Respondent: Yes. We help each other with our art, and what to improve and what to change, what you do to make it better.

Interviewer: How are your table mates different in their interests, abilities, and unique qualities?

Respondent: We all draw in different ways, is one thing that I've noticed so far. What was the question again?

Interviewer: Yes, no problem. How are they different in their interests, abilities, and unique qualities?

Respondent: I think that she likes to draw and stuff. She's really good at that [unintelligible 00:03:47].

- Interviewer: The person across from you – okay.
- Respondent: Across from me – she’s gotten better from the beginning. You can see that, then the person diagonal has changed throughout. He seems interested. **He seems compelled to try to do it, what he can.**
- Interviewer: Okay. So with the current table mate that is sitting diagonal from you, that table mate will stay there for the duration. So any additional unique qualities about any of three table mates –
- Respondent: None I can really think of.
- Interviewer: Okay. How are they alike? That could be like you or like each other.
- Respondent: We all seem compelled to do our best. I feel like I’ve said that before in this, but **we all seem compelled to do our best and do what we can to make it our own, prove it in ways that we think we can do.**
- Interviewer: Collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or activity. For example, you might work together to set up and clean up. You might also work together on art projects, sharing thoughts or creating a work of art together. When you’re collaborating with your table mates, you may have thoughts about your experience. Remember it’s okay to speak openly and honestly.
- How do you feel about working with your table mates during an art project?
- Respondent: I feel like it would be good, but at some points in time it might be hard with communication.
- Interviewer: Why?
- Respondent: Sometimes they won’t respond, maybe. Other times it’ll be easy.
- Interviewer: Anything else that might contribute to that communication challenge, other than a lack of response?
- Respondent: Maybe there’s a lack of us getting each other’s attention, either way, because we’re focused.
- Interviewer: How do you think your table mates feel about it?
- Respondent: **I think they feel good about it.** We’ve been able to talk, all four of us. We’ve been able to talk and communicate about different things together.

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Interviewer: Okay. So the followup question to that was, why do you think they might feel that way? Do you get any other indicators that they feel good about it?

Respondent: Some of them smile or do some sort of – what's it called? Motions or whatever [unintelligible 00:06:37].

Interviewer: That's okay. Take your time.

Respondent: Communicating with your body. Yes, I can't think.

Interviewer: Like a gesture –

Respondent: Yes, like a gesture. Yes, I'll just say that.

Interviewer: Yes. When you're collaborating with your table mates and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your table mates. Feel free to talk openly about any thoughts you have.

What factors influence your ability to work well with your table mates?

Respondent: [Be like 00:07:18] communication, showing them something when we're doing art, anyone at our table. Like I said before, we can tell each other by looking at our pieces and helping them, **showing them what they did good and what we think we could help improve a little bit.**

Interviewer: So if I rephrase that a little bit, and I say, what would help you to work well with your table mates – so you touched on some things like communication and showing each other work. Anything else that would help you to work well with each other –

Respondent: Communication was one big one. I think in general communication overall, different types of communication –

Interviewer: Can you elaborate on that?

Respondent: [Unintelligible 00:08:15] like I said, **talking and showing, and maybe if we moved our seats around at some point sometime, we could help the people next to us, depending on who's sitting where; or just in general, helping.**

Interviewer: Okay. How might you make sure that you and your table mates work well together?

Respondent: Being nice in general, being kind – that's important.

Interviewer: Yes. Anything else?

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- Respondent: Making sure we're talking about how we feel about the situations and stuff –
- Interviewer: Thank you very much for talking with me today. Do you have any last questions before we finish?
- Respondent: Not that I can think of right now.
- Interviewer: Okay.
- Respondent: Thank you.
- Interviewer: Thank you again. Have a good day, and I'll see you later.
- Respondent: See you later [audio cuts out] – thinking of.
- Interviewer: Say that one more time.
- Respondent: **Body language is part of the communicating.**
- Interviewer: Oh, okay. So that was what you were talking about when I asked about how your table mates are different than you, or was that regarding – oh, why do you think they feel good about collaboration. Okay.
- Respondent: How they feel, and how we can know how they feel.
- Interviewer: It was body language.
- Respondent: Body language –
- Interviewer: Okay.
- [End of recorded material at 00:09:40]

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Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview - Ochre

[Start of recorded material at 00:00:00]

Respondent: [Unintelligible 00:00:01 – respondent verbalizing throughout; only direct answers transcribed]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 12th, 2019, and this is your first interview. Today I'm going to be asking questions about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

We're going to start with feelings about art class and making art. I have to find my pencil. Okay. We're going to begin by talking about feelings you may have when you come to art class or feelings you have when you make art. Remember it's okay to answer honestly, and it's okay to have different types of feelings about coming to art class and making art. Those feelings may change based a lot of different things.

So I'm going to ask you, [OCHRE], do you like coming to art class? Do you like coming to art class?

Respondent: Yes.

Interviewer: Okay. Do you like making art at home?

Respondent: [Yes].
OCHRE's response is not clear.

Interviewer: I'm going to ask you one more time. Do you like making art at home?

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- Respondent: [Unintelligible 00:02:05]
- Interviewer: When I show you this sign – look at this sign, [OCHRE].
- Respondent: [Unintelligible]
- Interviewer: Do you like making art at home? Do you like making art at home? Can you point to one?
When shown yes/no visual resource, OCHRE pointed to no first, then yes.
- Okay. Everyone has their own set of interests, abilities, and unique qualities. You can see that by looking around our art room and even at your table. When you're working, either on your own or with your friends at the table in art class, you may have thoughts about those people. Feel free to talk openly about any thoughts you have. In past experiences or other times, what have you thought about having different types of people in the classroom?
- So [OCHRE], what do you think about having different types of people in the classroom? Do you dislike it? Do you like it? Are you not sure? How do you feel about having different people? Okay.
- How do you feel about having different types of people working at your table in art class? How do you feel about having different types of people at your table in art class? What do you think? Do you like having different people at your table? Do you dislike having different people at your table? Are you not sure how you feel about different people? Can you point to one?
- DAISY: Answer the question. Answer the question.
When shown "Like Scale" visual resource, OCHRE pointed to "I dislike it."
- Interviewer: Thank you. Okay. How would you describe your classmates at your table, [OCHRE]? How are they different in their interests, abilities, and unique qualities? How are your table mates different at your table?
- So I'm going to show you some options, and they might not all apply; but does this remind you of [OLIVE] at all? Do any of these pictures remind you of [OLIVE]?
OCHRE does not look at the "I Feel" board for more than a second or two at a time.
- DAISY: Over here – look, [OCHRE].
- Interviewer: Do any of these remind you of [OLIVE] at your art table?
- DAISY: [OCHRE], does any of those remind you of [OLIVE] at your table when you're in art?

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- Respondent: No, no.
- Female Voice: No. Look at it. Look at me. [OCHRE], listen, any of those look like [OLIVE] at your art table?
- Interviewer: Okay. How are your table mates alike? Let me backtrack, because I forgot. [OCHRE], do you know [MAROON] who sits across from you with blond hair? Do any of these pictures remind you of [MAROON]? Do any of these remind you of [MAROON], who sits here? Do any of these look like that?
- DAISY: Any look like [MAROON] – any of these look like [MAROON]? Do any of these [unintelligible 00:06:55] [MAROON]?
- Respondent: No.
- Interviewer: No – okay. What about [ORANGE], who sits there, who has dark hair like you? Do any of these remind you of [ORANGE]?
- DAISY: [OCHRE] [unintelligible 00:07:13] –
- Interviewer: When you look at the board, do any of these remind you of [ORANGE]?
- DAISY: Look at the board. Do any of those remind you of [ORANGE]?
- Respondent: No.
- Interviewer: Okay. You're doing great. We have two more questions, and then we'll be done. Okay. Working together happens a lot in the art room and at your art table. This working together looks different, depending on the day or the activity. For example, you might work together to set up or to clean up. You might also work together on art projects, sharing ideas to create a work of art.
- When you are working with your table mates or your friends at the table, you may have thoughts about that experience. Remember, it's okay to talk openly and honestly. Why do you feel – let me rephrase that. I said that wrong. How do you feel about working with your table mates during an art project? [OCHRE], how do you feel about working with your table mates?
- How do you feel about working with your friends at the art table?
- DAISY: Answer the question.
- Interviewer: When you see these three pictures, which one would you choose when I ask you, how do you feel about working with your friends at the table? Do you like it? Do you dislike it? Are you not sure?

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You may also have different ways of communicating with your table mates. Feel free to talk about any thoughts you have openly.

What factors influence your ability to work well with your table mates in art class?

OCHRE sustains eye contact with interviewer.

[Unrelated conversation]

Interviewer: One last question, okay? How can you make sure that you and your classmates work well together in art class? How can you make sure that you and your friends at the table work together well in art class?

DAISY: Answer the question.
OCHRE does not answer directly.

Interviewer: Okay. Well, [OCHRE], thank you very much for talking with me today. Do you have any questions before we finish?

Respondent: No.

Interviewer: No – thank you again. Have a good day, and I'll see you tomorrow. See you tomorrow.

[End of recorded material at 00:12:20]

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Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Olive

[Start of recorded material at 00:00:00]

Interviewer: – third of our conversation, okay? All right. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study, so no one will know that I am talking to you. I'll use a different name.

Today is Tuesday March 12th, 2019, and this is your first interview. Today I'm going to be asking questions about your perceptions of art class and differences at your table; so how you feel about art class and differences you notice with your friends at the art table. I will also be asking about your experiences talking to and working with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Feel free to take time before you respond.

We're going to begin by talking about feelings you may have when you come to art class or feelings you have when you make art. Remember it's okay to answer honestly, and it's okay to have different types of feelings about coming to art class or making art. Those feelings may be based a lot of different things.

Do you like coming to art class? Yes or no? Do you like coming to art class?

Female Voice: Choose one.

Interviewer: If you like coming to art class, touch yes. If you don't like coming to art class, choose no. Yes or no. Do you like coming to art class? Is art good or bad for you? Can you point to one? Choose – how about I give you another choice. Do you like coming to art class? So you like it, you're not sure, or you don't like it. How do you feel about making art, good or bad, or in between? Choose. Can you choose one? Okay.

Extended wait time. Pointed to dislike.

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Okay. Do you like making art at home? Do you like making art at home, or do you not like making art at home? You like making art. So you'll press the one you like best. Do you not like making art at home? Are you not sure, or do you like making art? Okay.

Initially smiled and nodded. Pointed to dislike.

Everyone has their own set of interests, abilities, and unique qualities. You can see that by looking around our art room and even at your table. When you're working, either on your own or with your table mates in art class, you may have thoughts about those people. Feel free to talk openly about any thoughts you have. In past experiences, what have you thought about having different types of people in the classroom or working at your table in art? Do you like it? Are you not sure, or do you dislike having different kinds of people? I'm going to ask one more time. Do you like working with other people, having different types; you're not sure; or you dislike it? Okay.

Pointed to dislike.

How might you describe your classmates at your table? How are they different in their interests, abilities, and unique qualities? How would you describe your classmates? Do you think that they are excited, focused? Are they tired? Do they like sharing? Would you use any of these words or pictures to describe anyone at your table; maybe [ORANGE] who sits across from you, maybe [MAROON] or [OCHRE]? How would you describe [OCHRE]? Is he excited, creative? What do you think? How would you describe [OCHRE]? Can you pick one? Tired – or was it frustrated? Can you point one more time? Pick one, one more time. Okay.

Proximal point to the vicinity of visual options: TIRED, DONE, or FRUSTRATED.

How would you describe [MAROON]? She has blond hair. She sits right here. How would you describe [MAROON]? Does she seem happy? Does she seem excited, proud? Does she also seem tired or like she needs a break? For [MAROON] who sits here, can you pick one? How would you describe [MAROON]? She likes to work with friends at the table. Okay. Two more questions, and then we're done, okay [OLIVE]? You are doing a good job [OLIVE], and there's no right answer. It's whatever you want to choose.

Point to likes working with friends at the table.

Then what about [ORANGE] who sits across from you? [ORANGE] has dark hair. Would you describe [ORANGE] with one of these words or pictures? So [ORANGE] sits here, and he draws across from you. How would you describe [ORANGE], the boy who sits across for you in art class? Can you pick one? I'm just keeping some notes for myself. This one – okay. Good job.

Extended wait time and visual scanning of feelings board options.

Pointed to not done.

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Collaboration, or working together, is a common occurrence. It happens a lot in the art room. Working together looks different depending on the day or art activity. For example, you might work together to set up and clean up your table at art class. You might also work together on art projects, sharing your thoughts or your work with the people at the table. You may have thoughts about that experience. Remember it's okay to speak openly and honestly.

How do you feel about working with your table mates during an art project, and why? Do you feel a certain way about working with your table mates, [OLIVE]? Let me [put this in 00:09:47]. Then I can move that close to you.

*Pointed to **I feel ready to work.***

Feel ready to work when you're working with your table mates – okay. Do you feel any other way? How do you feel about working with your table mates during an art project? Any other option – okay.

Let me ask you this way. How do you feel about working with your table mates during at art project? You like it, you're not sure, or you dislike it. Like it – okay.

*Pointed to **I like it.** Possible result of me prompting him to select by placing my finger on each of the 3 like scale options.*

How do you think your table mates feel about it? Do you think your table mates feel about working together during an art project? How do you think your table mates feel about working together? Do you think they like it, they're not sure, you're not sure how they feel, or they dislike working together? Do they like it; you're not sure; or they dislike working together on a project – can you pick one? Point to the one that you think. Okay.

Nodded when asked. Pointed to all 3 of the like scale options.

Okay, last question, [OLIVE]. When you're working together with your friends at the art table and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your friends at the table. Feel free to talk openly about any thoughts you have.

*Tapped **not done and ready to work** on feelings board.*

What factors influence your ability to work well with your table mates? You don't have to use these, but you can if you want. What factors influence your ability to work well with your table mates? Okay. Can you point to that one more time, [OLIVE]? What factors influence your ability to work well, to work together, with the friends at your art table? Can you pick one one more time? Okay.

You're doing awesome. One more question. Okay, last one. How might you make sure that you and your friends at the table work well together? How

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might you make sure that you and your friends at the table work well together? Okay.

Unable to respond due to prompts available and type of question.

Thank you very much for talking with me today – I will redact that. Thank you very much for talking with me today. Do you have any last questions before we finish?

Female Voice: Sit.

Interviewer: Okay, thank you again. Have a good day, and I'll see in art tomorrow, okay?

[End of recorded material at 00:14:38]

General Note: Possible right side preference. All images selected fell to the right side of the feelings board.

Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations
with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Maroon

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 7th, 2019, and this is your first interview. Today I'm going to be asking questions about your perceptions of art class and peer diversity or differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

We're going to begin by talking about feelings you may have when you come to art class or feelings you have when you make art. Remember it's okay to answer honestly. It's okay to have different types of feelings about coming to art class or making art. Those feelings may change based a lot of different things.

Question one: Do you like coming to art class?

Respondent: Yes.

Interviewer: Tell me why.

Respondent: Well, I have a friend in here, and I like art. I'm not very good at art, but I like it a lot.

Interviewer: Cool Do you like making art during your personal time at home?

Respondent: Yes, when I know what to draw.

Interviewer: Okay. What kind of art do you make?

Respondent: Just different drawings and stuff, or doodles.

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Interviewer: Everyone has their own set of interests, abilities, and unique qualities. You can see that by looking around our art room and even at your table. When you're working, either on your own or with your table mates, you may have thoughts about those people. Feel free to talk openly about any thoughts you have. In past experiences, what have you thought about having different types of people in the classroom or working at your table in art?

Respondent: I don't mind it. I'm a very people person, no matter what people they are; so – yes.

Interviewer: Got you. So have you had past experiences where you felt the same or you felt different?

Respondent: I've felt the same with a lot of things.

Interviewer: How might you describe your classmates at your table?

Respondent: Well, [ORANGE] – he's a little wild.

Interviewer: Where does [ORANGE] sit in relation to you?

Respondent: [ORANGE] sits right beside me, and then the other two across from us – they're super sweet. They're fun to – just watch them learn and do [unintelligible].

Interviewer: How else would you describe them, remember that it's totally okay to speak freely and as openly as you wish?

Respondent: Sure. They're not as social as us, but – as me and [ORANGE], at least. They can't communicate like we do, so it's probably harder for all of us to get our thoughts across.

Interviewer: How are they different in their interests, abilities, and unique qualities?

Respondent: I don't know their interests very well. I know the kid that sits right here – he likes circles – diagonally from you. Their vocals – their communication isn't as well, but also they don't have as much hand-eye coordination as me.

Interviewer: When you say their vocals aren't as well, can you elaborate on that for clarity?

Respondent: They don't know how to put things into words [unintelligible 00:03:58].

Interviewer: Have you noticed any other interests or – not interests; we talked about that – abilities or unique qualities of either of them?

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Respondent: They get excited about little things, and it's really cool. They get frustrated a lot easier than we do. They can't figure out how to do things.

Interviewer: Yes. How are they alike? You can do that – how are they like each other; how are they like you.

Respondent: We're all humans. I think they both like art, and they like being in class with other kids.

Interviewer: Okay. Collaboration is a common occurrence in the art room and at your art table. This collaboration looks different depending on the day or activity. For example, you might work together to set up and clean up. You might also work together on art projects, sharing thoughts or creating a work of art together. When you're collaborating with your table mates, you may have thoughts about your experience. Remember it's okay to speak openly and honestly.

How do you feel about working with your table mates during an art project?

Respondent: It's fun a lot of the times. Sometimes it stresses me out, just because I like being in control of things; and when somebody goes off on something else, I'm like, that's not how it's supposed to go.

Interviewer: Got you. How do you think your table mates feel about it, about collaborating?

Respondent: I think they might be nervous about it sometimes, but also I think they like it, because they just like other kids, being around all of us.

Interviewer: Why do you think they might feel nervous or might be excited?

Respondent: They might be nervous because they feel like they can't do what we're doing, or they can't live up to or do what we ask them to; and excited because they get to be a part of all of that and what we're doing.

Interviewer: All right. When you're collaborating with your table mates and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your table mates or different ways of communicating than your table mates. Feel free to talk openly about any thoughts you have.

What factors influence your ability to work well with your table mates?

Respondent: I think communication is a main thing, right; if it's hard to communicate, it's hard to do things together.

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Interviewer: Okay, anything else, any other factors that might influence your ability to work well –

Respondent: I don't know.

Interviewer: Okay. How can you make sure that you and your table mates work well together, or how might you make sure that you all work well together?

Respondent: Being able to have an open mind about things and be able to let thing not be as down to the rules or step by step, you know what I mean; kind of out of the box [unintelligible 00:07:33].

Interviewer: Anything else –

Respondent: Mm-mm.

Interviewer: Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: No.

Interviewer: Okay. Thank you again. Have a good day, and I'll see you later.

Respondent: Okay.

[End of recorded material at 00:07:50]

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Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Orange

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 7th, 2019, and this is your first interview. Today I'm going to be asking questions about your perceptions of art class and peer diversity or differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

We're going to begin by talking about feelings you may have when you come to art class or feelings you have when you make art. Remember it's okay to answer honestly. It's okay to have different types of feelings about coming to art class or making art. Those feelings may change based a lot of different things.

So, do you like coming to art class?

Respondent: I do. It's a fun class.

Interviewer: Okay. Do you like making art during your personal time at home?

Respondent: I don't draw and stuff, but I do other – I [carve 00:01:19] or make sculptures and stuff like that.

Interviewer: Okay, so you like things that are 3-D.

Respondent: Yes.

Interviewer: Everyone has their own set of interests, abilities, and unique qualities. You can see that by looking around our art room and even around your table. When you're working, either on your own or with your table mates, you may have thoughts about those people. Feel free to talk openly about any thoughts

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you have. In past experiences, what have you thought about having different types of people in the classroom or working at your table in art?

Respondent: For me it's like – I coach little kids with special needs; much younger, five to seven years old. Communication with them is a lot different than when they're our age. The little kids – it's similar to just talking to a little kid that's hyperactive or whatever. When they're our age, it's different.

Interviewer: Yes, for sure. So how do you feel about working at your table with those different types of people?

Respondent: I don't mind it. It's just other people at my table.

Interviewer: How might you describe your classmates at your table?

Respondent: There's a normal girl that sits next to me, and then there's two special ed kids who sit across from me.

Interviewer: How are they different in their interests, abilities, and unique qualities?

Respondent: I guess communication levels aren't as high as – their understanding just isn't as – a normal person.

Interviewer: Okay, anything else you notice about interests or abilities or qualities that are unique to them?

Respondent: No. It's cool that they're able to take art. They get to take a normal class like the rest of us.

Interviewer: Cool. How are they alike; like each other, like you?

Respondent: They're similar in age, obviously. I don't know. It's different, because when we're little, we spend more time together; and then as we grow older, they split off in their separate group.

Interviewer: Collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or activity. For example, you might work together to set up and clean up. You might also work together on art projects, sharing thoughts or creating a work of art together. When you're collaborating with your table mates, you may have thoughts about your experience. Remember it's okay to speak openly and honestly about this.

How do you feel about working with your table mates during an art project, and why? You can include all three table mates in that.

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Respondent: I don't have any issues working with them. Usually it's me and the girl I sit next to setting everything up and cleaning everything up, because they come in late and leave early. We just kind of sit there and draw, and it doesn't affect me too much.

Interviewer: How do you think your table mates feel about it?

Respondent: I think they feel the same way, probably.

Interviewer: Okay; all three, or just individuals?

Respondent: All three of us –

Interviewer: Why do you think that they feel that way? What makes you think that that's their experience?

Respondent: It's the same reason I feel that way. We don't have to work together. Does that make sense? We're focusing toward the same goal, but we're doing our own thing; so it doesn't make a difference who we sit around too much.

Interviewer: When you're collaborating with your table mates and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your table mates, or just different ways of communicating than your table mates. Feel free to talk openly about any thoughts you have.

What factors influence your ability to work well with your table mates?

Respondent: I think having the people who work with them every single day all day helps, because they know what to do.

Interviewer: What is it that you see them helping with?

Respondent: Communication – if we all have to work together to get something done, then they are more educated on how to help complete it.

Interviewer: What are some ways you've seen that happen? Can you give an example?

Respondent: Even when it comes down to – when we were cutting out the lined and gluing them on a paper, if they're just doing it by themselves, they probably wouldn't have been able to cut the lines and shapes. When they have the person with them, they're able to cut all the lines and shapes and glue them down in the pattern they wanted.

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Interviewer: Have you seen any instances where they have helped you and your table mates to work together, even on smaller tasks like cleanup or retrieving supplies?

Respondent: Usually when we're doing all that stuff, they put away all the scissors and glue sticks and such.

Interviewer: How might you make sure that you and your table mates are working well together, or how might you make sure?

Respondent: Just be polite; don't be rude – same thing with anyone else.

Interviewer: Any other factors that might help you to work well together, other than politeness –

Respondent: Make sure they understand what you're saying before you expect them to.

Interviewer: Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: No, ma'am.

Interviewer: No – all right. So thank you again. Have a good day, and I'll see you later. Thanks.

[End of recorded material at 00:06:55]

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Student Participant Mid-Point Coded Interview Transcripts

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Green = Researcher Notes Indicating Non-Verbal Communication

Teal = Typically Developing Student Interactions & Collaborations
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Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

15186 - Midpoint-Interview-Crimson

[Start of recorded material at 00:00:00]

Interviewer: Okay, we're going to start. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 11th, and this is your second interview. Today I'm going to be asking you about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

Since I talked with you last, [CRIMSON], we've been working on improving ways of communicating with each other and working with each other; so let's focus on specific feelings you've had since we spoke last. Remember, it's okay to answer honestly, and it's okay to have lots of different types of feelings about coming to art class. Those feelings may change based on a lot of different things.

Last we talked, you felt good about coming to art class. You liked coming to art class. Do you have any new or additional feelings you want to share about your experience in art?

Crimson does not respond.

All right. Do you still like coming to art class?

The researcher provides the Yes/No visual resource.

Do you still like coming to art?

Crimson points to "No".

No. Okay. Is there anything you did not get to share about your feelings during your first interview?

Crimson does not respond.

Okay.

So last time we talked about the different interests, abilities, and unique qualities we all have. As you have worked on your own and with your table mates and people around you in art class, you might have learned more about those people; so feel free to talk openly about any thoughts you have. What types of work habits do your classmates have at the art table near you?

Crimson does not respond.

So we're going to talk about [PURPLE], who sits right here. Does [PURPLE] work quietly, or does she make sound?

The researcher provides two options via the Work Habits visual resource. Crimson is give extended wait time but does not respond.

Does [PURPLE], who sits here, work quietly; or does she make sound? Can you point to one?

Crimson points to "makes sounds" on Work Habits visual resource.

She makes sounds while she's working. Okay.

How about – does [PURPLE] work fast, or does she work slow?

Crimson points to both "works fast" and "works slow" on Work Habits visual resource.

She works fast, or slow – fast and slow.

Okay. Does [PURPLE] sit still, or does she move around? Which one for [PURPLE] who sits here? Does she sit still, or does she move?

Crimson points to "moves around" on Work Habits visual resource.

She moves around.

Does [PURPLE] want help, or does she not want help?

Crimson points to "moves around" on Work Habits visual resource.

Does she want help?

Okay.

Crimson points to "wants help" on Work Habits visual resource.

Does [PURPLE] ask questions, or does she not ask questions?

Crimson points to both "asks questions" and "does not ask questions" on Work Habits visual resource.

Which one?

Crimson points to "does not ask questions"

She does not ask questions. Okay. One more.

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Does [PURPLE] try new things, or does she not try new things?

Crimson points to "does not try new things". Crimson may have a right-side preference that is influencing his choices, as all selected responses have been on the right side.

She does not try new things. Okay.

Can you think of an art project that might make use of all of our unique abilities?

Crimson is given wait time.

Can your think of an art project that might make use of all our unique abilities?

Crimson does not respond.

Okay.

All right. Working together is common in art class. It looks different depending on the day or activity. When we're working together with our table mates, you may have thoughts about those experiences. Remember it's okay to speak openly and honestly.

Tell me what you know about [PURPLE]. Do you know anything about [PURPLE]?

Crimson does not respond.

Okay. Recently you worked together with classmates to mix different paints. You mixed some paints, and then you shared those paints with other people. How did you feel about working with your table mates when you mixed paints?

Crimson does not respond but looks at the options provided on the I Like Scale visual resource.

Did you like mixing paints? Did you not like mixing paints?

I know you've done just a little bit of that. How did you feel about mixing your paint together?

Did you like it; you're not sure – you're in the middle – or you disliked it?

Crimson points to "I don't like it" on the I Like Scale visual resource.

Okay.

How do you think your table mates felt about it?

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Crimson does not respond but looks at the options provided on the They Like Scale visual resource.

Do you think your table mates liked mixing paint?

Crimson points to "they like it" on the They Like Scale visual resource.

They liked mixing paint. All right, last question.

When you are working together with your friends at the table, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your table mates. Feel free to talk openly about any thoughts you have.

What might improve your ability to work well with your classmates?

Informed by prior experience working with Crimson, it appears he is pondering but does not respond.

Okay.

Can you describe any times outside of the art room when you might have an opportunity to work with these table mates?

Crimson does not respond

All right.

Thank you very much for talking with me today. Do you have any last questions before we finish?

Crimson does not respond

Okay. You're all done. Thank you very much.

[End of recorded material at 00:07:21]

Grey = Notable Moments

Green = *Researcher Notes Indicating Non-Verbal Communication*

Teal = Typically Developing Student Interactions & Collaborations
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Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

5186 - Midpoint-Interview-Copper

[Start of recorded material at 00:00:00]

Interviewer: Here we go. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 11th, and this is your second interview. Today I'm going to be asking you about your perceptions of art and peer differences at your table. I will also be asking about your experiences talking to and working with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

COPPER laughs during this statement, seemingly as part of a stimming behavior.

So since I talked with you last, [COPPER], and we've been working on improving ways of talking to each other and working with each other in art class, let's focus on specific feelings you've had since we last talked. So remember, it's okay to answer honestly. It's okay to have different types of feelings about coming to art class or making art. Those feelings may change based on lots of things.

Last time we talked you said you liked coming to art class. Do you have any new or additional feelings you want to share?

Respondent: Yes.

Interviewer: You do – what new feelings do you want to share?

Respondent: Happy.

Interviewer: You feel happy. Do you feel anything else when you come to art class?

Respondent: Yes.

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- Interviewer: What else?
- Respondent: Yes.
- Interviewer: Okay, anything other than happy?
- Respondent: Yes.
Informed by prior experience working with COPPER, the researcher acknowledges her frequent response of “yes” is not always used literally, but instead, conversationally.
- Interviewer: What other words can you use to describe your experience in art?
- Respondent: Art.
COPPER experiences echolalia, often repeating the last word or phrase spoken to her.
- Interviewer: Do you still like coming to art class? Tell me again.
COPPER is given wait time.
- Do you still like coming to art? Tell me one more time, [COPPER].
COPPER does not respond.
- Do you still like coming to art class?
- Respondent: Yes.
- Interviewer: All right. Is there anything you didn't get to share about your feelings during the first interview?
- Respondent: Happy.
- Interviewer: All right, just wanted to make sure – so last time we talked about the different interests, abilities, and unique qualities we have at your art table. As you've worked on your own and with your classmates, you may have learned more about those people. Feel free to talk openly about any thoughts you may have. What types of work habits do your classmates have at your art table? I'm going to ask you about [PERIWINKLE] first. You know [PERIWINKLE], who sits here.
- Respondent: Yes.
- Interviewer: Okay, so I'm going to ask you about [PERIWINKLE]. Does [PERIWINKLE] work quietly, or does she make noise?
COPPER pointed to “makes sounds” on Work Habits visual resource.

She makes noise. Okay.

Does [PERIWINKLE] work fast or slow?

COPPER pointed to "works fast" on Work Habits visual resource.

Fast.

Does [PERIWINKLE] sit still or move around?

COPPER pointed to "moves around" on Work Habits visual resource.

She moves around.

Does [PERIWINKLE] want help, or does she not want help?

COPPER pointed to "wants help" on Work Habits visual resource.

She wants help.

Does [PERIWINKLE] ask questions, or does she not ask questions?

COPPER pointed to "asks questions" on Work Habits visual resource.

She asks questions. Okay.

Does [PERIWINKLE] try new things, or does she not try new things?

COPPER pointed to "tries new things" on Work Habits visual resource.

She tries new things.

Okay, what but [PURPLE]? So you know [PURPLE], who sits here.

Does [PURPLE] work quietly or make sounds while she works?

COPPER pointed to "works quietly" on Work Habits visual resource.

She works quietly.

Does [PURPLE] work fast or slow?

COPPER pointed to "works fast" on Work Habits visual resource.

Fast.

Does [PURPLE] sit still or move around?

COPPER pointed to "sits still" on Work Habits visual resource.

Sits still.

Does [PURPLE] want help, or does she not want help?

COPPER pointed to "wants help" on Work Habits visual resource.

She wants help.

Does [PURPLE] ask questions, or does she not ask questions?

COPPER pointed to "makes sounds" on Work Habits visual resource.

She asks questions.

Does [PURPLE] try new things, or does she not try new thing?

COPPER pointed to "tries new things" on Work Habits visual resource.

She tries new things. Okay.

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Can you think of an art project that might make all of us work together with our unique qualities and our work habits? What art project could we all do so that we all shine?

Respondent: Yes, yes.

Interviewer: What kind of art project?

Respondent: Happy.
Researcher acknowledges Copper's response as conversational but unrelated to the question.

Interviewer: Working together happens a lot in the art room and at your art table. This working together looks different depending on the day or the activity. When you're working together with your table mates, you may have thoughts about your experience. Remember it's okay to speak openly and honestly. Tell me what you know about [PERIWINKLE]. What do you know about [PERIWINKLE]?

Respondent: Happy.

Interviewer: [PERIWINKLE's] happy. What else do you know about [PERIWINKLE]?

Respondent: Happy.

Interviewer: What do you know about [PURPLE]?

Respondent: Yes.

Interviewer: [PURPLE], who sits here – what do you know about [PURPLE]?

Respondent: Yes.

Interviewer: What do you know about her?

Respondent: Sad.
Researcher's prior experience working with Copper makes her think Copper's response may be drawn from her knowledge of descriptors related to people and emotions/feelings.

Interviewer: Sad – anything else? Do you know anything else about [PURPLE]?

Respondent: Yes.

Interviewer: What else do you know?

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- Respondent: Angry.
Researcher's prior experience working with Copper makes her think Copper's response may be drawn from her knowledge of descriptors related to people and emotions/feelings.
- Interviewer: Angry – anything else?
- Respondent: Yes.
- Interviewer: What else? All right, how did you learn that information?
- Respondent: Yes.
- Interviewer: How do you know that [PERIWINKLE] is happy? How do you know that [PURPLE] is sad?
- Respondent: Sad.
COPPER experiences echolalia, often repeating the last word or phrase spoken to her.
- Interviewer: All right. Recently you worked together with your table mates to mix some paint. You mixed your paint colors so that the whole table could share them. How did you feel about mixing paint with your table mates?
- Respondent: Blue.
- Interviewer: You made blue. Yes, you did make blue. Did you like mixing the paint? Are you not sure, or did you dislike it? You liked it. Okay. Why did you like it?
- Respondent: Yes.
- Interviewer: Okay. How do you think your table mates felt about mixing paint? Did your table mates like working together, or they're not sure, or they disliked it? They liked it – okay. Why do you think they feel that way?
- Respondent: Yes.
- Interviewer: Okay, last question: When you're working together with your table mates and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of talking with your friends at the table. Feel free to talk openly about any thoughts you have.
- What might improve your ability to work well together at your table? What might make it easier for you to work well with your table mates?
- Respondent: Yes.

Interviewer: What could you do to work better together?

Respondent: Happy.

Interviewer: Be happy – what else? What might you do to work well together?

Respondent: Yes.

Interviewer: Can you describe other times when you might be able to work with your table mates outside of the art room?

Respondent: Yes.

Interviewer: When might you be able to work with them outside of the art room?

Respondent: Yes.

Interviewer: There another place you might work together outside of the art room?

Respondent: Yes.

Interviewer: Where? Okay. Thank you very much for talking with me today.

Respondent: Yes.

Interviewer: Do you have any last questions before we finish?

Respondent: Yes.

Interviewer: What questions?

Respondent: Finished.

Interviewer: Finished. Okay. Thank you again. Have a good day.

Respondent: Yes.

Female Voice: Good job, [COPPER].

[End of recorded material at 00:09:50]

Grey = Notable Moments

Green = *Researcher Notes Indicating Non-Verbal Communication*

Teal = Typically Developing Student Interactions & Collaborations
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Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

5186 - Midpoint-Interview-Purple

[Start of recorded material at 00:00:00]

Interviewer: All right. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 12th, and this is your second interview. Today I'm going to be asking you about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

So since I talked with you last, we've all been working on improving ways of improving ways of talking to each other and working with each other. Let's focus on specific feelings you have had since we spoke last. Remember, it's okay to answer honestly. It's okay to have different types of feelings about coming to art class or making art, and those feelings may change based on a lot of different things.

So last time we talked, you said you felt good about coming to art class. Do you still like coming to art class?

Respondent: Yes.

Interviewer: Okay, and why do you still like coming to art class?

Respondent: Just learning new stuff every day, and just making stuff, is always fun.

Interviewer: Cool. Do you have any new or additional feelings that you didn't get a chance to share during our first interview?

Respondent: No.

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- Interviewer: So last time we talked about the different interests, abilities, and unique qualities we all have. As you work on your own or with your table mates, you may have learned more about those people. Feel free to talk openly about any thoughts you have. What types of work habits does [COPPER] have at your table?
- Respondent: Work habits as in –
- Interviewer: I'm going to give you some visuals to look at in a minute, but I'm just curious if, off the top of your head, you can think of any work habits.
- Respondent: No, I can't.
- Interviewer: Okay, so what I'm going to do is show you some pairs of visuals. If they don't apply, then you can just say they don't apply; but I'm going to have you start looking at this one. So does [COPPER] work quietly, or does she make sound while she works?
- Respondent: She works quietly.
- Interviewer: Quietly – okay. Does [COPPER] work fast or slow?
- Respondent: I think she works fast.
- Interviewer: Also, the answer could be both, or it could fall in the middle. So if that ever applies, like let me know. So you think she works fast.
- Respondent: Yes.
- Interviewer: Does [COPPER] sit still, or does she move around?
- Respondent: She sits still.
- Interviewer: Does she want help, or does she not want help?
- Respondent: Just depends, I think –
- Interviewer: What do you think it depends on?
- Respondent: **Whether she already gets the concept or doesn't.**
- Interviewer: Okay. Does [COPPER] ask questions, or does she not ask questions?
- Respondent: I don't think she usually asks questions.
- Interviewer: Okay, and does [COPPER] try new things, or does she not try new things?

- Respondent: She tries new things.
- Interviewer: Okay. So can you think of an art project that might make use of all of your table mates' unique work habits and abilities?
- Respondent: Well, what we've been doing recently has been really good, I think; because we all get to mix our colors and paint.
- Interviewer: What else, what other types of art projects, might make use of everyone's unique abilities and work habits?
- Respondent: When we did the paper people – whenever we were building them in the first place – we all were able to just make them together.
- Interviewer: Is there any art project that we haven't done that you think could be a good candidate for making use of everyone's unique abilities and work habits?
- Respondent: Maybe some type of sculpting or something.
- Interviewer: Sculpting – cool. Can you think of a particular example?
- Respondent: I saw those pots over there – maybe something like that.
- Interviewer: Okay, cool. So collaboration a common occurrence in the art room and at your table, and that collaboration looks different depending on the day or the activity. When you're collaborating with your classmates or your table mates, you may have thoughts about your experience. Remember it's okay to speak openly and honestly. Tell me what you know about [COPPER].
- Respondent: She doesn't speak too much, but – can you repeat the question?
- Interviewer: Sure. Tell me what you know about [COPPER].
- Respondent: I think she's nice. She had her birthday recently. I think she likes art a lot.
- Interviewer: Why do you think she likes art a lot?
- Respondent: I don't know. I just see her working quite diligently with her projects.
- Interviewer: Awesome. Anything else you know about [COPPER] –
- Respondent: I'm just not sure what else to say right now.
- Interviewer: Sure. Where did you learn that information about [COPPER]? Feel free to identify particular people or moments.

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Respondent: Just working in class, whenever we're working on projects, we're all quite – everyone at the table is just working on our art.

Interviewer: So you get to learn information about her while you're working.

Respondent: Yes.

Interviewer: Okay, any other people or moments that you've learned about [COPPER] from –

Respondent: The other adults that come in – they already know her pretty well and help her out based off of her personality.

Interviewer: So do those other adults tell you information about [COPPER], or do you just observe and learn from their interactions?

Respondent: **For the most part I observe, but sometimes they do tell me things, if I ask something complicated or something.**

Interviewer: Okay. Recently you collaborated with your table mates to mix a paint color set. I think you guys are just doing that now. So this paint is then going to be shared with your whole table. How did you feel about working with your table mates during this art project?

Respondent: Fine – it helps out, because we all don't need to make our own paints. We get to work together, which is quite swell.

Interviewer: So it distributes the workload.

Respondent: Yes.

Interviewer: Okay, did you have any other feelings about working with your table mates during that project?

Respondent: It's fun just to mix paints, just trying to get them to be the right color.

Interviewer: Cool. How do you think your table mates feel about working together?

Respondent: **I hope they're fine with it.**

Interviewer: Why do you think – so you said you hope they're fine with it. Do you have any feeling about how they might actually be feeling? Do you have any perception of how they might be feeling, do you just hope that they're having a good time?

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Respondent: **I just hope they're having a good time.** I haven't known [Student Not Participating in Study] long enough to really –

Interviewer: Right, because [Student Not Participating in Study] is new, and sits across from you; whereas [COPPER] you've been with for the semester.

Respondent: Yes.

Interviewer: Okay. When you are collaborating with your table mates and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your table mates. Feel free to talk openly about any thoughts you have. What might improve your ability to work well with your table mates?

Respondent: **I guess just more projects where we can work as a table together to do things, or having more time in the class to work on stuff together; because they do come in a bit later, into this class.**

Interviewer: Right. Okay, any other things you can think of that might help to improve your ability to work well with your table mates –

Respondent: No.

Interviewer: Can you describe other times when you might have opportunities to work with your table mates outside of the art room?

Respondent: Well, I've seen a few of my classmates walking in the hallway a few times, or – I'm not sure, maybe an afterschool club or something.

Interviewer: Any other times when you think you might have an opportunity to work with your table mates outside of the art room –

Respondent: Not that I can think of.

Interviewer: Okay. Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: No.

Interviewer: Okay, thank you. Have a good day, and I'll see you later.

[End of recorded material at 00:10:40]

Grey = Notable Moments

Green = *Researcher Notes Indicating Non-Verbal Communication*

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Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

5186 - Midpoint-Interview-Periwinkle-Part-1

[Start of recorded material at 00:00:00]

Interviewer: All right. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 11th, and this is your second interview. Today I'm going to be asking you about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

So since I talked with you last, and we have all been working on improving ways of talking or communicating with each other and working together, let's focus on specific feelings you've had since we spoke last. Remember it's okay to answer honestly. It's okay to have different types of feelings about coming to art class or making art. Those feelings may change based on a lot of different things.

So last time we talked, you said you felt good about coming to art class.

[End of recorded material at 00:01:09]

Grey = Notable Moments

Green = *Researcher Notes Indicating Non-Verbal Communication*

Teal = Typically Developing Student Interactions & Collaborations
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Coral = A Fine Line Between Realism and Low Expectations

5186 - Midpoint-Interview-Periwinkle-Part-2

[Start of recorded material at 00:00:00]

- Interviewer: Okay, so we are restarting after an announcement came on. Here we go. Last time we talked, you said you felt comfortable about coming to art class, that you enjoyed it. Do you have any new or additional feelings you want to share with me?
- Respondent: Nope, still feel the same way –
- Interviewer: Okay. Do you still like coming to art class?
- Respondent: Yes.
- Interviewer: Is there anything you did not get to share about your feelings during our first interview?
- Respondent: Not that I can think of.
- Interviewer: Okay. Last time we talked about the different interests, abilities, and unique qualities we all have. As you worked on your own and with your table mates, you may have learned more about those people. Feel free to talk openly about any thoughts you have. What types of work habits do your classmates have at your art table?
- Respondent: They tend to work at a bit – we all tend to work at different paces. Some of us are quicker than the others. I’m more in between of everyone’s pace. At some point in time we all work quicker or slower, depending on how – what we’re doing at the time.
- Interviewer: Cool. Are there any other work habits you observe other than in terms of speed?
- Respondent: Sometimes the – I guess – organization of it, or the neatness of it is varying. **That comes with time and practice.**
- Interviewer: Sure, okay. I’m going to show you some visuals; and if any of these seem accurate for your table mates, Then you are just going to let me know. You

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don't have to choose one or the other. You can just choose none if it doesn't apply. So I want you to think about [COPPER], who sits right across from you. So does [COPPER] work quietly or make sound when she works?

Respondent: She works mostly quietly.

Interviewer: Okay. What about her speed? Does she work fast or slow?

Respondent: She has a pretty moderate pace; a pretty good, moderate pace.

Interviewer: I am just going to make a note so I don't forget. What about her physical position? Does she sit still, or does she move around?

Respondent: She sits still.

Interviewer: Again, if these don't apply, you don't have to choose one. Does she want help, or does she not want help?

Respondent: **Some of the times I think she does; but other points in time she is kind of reluctant, like she wants to do it on her own; which I understand.**

Interviewer: Yes, okay. Does she ask questions or not ask questions?

Respondent: She doesn't usually ask questions.

Interviewer: Does she try new things, or does she not try new things?

Respondent: What do you mean by that?

Interviewer: Just from what you've observed, does it seem like she is comfortable or wants to try new things; or does she not want to so much?

Respondent: I think she's pretty comfortable, or at least that's how it seems to me.

Interviewer: Okay. Can you think of an art project that might make use of all your table mates' unique work habits and abilities?

Respondent: Projects with multiple different parts, all different types of art that we could combine – I'm not thinking of any specifics right now – different paintings, like a mosaic type. We could all make parts of it, if that's right for –

Interviewer: Sure, so different physical parts of it –

Respondent: Yes, or ones that we could all contribute with, like we're doing right now, mixing the paints together –

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- Interviewer: Okay. Collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or the activity. So when you're working together with your table mates, you may have thoughts about your experience. Remember it's okay to speak openly and honestly. Tell me what you know about [COPPER].
- Respondent: I know it was recently her birthday, which I [know 00:05:02]. I think she likes to work on her art and try the new, different skills that we're working on in class.
- Interviewer: Anything else –
- Respondent: I don't really know much else about her.
- Interviewer: Okay. How did you learn the information that you just listed?
- Respondent: **I learned some of it from her – I asked her; I talked to her – and then some from the teachers who help with them, help teach them every day.**
- Interviewer: Can you identify any particular people or moments where you learned from or where you learned about her?
- Respondent: [Now see 00:05:59], I don't know the teachers' names well.
- Interviewer: Okay. The person who works with [COPPER] most often is [MARIGOLD]. Yes, so was it her?
- Respondent: Yes. I've learned from [MARIGOLD].
- Interviewer: You said some from her.
- Respondent: Yes, other information from her, herself; and usually in the beginning of class, we'll say good morning and sometimes ask a couple – ask how their day is and stuff like that.
- Interviewer: When you've learned directly from [COPPER], does she start sharing that on her own, or does something prompt her to share?
- Respondent: Sometimes we'll ask her, and [MARIGOLD] will ask her again if she didn't hear us. Then she'll answer us with her own remarks.
- Interviewer: Okay. Recently you collaborated with your table mates to mix a paint color set. You guys are just starting to do that now. This paint is then going to be shared with your whole table. How did you feel about working with your table mates during that project?

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Respondent: I felt good about it. There's more colors that we could all have a chance to mix, and –

Interviewer: So the colors –

Respondent: We only had a few colors left at that point in time. We helped mix each other's extra colors. If we hadn't gotten to them yet, we took our turns.

Interviewer: Cool, okay. How do you think your table mates feel about it?

Respondent: They seemed to feel pretty good about it. I think we had fun mixing the paints, and I can't blame them.

Interviewer: Why specifically do you think they might feel that way?

Respondent: They didn't seem like they weren't enjoying. With their body language they didn't seem unhappy about it, I guess.

Interviewer: Sure, okay. One more set of questions. So when you're working together with your table mates and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating or talking with your table mates. Feel free to talk openly about any thoughts you have.

What might improve your ability to work well with your table mates?

Respondent: **I think we're working pretty well together at the time being.** I'm not really sure at the moment.

Interviewer: Can you think of something that would make it even better?

Respondent: **Maybe more interaction with the art, too; talking, but we could always work on that on our own.**

Interviewer: So when you're talking about more interaction, can you think of some possible ways that we could do that, more interaction with the art?

Respondent: Just working to – like we did on our project, with the mixing the paints and stuff like that; **helping each other out, which we've been doing; but we could always help out more, you know.**

Interviewer: Yes. Cool. Anything else that might improve your ability to work well with them, with your table mates as a whole –

Respondent: Not that I can think of the moment –

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Interviewer: Can you describe other times when you might have opportunities to work with your table mates outside of the art room?

Respondent: **Not that I can think of, because I usually don't see them during the day, any of them.**

Interviewer: Okay. Can you think of anywhere you might be able to in the future?

Respondent: Possibly the cafeteria at lunchtime –

Interviewer: Anywhere else –

Respondent: I don't think so.

Interviewer: Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: No.

Interviewer: Okay. Thank you. We're all done. Have a good day.

Respondent: Thank you – you too.

[End of recorded material at 00:10:28]

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5186 - Midpoint-Interview-Ochre

[Start of recorded material at 00:00:00]

Interviewer: All right. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 11th, and this is your second interview. Today I'm going to be asking you about your perceptions of art class and peer differences at your table. I will also be asking about your experiences talking to and working with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

Okay, question one: Last time we talked you said you liked coming to art class. Do you have any new feelings you want to share about coming to art class? Do you still like coming to art class?

Ochre vocalized and engaged in physical stimming behaviors. Wait time was provided.

Respondent: [Unintelligible 00:00:59 – respondent verbalizing occasionally throughout; only direct answers transcribed]

Interviewer: [OCHRE], do you still like coming to art class? Yes or no?

Respondent: No.
Ochre's response is stated in a tone that made the researcher wonder if it was his true response or a suggested/repeated response.

No – okay. Is there anything you did not get to share your feelings about last time about art class, [OCHRE]? Is there anything you didn't get to talk about?

Female Voice: [Unintelligible 00:01:29] [OCHRE].

Interviewer: Anything you didn't get to talk about last time?
Ochre is given extended wait time but does not respond.

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Okay. Last time we talked about the different interests, abilities, and unique qualities we all have. As you work on your own or with your friends at the art table, you may have learned more about those people. Feel free to talk openly about any thoughts you have.

What types of work habits do your classmates have at the art table? So for [MAROON], who sits right here, [OCHRE]; and for [ORANGE], who sits here; I want you to think about their work habits. Let's talk about [MAROON], because [MAROON] sits right across from you. Does [MAROON], who sits here, work quietly; or does she make sounds while she's working? Can you point to one?

Ochre points first to "makes sounds" on the Work Habits visual resource, and then back and forth between the two choices provided.

She makes sounds, or she does both?

Respondent: Both.

Interviewer: Both – okay.

Female Voice: You're doing really good [unintelligible 00:02:35].

Interviewer: Does [MAROON] work fast or slow?

Respondent: Or slow –
Ochre says "slow" without pointing to the visual choices provided.

Interviewer: Slow –

Female Voice: Doing good –

Interviewer: Does [MAROON] sit still, or does she move around?
Ochre looks at the options for a few moments but does not answer.

Which one – does she sit still, or does she move around?

Respondent: Around.

Interviewer: She moves around. Does [MAROON] want help, or does she not want help?
Ochre looks at the options for a few moments.

What do you think? Does [MAROON] want help, or does she not want help?
Ochre is given extended wait time but does not respond.

Can you point to one, [OCHRE]? Does she want help or not want help?

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After a few moments, Ochre points to “does not want help” on the Work Habits visual resource.

She does not want help. Okay, does [MAROON] ask questions, or does she not ask questions? What do you think?

Ochre quickly points to the visual resource but the researcher cannot see what he selected before he withdraws his finger.

Does [MAROON] ask questions? I didn't see that. Could you point one more time?

Ochre points to “asks questions” on the Work Habits visual resource.

She asks questions. Thank you.

Female Voice: Good job.

Interviewer: Okay, last one. Does [MAROON] try new things, or does she not try new things?

Respondent: New things –

Interviewer: She does not try new things. Okay. [OCHRE], can you think of an art project that might use all of our abilities at the table?

Ochre stands up and begins to walk away from the table.

Go ahead and have a seat, [OCHRE]. We're almost done.

Female Voice: [OCHRE], want to sit –

Interviewer: [OCHRE], can you think of an art project that we might all be able to do at the table, an art project to make all of our abilities shine? What do you think? What could we all work on together in art class?

Respondent: Art class –

Ochre's response may be repetitive or echolalic, suggested by the researcher ending her question with “art class”.

Interviewer: Can you think of any projects that we would all do well on that would make use of all of our work habits?

Ochre does not respond.

All right. Okay [OCHRE], so working together happens a lot in art class. This working together looks different depending on the day or the activity. When you're collaborating or working together with your friends at the table, you might have thoughts about those experiences; so it's okay to speak openly and honestly about them.

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Tell me what you know about [MAROON], [OCHRE]. [OCHRE], can you sit up?

Ochre is given extended wait time, then puts his head down. He has appeared sleepy throughout the interview.

Female Voice: Come on, sit up.

Interviewer: I know you're tired.

Female Voice: Come on, [OCHRE].

Interviewer: [OCHRE], what do you know –

Ochre begins to sit up but quickly puts his head back down.

Female Voice: Hey, [OCHRE], head up –

Interviewer: Can you put your head up?

Female Voice: I see your eyes are open.

Ochre sits up but appears very tired.

Interviewer: [OCHRE], what do you know about [MAROON]? What do you know about her, [MAROON], who sits across from you?

Ochre does not respond.

Female Voice: [OCHRE], she's asking you a question. Come on.

Interviewer: What do you know about [MAROON]?

Despite extended wait time, Ochre does not respond.

All right. Recently you worked with your table mates. You worked with [OLIVE] and [MAROON] and [ORANGE] to mix some paints so that everybody could use the paint. How did you feel about working with your classmates to make paint?

The researcher provides wait time, but not extended time for fear Ochre will go to sleep. He does not respond. The researcher provides the I Like Scale visual resource.

Did you like mixing paint together? Did you not like mixing paint together, or were you not sure?

Ochre looks at the I Like Scale visual resource but does not point.

Respondent: Not sure –

Interviewer: Can you point to the one that you feel?

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Ochre points to "I am not sure" on the I Like Scale visual resource.

You're not sure. Okay. How do you think your friends at the table felt about mixing paint together? Did they like it, were they not sure, or did they not like it?

Ochre points to "They liked it" and "They didn't like it" on the They Like Scale visual resource.

They liked it, and they didn't like it. I'm going to ask one more time, because I want to make sure I understand. Did your friends at the table like mixing paint together, or not like it?

Respondent: Not like it –

Interviewer: Not like it – okay. Last one:

When you're working together with your friends at the table, you may have different ways of communicating with each other. Feel free to talk openly about any thoughts you have. What might improve your ability to work well with your friends at the art table?

Ochre is given wait time.

What do you think, [OCHRE]? What might help to improve your ability to work well together?

Ochre does not respond.

Female Voice: [OCHRE], can you look at Miss [Teacher/Researcher]?

Interviewer: Can you describe any other times when you might have opportunities to work with your table mates outside of the art room? Where might you be able to work with your friends at the art table outside of the art room?

Ochre is given wait time.

Female Voice: [OCHRE], can you sit up? Come on, sit up in your chair.

Interviewer: Okay. Thank you very much for talking with me today. Do you have any questions before you leave?

Ochre is given wait time.

Do you have any questions? Okay. Thank you again. Have a good day, and I'll see you tomorrow.

[End of recorded material at 00:09:02]

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5186 - Midpoint-Interview-Olive

[Start of recorded material at 00:00:00]

Interviewer: We are starting now. All right. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 11th, and this is your second interview. Today I'm going to be asking you about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

All right, so [OLIVE], since I talked with you last, and we have been working on improving ways of talking to each other and working with each other in art class, let's focus on specific feelings you've had since we spoke. Remember it's okay to answer honestly. It's okay to have different types of feelings about coming to art class, and the feelings you have may change based on a lot of things. Last time we spoke, you told me that you liked coming to art class.

Do you still like coming to art class?

Olive remained silent and maintained eye contact for an extended period of time.

What do you think, [OLIVE]? Do you still like coming to art class? Yes or no?

Olive remained silent and maintained eye contact for an extended period of time.

Can you point to one? [OLIVE], do you like coming to art? Point to one of these. You don't like coming to art class, or do you like coming to art class? Okay. Do you like coming to art, or do you not like coming to art?

After prompting and wait time, Olive selected "yes" from the Yes/No visual resource provided.

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Okay. All right, is there anything you did not get to share about your feelings during the first interview, yes or no?

Despite extended wait time provided, Olive did not respond using the Yes/No visual resource provided, or otherwise.

Okay.

Last time we talked about the different interests, abilities, and unique qualities we all have. As you have worked on your own and with your classmates or your friends at the table, you may have learned more about those people. Feel free to talk openly about any thoughts you have. What types of work habits do your classmates have at your art table? You know [ORANGE], who sits across from you. Does [ORANGE] work quietly, or does he make sound while he works? What do you think? Does [ORANGE] work quietly, or does he make sound while he works? Which one?

How about – does [ORANGE] work fast, or does he work slow? [ORANGE] who sits right across from you – does he work fast, or does he work slow? Which one?

Olive pointed to “slowly” from the two Work Habits visual resources provided. It is possible this choice was unintentionally prompted by the researcher’s attempt to draw his attention to the visual resource. The researcher pointed within the proximity of “slowly” unintentionally.

He works slow. Okay. Does [ORANGE] sit still, or does he move around? Does he sit still, or does [ORANGE] move? Which one? Point again.

Olive pointed to “moves around” from the two Work Habits visual resources provided.

He moves around. Can you tap one or the other? Okay. Let me turn the page.

Does [ORANGE] want help, or does he not want help?

Olive pointed to “does not want help” from the two Work Habits visual resources provided.

He does not want help. Okay. Does [ORANGE] ask questions, or does he not ask questions? Which one? Does [ORANGE] ask for help? Does he ask questions, or does he not ask questions?

Olive pointed to “does not ask questions” from the two Work Habits visual resources provided.

He does not. Okay. Last one. Does [ORANGE] try new things?

Olive pointed to the visual resource without looking.

Look first. Does [ORANGE] try new things, or does he not try new things? What do you think?

Olive pointed near “does not try new things” from the two Work Habits visual resources provided.

He does not try new things. Okay, well, you tell me. Can you point to the one? Does [ORANGE] try new things in art class?

Olive looked around the room, away from the visual resource.

Okay, look here. Which one applies to [ORANGE]? He does try new things, or he does not try new things?

Again, Olive pointed near “does not try new things” from the two Work Habits visual resources provided.

Okay. Good job, [OLIVE].

Can you think of an art project that might make use of all of your table mates’ unique work qualities and abilities? What kind of art project would make use of all of your abilities, everyone at your table?

Extended wait time was provided. Olive did not respond.

Okay.

Working together is a common occurrence in the art room and at your table. When we work together it looks different depending on the day or the activity. When you’re working together with your friends at your table, you may have thoughts about your experience. Remember it’s okay to talk openly and honestly.

Tell me what you know about [ORANGE].

Extended wait time was provided. Olive did not respond.

Tell me what you know about [MAROON].

Extended wait time was provided. Olive did not respond.

Okay. Recently you worked together with a table mate to mix paint colors. Do you remember? Today we mixed paint colors, [OLIVE]. We mixed paint colors together, and then we shared those paint colors. How do you feel about working with your table mates during an art project?

Extended wait time was provided.

Do you like mixing paint with your table mates? Do you not like mixing paint with your table mates?

Extended wait time was provided. Olive did not respond.

What do you think? Do you like to mix paint? Do you not like to mix paint?

Olive selected “I do not like it” from I Like scale visual resource provided.

Okay.

Interviewer: How do you think your table mates feel about working together to mix paint?
Extended wait time was provided. Olive did not respond.

Do you think that [OCHRE] likes to mix paint with you? Did he like it? Did he not like it? Which one do you think? Did [OCHRE] like to mix paint with you?

Extended wait time was provided. Olive selected "they liked it" from They Like scale visual resource provided.

He liked it.

Okay, last one. When you're working together with your friends at the table in making art, there may be some challenges, and there may be some easy parts. You may also have different ways of talking to each other. Feel free to talk openly about any thoughts you have.

What might improve your ability to work well with your friends at the table?
Wait time was provided. Olive did not respond.

What might make it easier for you to work with your friends at the table?
Extended wait time was provided. Olive did not respond.

Can you describe other times when you might have opportunities to work with your friends at the table outside of art class? Can you describe a time when you might be able to work with your friends at the art table outside of the class?

Extended wait time was provided. Olive did not respond.

Okay.

Thank you very much for talking with me today. Do you have any last questions before we finish?

Olive did not respond.

Okay, we're all done. Thank you.

Female Voice: **Good job, buddy.**

[End of recorded material at 00:09:41]

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5186 - Midpoint-Interview-Maroon

[Start of recorded material at 00:00:00]

Interviewer: Working – okay. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 11th, and this is your second interview. Today I’m going to be asking you about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

So first set: Since I talked with you last, we have all been working on improving ways of talking and communicating with each other and working with each other. So let’s focus on specific feelings you’ve had since we spoke last. Remember, it’s okay to answer honestly. It’s okay to have different types of feelings about coming to art class or making art, and those feelings may change based on a lot of different things.

So last time we talked, you said you felt comfortable coming to art class, and that you enjoyed art class. Do you have any new or additional feelings you want to share with me?

Respondent: Not really. I like coming to art class. It’s exciting to be able to just work on art and get better at art, but also I enjoy all my table group members.

Interviewer: Cool. So you still like coming to art class.

Respondent: Yes.

Interviewer: Is there anything that you did not get to share about your feelings during our first interview? I know I’ve already kind of asked you that, but just to give you another opportunity, is there anything that came to you later that you wished you had said?

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- Respondent: No, I don't think so.
- Interviewer: Last time we talked about the different interests, abilities, and unique qualities we all have. As you work on your own or with your table mates, you may have learned more about those people. Feel free to talk openly about any thoughts you have. What type of work habits do your classmates have at your art table?
- Respondent: [OCHRE] – I think he likes working, but I feel like he either is tired, or he's not as confident as all of us are. So when he feels like he messed up, he doesn't want to do anything anymore. Then [OLIVE] – he's always excited for everything.
- Interviewer: When you're talking about [OCHRE], how he works; can you give any examples of specific work habits that you've seen in addition to perceptions of how he might be feeling?
- Respondent: When he's feeling awake and good, he does his artwork very well. When somebody says good job or something, he keeps going; but if he doesn't get praise after a little bit, he doesn't want to do it anymore, because he doesn't know if he's doing all right or not, I guess.
- Interviewer: What does doing his work well look like for him?
- Respondent: If somebody asks him to trace something or color in the lines and stuff, he does really well at that. He's very concentrated.
- Interviewer: So then for [OLIVE], what specific work habits have you seen in addition to the perception of him being excited?
- Respondent: Well, when he's excited I think he doesn't think about it as much. He goes all over the place, but when you can bring him back in, he does really well. It's funny, because when you help him, he's very light with his hands, and he does what you ask him to do; but when his teacher or helper tries to help him –
- Interviewer: [CORNFLOWER] –
- Respondent: – I think he knows what he's doing; because he messes with her, and he makes his hand really, really heavy; but when you come back, he's good; or when you're watching, he's okay and light. Sometimes he'll smile when he's doing it – like he's messing with her.
- Interviewer: That's interesting. Okay. I'm going to show you some images, and you do not have to choose any of these if you don't want; and you don't have to choose

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between one or the other; but I'm curious, if it applies to – we'll do [OCHRE] first. If it applies to [OCHRE], then point out which one applies; and if it doesn't, again, you don't have to choose it.

So do either of these apply to [OCHRE]? Works quietly or makes sound while working –

Respondent: Most of the time he works quietly. Sometimes he'll make sounds, but **usually he's a quiet worker, especially when he's concentrated on it.**

Interviewer: Does [OCHRE] work fast or slow?

Respondent: Slower.

Interviewer: Does he sit still, or does he move around?

Respondent: He fidgets a little bit, but he mostly sits still.

Interviewer: Okay. Does he want help, or does he not want help? Again, if any of these don't apply, you can just tell me.

Respondent: I don't think either of those apply.

Interviewer: What about asking questions?

Respondent: Not that I know of – I don't think he asks many.

Interviewer: So as far as you know, he does not ask questions.

Respondent: Yes, ma'am.

Interviewer: Does he try new things, or does he not try new things?

Respondent: Well, I think he tries new things in the art aspect.

Interviewer: In the [non-art] aspect – what do you mean?

Respondent: When you ask him to do something or ask him to try and color in the lines or try and paint this color or mix these colors, he's willing to do it.

Interviewer: So for [OLIVE], that same sequence we'll go through. So for [OLIVE], does he work quietly, or does he make sounds while working?

Respondent: He makes sounds, **especially when he's excited.**

Interviewer: Does he work fast or slow?

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- Respondent: He really likes to work fast.
- Interviewer: Does he sit still or move around?
- Respondent: Moves around –
- Interviewer: Does he want help, or does he not want help?
- Respondent: He doesn't want help.
- Interviewer: Does he ask questions, or does he not ask questions?
- Respondent: He doesn't ask questions.
- Interviewer: Keep in mind that this can be in any type of communication – so just as far as you're aware –
- Respondent: Not that I'm aware of.
- Interviewer: Does he try new things, or does he not try new things?
- Respondent: He tries new things, I think.
- Interviewer: Awesome. Can you think of an art project that might make use of all your table mates' unique work habits and abilities?
- Respondent: Splatter paints.
- Interviewer: Splatter paint – why splatter paint?
- Respondent: I think – because they get excited, and they like doing their own thing. Splatter painting is just fun, and you can really do whatever you would like. If you make a mess, it's okay; because that's how it's supposed to look. There's no perfect way to splatter paint.
- Interviewer: True. Any other art projects that you could think of to make use of everyone's unique work habits and abilities –
- Respondent: I don't know.
- Interviewer: Okay. Collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or the activity. So when you're collaborating with your table mates, you may have thoughts about your experience. Remember, it's okay to speak openly and honestly. Tell me what you know about [OCHRE].

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Respondent: He is a quiet kid; and when he's not feeling good, he's extra quiet. He likes to sleep a lot, but when he's feeling good, he likes to work and do things.

Interviewer: What else do you know about [OCHRE]?

Respondent: He speaks differently than us, but he has one thing that he does. I don't know how to explain what he does.

Interviewer: Are speaking about a way that he vocalizes?

Respondent: Yes.

Interviewer: Is it words that you're speaking about, or is it sound?

Respondent: Sound.

Interviewer: Okay, so he vocalizes, we'll say. Okay. Do you notice that happening at any particular times?

Respondent: **I think when he's trying to say something, he does that;** when he's trying to tell someone something.

Interviewer: Okay. What do you know about [OLIVE]?

Respondent: **[OLIVE] gets super excited, and –**

Interviewer: How do you know?

Respondent: **Because when he does, he yells and shakes his hands and seems super excited; but today he also did that when he wanted to leave. He was upset about –**

Interviewer: **So what did you notice that made it clear to you that was it was different, that it was a different –**

Respondent: **He did it more forcefully, and his face didn't seem as bright and happy. It sounded more worried or nervous.**

Interviewer: Okay, what else do you know about [OLIVE]?

Respondent: He likes gummies.

Interviewer: How do you know?

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Respondent: Because [ORANGE] had gummies one day, and [ORANGE] was giving me one; and [OLIVE] held his hand out for one, and [ORANGE] gave it to him. He ate it, and he did that four or five times.

Interviewer: Anything else –

Respondent: Well, [OCHRE] likes doughnuts. He tried to take my doughnut today.

Interviewer: I probably would have taken your doughnut, too. Anything else about [OLIVE] –

Respondent: He likes circles. That's his favorite shape.

Interviewer: How do you know?

Respondent: He draws them all the time, and when his helper asks if circles are his favorite shape, he gets super excited about it.

Interviewer: I hope I can read my notes later. All right. How did you learn the information about [OCHRE] and [OLIVE]? I know you just mentioned a response [OLIVE] gave to Miss [CORNFLOWER], the person who helps him in class. How else do you learn that information about [OCHRE]?

Respondent: Observation and just listening and reading their – I guess their emotions, their – what do you call it? Physical –

Interviewer: Nonverbal, their body language –

Respondent: Yes. I'm pretty good at that, because I train horses and dogs and stuff; and that's what we have to work on. We have to work with body language.

Interviewer: Okay. What about [OLIVE]? How did you learn that information about [OLIVE]?

Respondent: Kind of the same way I learned the stuff about [OCHRE]. It was easier with [OLIVE], because he's more forward with it all.

Interviewer: How so?

Respondent: He's louder and tries to get his point across – louder, I guess.

Interviewer: How does he get his point across?

Respondent: By doing the same thing over and over again the same way, sometimes louder than he was already doing it.

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Interviewer: Okay. Recently you collaborated, or you started – I think you guys are just starting now – mixing paint color sets together so that they can be shared amongst the whole table. How did you feel about working with your table mates during that art project?

Respondent: I think it's fun, and we all are messy painters, but it's okay. Me and [OCHRE] had paint all over us today.

Interviewer: Specifically about the collaboration between all of you, did you have particular feelings about that other than just thinking it was fun?

Respondent: No, just it was cool to be able to do it.

Interviewer: How do you think the table mates felt about it?

Respondent: I think they liked it. I think they liked being part of something like that and being able to be with us and help us do things.

Interviewer: Why do you think they might feel that way?

Respondent: Because sometimes people treat them differently, and I don't think that they want to be treated differently than all of us; because they're like us. They just don't communicate the same; but when they get to do things with us, normal things like that, they think it's – I think they think it's cool.

Interviewer: When you are working together with your table mates and making art together, there may be some challenges, and there may be some easy parts. You may also have different ways of communicating with your table mates. Feel free to talk openly about any thoughts you have.

What might improve your ability to work well with your table mates?

Respondent: Can you repeat the question?

Interviewer: Sure. What might improve your ability to work well with your table mates, or what would help you to work better together?

Respondent: I guess knowing how to communicate with them –

Interviewer: What else?

Respondent: Doing things with them to figure out what they like or don't like, or what they're comfortable with; and show them what we like and what we're comfortable with.

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Interviewer: Okay, anything else –

Respondent: No.

Interviewer: Can you describe other times when you might have opportunities to work with your table mates outside of the art room?

Respondent: If they're in any of our other classrooms, we can work with them in there; or we can go eat with them at lunch, if they're at lunch with us.

Interviewer: You could eat with them at lunch. Okay, anything else, any other opportunities you can think of to work with your table mates outside of the art room –

Respondent: No, ma'am.

Interviewer: All right. Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: No, ma'am.

Interviewer: Okay. Thank you again. Have a good day, and I'll see you later.

Respondent: Okay.

[End of recorded material at 00:18:01]

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Coral = A Fine Line Between Realism and Low Expectations

5186 - Midpoint-Interview-Orange

[Start of recorded material at 00:00:00]

Interviewer: Okay. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 12th, and this is your second interview. Today I'm going to be asking you about your perceptions of art class and differences at your table. I will also be asking about your experiences communicating and collaborating with your table mates.

The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond.

First set: Since I talked with you last, we have been working on improving ways of talking to each other or communicating with each other and working together; so we're going to focus specifically on feelings you've had since we spoke last. Remember, it's okay to answer honestly. It's okay to have different types of feelings about coming to art class or making art; and those feelings may change based on a lot of different things.

So last time we talked, you said you felt good about coming to art class. Do you still like coming to art class?

Respondent: Yes, I like art. It's one of my classes that doesn't kill me.

Interviewer: Doesn't kill me – well that's good. Okay, do you have any new or additional feelings you want to share that you didn't get an opportunity to share during your first interview?

Respondent: **No. I think communicating with the other students in art class – I've been around them more. I've noticed that they know what I'm saying. They don't talk back, but they give physical cues.**

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- Respondent: Just [OCHRE] and [OLIVE], because they're sitting at my table.
- Interviewer: Okay, so having the paraprofessional support there – what else might help to improve your ability to work well with your table mates?
- Respondent: **I think just working with them longer, so we get a better understanding of each other.**
- Interviewer: Anything else –
- Respondent: No.
- Interviewer: Okay. Can you describe other times when you might opportunities to work with your table mates outside of the art room?
- Respondent: If we had another class together, we could. There's some composition classes. There are some English classes where kids like that will come in and participate in our class.
- Interviewer: Okay, any other times when you might have the opportunity to work with those table mates outside of the art room –
- Respondent: In gym class – they come into gym class sometimes and work with us.
- Interviewer: Okay, anything else – okay. Thank you very much for talking with me today. Do you have any last questions before we finish?
- Respondent: No.
- Interviewer: Okay, thank you again. Have a good day, and I will see you later.
- [End of recorded material at 00:15:05]

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6071 - Final-Interview-Part-1-Crimson

[Start of recorded material 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 16th, 2019, and this is your third interview. Today I'm going to be asking questions about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when they work with peers who learn differently than they do.

Crimson smiles throughout introduction.

Please feel free to take time to think about each question before you respond. So [CRIMSON], since I talked with you last we've all been working on improving the ways that we communicate with each other and that we work together in art class. We're going to focus on specific feelings you've had since we spoke. Remember it's okay to answer honestly, and it's okay to have different types of feelings about coming to art class or making art.

Those feelings may change based on a lot different of things. Last time we talked you said you felt good about coming to art class. Do you have any new or additional feelings that you want to share?

Crimson does not respond.

Do you still feel good about coming to art class?

Crimson maintains eye contact but does not respond.

How do you feel about coming to art class [CRIMSON] on this scale? Do you like it? Are you not sure, or do you dislike it?

Crimson maintains eye contact but does not respond.

Can you point to one? Which one, how do you feel about coming to art class?

Crimson points to "I like it" on Like Scale visual resource.

You like it. Okay.

All right, are there any feelings you did not get to share during our last interview?

Crimson maintains eye contact but does not respond.

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Did you want to share any new feelings since our last interview from these options provided? And you don't have to, but do you have any new feelings to share?

Crimson does not respond.

Okay. Last time we continued our conversation about the different interests, abilities, and unique qualities we all have. As you've worked on your own and with your classmates or your friends at the table you may have learned more about those people. Feel free to talk openly about any thoughts you have. Since we last spoke what types of work habits have you seen from [PURPLE] who sits here?

Crimson does not respond.

I'm going to show you some options. [CRIMSON], does [PURPLE] work quietly or does she make sounds while she works?

Crimson maintains eye contact but does not respond.

Can you point to one?

Crimson points to "makes sounds" on Work Habits visual resource.

She makes sounds.

Does [PURPLE] work fast or slow, which one?

Crimson maintains eye contact but does not respond.

Does [PURPLE] who sits here work fast or slow?

Crimson points to "works slowly" on Work Habits visual resource.

Slow.

Does [PURPLE] sit still or does she move around while working?

Crimson points to "moves around" on Work Habits visual resource.

Moves around while working. Thank you.

Does [PURPLE] want help or not want help, [CRIMSON]? Does [PURPLE] want help or does she not want help?

Crimson points to "wants help" on Work Habits visual resource.

She wants help. Okay.

Does [PURPLE] ask questions or not ask questions?

Crimson points to "does not ask questions" on Work Habits visual resource.

She does not ask questions. Did you point to both?

Crimson points to the Work Habits visual resource but the researcher does not see his response clearly.

Respondent: You started with doesn't ask questions, then went to ask questions.
Crimson points to both "asks questions" and "does not ask questions" on Work Habits visual resource.

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- Interviewer: Okay. Okay, last one.
Does [PURPLE] try new things or not try new things?
Crimson does not respond.
- Does she try new things or does she not try new things?
Crimson points to "tries new things" on Work Habits visual resource.
- Interviewer: Okay. Good job, [CRIMSON], I've got a little more. Thank you. All right, since we last spoke what else have you learned about [PURPLE]?
Crimson does not respond.
- Have you learned anything new about [PURPLE]?
Crimson does not respond.
- Can you think of an art project that might make use of all of your tablemates' unique work habits and abilities?
Crimson does not respond.
- What do you think?
Crimson does not respond.
- Working together is a common occurrence in the art room and at your table. Working together looks different depending on the day or the activity. When you're working together with your friends at the art table you may have thoughts about your experience. Remember it's okay to share openly and honestly. Recently you worked together with [PURPLE] to create a stop motion animation project. Describe your roles in that collaborative project.
Crimson does not respond.
- Respondent: [Unintelligible 00:07:01]
- [End of recorded material 00:07:02]

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6071 - Final-Interview-Part-2-Crimson

[Start of recorded material 00:00:00]

Interviewer: Okay. How did you communicate with each other during that stop motion animation project?

Crimson maintains eye contact but does not respond.

How do you think your tablemates' felt about working together?

Crimson maintains eye contact but does not respond.

Let me change the order of that question [CRIMSON], how did you feel about working with [PURPLE] when you did the stop motion animation project, the one you painted the sign for, did you like working with [PURPLE]?

Crimson maintains eye contact but does not respond.

Are you not sure or did you dislike working with [PURPLE], can you point to one?

Crimson pointed to "I liked it" on I Like Scale visual resource.

You liked it.

How do you think [PURPLE] felt about working together during the stop motion project? Did she like it? Was she not sure or did she dislike it?

Crimson maintains eye contact but does not respond.

You point to one, how did [PURPLE] feel about working together with your stop motion animation project?

Crimson pointed to "They liked it" on They Like Scale visual resource.

She liked it.

Okay, last one. When you're working together with your friends at the art table and making art together there may be some challenges and there may be some easy parts. You may also have different ways of communicating with your tablemates. Feel free to talk openly or share any thoughts you may have. You previously told me there were times when your classmates did things differently, and this prevented you from collaborating or working together on a lesson. Were there any moments during the stop motion animation process or during your painting project where you felt like everyone was participating equally?

Crimson maintains eye contact but does not respond.

Okay, how did you feel about working together on that project, did you find it to be a more successful way or a less successful way to work with your table

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mates?

Crimson maintains eye contact but does not respond.

Can you think of an activity or an event that you regularly participate in that your tablemates or your friends at the art table might enjoy participating in?

Crimson maintains eye contact but does not respond.

Okay, thank you very much for talking with me today, [CRIMSON]. Do you have any last questions before we finish?

Crimson maintains eye contact but does not respond.

Thank you for your participation today, and throughout the study, I hope you have a good day. And I'll see you later.

[End of recorded material 00:02:59]

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6071 - Final-Interview-Copper

[Start of recorded material 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 16th, 2019, and this is your third interview. Today I'm going to be asking questions about your perceptions of art class and peer differences at your table. I'll also be asking about your experiences communicating and collaborating with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who work differently than they do. Please feel free to take time to think about each question before you respond. So [COPPER], since I talked with you last we've been working on improving ways of working together and talking to each other. Let's focus on specific feelings you've had. Remember it's okay to answer honestly. It's okay to have different types of feelings about coming to art class.

Those feelings may change based on a lot of things. [COPPER], last time we talked you said you felt good about coming to art class. Do you still feel good about coming to art class?

Respondent: Yes.

Interviewer: Yes, okay. Do you have any new or additional feelings you want to share about art class?

Respondent: Good.

Interviewer: You feel good. Okay, are there any other feelings you did not get to share during our last interview?

Respondent: Yes.

Interviewer: So I'm going to show you just a few options, and if any of the options I show you describe your feelings then I want you to point to them. Do any of those feelings describe your experience in art class?

Copper pointed to "excited" on I Feel visual resource.

Excited. Anything else on that board? Any other feelings describe how you feel in art class?

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- Respondent: Sad.
Copper made a sad expression as she spoke.
- Interviewer: Sad, okay, any other feelings that are on here?
- Respondent: Happy.
- Interviewer: Happy, okay. Okay, last time we continued our conversation about the different interests, abilities, and unique qualities we all have. As you worked on your own and with your friends at the art table you may have learned more about those people. Feel free to talk openly about any thoughts you have. Since we last spoke what types of work habits have you seen from [PERIWINKLE] who sits here, have you noticed anything about how [PURPLE] works?
- Respondent: Yes.
- Interviewer: What have you noticed?
- Respondent: Yes.
- Interviewer: I'm going to show you some pictures, and if one of the pictures describes [PURPLE] how sits here, I want you to point to it.
Researcher showed Work Habits visual resource.
- Respondent: Yes.
- Interviewer: Does [PURPLE] work quietly or does she make sounds when she works?
Copper pointed to "makes sounds" on Work Habits visual resource.
- She makes sounds.
Does [PURPLE] work fast or slow?
Copper pointed to "makes sounds" on Work Habits visual resource.
- Fast.
Does [PURPLE] sit still or move around?
Copper pointed to "sits still" on Work Habits visual resource.
- Sit still.
Does [PURPLE] want help or does she not want help?
Copper pointed to "does not want help" on Work Habits visual resource.
- She does not want help.
Does [PURPLE] ask questions or does she not ask questions?
Copper pointed to "asks questions" on Work Habits visual resource.

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Asks questions.

Last one, does [PURPLE] try new things or does she not try new things?
Copper pointed to “tries new things” on Work Habits visual resource.

She tries new things.

Okay, now [PERIWINKLE] who sits in front of you, [PERIWINKLE] who sits here.

Respondent: Yes.

Interviewer: Does [PERIWINKLE] work quietly or does she make sounds while she working?

Copper pointed to “makes sounds” on Work Habits visual resource.

She makes sounds.

Does [PERIWINKLE] work fast or slow?

Copper pointed to “works fast” on Work Habits visual resource.

Fast.

Does [PERIWINKLE] sit still still or move around while she works?

Copper pointed to “sits still” on Work Habits visual resource.

She sits still.

Does [PERIWINKLE] want help or does [PERIWINKLE] not want help?

Copper pointed to “wants help” on Work Habits visual resource.

She wants help.

Does [PERIWINKLE] ask questions or does she not ask questions?

Copper pointed to “asks questions” on Work Habits visual resource.

Asks questions.

Okay, and last one. Does [PERIWINKLE] try new things or does she not try new things?

Copper pointed to “tries new things” on Work Habits visual resource.

She tries new things. Okay. Great, good job.

Since we last spoke what else have you learned about [PERIWINKLE], who sits here?

Respondent: Yes.

Interviewer: Have you learned anything new about [PERIWINKLE]?

Respondent: Yes.

Informed by past experience working with Copper, the researcher acknowledges Copper’s response of “yes” may sometimes be used conversationally rather than literally.

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- Interviewer: What have you learned?
- Respondent: Yes.
- Interviewer: Since we last spoke have you learned anything about [PURPLE]?
- Respondent: Yes.
- Interviewer: What have you learned?
- Respondent: Yes.
- Interviewer: Can you think of an art project that might make use of all of our unique work habits and abilities at your table?
- Respondent: Yes.
- Interviewer: What kind of art project could we all work on together?
- Respondent: Yes.
- Interviewer: Working together is a common occurrence in the art room and at your art table. This working together looks different depending on the day or the activity. When you're working together with your tablemates or with your friends at the table you may have thoughts about the experience. [COPPER], remember it's okay to speak openly and honestly.
- Recently you collaborated with a tablemate to create a stop motion animation. You remember working with Julie on your stop motion animation?
- Respondent: Yes.
- Interviewer: Describe what you did for that project? What did you help with?
- Respondent: Yes.
- Interviewer: Do you remember how we had a big piece of cardboard, and you and [PERIWINKLE] were using the iPad. What were you doing on the iPad?
- Respondent: Tablet. *Copper may have made a connection between the brand name iPad and the category of tablet.*
- Interviewer: Tablet, what were you doing on the tablet?
- Respondent: iPad.
- Interviewer: What did you do on the iPad screen?

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- Respondent: Screen.
Copper experiences echolalia, often repeating the last word or phrase spoken to her.
- Interviewer: Did you do something on the screen?
- Respondent: Screen.
- Interviewer: What did you help [PERIWINKLE] with for that project?
- Respondent: Project.
- Interviewer: Okay, how did you feel about working with [PERIWINKLE] during that art project, did you like it, are you not sure, or did you dislike it?
Copper pointed to "I like it" on I Like Scale visual resource.
- You liked it, why did you like it?
- Respondent: Yes.
- Interviewer: How do you think [PERIWINKLE] felt about working together on that project? Did [PERIWINKLE] like it, was she not sure, or did she dislike it?
Copper pointed to "They like it" on They Like Scale visual resource.
- She liked it, why do you think she liked it?
- Okay, all right, when working together with your friends at the art table and making art together there may be some challenges and there may be some easy parts. You may also have different ways of communicating with each other. Feel free to talk openly about any thoughts you may have, [COPPER]. You previously told me that there were times when classmates did things differently, and this prevented you from collaborating on a lesson. Were there any moments during your stop motion animation project where you thought everyone was participating equally?
- Respondent: Yes.
- Interviewer: When did you feel like you and [PERIWINKLE] were both doing work on the stop motion project?
- Respondent: Project.
- Interviewer: Did you and [PERIWINKLE] both do something specific for the project?
- Respondent: [specific].

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- Interviewer: Okay, how did you feel about the stop motion project? I already asked you, but I want to know did you find the stop motion animation when you worked with [PERIWINKLE] to be more successful or less successful?
- Respondent: Less successful.
- Interviewer: Less successful than painting?
- Respondent: Painting.
- Interviewer: I'm going to ask you one more time a little differently. Did you feel like it was successful working with [PERIWINKLE]?
- Respondent: [PERIWINKLE].
- Interviewer: Was it successful or not successful?
- Respondent: Successful.
Copper gave two thumbs up.
- Interviewer: Successful, okay, thumbs up. Can you think of an activity or an event that you regularly participate in that your tablemates might enjoy participating in?
- Respondent: Yes.
- Interviewer: What do you think [PURPLE] and [PERIWINKLE] might like to participate in with you?
- Respondent: Yes.
- Interviewer: Do you think [PERIWINKLE] or [PURPLE] would like going to chorus?
- Respondent: Yes.
- Interviewer: What about, I know you guys take a lot of field trips. Do you think [PERIWINKLE] and [PURPLE] would like field trips too?
- Respondent: [PERIWINKLE].
- Interviewer: [PERIWINKLE] would. Okay, thank you very much for talking with me today. Do you have any last questions before we finish?
- Respondent: Yes.
- Interviewer: What are your questions?
- Respondent: Yes.

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Interviewer: Okay. Thank you for your participation today and throughout the study. I hope you have a good day and I'll see you tomorrow.

Respondent: Yes.

[End of recorded material 00:10:50]

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Final-Interview-Purple

[Start of recorded material 00:00:00]

Interviewer: Okay. Hello, thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 9th, 2019, and this is your third interview. Today I'm going to be asking questions about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond. So since I talked with you last and we've been working on improving ways of talking to each other and working with each other, let's focus on specific feelings you've had since we spoke. Remember it's okay to answer honestly, it's okay to have different types of feelings about coming to art class or making art.

And those feelings may change based on a lot of different things. Last time we talked you said you felt good about coming to art class. Do you have any new or additional feelings you want to share with me?

Respondent: Not really, I still feel good coming to class.

Interviewer: Okay, anything else you want to add?

Respondent: No, I'm fine.

Interviewer: Okay, are there any feelings you did not get to share during our last interview that you want to share now?

Respondent: I don't think so.

Interviewer: All right, last time we continued our conversation about the different interests, abilities, and unique qualities we all have. As you worked on your own and with your tablemates you may have learned more about those people. Feel free to talk openly about any thoughts you have. **Since we last spoke what types of work habits have you seen from [COPPER]?**

Respondent: **She's pretty careful about her work I think.**

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- Interviewer: What do you mean by careful?
- Respondent: Like when she was working with the clay this morning she was very soft with it, making sure not to push too hard.
- Interviewer: Okay. Any other work habits that you've seen from [COPPER] since we last spoke?
- Respondent: **She's just a hard worker I think and she listens pretty well.**
- Interviewer: What about any work habits you've seen from [CRIMSON] since we last spoke?
- Respondent: I don't notice him nearly as often because we don't sit together any more. I guess he's the same as well. He's a hard worker.
- Interviewer: Okay, and for the sake of consistency last time I showed you this series of images. So I'm just going to run through those quickly, and if any of them apply let me know. So where [COPPER] is concerned, does she work quietly or does she make sound?
- Respondent: She works quietly.
- Interviewer: Okay, does she work fast or slow?
- Respondent: I think she works fast.
- Interviewer: Does she sit still or move around?
- Respondent: For the most part she sits still, but sometimes she gets up and moves around.
- Interviewer: Do you notice any particular reason when she does get up and move around?
- Respondent: **I think she's just getting bored because she like finished doing something.**
- Interviewer: Okay, does she want help or does she not want help?
- Respondent: I think she wants help.
- Interviewer: Does she ask questions or not ask questions?
- Respondent: She asks questions.
- Interviewer: And does she try new things or not try new things?
- Respondent: She tries new things.
- Interviewer: Okay, how about for [CRIMSON] as far as you're aware, does [CRIMSON] work quietly or make sounds when he's working?

Respondent: He makes sounds.

Interviewer: Does he work fast or slow?

Respondent: A bit slow.

Interviewer: Does he sit still or move around?

Respondent: He doesn't get up actually, but he moves around a bit still.

Interviewer: Okay, and when he moves around what do you notice is the reason for that or a contributing factor?

Respondent: I'm not sure.

Interviewer: Okay, does he want help or not want help?

Respondent: I think he wants help.

Interviewer: And does he ask questions or not ask questions?

Respondent: He doesn't ask questions.

Interviewer: Does he try new things or not try new things?

Respondent: He tries new things.

Interviewer: Okay, awesome. All right, since we last spoke what else have you learned about [COPPER]?

Respondent: **I'm not sure, just she's nice I think.**

Interviewer: Okay, and where did you learn that she's nice or how did you learn that she's nice? Feel free to identify particular people or moments.

Respondent: **I'm not sure. That's just a feeling I get off from her.**

Interviewer: What else were you going to say, I cut you off?

Respondent: I feel bad. I learned her birthday, but now I forgot.

Interviewer: That's okay, okay, any other information you learned about [COPPER] since we last spoke?

Respondent: None that I can remember.

Interviewer: Okay, since we last spoke what else have you learned about [CRIMSON]?

Respondent: I'm not sure.

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Interviewer: Okay, if a particular moment or a person related to you some information you know about him comes to mind you're welcome to share those too.

Respondent: Okay.

Interviewer: And if not that's okay.

Respondent: I guess he's not as careful when doing stuff with his hands.

Interviewer: When you say not as careful can you elaborate?

Respondent: I guess like he just pushes harder on things.

Interviewer: Okay. Anything else?

Respondent: I'm not sure.

Interviewer: Okay. All right, can you think of an art project that might make use of all of your tablemates unique work habits and abilities. So you gave me an example last time, are there any other examples that you've thought of since, a particular project in art that would make use of everyone's unique qualities and abilities at your table?

Respondent: Well the one we're doing right now with clay is I think pretty good.

Interviewer: Why do you think it's good?

Respondent: Cause like it's just molding something. I don't think it's too difficult to do something like that, and it's just something we all can enjoy I think.

Interviewer: Any other projects you can think of?

Respondent: Just like painting or something, cause abstract art. I saw some stuff with acrylic pours would be pretty easy to do.

Interviewer: Cool, okay. So collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or the activity. When you're collaborating with your tablemates you may have thoughts about your experience, remember it's okay to speak openly and honestly. Recently you collaborated with a tablemate to create a stop motion animation. Describe your roles in that collaborative project.

Respondent: He created some props for it.

Interviewer: And he is [CRIMSON]?

Respondent: Yeah, [CRIMSON], my bad.

Interviewer: No worries.

Respondent: And he pressed the button and I moved things around a bit.

Interviewer: So what props did he create?

Respondent: The ending cards.

Interviewer: **And he came in at the end of the lesson right, because they weren't there the two days prior.**

Respondent: Yeah.

Interviewer: And you moved the objects around as he pressed the button to take the photos, right?

Respondent: **I would have liked to have him work on the background with me, but I just didn't get the time for that.**

Interviewer: How did you communicate with one another?

Respondent: His teacher helped out a lot, and I think I told him sometimes just to press the button.

Interviewer: And when you say his teacher helped out a lot, how did she help out?

Respondent: **She like held his hand to like press the button.**

Interviewer: Okay, anything else?

Respondent: **And she also helped him write his name.**

Interviewer: Awesome, how did you feel about working with your tablemate during the art project?

Respondent: **It was nice. It was good to have another set of hands helping out.**

Interviewer: Any other reasons other than it just being nice to have an extra set of hands?

Respondent: **It's just I feel better working with other people.**

Interviewer: Why do you feel better?

Respondent: **It's just comforting. I like being around others.**

Interviewer: Okay, how do you think [CRIMSON] felt about working together?

Respondent: **I think he was fine with it.**

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- Interviewer: And why do you think he might have felt fine?
- Respondent: He didn't really seem like upset to work with me. **But I'm not sure if he's happy or not.**
- Interviewer: Cool. Okay, so when you're collaborating with your tablemates and making art together there may be some challenges and there may be some easy parts. You may also have different ways of communicating with your tablemates. Feel free to talk openly about any thoughts you have. You previously told me there were times when your classmates did things differently, and this prevented you from collaborating on a lesson. Were there any moments during the stop motion animation process where you felt like everyone was participating equally?
- Respondent: **Well not completely, because I feel like I just did a lot of the background work and stuff. And I just wish he could have helped out some more.**
- Interviewer: Okay. Did you find, oh okay, let me rephrase that. How did you feel about the fact that there weren't any times when you could work together completely? Did you find that to be a more successful or less successful way to work together?
- Respondent: Can you say the question again?
- Interviewer: Sure, and I'm going to break it into two parts. So you said there wasn't a moment where you felt you could completely, where everyone was able to participate equally. So how did that make you feel?
- Respondent: **I was just a bit sad about it, because I had planned for us to just do more stuff together.**
- Interviewer: And so to follow up to that did you find that to be a more successful way or less successful way of working with your tablemates, your experience working on that stop motion animation?
- Respondent: **It was less successful cause in the end he couldn't like do as much.**
- Interviewer: Okay. So can you think of an activity or an event that you regularly participate in that you think your tablemates might enjoy participating in?
- Respondent: I mean I do art already as a hobby outside of school, and we're already doing that in class. So--
- Interviewer: Any other activity you can think of, an activity or an event that you regularly participate in that you think they might enjoy participating in?
- Respondent: Maybe some kind of video game, cause that's something I do a lot, or cooking. I think that would be fun.

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Interviewer: And do you think either of those things are especially suited for your tablemates based on what you know of them? Or do you think those are just fun things to do?

Respondent: *Just fun things, maybe cooking a bit more cause that's just add the ingredients and stuff and get something yummy in the end.*

Interviewer: Okay, thank you very much for talking with me today. Do you have any last questions or comments before we finish?

Respondent: No.

Interviewer: Okay, I want to thank you for your participation today and throughout the study. Thank you very much. I hope you have a good rest of your day.

Respondent: Thanks.

[End of recorded material 00:15:06]

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Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

Final-Interview-Periwinkle

[Start of recorded material 00:00:00]

Interviewer: Hello, thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 8th, 2019, and this is your third interview. Today I'm going to be asking questions about your perceptions of art class and peer differences at your table. I'll also be asking about your experiences communicating and collaborating with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond. So we're going to talk about over time specific changes in feelings about art class and art making. So since I talked with you last we've all been working on improving ways of talking to each other and working with each other. Let's focus on specific feelings you've had since we last spoke. Remember it's okay to answer honestly, and it's okay to have different types of feelings about coming to art class or making art.

And those feelings may change based on a lot of different things. So last time we talked you said you still enjoyed coming to art class. Do you have any new or additional feelings you want to share with me?

Respondent: No.

Interviewer: No, okay, are there any feelings you did not get to share during our last interview?

Respondent: No.

Interviewer: Okay, so working with peers who have unique qualities, last time we continued our conversation about the different interests, abilities, and unique qualities we all have. As you worked on your own and with your tablemates you may have learned more about those people. So feel free to talk openly about any thoughts you may have. Since we last spoke what types of work habits have you seen from your tablemates?

Respondent: **They've been working more like consistently, like it's been easier for them to work for longer periods of time. I think I've seen that.**

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- Interviewer: Great. Anything else?
- Respondent: More precise work.
- Interviewer: More precise work, can you give me an example of that?
- Respondent: What was the question again?
- Interviewer: Sure, since we last spoke what types of work habits have you seen from your tablemates?
- Respondent: Okay, so--
- Interviewer: So this was also in our previous interview where we looked at these comparisons. So if you want I'll flip through, and if any of those stand out to you again then feel free to point those out. So with [COPPER] in mind, which one seems appropriate, does she work quietly or make noise?
- Respondent: She works quietly.
- Interviewer: Okay, does she work fast or slow?
- Respondent: More on the slower side, **but I think it's a good pace.**
- Interviewer: Okay, and also keep in mind this is just since we last spoke, so it's any changes in work habits or types of work habits that you've seen since we last talked. Does [COPPER] sit still or move around?
- Respondent: Still.
- Interviewer: Okay, does she want help or not want help?
- Respondent: Occasionally we'll help each other out, so sometimes wants help.
- Interviewer: Sometimes wants help, okay, does she ask questions or not ask questions?
- Respondent: No.
- Interviewer: Okay, and does she try new things or does she not try new things?
- Respondent: I think she tries.
- Interviewer: Okay, okay, since we last spoke what else have you learned about [COPPER]?
- Respondent: I think she really likes like working with the different supplies.
- Interviewer: Can you elaborate?
- Respondent: So just like the paint and clay, more hands on, like you're able to, I'm not sure.

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Interviewer: Okay, more hands on supplies, and you said like paint and clay specifically. Okay, have you learned anything else about [COPPER] since we last spoke?

Respondent: I'm not quite sure.

Interviewer: Okay, how did you learn that information that you just shared, feel free to identify particular people or moments?

Respondent: Her expressions while we're doing the project, working on our projects.

Interviewer: Okay, and what were her expressions?

Respondent: She seemed to be happier, like enjoying working with those materials.

Interviewer: What made you, oh I'm sorry go ahead.

Respondent: Sorry, what were you saying?

Interviewer: What made you think she was enjoying them?

Respondent: Her body language.

Interviewer: Okay, okay, can you think of any other ways you might have learned information about her since we last talked?

Respondent: I've asked her if she's like enjoyed working on her projects, I ask her different things about what we're doing in class.

Interviewer: Great. Okay, can you think of an art project that might make use of all of your tablemates unique work habits and qualities that's different than one that you might have suggested in the past?

Respondent: Maybe something where we all like paint together, like putting together a picture of some sort.

Interviewer: Okay, like different parts of a whole?

Respondent: Yeah, or all working together on the same parts maybe.

Interviewer: Okay, all right. Collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or the activity. When you're collaborating with your tablemates you may have thoughts about your experience. Remember it's okay to speak openly and honestly. Recently you collaborated with a tablemate to create a stop motion animation. Can you describe your roles in that collaborative project?

Respondent: So during that project I came up with the idea for our stop motion, and [COPPER] helped me to create the different pieces we used in the stop motion. And she helped me move the pieces, and to snap the photos.

Interviewer: Awesome, what specific pieces did [COPPER] create?

Respondent: Paper cutouts, which we used as our background or scenery.

Interviewer: Awesome, and how did you communicate with one another?

Respondent: By talking to each other.

Interviewer: Can you give me an example of what one of those exchanges might have sounded like?

Respondent: Is this specific to the stop motion?

Interviewer: It can be or if you have a different example you could share that too.

Respondent: Okay, so on the stop motion for example I asked [COPPER] if she wanted to cut out the background for us and she said yes or like nodded her head. And then I would get her the supplies, and then she would cut it out.

Interviewer: Awesome, any other ways you communicated with one another?

Respondent: Not that I'm sure, mostly just the talking and movements.

Interviewer: When you say movement what do you mean by that?

Respondent: Like nodding of a head.

Interviewer: Okay, how did you feel about working with your tablemate during an art project or during that art project and why?

Respondent: I felt good about it because we had good collaboration. Like we worked well together and the project turned out good in the end.

Interviewer: And why do you feel like you had a good collaboration?

Respondent: We each put in a good amount of work on it, and in general we had a good work ethic on the project I can say.

Interviewer: When you say had a good work ethic can you describe that?

Respondent: We worked well together, like I would move a piece and then she would snap the picture, yeah, or the other way around.

Interviewer: Great, how do you think your tablemate felt about it, about working together?

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Respondent: **I think she felt good about it as well.** Because like she seemed to enjoy it, I said that before. Like I would ask her what she wanted to do for it, and like if she wanted to include different characters. And at the end when we watched it I think she liked it, cause she smiled.

Interviewer: Nice, can you describe how you would ask her for input?

Respondent: I would ask her like if she wanted to add something to the stop motion or ask her what she thought of what we had done so far.

Interviewer: Okay, awesome. All right, last one. When you are collaborating with your tablemates and making art together there may be some challenges and there may be some easy parts. You may also have different ways of communicating with your tablemates. Feel free to talk openly about any thoughts you have. You previously told me there were times when your classmates did things differently, and this prevented you from collaborating on a lesson. Were there any moments during the stop motion animation process or during any past project where you felt everyone was participating equally?

Respondent: What was the question again, sorry, I got confused.

Interviewer: It's long, it's okay. So you previously told me that there were times when your classmates did things differently, and this prevented you from collaborating on a lesson or working together on a lesson. Were there any moments during our stop motion animation process or during any past lesson where you felt like everyone was participating equally?

Respondent: Yes.

Interviewer: Okay, what were some of those moments?

Respondent: Stop motion specific, that's the one I can remember the most. We all did our part and it turned out well in the end.

Interviewer: Okay, so--

Respondent: And I said that previously.

Interviewer: That's okay, so when you're specifically thinking about moments where you were participating equally could you just state what you felt those equal moments were?

Respondent: **All doing our part to build set and create the pictures for the stop motion.**

Interviewer: Okay, any other moments where you felt like you were working equally either during, excuse me, the stop motion animation or during a past project?

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Respondent: During the color wheel painting project we all worked to mix different shades of the paint that we were going to use.

Interviewer: Awesome, okay. How did you feel about those moments where you were participating equally? Did you find them to be more successful, or less successful? Or excuse me, let me rephrase that so it's not so confusing, I'll just ask you first, how did you feel about that, those moments?

Respondent: I felt good about the moments.

Interviewer: Tell me why.

Respondent: **Cause we all got to do our share of the project and help each other out.**

Interviewer: Okay, all right. So then did you find that to be a more successful way or less successful way to work with your tablemates? And you can compare that to past times when you have worked together or collaborated on something, so specifically with that stop motion animation process that you just referenced, did you feel like it was a more successful way or a less successful way to work with your tablemates than your prior experience?

Respondent: **Maybe more successful because we all got to do more.**

Interviewer: Anything else that made it more successful in your mind?

Respondent: Not that I can think of at the moment.

Interviewer: Okay, can you think of an activity or an event that you regularly participate in that your tablemate might enjoy participating in?

Respondent: Not at the moment.

Interviewer: Okay, and it doesn't have to be art related, it can be anything else that you participate in that you think your tablemate might also enjoy participating in.

Respondent: I can't really think of anything at the moment.

Interviewer: Okay. Okay, thank you very much for talking with me today. Do you have any last comments or questions before we finish this final interview?

Respondent: No.

Interviewer: Okay, thank you for your participation today and throughout the study. And have a good day, I'll see you later.

Respondent: Thank you.

[End of recorded material 00:14:55]

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Coral = A Fine Line Between Realism and Low Expectations

6071 - Final-Interview-Ochre

[Start of recorded material 00:00:00]

Researcher noted Ochre was exceptionally tired on the day of this interview. Prior experience working with Ochre made clear the connection between him sitting and going to sleep soon after. The interviewer opted to do the interview with both interviewer and participants standing. This had a direct impact on the clarity of the answers.

Interviewer: Hello, thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 16th, 2019, and this is your third interview. Today I'm going to be asking you questions about your perceptions of art class and peer differences at your table. I will also be asking about your experiences communicating and collaborating with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond. So [OCHRE], since I last talked with you we've all been working on improving ways of talking to each other and working with each other, so we're going to focus on specific feelings you've had since we spoke last. Remember it's okay to answer honestly, and it's okay to have different types of feelings about coming to art class.

Those feelings may change based on a lot of different things. Last time we talked [OCHRE], you said you felt good about coming to art class. Do you still feel good about coming to art class?

Respondent: [Unintelligible 00:01:11]

Interviewer: Say that again.

Respondent: [Unintelligible 00:01:15]

Interviewer: Do you still like coming to art?

Respondent: Art, yes.

Interviewer: Okay, are there any feelings you did not get to share during our last interview about how you feel in art?

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Did you want to tell me any other feelings about how you do in art?

Respondent: No.

Interviewer: No, okay. Let me restart. Last time we continued our conversation about the different interests, abilities, and unique qualities we all have. As you worked on your own and with your tablemates you may have learned more about those people. Feel free to talk openly about any thoughts you have. So since we last spoke what types of work habits have you seen from [MAROON] who sits across from you? Have you noticed anything about how [MAROON] works?

Ochre was provided with wait time and did not respond.

I'm going to show you some images and I want you to choose the one that fits [MAROON] best. And if neither fit then you don't have to choose an image. Does [MAROON] work quietly or does she make sound while she works?

Respondent: Works.

Interviewer: Can you point or repeat, does [MAROON] work quietly or does she make sounds while she works?

Ochre was provided with wait time and pointed to "makes sounds" on the Work Habits visual resource.

She makes sounds, okay. Okay, next one [OCHRE]. Does [MAROON] work fast or slow? Does she work fast or slow?

Respondent: Slow.

Interviewer: Slow. Does [MAROON] sit still or move around while she works?

Respondent: Works.

Ochre was provided with wait time and pointed to "sits still" on the Work Habits visual resource.

Interviewer: Sit still, okay.

Ochre begins to turn and walk to a nearby table.

It's okay. Stay right here. All right. Does [MAROON] want help or does she not want help?

Respondent: Want help.

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Interviewer: She wants help, she does not want help, okay. Okay, does [MAROON] ask questions or does she not ask questions?

Respondent: Questions.

Ochre pointed to “does not ask questions” on the Work Habits visual resource but the interviewer does not see it clearly.

Interviewer: Does not ask question.

Respondent: [Unintelligible 00:03:48]

Interviewer: Can you point one more time, does [MAROON] ask questions or not?

Respondent: Not.

Interviewer: Not, okay, okay, last one, does [MAROON] try new things or does she not try new things?

Respondent: Things.

Respondent 2: Try new things.

Interviewer: Tries new things, okay. All right, since we last spoke what else have you learned, oh I'm sorry, I skipped ahead. I'm getting a little too excited [OCHRE]. So we're going to talk about [ORANGE] too. So [ORANGE] sits here across from you. Does [ORANGE] work quietly or does he make sounds while he's working?

Respondent: [Unintelligible 00:04:41].

Ochre was provided with wait time and pointed to “makes sounds” on the Work Habits visual resource.

Interviewer: Makes sounds, okay, does [ORANGE] work fast or slow?

Respondent: Slow.

Interviewer: Slow. Does [ORANGE] sit still or move around while he works?

Respondent: Works.

Ochre was provided with wait time and pointed to “moves around” on the Work Habits visual resource.

Interviewer: Moves around, does [ORANGE] want help or does he not want help?

Respondent: Help.

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Ochre pointed to "wants help" on the Work Habits visual resource.

Interviewer: He wants help. And does [ORANGE] ask questions or does he not ask questions?

Respondent: Questions.

Ochre pointed to "does not ask questions" on the Work Habits visual resource.

Interviewer: He does not ask questions. Last one, does [ORANGE] try new things or does he not try new things?

Does not try new things, okay. All right, since we last spoke what else have you learned about [MAROON]? What else do you know about [MAROON], who sits here? Have you learned anything new about [MAROON]?

Respondent: [MAROON].

Interviewer: Okay. Have you learned anything new about [ORANGE] who sits here?

Respondent: Sits here.

Interviewer: Have you learned anything new about [ORANGE]?

Respondent: [Unintelligible 00:06:39].

Ochre was provided with wait time but does not respond.

Interviewer: Can you think of an art project that might make use of all of our unique work habits and abilities?

Ochre was provided with wait time but does not respond.

Can you think of an art project that would make use of all of our unique work habits and abilities?

Ochre was provided with wait time but does not respond.

Okay. Working together is a common occurrence in the art room and at your art table. This working together looks different depending on the day or the activity. When you're working together with your tablemates you might have thoughts about your experience. Remember it's okay to speak openly and honestly. Recently you collaborated with a tablemate to mix paints for our color wheel project. Can you describe what you did to help and to collaborate during the paint project?

Respondent: [Unintelligible 00:07:51].

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- Interviewer: What did you do during the paint project working together with your table?
- Respondent: At table.
- Interviewer: You worked together with your table, what did you do during the paint project? What did you do with the jars of paint?
- Respondent: I paint.
- Interviewer: You painted, and what else did you do before you painted?
What were you doing in the jars before you painted?
- Respondent: Paint.
- Interviewer: Okay, how did you communicate with your friends at the art table during the paint project?
Ochre was provided with wait time but does not respond.
Did you talk to your friends at the table during the art project? Okay, how did you feel about working with your table mates during the art project, when we were painting and you were working together did you like it, were you not sure, or did you dislike it?
- Respondent: Liked it.
Ochre pointed to "I like it" on the I Like Scale visual resource.
- Interviewer: You liked it, why did you like it? Why did you like the paint project?
- Respondent: I paint.
- Interviewer: You painted. Okay, how do you think your friends at the art table felt about working together during the art project? Do you think they liked it, they weren't sure, or they disliked it?
- Respondent: Liked it.
- Interviewer: Can you point which one?
- Respondent: Liked it.
Ochre pointed to "They like it" on the They Like Scale visual resource.
- Interviewer: They liked it. Why do you think they liked it? Are there any reasons they liked it?

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Ochre was provided with wait time but does not respond.

Okay, last questions, when you're working together with your friends at your table and making art there may be some challenges and there may be some easy parts. You may also have different ways of communicating with your tablemates. Feel free to talk openly about any thoughts you may have. You previously told me that there were times when your classmates did things differently, and this prevented you from collaborating on a lesson. Were there any moments during the stop motion animation process or during our painting project where you felt like everyone participated equally?

During our painting project [OCHRE] did you feel like there was a moment where everyone participated the same amount?

Ochre raised his eyebrows but did not respond.

Respondent: [Unintelligible 00:11:10].

Interviewer: What did you say?

Ochre was provided with extended wait time but did not respond.

Okay, how did you feel about, I already asked you a version of that? So I'm going to skip over there. Did you find working together on that painting project to be a more successful or less successful way to work with your tablemates?

Respondent: [Unintelligible 00:11:43].

Ochre was provided with extended wait time but did not respond. Ochre did vocalize as consistent with his stimming behaviors.

Interviewer: When you were all working to mix the paints together was that a more successful way to work together or a less successful way to work together?

Ochre was provided with wait time but did not respond.

Okay, all right [OCHRE], can you think of an activity or an event that you regularly participate in that your table mates might enjoy participating in? What activities do you participate in regularly [OCHRE]?

Respondent: [Unintelligible 00:12:20].

Ochre was provided with extended wait time but did not respond. Ochre did vocalize as consistent with his stimming behaviors.

Interviewer: Do you draw?

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Respondent: Draw, yes.

Interviewer: Do you watch movies?

Respondent: Movies, yes.

Interviewer: What else do you do? Do you go for walks?

Respondent: Walks, yeah.

Interviewer: Yes, do you go on field trips?

Respondent: Field trips, yes.

Interviewer: Okay, do you think your tablemates in art class would like doing any of those things with you, doing any of those events?

Ochre was provided with extended wait time but did not respond. Ochre did vocalize as consistent with his stimming behaviors.

Okay, thank you very much for talking with me today. Do you have any last questions before we finish?

Thank you for your participation today and throughout the study, have a good day and I'll see you tomorrow okay.

Respondent: I'll see you tomorrow.

Interviewer: See you tomorrow.

[End of recorded material 00:13:24]

Grey = Notable Moments

Green = Researcher Notes Indicating Non-Verbal Communication

Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

6071 - Final-Interview-Olive

[Start of recorded material 00:00:00]

Interviewer: Okay. Hello, thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 16th, 2019, and this is your third interview. Today I'm going to be asking questions about your perceptions of art class and peer differences at your table. I will also be asking about your experiences talking to and working with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond. So [OLIVE], since I talked with you last and we've all been working on improving ways of talking to each other and working with each other, we're going to focus on specific feelings you've had since we spoke last. Remember it's okay to answer honestly, and it's okay to have different types of feelings about coming to art class or making art.

And those feelings may change based on a lot of different things. Last time we talked you said you felt good about coming to art class. Do you have any new feelings about coming to art class?

Olive pointed to "I don't like it" on I Like Scale visual resource.

How do you feel about coming to art class, [OLIVE], can you point to one of these?

You don't like it, okay. All right. Are there any feelings that you did not get to share during our last interview? Any feelings that you did not get to share from these in front of you?

Olive looked at options on I Feel visual resource.

Paraprofessional: No, you point, it's okay, you point.

Interviewer: You point, do any of those feelings apply to you?

Paraprofessional: Which one, [OLIVE]? Choose one.

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Olive possibly pointed to "Done" on visual resource. His choice here may have been proximal as I pointed to the resource sheet as a whole and "Done" was centrally located near my finger.

Interviewer: Okay. Any other feelings that describe your experience in art class? Can you point to any of these as how you feel in art class?

Olive was provided with wait time and did not point to any further visuals on I Feel visual resource.

Okay. All right. Last time we continued our conversation about the different interests, abilities, and unique qualities we all have. As you've worked on your own and with your tablemates or your friends at the table you may have learned more about those people. Feel free to talk openly about any thoughts you have. Since we last spoke what types of work habits have you seen from [MAROON]? So [MAROON] sits right here. She has the blonde hair. She sits across from you, or she sits here and you're typically right there, right?

Olive nodded his head, indicating yes.

So can you tell me, [MAROON], who sits here, does she work quietly or does she make sounds while she works? Which one? Does [MAROON], who sits here with the blonde hair, does she work quietly or does she make sounds? Does she work quietly or does she make sounds?

Paraprofessional: One, two, three, I can point, point, which one is it? Go ahead. Point to which one.

Interviewer: And if you don't want to point you don't have to, do either of these describe [MAROON]?

Paraprofessional: Which one, you point,

Olive points to "works quietly" after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.

work quietly.

Interviewer: Works quietly, okay.

Paraprofessional: Good job.

Interviewer: Does [MAROON] sit or does [MAROON] move fast or work slow? Is [MAROON] fast or slow when she works?

Paraprofessional: One, two, three, I can point, go ahead, go ahead.

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Olive points to “works fast” after being prompted by paraprofessional using a phrase spoken in Olive’s self-contained special education classroom. This paraprofessional is not participating in the study. She then reiterates his gestured choice in her own spoken words.

Fast.

Interviewer: Fast. Does [MAROON] sit still or move around? Does [MAROON] sit still or move around while she works?

Paraprofessional: One, two, three, I can point, point.

Olive points to “moves around” after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.

Moves around.

Interviewer: Moves around. Okay, a couple more, [OLIVE]. Does [MAROON] want help or does she not want help?

Olive points to “does not want help”.

She does not want help.

Does [MAROON] ask questions or does she not ask questions?

She does not ask questions. Okay, last one, does [MAROON] try new things or does she not try new things?

Paraprofessional: One, two, three, I can point.

Olive looks at options on Work Habits visual resource.

One, two, three, I can point, point.

Olive points to “tries new things” after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.

Try new things.

Interviewer: Tries new things, okay, thank you. Okay, we’re going to talk about one more of your tablemates. So [ORANGE] who sits here, [ORANGE] sits across from you.

Olive looks at the interviewer but does not respond.

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Do you remember how [ORANGE] gave you gummy snacks?

Olive nods his head indicating yes.

That's [ORANGE]. So when you think about [ORANGE] and his work habits, does [ORANGE] work quietly or does he make sounds while he works?

Olive is given wait time but does not make a selection from the Work Habits visual resource.

So [ORANGE] usually sits here. Does he work quietly or does he make sounds while he works?

Paraprofessional: One, two, three, I can point, point.

Olive points to "works quietly" after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.

Works quietly.

Interviewer: Works quietly, thank you. All right, does [ORANGE] work fast or slow?

Olive is given wait time but does not make a selection from the Work Habits visual resource.

Does he work fast or slow?

Olive points to "works fast" after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.

Paraprofessional: Fast.

Interviewer: Fast, does he sit still or does he move around while he works? Does [ORANGE] sit still or does he move around while he works.

Paraprofessional: One, two, three, I can point,

Olive points to "sits still" after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.

sits still.

Interviewer: Sits still, okay. Does [ORANGE] want help or does he not want help?

Olive points to "wants help" on Work Habits visual resource.

Paraprofessional: Want help.

Interviewer: Wants help, does [ORANGE] ask questions or does he not ask questions?

Olive points to "asks questions" on Work Habits visual resource.

Paraprofessional: Asks questions.

Interviewer: He asks questions. Last one, does [ORANGE] try new things?

Olive points to "tries new things" on Work Habits visual resource.

He does try new things, okay. Okay. All right. Okay, good job, [OLIVE]. Since we last spoke what else did you learn about your tablemates, what else did you learn about [MAROON]?

Olive does not respond verbally or visibly.

What else did you learn about [ORANGE]?

Olive does not respond verbally or visibly.

Okay, can you think of an art project that might make use of all of your tablemates' unique work habits and abilities? Can you think of an art project where we could all use our own abilities and work together?

Olive does not respond verbally or visibly.

Okay, all right. Working together is a common occurrence in the art room and at your art table. This collaboration looks different depending on the day or the activity. When you're working together with your friends at the table you may have thoughts about your experience. Remember it's okay to speak openly and honestly. So recently we worked on a stop motion animation project, and I believe you only got to do the practice round [OLIVE], and then you weren't here the other days. Which is totally okay, so during your recent painting project when we all mixed the paint how did you communicate with one another at your table?

Olive does not respond verbally or visibly but shifts in his seat.

Paraprofessional: It's okay.

Interviewer: How did you feel about working with your tablemates during the art project?

Olive is given wait time but does not make a selection from the I Like Scale visual resource.

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When you were working together with your tablemates during the art project how did you feel about it when we were mixing paint together, did you like it, are you not sure, or did you dislike it? And I'm not going to point because I want you to choose.

Olive is given further wait time but does not make a selection.

So did you like it, are you not sure if you liked it when you mixed paint together, or did you dislike it? What do you think from these three options, [OLIVE], can you point to one?

Paraprofessional: One, two, three I can point, point. Point.

Olive is given further wait time but does not make a selection.

One, two, three, I can point, point.

Interviewer: Did you like working with your tablemates? Are you not sure if you liked working with your tablemates, or did you dislike working with your tablemates when you painted?

Olive is given further wait time but does not make a selection.

Paraprofessional: Point, one, two, three.

Interviewer: Can you point to one of those three options?

Paraprofessional: One, two, three, I can point, point.

Olive maintains eye contact but does not make a selection.

Interviewer: Okay, and how do you think your table mates feel about working together, when we were working on our painting project do you think your table mates liked it, are they not sure if they liked it, or did they dislike it? How did your friends at the table feel about working together when we mixed paint? Can you pick one? How did our friends at the table feel about working together? Can you point to one? Can you point with your finger? Which one of these, did your friends at the table like working together, you're not sure if they liked it, or they disliked it?

Olive points in the proximity of "They dislike it" on They Like Scale visual resource. Olive demonstrates stimming behaviors local to his hands.

All right, last question, [OLIVE]. When you're working together with your friends at the table and making art together there may be some challenges and there may be some easy parts. You may have different ways of communicating or talking with your tablemates. Feel free to talk openly about any thoughts you may have. You previously told me that there were times

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when your classmates did things differently and this prevented you from collaborating or working together on a lesson. Were there any moments during the stop motion animation or the painting project where you felt like everyone was participating equally?

Olive is given wait time but does not respond.

Okay. Okay, how did you feel about working with your tablemates? Oh we already asked that question so I am going to skip that question because we asked a version of that. Can you think of an activity or an event that you regularly participate in that your friends at the table might enjoy participating in?

Olive is given wait time but does not respond

Would you friends at the table enjoy working on the farm? Would your friends at the table enjoy working at your family's farm?

Olive enthusiastically nods his head to indicate yes.

Yeah? Do you think your friends at the table would enjoy hanging out in your classroom with you, hanging out in [ROSE]'s classroom?

Olive nods his head to indicate yes and quickly stands up.

Paraprofessional: It's okay, have a seat.

Interviewer: Okay, thank you very much for talking with me today. Do you have any last questions before we finish?

Olive nods his head and begins to push his chair in.

Okay, [OLIVE], thank you for your participation today and throughout the study. I hope you have a good day and I'll see you tomorrow, okay?

Paraprofessional: All right.

Interviewer: All right, so you're going to go into the middle room.

Paraprofessional: And I'll send--

[End of recorded material 01:01:45]

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Grey = Notable Moments

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Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

6071 - Final-Interview-Maroon

[Start of recorded material 00:00:00]

Interviewer: Hello, and thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 8th, 2019, and this is your third interview. Today I'm going to be asking questions about your perceptions of art class and peer differences at your table. I'll also be asking about your experiences communicating and collaborating with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond. So since I talked with you last and we've all been working on improving ways of talking to each other and working with each other, we're going to focus on specific feelings you've had since our last conversation okay. So, remember it's okay to answer honestly, it's okay to have different types of feelings about coming to art class or making art.

And those feelings may change based on a lot of different things. So last time we talked you said you felt good about coming to art class still. Do you have any new or additional feelings you want to share with me about coming to art?

Respondent: I'm excited to come to art a lot of the time.

Interviewer: Tell me why.

Respondent: Because well one, I love art and I love making things, **but also because of my table group and the people that I'm surrounded by.**

Interviewer: Tell me a little more about that.

Respondent: Well [ORANGE], he's just a weirdo. **But [OCHRE] and [OLIVE] are both really interesting people, and I love learning of them in different things that they do. And I like being able to go home and tell stories about what happened in art.**

Interviewer: Gotcha, cool. Are there any other feelings that you did not get to share during our last interview that you want to share now?

Respondent: No, I don't think so.

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Interviewer: Okay, last time we continued our conversation about the different interests, abilities, and unique qualities we all have. As you have worked on your own and with your tablemates you may have learned even more about those people since we last spoke. Feel free to talk openly about any thoughts you have. So since we last spoke what types of work habits have you seen from your tablemates, and we're going to do it one at a time. So what types of work habits have you seen from [OCHRE] since we last spoke?

Respondent: He will ask or when you ask him what to do or ask him to do something he'll do it. Sometimes he'll have more effort than other times, but once he's done and if he doesn't get praise he'll usually stop. Or during the time he's doing that if you don't keep on talking to him and keep on asking him to do that he'll usually stop and wait for instructions or anything like that.

Interviewer: Okay. All right, anything else in terms of work habits that you've seen change or that you've learned about for [OCHRE]?

Respondent: When he's done he's usually done.

Interviewer: When he's done he's done, what does that look like?

Respondent: Usually puts his head down, and if somebody asks him to lift it up or if they ask him to do something he'll lift his head up or something and then he'll put it back down. Or he just won't listen.

Interviewer: Gotcha, since we looked at these last time, I just want to give you an opportunity to look at them again. And if you feel like your answer is the same then you can just move on or just tell me that it's the same. So since we last spoke does [OCHRE] work quietly or does he make sound?

Respondent: He works quietly. He sometimes makes sound, but not a lot.

Interviewer: Okay, does he work fast or slow generally?

Respondent: Slow.

Interviewer: Slow, does he sit still or move around?

Respondent: He's pretty still. He fidgets sometimes but he's still.

Interviewer: Okay, does he want help or does he not want help?

Respondent: He wants praise, I don't know if he wants help, but he wants praise.

Interviewer: Why do you think he wants praise?

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Respondent: **He wants to feel like he's doing something right, and that people are glad he's doing it.**

Interviewer: Okay, does he ask questions or does he not ask questions?

Respondent: I don't think he asks questions.

Interviewer: Okay, and then does he try new things or does he not try new things?

Respondent: **He usually does not try new things unless he's told to.**

Interviewer: Okay, all right, so since we last spoke what types of work habits have you seen from [OLIVE]?

Respondent: [OLIVE] has improved with his working with like other people. I don't think his head is as heavy **when people try and help him**, and he's also more, **he wants to do it more. He wants to do more of what they ask. And instead of them asking and then doing his own thing, he's more like okay this is what I should do. Let's see if I can do it.**

Interviewer: And why do you think he wants to do more?

Respondent: **I think that the more that he learns and the more that he's asked to do those things the more he sees that he can do those things and that he's able to. So he wants to be able to do them more.**

Interviewer: Okay, any other work habits you've seen from [OLIVE] since we last talked?

Respondent: No, I don't think so.

Interviewer: Okay, so then for [OLIVE] as well with that same list of traits, does [OLIVE] work quietly or make sounds when working? And you can qualify it if one is not the right answer.

Respondent: I think when he's concentrated he works quietly, but when he's not he makes sounds.

Interviewer: Does [OLIVE] work fast or slow?

Respondent: **He works fast, but people try and slow him down and we try and slow his work down.**

Interviewer: Who is people?

Respondent: **The ladies that help him, and I think he's gotten better at slowing down. But still when he gets excited he works really fast.**

Interviewer: Does he sit still or move around?

Respondent: Moves around.

Interviewer: Does he want help or does he not want help?

Respondent: I think he's okay with having help. I don't know if he wants it, but he doesn't not want it.

Interviewer: Okay, does he ask questions or does he not ask questions?

Respondent: He doesn't ask questions.

Interviewer: Okay, and does he try new things or does he not try new things?

Respondent: I think he likes trying new things.

Interviewer: Why do you think so?

Respondent: I think that since he's figured out that he's capable of new things that he wants to just keep on doing them.

Interviewer: Okay, since we last spoke what else have you learned about [OCHRE]?

Respondent: He has very different moods.

Interviewer: Tell me about that.

Respondent: Sometimes he'll walk in, and he's super tired. And when he's tired he doesn't like anybody. He's like just go away. I just don't want to do anything.

Interviewer: And does that change within a class period or is that an all day experience based on what you've seen?

Respondent: I think it's an all day experience, and then when he's more awake he's more acceptable with the things that he's asked to do.

Interviewer: When you say acceptable what do you mean?

Respondent: He accepts that he should do it or that he can do it, and then he does it.

Interviewer: Gotcha, any other things you've learned about [OCHRE] since we last spoke?

Respondent: He likes wearing his nice shirts.

Interviewer: How do you know?

Respondent: He wears them all the time, and he doesn't like putting on his apron to cover up his shirt.

Interviewer: How do you know he doesn't like putting on his apron?

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- Respondent: **He's very reluctant when people ask him to go put on his apron.**
- Interviewer: What does his reluctance-y look like, reluctance?
- Respondent: **He has like a pouty face on and he just like moves slowly over to the aprons and grabs one.**
- Interviewer: Okay, and how did you learn that information, feel free to identify particular people or moments?
- Respondent: **Just watching him do those things and watching people ask him to do things, and then his different responses.**
- Interviewer: Okay, okay, so then since we last spoke what else have you learned about [OLIVE]?
- Respondent: **He's also got different moods.**
- Interviewer: Describe them to me.
- Respondent: Well when he's excited he moves really fast, and he tries to do everything really quickly. **And when people tell him to calm down I think he gets aggravated sometimes about it, cause he wants to do the things that he wants to do. And he wants to do them at his own pace.**
- Interviewer: Why do you think he gets aggravated, what gives you that information?
- Respondent: **He gets more jittery. And just he talks a lot more. Especially sometimes he'll get excited or he'll clap or something, and they'll tell him to calm his hands.** And sometimes he'll do it, but sometimes he'll clap even more and talk even more.
- Interviewer: Okay, so then anything else you've learned about [OLIVE] since we last spoke?
- Respondent: I don't think so.
- Interviewer: Okay, and how did you learn that information? Feel free to identify particular people or moments.
- Respondent: **Just watching his actions, I think I've been more observant of them in the past couple weeks.**
- Interviewer: Why do you think so?
- Respondent: **I think I'm more comfortable around them.** At first, I mean I'm comfortable around people a lot. But the more I hang around people the more comfortable and the more I observe.

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- Interviewer: Cool, okay, so I asked you this last time. And I'm curious if you have the same or a different response. Can you think of an art project that might make use of all your tablemates' unique work habits and abilities?
- Respondent: Last time I said splatter paint. I think we'd all have fun doing clay, like a funny or sculpture or something with clay.
- Interviewer: So maybe an extension of what we just started with our clay project?
- Respondent: **Yes, although I don't think [OCHRE] likes the texture of clay.**
- Interviewer: Okay, why do you think that?
- Respondent: **Because sometimes he'll feel it and stuff, but most of the time he just keeps his hands away. While [OLIVE] always has his hands on the clay and is messing with it.**
- Interviewer: Gotcha, cool, okay, collaboration is a common occurrence in the art room and at your table. This collaboration looks different depending on the day or the activity. When you're working together with your tablemates you may have thoughts about your experience. Remember it's okay to speak openly and honestly. So recently you collaborated with a tablemate to create a stop motion animation. **Describe your roles in that collaborative project and state who you worked with.**
- Respondent: **I worked with [ORANGE], and we kind of did everything together. We planned out the characters and the scenes, and he mostly did all the writing cause he's got better handwriting than me. But I think we're a really good team.**
- Interviewer: Okay, and was it your original plan to work together?
- Respondent: He wasn't here the first day that we started, so--
- Interviewer: [ORANGE] wasn't.
- Respondent: **[ORANGE] wasn't, and neither were the other two, so I kind of was working on my own at first. But then [ORANGE] came back before the other two, so we decided to do that.**
- Interviewer: Okay, okay, how did you communicate with one another during that stop motion animation?
- Respondent: We talked, sometimes we argued but we don't argue very much. Well we do but not rudely.
- Interviewer: Any other forms of communication that you used with each other?

- Respondent: I don't think so.
- Interviewer: Okay, how did you feel about working with your tablemate during the art project, and why?
- Respondent: I thought it was fun. Sometimes it was a little stressful because we're both not very, I don't know how to say it. Like we get distracted very easily.
- Interviewer: So what did that mean for your work when you were getting distracted?
- Respondent: It took longer I think.
- Interviewer: Okay, how do you think your tablemate felt about working together and why do you think they might have felt that way?
- Respondent: I think he liked working with me, mostly cause we're friends. But if he didn't then I don't know why, and we usually have fun together, so.
- Interviewer: Okay, last set, when you were working together with your tablemates and making art together there may be some challenges and there may be some easy parts. You may also have different ways of communicating with your tablemates. Feel free to talk openly about any thoughts you have. You previously told me that there were times when you table mates did things differently and this prevented you from collaborating on a lesson. Were there any moments during the stop motion animation process or during any past project where you felt like everyone at your table was participating equally?
- Respondent: **I think the stop motion, even though we weren't all paired up, I think we could all do things equally. I think that we could move the different characters and stuff, and then take the picture, and do all of that. I think we were all capable of doing that.**
- Interviewer: Okay, any other moments of past projects where you felt like everyone was participating equally?
- Respondent: The color painting that we did, the color wheel. We all mixed paints together.
- Interviewer: And what made you feel like that was equally or you were all participating equally?
- Respondent: **I think that we were all capable of paintings and mixing all the paints. I think that was really cool.**
- Interviewer: Okay, how did you feel about those experiences where you felt like everyone was participating equally, did you find that a more successful way or less successful way of working with your table mates?

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Respondent: That it was successful in the way that we all got along, and that we could all do it. I think it made me feel accomplished. But I also think it made everyone else feel accomplished too.

Interviewer: When you say accomplished what do you mean, do you want to elaborate?

Respondent: So a lot of people don't think that all people can get along and do the same things, or do things the same. But I think that us being able to do this stuff, do the things that we do in this class makes or we prove them wrong by doing all of that.

Interviewer: Would you mind just being a little more explicit in what you mean by that, what do you specifically mean? And feel free to be very clear with your phrasing.

Respondent: Okay, so like the special needs people, a lot of people judge them and don't think they are capable of what us, or the normal-er, that's kind of mean but the normal people can be able to do. Like draw, or paint, or anything like that, and they judge them on that, but I think that being able to show people that we can all paint or draw or mix colors, that proves those judgmental people wrong. And that's a very accomplishing feeling.

Interviewer: Okay, all right. Can you think of an activity or an event that you regularly participate in that your tablemates might also enjoy participating in?

Respondent: I think they'd probably like participating in like things, like horse stuff that I do.

Interviewer: Why do you think so?

Respondent: Well in my opinion horses are awesome, but also in the world and society horses are used for special needs people and for counseling and physical therapy and all that for people. And I think horses just give off that aurora [aura] or vibe that they're comfortable as long as you're comfortable. And I think since they learn off of peoples' body languages that it's easier for like special needs people. Cause they usually use body language a lot more than actually speaking, and I think body language has a lot to do with everything.

Interviewer: Okay. All right, thank you very much for talking with me today, do you have any last questions before we finish our final interview?

Respondent: No ma'am.

Interviewer: Okay, thank you for your participation today and throughout the study, have a good day and I'll see you later.

Respondent: Thank you.

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Grey = Notable Moments

Green = *Researcher Notes Indicating Non-Verbal Communication*

Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

Final-Interview-Orange

[Start of recorded material 00:00:00]

Interviewer: Hello, thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 9th, 2019, and this is your third interview. Today I'm going to be asking questions about your perceptions of art class and peer differences at your table. I'll also be asking about your experiences communicating and collaborating with your tablemates. The purpose of this study is to learn about communication challenges and successes students may experience when working with peers who learn differently than they do. Please feel free to take time to think about each question before you respond. So since I talked with you last we've all been working on improving ways of talking to each other and working with each other, we're going to focus on specific feelings you've had since we spoke last. Remember it's okay to answer honestly, it's okay to have different types of feelings about coming to art class or making art.

And those feelings may change based on a lot of different things. Last time we talked you said you felt good about coming to art class. Do you have any new or additional feelings you want to share with me?

Respondent: No.

Interviewer: No, okay, and just to phrase it differently and to broaden the topic a bit, are there any feelings you did not get to share during our last interview, any thoughts or feelings at all?

Respondent: No, I got to work with [OLIVE] more, though, like [OLIVE] more, I don't work with [OCHRE] as much because [HANNAH] usually works with him. But like I got more experience working with him.

Interviewer: Okay, since we last spoke?

Respondent: Yep.

Interviewer: Cool, so last time we continued our conversation about the different interests and abilities and unique qualities we all have. As you worked on your own and with your tablemates you may have learned more about those people. Feel free to talk openly about any thoughts you have.

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- Respondent: Okay, I didn't work with [OCHRE] as much. **But when I was working with [OLIVE] he did good as long as I said the thing a couple times. If I repeated it a few times he could do it and give like specific instructions.**
- Interviewer: Okay, so since we last spoke what types of work habits have you seen from your tablemates?
- Respondent: [OCHRE] is still like tired all the time, but like when he's up he's always doing stuff. And [OLIVE] he's there and he does whatever the class is doing.
- Interviewer: So elaborate on those work habits for [OLIVE] a little bit.
- Respondent: So like if we're working on something as a class he'll do the same thing as us. He just has the helper to talk him through what he's doing.
- Interviewer: Okay. Okay, and I am going to show you for the sake of consistency those same images that you saw last time, and if they apply to either of your tablemates let me know. And if they don't let me know that too. So we're going to start with [OCHRE]. Does [OCHRE] work quietly or does he make sound when he works?
- Respondent: He makes sound. He makes sounds while he works.
- Interviewer: And this is since we last spoke, so think about that too, if anything has changed it's okay to give a different answer than you did. Does [OCHRE] work fast or slow?
- Respondent: **When he knows what he's doing he works fast. But if he's trying to figure out what he's trying to do he's slower.**
- Interviewer: Okay. Does he sit still or move around?
- Respondent: He moves around a lot. **I think they both started like being more active.**
- Interviewer: Okay, does [OCHRE] want help or not want help?
- Respondent: **They like getting help.**
- Interviewer: Does [OCHRE] ask questions or not ask questions?
- Respondent: He doesn't really ask questions.
- Interviewer: And does [OCHRE] try new things or does he not try new things?
- Respondent: He tries new stuff.
- Interviewer: Okay. All right, so for [OLIVE], does [OLIVE] work quietly or does he make sounds?

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- Respondent: He makes sounds, like he's louder than [OCHRE] is definitely.
- Interviewer: Okay, does [OLIVE] go fast or slow, work fast or slow?
- Respondent: He works quickly, **like as soon as he figures out what he's doing he does it.**
- Interviewer: Okay, does [OLIVE] sit still or move around?
- Respondent: He moves around a lot.
- Interviewer: And does [OLIVE] want help or does he not want help?
- Respondent: **He definitely wants help. He likes having someone with him.**
- Interviewer: Does [OLIVE] ask questions or does he not ask questions?
- Respondent: He doesn't ask questions.
- Interviewer: And does [OLIVE] try new things or not try new things?
- Respondent: He tries new stuff.
- Interviewer: Okay, awesome. Since we last spoke what else have you learned about [OCHRE]?
- Respondent: The girl, [Student Aide Not Participating in Study], I think that's her name, the one girl, **he really likes working with [Student Aide Not Participating in Study].** Like he's like more interactive than he is with some of the other helpers.
- Interviewer: Elaborate on that, what does more interactive look like for him?
- Respondent: He'll like say some stuff, like it's like usually like incompletely sentences, but he'll like talk with her. And then usually when he's like sleepy and then he'll stay up and work.
- Interviewer: Cool, you learned anything else about [OCHRE]?
- Respondent: He's good at like controlling stuff, like if you tell him to stick to something, like when we were doing like the clay boxes and you're like hey can you score this? **He can do it by himself without going all the way through the clay or whatever.**
- Interviewer: Cool, and how did you learn that information?
- Respondent: Just from being around him.
- Interviewer: Okay, any other ways that you learned that information? Feel free to identify particular people or moments?

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- Respondent: It's like sitting every morning with him in class.
- Interviewer: Okay, since we last spoke what else have you learned about [OLIVE]?
- Respondent: Like [OCHRE] likes having other people there, but [OLIVE] like more so than [OCHRE] does, he just enjoys having people with him.
- Interviewer: Why do you think so?
- Respondent: **I don't know. He's always grabbing on to people, and then if you like leave him alone he'll start like freaking out a little bit. And then when people come over he calms down.**
- Interviewer: And when you say freaking out can you describe what that means?
- Respondent: Like he just starts yelling.
- Interviewer: Okay. And how did you learn that information? Feel free to identify particular people or moments.
- Respondent: Just in class seeing him, and then it was the same thing cause they do gym stuff the same block that I have ROTC. **So when we're outside running we'll see them outside sometimes and they act the same way.**
- Interviewer: Okay, so since we last talked I know I asked you this before. I'm curious if it's a similar answer or if you have a new one. Are there any art projects that you can think of that would make use of everybody's unique work habits and abilities at your table?
- Respondent: The paint wheel definitely, like everyone had to work on it together just to get it done on time. I think like if we did a big clay project instead of like having an individual thing where it was like a group effort, everyone could put their own thing into it.
- Interviewer: Any particular reason for that choice?
- Respondent: **I don't know, with like a clay project you can have different people work on different parts and like combine it easy.**
- Interviewer: Cool. Okay, collaboration is a common occurrence in the art room and at your art table. This collaboration looks different depending on the day or the activity. When you're collaborating with your tablemates you may have thoughts about your experience. Remember it's okay to speak openly and honestly. Recently you collaborated with a tablemate to create a stop motion animation, who did you work with?
- Respondent: Oh I worked with [MAROON].

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- Interviewer: Okay, and describe the roles that you had in that collaborative project.
- Respondent: [MAROON] came up with most of the design, and then I made some figures, and then we just took turns taking the pictures and moving the characters around.
- Interviewer: Okay. And were you originally going to work with [MAROON] or was that a choice that came about later?
- Respondent: Oh I had missed the day that we picked our groups, so [MAROON] like called me. And then we started planning the thing the night before so we didn't have the chance to work with [OCHRE] and [OLIVE].
- Interviewer: Gotcha, so how did you and your tablemate communicate with one another during the project?
- Respondent: We just talked about what we were going to do.
- Interviewer: How did you feel about working with your tablemate during the project?
- Respondent: Good.
- Interviewer: Why?
- Respondent: She just like, I get along well with her.
- Interviewer: Any other reasons why?
- Respondent: She put in the same amount of effort as me.
- Interviewer: Okay, how do you think your tablemate felt about working together?
- Respondent: Probably similarly to me.
- Interviewer: And why do you think they might feel that way?
- Respondent: I don't know. Me and her have been friends for a while.
- Interviewer: All right, last little set, when you're collaborating with your tablemates and making art together there may be some challenges and there may be some easy parts. You may also have different ways of communicating with your tablemates. Feel free to talk openly about any thoughts you have. You previously told me that there were times when your classmates did things differently and this prevented you from collaborating on a lesson. Were there any moments during the stop motion animation process or during any past project where you felt like everyone was participating equally?

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Respondent: I think during like the clay, the paint wheel, and the stop motion everyone did, like the past like big three projects we've done like all the work has been evenly divided between everybody.

Interviewer: So elaborate on that a little bit with the clay. So when in the clay did you feel like everyone was participating equally?

Respondent: It's because we each had to get our six parts, and then score everything, and put our stuff together, brought everything out, or split everything up. So since we each had our own thing that we had to get done **we all had to put in the same amount of effort to get it done.**

Interviewer: In our painting project where did you feel like everyone was participating equally?

Respondent: We each took on a section of the wheel, like the specific color to mix all the different paints. And then we would take turns swapping them out to paint.

Interviewer: And then for the stop motion, from your observation and experience where did you feel like everyone was participating equally?

Respondent: **Not only at my table but at the table next to me when they were working together, they both put in similar amounts of effort with making the stuff, taking the pictures, moving the different parts of the animation around.**

Interviewer: Yeah, all right. How did you feel about that experience?

Respondent: Fine, it was just like any other class.

Interviewer: So those moments where everyone was participating equally that was like every other class in your experience?

Respondent: Yeah.

Interviewer: Okay. Do you have the same students that are at your table in other classes as well?

Respondent: No, I see them outside sometimes when we're physical training for ROTC cause they do gym. But that's about it.

Interviewer: Did you find those processes where everyone was participating equally that you described to be a more successful way or a less successful way to work with your tablemates?

Respondent: It was a more successful way cause having everyone work together was just made everything go along easier. It was like everyone dividing up work instead of one person having to do all of it.

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Interviewer: Can you think of an activity or an event that you regularly participate in that your tablemates might enjoy participating in?

Respondent: I do jujitsu and Thai boxing, and **we actually coach a lot of kids that are like special needs. And they all love it, and they work in with the normal kids.**

Interviewer: And why do you think your tablemates might enjoy participating in that?

Respondent: Just because of the other kids that I've worked with, with similar conditions they all like it. And they get to interact with more people than they usually do.

Interviewer: Okay. Thank you very much for talking with me today. Do you have any last questions or comments before we finish?

Respondent: No.

Interviewer: No, okay, well I want to thank you for your participation today and throughout the study. And I hope you have a good rest of your day.

[End of recorded material 00:14:33]

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Data By Student Participant

Interview Data Trends By Theme

Crimson	<u>Green</u> = Researcher Notes Indicating Non-Verbal Communication	<u>Teal</u> = Typically Developing Student Interactions & Collaboratio -ns with Peers with Special Needs as Service	<u>Magenta</u> = Assumptions About Feelings and/or Experiences of Students with Special Needs	<u>Coral</u> = A Fine Line Between Realism and Low Expectatio -ns
Baseline Interview	<ul style="list-style-type: none"> • <i>CRIMSON pointed to “yes” on Yes/No visual resource</i> • <i>CRIMSON pointed to “I don’t like it” on Like Scale visual resource. Unclear if point response was the result of the interviewer pointing to the visual options prior to CRIMSON’s response.</i> • <i>CRIMSON pointed to “I like it” on Like Scale visual resource.</i> • <i>CRIMSON appears to quickly point to “I like working alone” on I Feel visual resource.</i> • <i>Interviewer points to confirm CRIMSON’s choice of “I like working alone” on I Feel visual resource. CRIMSON makes eye contact.</i> • <i>CRIMSON points to “Frustrated” on I Feel visual resource.</i> • <i>CRIMSON points to “I like it” on Like Scale visual resource.</i> • <i>CRIMSON points to “They like it” on Like Scale visual resource.</i> 	--	--	--

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	<ul style="list-style-type: none"> • <i>CRIMSON points to “Focused” on I Feel visual resource.</i> • <i>CRIMSON does not respond directly.</i> 			
<p>Mid-Point Interview</p>	<ul style="list-style-type: none"> • <i>Crimson does not respond.</i> • <i>The researcher provides the Yes/No visual resource.</i> • <i>Crimson points to “No”.</i> • <i>Crimson does not respond.</i> • <i>Crimson does not respond.</i> • <i>The researcher provides two options via the Work Habits visual resource. Crimson is give extended wait time but does not respond.</i> • <i>Crimson points to “makes sounds” on Work Habits visual resource.</i> • <i>Crimson points to both “works fast” and “works slow” on Work Habits visual resource.</i> • <i>Crimson points to “moves around” on Work Habits visual resource.</i> • <i>Crimson points to “moves around” on Work Habits visual resource.</i> • <i>Crimson points to “wants help” on Work Habits visual resource.</i> • <i>Crimson points to both “asks questions” and “does not ask questions” on Work Habits visual resource.</i> • <i>Crimson points to “does not ask questions”</i> 	<p>--</p>	<p>--</p>	<p>--</p>

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	<ul style="list-style-type: none"> • <i>Crimson points to “does not try new things”. Crimson may have a right-side preference that is influencing his choices, as all selected responses have been on the right side.</i> • <i>Crimson is given wait time.</i> • <i>Crimson does not respond.</i> • <i>Crimson does not respond.</i> • <i>Crimson does not respond but looks at the options provided on the I Like Scale visual resource.</i> • <i>Crimson points to “I don’t like it” on the I Like Scale visual resource.</i> • <i>Crimson does not respond but looks at the options provided on the They Like Scale visual resource.</i> • <i>Crimson points to “they like it” on the They Like Scale visual resource.</i> • <i>Informed by prior experience working with Crimson, it appears he is pondering but does not respond.</i> • <i>Crimson does not respond</i> • <i>Crimson does not respond</i> 			
<p>Final Interview</p>	<ul style="list-style-type: none"> • <i>Crimson smiles throughout introduction.</i> • <i>Crimson does not respond.</i> • <i>Crimson maintains eye contact but does not respond.</i> • <i>Crimson maintains eye contact but does not respond.</i> • <i>Crimson points to “I like it” on Like Scale visual resource.</i> 	<p>--</p>	<p>--</p>	<p>--</p>

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	<ul style="list-style-type: none"> • <i>Crimson maintains eye contact but does not respond.</i> • <i>Crimson does not respond.</i> • <i>Crimson points to “makes sounds” on Work Habits visual resource.</i> • <i>Crimson maintains eye contact but does not respond.</i> • <i>Crimson points to “works slowly” on Work Habits visual resource.</i> • <i>Crimson points to “moves around” on Work Habits visual resource.</i> • <i>Crimson points to “wants help” on Work Habits visual resource.</i> • <i>Crimson points to “does not ask questions” on Work Habits visual resource.</i> • <i>Crimson points to the Work Habits visual resource but the researcher does not see his response clearly.</i> • <i>Crimson points to both “asks questions” and “does not ask questions” on Work Habits visual resource.</i> • <i>Crimson does not respond.</i> • <i>Crimson does not respond.</i> • <i>Crimson does not respond.</i> • <i>Crimson does not respond.</i> • <i>Crimson does not respond.</i> • <i>Crimson maintains eye contact but does not respond.</i> 			
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IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	<ul style="list-style-type: none"> • <i>Crimson maintains eye contact but does not respond.</i> • <i>Crimson maintains eye contact but does not respond.</i> • <i>Crimson pointed to “I liked it” on I Like Scale visual resource.</i> • <i>Crimson maintains eye contact but does not respond.</i> • <i>Crimson pointed to “They liked it” on They Like Scale visual resource.</i> • <i>Crimson maintains eye contact but does not respond.</i> • <i>Crimson maintains eye contact but does not respond.</i> • <i>Crimson maintains eye contact but does not respond.</i> • <i>Crimson maintains eye contact but does not respond.</i> 			
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Copper	<u>Green</u> = Researcher Notes Indicating Non-Verbal Communication	<u>Teal</u> = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service	<u>Magenta</u> = Assumptions About Feelings and/or Experiences of Students with Special Needs	<u>Coral</u> = A Fine Line Between Realism and Low Expectations
Baseline Interview	<ul style="list-style-type: none"> • <i>COPPER pointed to “excited” on the I Feel visual resource.</i> • <i>COPPER pointed to “creative” on the I Feel visual resource.</i> • <i>COPPER pointed to “I like it”</i> 	--	--	--

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	<p><i>on the Like Scale visual resource.</i></p> <ul style="list-style-type: none"> • <i>COPPER pointed to “I like it” on the Like Scale visual resource.</i> • <i>COPPER pointed to “excited” on the I Feel visual resource.</i> • <i>COPPER pointed to “happy” on the I Feel visual resource.</i> • <i>COPPER pointed to “not done” and “I want to keep working” on the I Feel visual resource.</i> • <i>COPPER pointed to “I like it” on the Like Scale visual resource.</i> • <i>COPPER pointed to “They like it” on the Like Scale visual resource.</i> • <i>Note: Through narrative research, it was shared that experiences Echolalia, a verbal response in which a person repeats the most recent word or phrase they have heard. Because of this, it is unclear which “yes” responses are in direct response to the question or are an effect of statements spoken and shown by the interviewer.</i> 			
<p>Mid-Point Interview</p>	<ul style="list-style-type: none"> • <i>COPPER laughs during this statement, seemingly as part of a stimming behavior.</i> • <i>Informed by prior experience working with COPPER, the researcher acknowledges her frequent response of “yes” is not always used literally, but instead, conversationally.</i> 	<p>--</p>	<p>--</p>	<p>--</p>

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

	<ul style="list-style-type: none"> • <i>COPPER experiences echolalia, often repeating the last word or phrase spoken to her.</i> • <i>COPPER is given wait time.</i> • <i>COPPER does not respond.</i> • <i>COPPER pointed to “makes sounds” on Work Habits visual resource.</i> • <i>COPPER pointed to “works fast” on Work Habits visual resource.</i> • <i>COPPER pointed to “moves around” on Work Habits visual resource.</i> • <i>COPPER pointed to “wants help” on Work Habits visual resource.</i> • <i>COPPER pointed to “asks questions” on Work Habits visual resource.</i> • <i>COPPER pointed to “tries new things” on Work Habits visual resource.</i> • <i>COPPER pointed to “works quietly” on Work Habits visual resource.</i> • <i>COPPER pointed to “works fast” on Work Habits visual resource.</i> • <i>COPPER pointed to “sits still” on Work Habits visual resource.</i> • <i>COPPER pointed to “wants help” on Work Habits visual resource.</i> • <i>COPPER pointed to “makes</i> 			
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	<p><i>sounds” on Work Habits visual resource.</i></p> <ul style="list-style-type: none"> • <i>COPPER pointed to “tries new things” on Work Habits visual resource.</i> • <i>Researcher acknowledges Copper’s response as conversational but unrelated to the question.</i> • <i>Researcher’s prior experience working with Copper makes her think Copper’s response may be drawn from her knowledge of descriptors related to people and emotions/feelings.</i> • <i>Researcher’s prior experience working with Copper makes her think Copper’s response may be drawn from her knowledge of descriptors related to people and emotions/feelings.</i> • <i>COPPER experiences echolalia, often repeating the last word or phrase spoken to her.</i> 			
<p>Final Interview</p>	<ul style="list-style-type: none"> • <i>Copper pointed to “excited” on I Feel visual resource.</i> • <i>Copper made a sad expression as she spoke.</i> • <i>Researcher showed Work Habits visual resource.</i> • <i>Copper pointed to “makes sounds” on Work Habits visual resource.</i> • <i>Copper pointed to “sits still” on Work Habits visual resource.</i> • <i>Copper pointed to “does not want help” on Work Habits</i> 	<p>--</p>	<p>--</p>	<p>--</p>

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	<p><i>visual resource.</i></p> <ul style="list-style-type: none"> • <i>Copper pointed to “asks questions” on Work Habits visual resource.</i> • <i>Copper pointed to “tries new things” on Work Habits visual resource.</i> • <i>Copper pointed to “makes sounds” on Work Habits visual resource.</i> • <i>Copper pointed to “works fast” on Work Habits visual resource.</i> • <i>Copper pointed to “sits still” on Work Habits visual resource.</i> • <i>Copper pointed to “wants help” on Work Habits visual resource.</i> • <i>Copper pointed to “asks questions” on Work Habits visual resource.</i> • <i>Copper pointed to “tries new things” on Work Habits visual resource.</i> • <i>Informed by past experience working with Copper, the researcher acknowledges Copper’s response of “yes” may sometimes be used conversationally rather than literally.</i> • <i>Copper may have made a connection between the brand name iPad and the category of tablet.</i> • <i>Copper experiences echolalia, often repeating the last word or phrase spoken to her.</i> 			
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	<ul style="list-style-type: none"> • <i>Copper pointed to “I like it” on I Like Scale visual resource.</i> • <i>Copper pointed to “They like it” on They Like Scale visual resource.</i> • <i>Copper gave two thumbs up.</i> 			
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Purple	<u>Green</u> = <i>Researcher Notes Indicating Non-Verbal Communication</i>	<u>Teal</u> = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service	<u>Magenta</u> = Assumptions About Feelings and/or Experiences of Students with Special Needs	<u>Coral</u> = A Fine Line Between Realism and Low Expectations
Baseline Interview	--	--	<ul style="list-style-type: none"> • They're nice to be around. They're happy people. • They're just nice people, I guess. I don't really think of many people as bad. 	--
Mid-Point Interview	--	--	<ul style="list-style-type: none"> • <i>Interviewer:</i> Sure. Tell me what you know about [COPPER]. <i>Respondent:</i> I think she's nice. She had her birthday recently. I think she likes art a lot. 	--

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

<p>Final Interview</p>	<p>--</p>	<ul style="list-style-type: none"> • I would have liked to have him work on the background with me, but I just didn't get the time for that. • 	<ul style="list-style-type: none"> • I think she's just getting bored because she like finished doing something. • I guess he's not as careful when doing stuff with his hands. • I think he was fine with it. 	<ul style="list-style-type: none"> • Cause like it's just molding something. I don't think it's too difficult to do something like that, and it's just something we all can enjoy I think. • Just like painting or something, cause abstract art. I saw some stuff with acrylic pours would be pretty easy to do. • She like held his hand to like press the button. • And she also helped him write his name. • It was less successful cause in the end he couldn't, like, do as much. • Just fun things, maybe cooking a bit more cause that's just add the ingredients and stuff and get something yummy in the end.
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IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Periwinkle	<i>Green = Researcher Notes Indicating Non- Verbal Communication</i>	<i>Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service</i>	<i>Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs</i>	<i>Coral = A Fine Line Between Realism and Low Expectations</i>
Baseline Interview	--	<ul style="list-style-type: none"> Nothing in particular. We're all different. It's nothing to be ashamed of or anything. Nothing bad – we can all create different things in here. Like I said before, we can tell each other by looking at our pieces and helping them, showing them what they did good and what we think we could help improve a little bit. ...like I said, talking and showing, and maybe if we moved our seats around at some point sometime, we could help the people next to us, depending on who's sitting where; or just in general, helping. 	<ul style="list-style-type: none"> They don't usually talk much, but they do tend to perceive what we're doing and interact with us from time to time. He seems compelled to try to do it, what he can. We all seem compelled to do our best. I feel like I've said that before in this, but we all seem compelled to do our best and do what we can to make it our own, prove it in ways that we think we can do. I think they feel good about it. 	--

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<p>Mid-Point Interview</p>	<p>--</p>	<ul style="list-style-type: none"> • Yes, other information from her, herself; and usually in the beginning of class, we'll say good morning and sometimes ask a couple – ask how their day is and stuff like that. • Just working to – like we did on our project, with the mixing the paints and stuff like that; helping each other out, which we've been doing; but we could always help out more, you know. 	<p>--</p>	<p>--</p>
<p>Final Interview</p>	<p>--</p>		<ul style="list-style-type: none"> • They've been working more like consistently, like it's been easier for them to work for longer periods of time. I think I've seen that. • She seemed to be happier, like enjoying working with those materials. • I think she felt good about it as well. Because like she seemed to enjoy it, I said that before. Like I would ask her what she wanted to do for it, and like if she wanted to include different characters. And at the end when we watched it I think she liked it, cause she smiled. 	<p>--</p>

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Ochre	<u>Green</u> = <i>Researcher Notes Indicating Non-Verbal Communication</i>	<u>Teal</u> = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service	<u>Magenta</u> = Assumptions About Feelings and/or Experiences of Students with Special Needs	<u>Coral</u> = A Fine Line Between Realism and Low Expectations
Baseline Interview	<ul style="list-style-type: none"> • <i>OCHRE's response is not clear.</i> • <i>When shown yes/no visual resource, OCHRE pointed to no first, then yes.</i> • <i>When shown "Like Scale" visual resource, OCHRE pointed to "I dislike it."</i> • <i>OCHRE does not look at the "I Feel" board for more than a second or two at a time.</i> • <i>Unclear if OCHRE's response is to the question or to the repeated prompting to answer.</i> • <i>OCHRE does not respond directly.</i> • <i>OCHRE sustains eye contact with interviewer.</i> • <i>OCHRE does not answer directly.</i> 	--	--	--
Mid-Point Interview	<ul style="list-style-type: none"> • <i>Ochre vocalized and engaged in physical stimming behaviors. Wait time was provided.</i> • <i>Ochre's response is stated in a tone that made the researcher wonder if it was his true response or a suggested/repeated response.</i> • <i>Ochre is given extended wait time but does not respond.</i> • <i>Ochre points first to "makes sounds" on the Work Habits visual</i> 	--	--	--

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	<p><i>resource, and then back and forth between the two choices provided.</i></p> <ul style="list-style-type: none"> • <i>Ochre says “slow” without pointing to the visual choices provided.</i> • <i>Ochre looks at the options for a few moments but does not answer.</i> • <i>Ochre looks at the options for a few moments.</i> • <i>Ochre is given extended wait time but does not respond.</i> • <i>After a few moments, Ochre points to “does not want help” on the Work Habits visual resource.</i> • <i>Ochre quickly points to the visual resource but the researcher cannot see what he selected before he withdraws his finger.</i> • <i>Ochre points to “asks questions” on the Work Habits visual resource.</i> • <i>Ochre stands up and begins to walk away from the table.</i> • <i>Ochre’s response may be repetitive or echolalic, suggested by the researcher ending her question with “art class”.</i> • <i>Ochre does not respond.</i> • <i>Ochre is given extended wait time, then puts his head down. He has appeared sleepy throughout the interview.</i> • <i>Ochre begins to sit up but quickly puts his head back down.</i> • <i>Ochre sits up but appears very tired.</i> • <i>Ochre does not respond.</i> • <i>Despite extended wait time, Ochre</i> 			
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	<p><i>does not respond.</i></p> <ul style="list-style-type: none"> • <i>The researcher provides wait time, but not extended time for fear Ochre will go to sleep. He does not respond. The researcher provides the I Like Scale visual resource.</i> • <i>Ochre looks at the I Like Scale visual resource but does not point.</i> • <i>Ochre points to “I am not sure” on the I Like Scale visual resource.</i> • <i>Ochre points to “They liked it” and “They didn’t like it” on the They Like Scale visual resource.</i> • <i>Ochre is given wait time.</i> • <i>Ochre does not respond.</i> • <i>Ochre is given wait time.</i> • <i>Ochre is given wait time.</i> 			
<p>Final Interview</p>	<ul style="list-style-type: none"> • <i>Researcher noted Ochre was exceptionally tired on the day of this interview. Prior experience working with Ochre made clear the connection between him sitting and going to sleep soon after. The interviewer opted to do the interview with both interviewer and participants standing. This had a direct impact on the clarity of the answers.</i> • <i>Ochre was provided with wait time and did not respond.</i> • <i>Ochre was provided with wait time and pointed to “makes sounds” on the Work Habits visual resource.</i> • <i>Ochre was provided with wait time and pointed to “sits still” on the Work Habits visual resource.</i> • <i>Ochre begins to turn and walk to a nearby table.</i> 	<p>--</p>	<p>--</p>	<p>--</p>

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	<ul style="list-style-type: none"> • <i>Ochre pointed to “does not ask questions” on the Work Habits visual resource but the interviewer does not see it clearly.</i> • <i>Ochre was provided with wait time and pointed to “makes sounds” on the Work Habits visual resource.</i> • <i>Ochre was provided with wait time and pointed to “moves around” on the Work Habits visual resource.</i> • <i>Ochre pointed to “wants help” on the Work Habits visual resource.</i> • <i>Ochre pointed to “does not ask questions” on the Work Habits visual resource.</i> • <i>Ochre was provided with wait time but does not respond.</i> • <i>Ochre was provided with wait time but does not respond.</i> • <i>Ochre was provided with wait time but does not respond.</i> • <i>Ochre was provided with wait time but does not respond.</i> • <i>Ochre pointed to “I like it” on the I Like Scale visual resource.</i> • <i>Ochre pointed to “They like it” on the They Like Scale visual resource.</i> • <i>Ochre was provided with wait time but does not respond.</i> • <i>Ochre raised his eyebrows but did not respond.</i> • <i>Ochre was provided with extended wait time but did not respond.</i> • <i>Ochre was provided with extended wait time but did not respond. Ochre</i> 			
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	<p><i>did vocalize as consistent with his stimming behaviors.</i></p> <ul style="list-style-type: none"> <i>Ochre was provided with wait time but did not respond.</i> <i>Ochre was provided with extended wait time but did not respond. Ochre did vocalize as consistent with his stimming behaviors.</i> <i>Ochre was provided with extended wait time but did not respond. Ochre did vocalize as consistent with his stimming behaviors.</i> 			
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Olive	<u>Green</u> = Researcher Notes Indicating Non-Verbal Communication	<u>Teal</u> = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service	<u>Magenta</u> = Assumptions About Feelings and/or Experiences of Students with Special Needs	<u>Coral</u> = A Fine Line Between Realism and Low Expectations
Baseline Interview	<ul style="list-style-type: none"> <i>Extended wait time. Pointed to dislike.</i> <i>Initially smiled and nodded. Pointed to dislike.</i> <i>Pointed to dislike.</i> <i>Proximal point to the vicinity of visual options: TIRED, DONE, or FRUSTRATED.</i> <i>Points to likes working with friends at the table.</i> <i>Extended wait time and visual scanning of feelings board options. Pointed to not done.</i> 	--	--	--

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	<ul style="list-style-type: none"> • <i>Pointed to I feel ready to work.</i> • <i>Pointed to I like it. Possible result of me prompting him to select by placing my finger on each of the 3 like scale options.</i> • <i>Nodded when asked. Pointed to all 3 of the like scale options.</i> • <i>Tapped not done and ready to work on feelings board.</i> • <i>Unable to respond due to prompts available and type of question.</i> • General Note: <i>Possible right side preference. All images selected fell to the right side of the feelings board.</i> 			
<p>Mid-Point Interview</p>	<ul style="list-style-type: none"> • <i>Olive remained silent and maintained eye contact for an extended period of time.</i> • <i>Olive remained silent and maintained eye contact for an extended period of time.</i> • <i>After prompting and wait time, Olive selected “yes” from the Yes/No visual resource provided.</i> • <i>Despite extended wait time provided, Olive did not respond using the Yes/No visual resource provided, or otherwise.</i> • <i>Olive pointed to “slowly” from the two Work Habits visual resources provided. It is possible this choice was unintentionally prompted by the researcher’s attempt to draw his attention to the visual resource. The researcher pointed within the proximity of “slowly” unintentionally.</i> • <i>Olive pointed to “moves around”</i> 	<p>--</p>	<p>--</p>	<p>--</p>

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	<p><i>from the two Work Habits visual resources provided.</i></p> <ul style="list-style-type: none"> • <i>Olive pointed to “does not want help” from the two Work Habits visual resources provided.</i> • <i>Olive pointed to “does not ask questions” from the two Work Habits visual resources provided.</i> • <i>Olive pointed to the visual resource without looking.</i> • <i>Olive pointed near “does not try new things” from the two Work Habits visual resources provided.</i> • <i>Olive looked around the room, away from the visual resource.</i> • <i>Again, Olive pointed near “does not try new things” from the two Work Habits visual resources provided.</i> • <i>Extended wait time was provided. Olive did not respond.</i> • <i>Extended wait time was provided. Olive did not respond.</i> • <i>Extended wait time was provided.</i> • <i>Extended wait time was provided. Olive did not respond.</i> • <i>Olive selected “I do not like it” from I Like scale visual resource provided.</i> • <i>Extended wait time was provided. Olive did not respond.</i> • <i>Extended wait time was provided. Olive selected “they liked it” from They Like scale visual resource provided.</i> • <i>Wait time was provided. Olive did not respond.</i> 			
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	<ul style="list-style-type: none"> • <i>Extended wait time was provided. Olive did not respond.</i> • <i>Extended wait time was provided. Olive did not respond.</i> • <i>Olive did not respond.</i> 			
<p>Final Interview</p>	<ul style="list-style-type: none"> • <i>Olive pointed to “I don’t like it” on I Like Scale visual resource.</i> • <i>Olive looked at options on I Feel visual resource.</i> • <i>Olive possibly pointed to “Done” on visual resource. His choice here may have been proximal as I pointed to the resource sheet as a whole and “Done” was centrally located near my finger.</i> • <i>Olive was provided with wait time and did not point to any further visuals on I Feel visual resource.</i> • <i>Olive nodded his head, indicating yes.</i> • <i>Olive points to “works quietly” after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.</i> • <i>Olive points to “works fast” after being prompted by paraprofessional using a phrase spoken in Olive’s self-contained special education classroom. This paraprofessional is not participating in the study. She then reiterates his gestured choice in her own spoken words.</i> • <i>Olive points to “moves around” after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken</i> 	<p>--</p>	<p>--</p>	<p>--</p>

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	<p><i>words.</i></p> <ul style="list-style-type: none"> • <i>Olive points to “does not want help”.</i> • <i>Olive looks at options on Work Habits visual resource.</i> • <i>Olive points to “tries new things” after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.</i> • <i>Olive looks at the interviewer but does not respond.</i> • <i>Olive nods his head indicating yes.</i> • <i>Olive is given wait time but does not make a selection from the Work Habits visual resource.</i> • <i>Olive points to “works quietly” after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.</i> • <i>Olive points to “sits still” after being prompted by paraprofessional not participating in the study. She then reiterates his gestured choice in her own spoken words.</i> • <i>Olive points to “wants help” on Work Habits visual resource.</i> • <i>Olive points to “asks questions” on Work Habits visual resource.</i> • <i>Olive points to “tries new things” on Work Habits visual resource.</i> • <i>Olive does not respond verbally or visibly.</i> 			
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	<ul style="list-style-type: none"> • <i>Olive does not respond verbally or visibly.</i> • <i>Olive does not respond verbally or visibly.</i> • <i>Olive does not respond verbally or visibly but shifts in his seat.</i> • <i>Olive is given wait time but does not make a selection from the I Like Scale visual resource.</i> • <i>Olive is given further wait time but does not make a selection.</i> • <i>Olive is given further wait time but does not make a selection.</i> • <i>Olive is given further wait time but does not make a selection.</i> • <i>Olive maintains eye contact but does not make a selection.</i> • <i>Olive points in the proximity of "They dislike it" on They Like Scale visual resource. Olive demonstrates stimming behaviors local to his hands.</i> • <i>Olive is given wait time but does not respond.</i> • <i>Olive is given wait time but does not respond.</i> • <i>Olive enthusiastically nods his head to indicate yes.</i> • <i>Olive nods his head to indicate yes and quickly stands up.</i> • <i>Olive nods his head and begins to push his chair in.</i> 			
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<p>Maroon</p>	<p><u>Green</u> = Research -er Notes Indicatin -g Non- Verbal Communi -cation</p>	<p><u>Teal</u> = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service</p>	<p><u>Magenta</u> = Assumptions About Feelings and/or Experiences of Students with Special Needs</p>	<p><u>Coral</u> = A Fine Line Between Realism and Low Expectation -s</p>
<p>Baseline Interview</p>	<p>--</p>	<ul style="list-style-type: none"> I don't mind it. I'm a very people person, no matter what people they are; so – yes. Being able to have an open mind about things and be able to let thing not be as down to the rules or step by step, you know what I mean; kind of out of the box 	<ul style="list-style-type: none"> They're not as social as us, but – as me and [ORANGE], at least. They can't communicate like we do, so it's probably harder for all of us to get our thoughts across. They don't know how to put things into words They get excited about little things, and it's really cool. They get frustrated a lot easier than we do. They can't figure out how to do things. I think they might be nervous about it sometimes, but also I think they like it, because they just like other kids, being around all of us. 	<p>--</p>
<p>Mid-Point Interview</p>		<ul style="list-style-type: none"> I think it's fun, and we all are messy painters, but it's okay. They just don't communicate the same; but when they get to do things with us, normal things like that, they 	<ul style="list-style-type: none"> [OCHRE] – I think he likes working, but I feel like he either is tired, or he's not as confident as all of us are. So when he feels like he messed up, he doesn't want to do anything anymore. Then [OLIVE] – he's always excited for everything. When somebody says good job or something, he keeps going; but if he doesn't get praise after a little bit, he doesn't want to do it anymore, because he doesn't know if he's doing all right or not, I guess. Well, when he's excited I 	<p>--</p>

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		<p>think it's – I think they think it's cool.</p> <ul style="list-style-type: none"> If they're in any of our other classrooms, we can work with them in there; or we can go eat with them at lunch, if they're at lunch with us. 	<p>think he doesn't think about it as much. He goes all over the place, but when you can bring him back in, he does really well.</p> <ul style="list-style-type: none"> – I think he knows what he's doing; because he messes with her, and he makes his hand really, really heavy; but when you come back, he's good; or when you're watching, he's okay and light. Sometimes he'll smile when he's doing it – like he's messing with her. Sometimes he'll make sounds, but usually he's a quiet worker, especially when he's concentrated on it. He makes sounds, especially when he's excited. He doesn't want help. Interviewer: Okay, so he vocalizes, we'll say. Okay. Do you notice that happening at any particular times? <p>Respondent: I think when he's trying to say something, he does that; when he's trying to tell someone something.</p> <ul style="list-style-type: none"> [OLIVE] gets super excited Because when he does, he yells and shakes his hands and seems super excited; but today he also did that when he wanted to leave. He likes circles. That's his favorite shape. He draws them all the time, and when his helper asks if circles are his favorite shape, he gets super excited about it. 	
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			<ul style="list-style-type: none"> Interviewer: How else do you learn that information about [OCHRE]? <p>Respondent: Observation and just listening and reading their – I guess their emotions, their – what do you call it? Physical –</p> <p>Interviewer: Nonverbal, their body language –</p> <p>Respondent: Yes. I'm pretty good at that, because I train horses and dogs and stuff; and that's what we have to work on. We have to work with body language.</p> <ul style="list-style-type: none"> Interviewer: Okay. What about [OLIVE]? How did you learn that information about [OLIVE]? <p>Respondent: Kind of the same way I learned the stuff about [OCHRE]. It was easier with [OLIVE], because he's more forward with it all.</p> <p>Interviewer: How so?</p> <p>Respondent: He's louder and tries to get his point across – louder, I guess.</p> <p>Interviewer: How does he get his point across?</p> <p>Respondent: By doing the same thing over and over again the same way, sometimes louder than he was already doing it.</p> <ul style="list-style-type: none"> I think they liked being part of something like that and being able to be with us and help us do things. 	
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			<ul style="list-style-type: none"> Because sometimes people treat them differently, and I don't think that they want to be treated differently than all of us; because they're like us. 	
<p>Final Interview</p>	<p>--</p>	<ul style="list-style-type: none"> I think he's okay with having help. I think I'm more comfortable around them. At first, I mean I'm comfortable around people a lot. But the more I hang around people the more comfortable and the more I observe. Okay, so like the special needs people, a lot of people judge them and don't think they are capable of what us, or the normal-er, that's kind of mean but the normal people can be able to do. Like draw, or 	<ul style="list-style-type: none"> He will ask or when you ask him what to do or ask him to do something he'll do it. Sometimes he'll have more effort than other times, but once he's done and if he doesn't get praise he'll usually stop. Interviewer: Okay. All right, anything else in terms of work habits that you've seen change or that you've learned about for [OCHRE]? Respondent: When he's done he's usually done. Or he just won't listen. He wants praise, I don't know if he wants help, but he wants praise. He wants to feel like he's doing something right, and that people are glad he's doing it. I don't think his head is as heavy when people try and help him, and he's also more, he wants to do it more. He wants to do more of what they ask. And instead of them asking and then doing his own thing, he's more like okay this is what I should do. Let's see if I can do it. I think that the more that he learns and the more that he's asked to do those things the more he sees that he can do those things and that he's able 	<ul style="list-style-type: none"> He usually does not try new things unless he's told to.

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		<p>paint, or anything like that, and they judge them on that, but I think that being able to show people that we can all paint or draw or mix colors, that proves those judgmental people wrong. And that's a very accomplishin-g feeling.</p>	<p>to. So he wants to be able to do them more.</p> <ul style="list-style-type: none"> • The ladies that help him, and I think he's gotten better at slowing down. But still when he gets excited he works really fast. • I don't know if he wants it, but he doesn't not want it. • I think he likes trying new things. • I think that since he's figured out that he's capable of new things that he wants to just keep on doing them. • Sometimes he'll walk in, and he's super tired. And when he's tired he doesn't like anybody. He's like just go away. I just don't want to do anything. • I think it's an all day experience, and then when he's more awake he's more acceptable with the things that he's asked to do. • He accepts that he should do it or that he can do it, and then he does it. • He likes wearing his nice shirts. • He wears them all the time, and he doesn't like putting on his apron to cover up his shirt. • He's very reluctant when people ask him to go put on his apron. • He has like a pouty face on and he just like moves slowly over to the aprons and grabs one. • Well when he's excited he 	
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			<p>moves really fast, and he tries to do everything really quickly. And when people tell him to calm down I think he gets aggravated sometimes about it, cause he wants to do the things that he wants to do. And he wants to do them at his own pace.</p> <ul style="list-style-type: none"> • Yes, although I don't think [OCHRE] likes the texture of clay. • Because sometimes he'll feel it and stuff, but most of the time he just keeps his hands away. While [OLIVE] always has his hands on the clay and is messing with it. • That it was successful in the way that we all got along, and that we could all do it. I think it made me feel accomplished. But I also think it made everyone else feel accomplished too. • I think they'd probably like participating in like things, like horse stuff that I do. • Well in my opinion horses are awesome, but also in the world and society horses are used for special needs people and for counseling and physical therapy and all that for people. And I think horses just give off that aurora [aura] or vibe that they're comfortable as long as you're comfortable. And I think since they learn off of peoples' body languages that it's easier for like special needs people. Cause they usually use body language a lot more than actually speaking, and I think body language has a lot to do with
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			everything.	
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Orange	<u>Green</u> = <i>Research -er Notes Indicatin -g Non- Verbal Communi -cation</i>	<u>Teal</u> = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service	<u>Magenta</u> = Assumptions About Feelings and/or Experiences of Students with Special Needs	<u>Coral</u> = A Fine Line Between Realism and Low Expectations
Baseline Interview	--	<ul style="list-style-type: none"> • I don't mind it. It's just other people at my table. • I don't have any issues working with them. Usually it's me and the girl I sit next to setting everything up and cleaning everything up, because they come in late and leave early. We just kind of sit there and draw, and it doesn't affect me too much. 	<ul style="list-style-type: none"> • I guess communication levels aren't as high as – their understanding just isn't as – a normal person. • I think they feel the same way, probably. • It's the same reason I feel that way. We don't have to work together. Does that make sense? We're focusing toward the same goal, but we're doing our own thing; so it doesn't make a difference who we sit around too much. 	--

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<p>Mid-Point Interview</p>	<ul style="list-style-type: none"> • <i>Stude-nt shoo-k head no.</i> 	<ul style="list-style-type: none"> • How did you feel about working with your table mates during that art project, and why? <p><i>Respondent:</i> It's fine. We're dividing work evenly, pretty much; so it's nice to have multiple people at our table that all do stuff.</p> <ul style="list-style-type: none"> • There are some English classes where kids like that will come in and participate in our class. <p><i>In gym class – they come into gym class sometimes and work with us.</i></p>	<ul style="list-style-type: none"> • <i>I've seen them just color stuff. It was just random patterns.</i> • <i>He likes painting a lot more than coloring. [OLIVE's] the opposite. He likes coloring a lot more than painting.</i> • <i>He likes using colored pencils and crayons a lot more.</i> • They definitely react differently. You can definitely tell. [OLIVE], when he's coloring – he'll just keep on going; but when he's painting every now and then he'll just stop and be like, I'm done with this. • <i>When he's focused on what he's doing, he's quiet; but once he gets sidetracked, then he starts making noise.</i> • <i>He's just not paying attention on what he's doing. He's not looking at what he's coloring, or he'll put his stuff down and just start looking around the room.</i> • <i>It depends on his mood, because sometimes he's like, oh, I want to do this by myself.</i> • <i>I think it just depends on his mood.</i> • <i>He definitely wants help. If he's just sitting there alone, he'll grab someone and just hold onto them, and then they'll help him.</i> • <i>He's very tired a lot, and he comes to school sick a lot, actually.</i> 	<ul style="list-style-type: none"> • They definitely work better when they have an aide with them. They just draw squiggly lines or somethin-g if they're not directed on what they're doing. • When they're given a task, they get it done pretty quick usually. • <i>Usually he'll get it done fast, as long as he knows what he's doing, and he has someone to help him.</i> • They'll treat them differently. They know [OLIVE]
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			<ul style="list-style-type: none"> • For the past couple weeks he's been tired every single day. • He likes to be around people. He likes having aides around him to help him. • He really likes coloring. • They probably think it's easier, same thing as me. They probably just think it's easier to have more people, so you don't have to go through each color and make it yourself and paint it, rinse your palette off and start over. You can each focus on one color then. 	<p>needs someone with him all the time, so they'll have someone working with him all the time. Then with [OCHRE] they can leave him for a couple seconds, and he'll be fine.</p>
<p>Final Interview</p>	<p>--</p>	<p>--</p>	<ul style="list-style-type: none"> • [OCHRE] is still like tired all the time, but like when he's up he's always doing stuff. And [OLIVE] he's there and he does whatever the class is doing. • When he knows what he's doing he works fast. But if he's trying to figure out what he's trying to do he's slower. • They like getting help. • He works quickly, like as soon as he figures out what he's doing he does it. • He definitely wants help. He likes having someone with him. • The girl, [Student Aide Not Participating in Study], I think that's her name, the one girl, he really likes working with [Student Aide Not 	<ul style="list-style-type: none"> • I don't know, with like a clay project you can have different people work on different parts and like combine it easy.

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			<p>Participating in Study]. Like he's like more interactive than he is with some of the other helpers.</p> <ul style="list-style-type: none"> • Like [OCHRE] likes having other people there, but [OLIVE] like more so than [OCHRE] does, he just enjoys having people with him. • So since we each had our own thing that we had to get done we all had to put in the same amount of effort to get it done. • Not only at my table but at the table next to me when they were working together, they both put in similar amounts of effort with making the stuff, taking the pictures, moving the different parts of the animation around. 	
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IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Questionnaire Data

Baseline Participant Responses						
Baseline Questionnaire						
Question 1 (Q1):	How do you feel when you are <u>communicating</u> with your friends/classmates at your art table?					
Question 2 (Q2):	How do you feel about <u>working with</u> your friends/classmates at your art table?					
Student	Date	Q #	Good	Okay	Not Good	Additional Notes
Crimson	3/13/19	Q1:	X			Extended wait before response. Selections may have been unintentionally suggested by my pointing to options
		Q2:		X	X	
Copper	3/18/19	Q1:	X			Wait time before response.
		Q2:	X			
Purple	3/7/19	Q1:	X			Response was quick.
		Q2:	X			
Periwinkle	3/8/19	Q1:	X			Response was quick.
		Q2:	X			
Ochre	3/12/19	Q1:	X	X	X	Response is unclear as several boxes were checked & left blank.
		Q2:	X	X	X	
Olive	3/12/19	Q1:	X	X	X	Response is unclear as several boxes were checked & left blank.
		Q2:	X	X	X	
Maroon	3/7/19	Q1:	X			Response was quick.
		Q2:	X			
Orange	3/7/19	Q1:	X			Response was quick.
		Q2:	X			

Student Participant Baseline Questionnaire Responses

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Midpoint Participant Responses						
Midpoint Questionnaire						
Question 1 (Q1):	How do you feel when you are <u>communicating</u> with your friends/classmates at your art table?					
Question 2 (Q2):	How do you feel about <u>working with</u> your friends/classmates at your art table?					
Student	Date	Q #	Good	Okay	Not Good	Additional Notes
Crimson	4/11/19	Q1:	X			Wait time before response.
		Q2:		X		
Copper	4/11/19	Q1:	X			Response was quick.
		Q2:	X			
Purple	4/12/19	Q1:	X			Response was quick.
		Q2:	X			
Periwinkle	4/11/19	Q1:	X			Response was quick.
		Q2:	X			
Ochre	4/11/19	Q1:			X	Wait time before response.
		Q2:			X	
Olive	4/11/19	Q1:	X	X	X	Response is unclear as several boxes were checked & left blank.
		Q2:				
Maroon	4/11/19	Q1:	X			Response was quick.
		Q2:	X			
Orange	4/11/19	Q1:	X			Response was quick.
		Q2:	X			

Student Participant Mid-Point Questionnaire Responses

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Final Participant Responses						
Final Questionnaire						
Question 1 (Q1):	How do you feel when you are <u>communicating</u> with your friends/classmates at your art table?					
Question 2 (Q2):	How do you feel about <u>working with</u> your friends/classmates at your art table?					
Student	Date	Q #	Good	Okay	Not Good	Additional Notes
Crimson	5/16/19	Q1:		X		Wait time before written response.
		Q2:			X	
Copper	5/16/19	Q1:	X			Response was quick.
		Q2:	X			
Purple	5/9/19	Q1:	X			Response was quick.
		Q2:	X			
Periwinkle	5/8/19	Q1:	X			Response was quick.
		Q2:	X			
Ochre	5/16/19	Q1:			X	Though tired, written response was quick and clear
		Q2:		X		
Olive	5/16/19	Q1:		X		Response was quick.
		Q2:	X			
Maroon	5/8/19	Q1:	X			Response was quick.
		Q2:	X			
Orange	5/9/19	Q1:	X			Response was quick.
		Q2:	X			

Student Participant Final Questionnaire Responses

APPENDIX D: TEACHER/PARAPROFESSIONAL PARTICIPANT DATA

Baseline Teacher/Paraprofessional Interview Coded Transcripts

Transcript Divas
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Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations
with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Rose

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 12th, 2019, and this is your first interview. Today I'm going to be asking you about your experiences working and communicating with your students. I'll also be asking questions about your observations and perceptions of their experience in art class, even if that experience is relatively limited; and peer interactions at their assigned table.

The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond.

My first question is, how do you think the students you work with feel about art class?

Respondent: I feel that the students are excited about art. They enjoy participating in art activities in our classroom, and the fact that you've modified the project and made it accessible is great, so they're able to participate in the activities.

Interviewer: Awesome. So my follow up was, do you think they enjoy coming to art class?

Respondent: Yes.

Interviewer: Do you think they enjoy creating art on their own?

Respondent: I think they do, because I see that they like to have control when they're in here to – when they're using different mediums like painting or using a marker or using a crayon. They don't wait for someone to offer them – here's the next color. On their own initiative they take – they choose another color, or they choose another piece of paper.

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Interviewer: Nice. How do you think they feel about working with their table mates during an art project and why? Whatever experience you have to speak to – if not, you can say that as well.

Respondent: I feel that they enjoy working with their table mates, because we do a lot of collaborative classroom projects where they sit together with their peers in their own classroom at the [kidney 00:02:31] table. *So when they're in the art room, and the other students are welcoming, there's no reason for them to feel uncomfortable or anything. I think they are fine, because they're fine in here.*

Interviewer: Okay. How do you think their table mates feel about it and why?

Respondent: From what I can gather, I feel like they're accommodating when necessary. They may be reluctant. I guess maybe – and this, of course, we haven't seen yet; but if they were working on a project with water or something they, might be like, oh, okay, I don't want to get water on it; but from what I've seen they are very accommodating.

Interviewer: What have you noticed about interactions between typically developing students at the table and the students you work with?

Respondent: Can that be from somewhere else?

Interviewer: So if you haven't seen in this environment –

Respondent: No, I haven't seen it.

Interviewer: Okay. So that may change if you get to come to the room. Describe the communication strategies you've seen used by the students you work with in art class and at their table in my class.

Respondent: Okay, my students –

Interviewer: Yes. So –

Respondent: Okay: pointing, looking at the board. I think looking at what everybody else is doing would be another way, so through the visual cues that they see that's going on in the room and the instruction that was given.

Interviewer: Describe the communication strategies you have seen used by the typically developing students in our class and at their table.

Respondent: Yes. So can I answer – just due to lack of exposure – okay. I'd like to.

Interviewer: Okay. Have you noticed any changes in the communication skills of the students you work with?

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- Respondent: [Unintelligible 00:04:47] I think that because of this time of the year, we're just so comfortable with each other. We're able to read everybody's cues, I think; just like a parent when a parent clears their throat or just puts her hand up – not to touch her child, but just like, okay, you're getting too loud. So I think – because at this point there's a give and take of gestural prompts, that – more like gestural, and I just – that everybody is working together in unison.
- Interviewer: Have you noticed any changes in the communication skills of the students you work with in the time since they started art class?
- Respondent: That answer is yes, because some of the dynamics changed in our room.
- Interviewer: Okay, can you elaborate on those dynamics?
- Respondent: So there was a student in the room that had severe behaviors that disrupted the class. So since then the entire class has settled and been more relaxed. There's been less anxiety shown. How can you say anxiety – there's been less anxious movements and activities, less need for sensory. So the room has kind of come down to a comfortable temperature, relaxed state. So that is spilling over into other classroom settings.
- Interviewer: Okay. That's just from the beginning of this spring semester.
- Respondent: Yes, because it started about two weeks after.
- Interviewer: Okay, the behaviors started about two weeks after.
- Respondent: That it changed, behind change; so it's a little – about a month.
- Interviewer: Do you think that's a result of giving that student more space when the other students attend art?
- Respondent: Well, the student isn't – he's no longer in the classroom. So, not realizing that was going to make a big difference –
- Interviewer: No longer in your classroom –
- Respondent: Yes, right.
- Interviewer: – okay, I see. Have you observed any moments of collaboration, big or small, between the students you work with and their table mates in art? Okay. So just for the transcription, not able to respond due to lack of exposure at this time –
- Respondent: Yes. I have to get down there. When do you have to finish all of this, or would you like – tomorrow – this part of your project? But I want to.

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Interviewer: Good. Okay. Do you have any last questions before we finish?

Respondent: No, other than if there's some material that – maybe that's off topic for that – if there's some more material that we need to adapt in our classroom setting, and were there –

Interviewer: Specific to these questions, do you have any more questions?

Respondent: No, but I look forward to seeing what your research avails, and that – seeing how they grow in that setting. I look forward to observing the students interacting on both sides of the table, to just be [unintelligible 00:08:20].

Interviewer: Thank you for taking time to talk to me today.

Respondent: Okay, you're welcome.

[End of recorded material at 00:08:24]

Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations
with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Marigold

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 13th, 2019, and this is your first interview. Today I'm going to be asking you about experiences working and communicating with your students. I will be asking questions about your observations and perceptions of their experience in art class and peer interactions at their assigned table.

The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond.

My first question is, how do you think the students you work with feel about art class?

Respondent: I think that [Student Not Participating in Study] enjoys art. He may not always verbalize that he enjoys art. **Sometimes he'll state he doesn't want to go to art today, but we bring him anyway; and I think he enjoys it while he's in there.** I think [CRIMSON] – he doesn't really show an opinion one way or the other. **He usually keeps the same face all the time,** so – [COPPER] – I think [COPPER] really enjoys it.

Interviewer: Do you – so that I can clarify, do you ever work with the other two students in the class, or are you primarily with [CRIMSON] and [COPPER]?

Respondent: Primarily with those three –

Interviewer: Okay. Do you think they enjoy creating art on their own?

Respondent: **No.**

Interviewer: Okay, why do you think that?

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Respondent: I think – well, and it might depend what it is. [COPPER] enjoys little art projects that we've given her, and she has done them independently.

Interviewer: In her general classroom –

Respondent: In here, yes. If you just give them paint, pencils, crayons, anything like that, they're just going to sit and stare at it; and they won't typically do anything without being prompted.

Interviewer: How do you think they feel about working with their table mates during an art project? That could be actually collaborating on something, or it could be setting up and cleaning up together or sharing supplies.

Respondent: I think that they enjoy, because I think any of our students – I think that getting out of this classroom and being part of the gen ed population is – they like that. I think that is something they like and they enjoy.

Interviewer: Why do you think they like that so much?

Respondent: Well, for [Student Not Participating in Study], we don't have a lot of verbal kids in the room. [COPPER's] verbal, but she's echolalic; so she's not going to carry a conversation. So to be around other students that are actually verbal – I think [Student Not Participating in Study] enjoys that, because then he can actually – even though he's not a talker, he can listen and communicate if we prompt him; but say with [COPPER]: I think she likes to be around the students. I think she just enjoys company, even though they might not carry on a full blown conversation.

Interviewer: Sure. How do you think their table mates feel working together in art class, and why?

Respondent: I think the two girls that sit with [COPPER] and [Student Not Participating in Study] don't mind so much; because they've been very friendly to them. They – hi, how are you guys today; we exchange art projects and look at each other's, and they seem very friendly with each other. [OCHRE] and [OLIVE], on the other hand – I think their table mates not so much, but I think that's just because they're so loud, and they aren't verbal per se. I feel like they are very distracting.

Interviewer: What have you noticed about interactions between typically developing students at the table and the students you work with? You touched on that a little bit already. Have you noticed anything else that you haven't spoken to about those interactions with their typically developing table mates?

Respondent: No, I haven't really noticed anything different.

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Interviewer: Okay Describe the communication strategies you've seen used by the students you work with in art class and at their table.

Respondent: With [COPPER] – [COPPER] has to be very prompted. So anything she does to communication is going to be very prompted by us; to say good morning or respond if someone speaks to her. [Student Not Participating in Study] kind of does it on his own. [Student Not Participating in Study], I think, will typically come in and sit down and – hey girls, you know. So he doesn't have to be prompted.

Interviewer: Have you seen any other nonverbal communication strategies used?

Respondent: Not that I've noticed – they might watch and look at their drawings or watch them. I don't know that I would interpret that as anything.

Interviewer: Describe the communication strategies you have seen used by the typically developing students in art class.

Respondent: Say that again. Sorry.

Interviewer: That's okay. Describe the communication strategies you have seen used by the typically developing students in art class – so how you observe them communicating with one another or with their table mates.

Respondent: The only thing I've noticed is, they tend to repeat what they see or mimic the other students. So if the other students are sitting quietly, I think they're going to sit quietly. If the other students are working on something or getting up and cleaning up, I think they see that and can mimic that.

Interviewer: So as far as the typically developing students who are not students you're working with all day, but students who are in the art class separate from them, do you notice separate communication strategies that the typically developing students show? Do they use verbal or nonverbal communication strategies that you notice are different from our students with special needs?

Respondent: Yes. Obviously I feel like they're probably going to be a little more verbal. We have two to three – well, four in there that are pretty much nonverbal. So yes, they're going to verbalize and communicate.

Interviewer: Have you noticed any changes in the communication skills of the students you work with?

Respondent: No.

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Interviewer: Okay. Have you observed any moments of collaboration, big or small, between the students you work with and their table mates? If so, what did you observe?

Respondent: Mm-mm. I haven't seen anything.

Interviewer: If it's not setting up or cleaning up, have you witnessed any sharing of artwork, any passing of materials, anything like that, that could be a small moment of collaboration?

Respondent: I can't think of anything off the top of my [hand], especially that hasn't been prompted by us.

Interviewer: Okay. Thank you very much for talking with me today. Do you have any questions before we finish?

Respondent: Mm-mm. Thank you.

Interviewer: Okay. Thank you very much. Do you –

[End of recorded material at 00:08:33]

Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations
with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Daisy

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 13th, 2019, and this is your first interview. Today I'm going to be asking you about your experiences working and communicating with your students. I'll also be asking questions about your observations and perceptions of their experience in art class and their peer interactions at their assigned table.

The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond.

My first question is, how do you think the students you work with feel about coming to art class?

Respondent: Happy.

Interviewer: Happy – why?

Respondent: It's something – they're outside of our classroom. They get – it's the change.

Interviewer: Do you think that they enjoy coming to art class in general?

Respondent: I think they do. They do. **I think it's more of a routine for them. So they're used to doing it, so they can't express emotions;** but when you say art, buddy, to [CRIMSON] and [COPPER], they're ready to go. They're excited.

Interviewer: Cool. Do you think they enjoy creating art on their own?

Respondent: I think so. I think [COPPER] does, and [CRIMSON] just goes with the flow. He will do whatever – he'll typically do what you ask him to do. You tell him to do hand over hand or help you guide it, he will, yes.

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Interviewer: How do you think they feel about working with their table mates during an art project?

Respondent: I don't know. **We never asked that question to them**, so observing – us on the outside looking in – **I think they're happy with being there with their classmates.**

Interviewer: How do you think their table mates feel about working together with them, and why?

Respondent: I think they're happy with [COPPER] sitting there – [CRIMSON] too as well, but **they're very respectful and kind**; and they always have a smile on their face. So think that that's huge, because we see that, as well as [OLIVE] and [OCHRE]. **They're just very kind students and respectful.** I think they enjoy it.

Interviewer: What have you noticed about interactions between typically the developing students at the table and the students you work with?

Respondent: I see more interactions at [COPPER's] table with the two girls, whether it be a compliment or changing out their – they want to see what she has created, as well as, [COPPER] wants to see what they have created.

Interviewer: Who's giving the compliments in those situations?

Respondent: The one across from [COPPER]. I can't remember her name – the one next to her.

Interviewer: [PERIWINKLE] –

Respondent: Yes, the one next to her said it before. She's complimented [COPPER] before, but I hear it more from [PERIWINKLE].

Interviewer: I lost my spot.

Respondent: Sorry.

Interviewer: No, okay. So on to the next question. Describe the communication strategies you've seen used by the students you work with in art class.

Respondent: **I don't think there's any communication. We just prompt them.**

Interviewer: Anything that's nonverbal communication –

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Respondent: Prompting, I guess; pointing. That's nonverbal. If we say, [COPPER], draw that chandelier; she'll draw that chandelier. So that's verbal, but more for [CRIMSON] and [OLIVE] – [OLIVE] understands and comprehends some things; but it's more of pointing for [CRIMSON], and he'll do what you ask him to do.

Interviewer: Describe the communication strategies you have seen used by the students you work with at their table, more specific to the people they're sitting with or working with, including you all.

Respondent: I'm not sure, because communication is all really done by us, in a sense. They don't self-advocate for themselves, so we can tell them to do something, and they'll do it. If we ask [COPPER] [this or that 00:04:55], she's going to respond; but I don't know. I'm not too sure. Sorry.

Interviewer: No, that's fine. Describe communication strategies you've seen used by the typically developing students in our class.

Respondent: The ones that are across from them –

Interviewer: Or anyone else in the room –

Respondent: What do you mean? Sorry.

Interviewer: No, it's totally fine. What are some ways that you've seen typically developing students communicate with one another in the classroom?

Respondent: For projects and what they are doing – talking about it, asking questions, what they think. I don't know.

Interviewer: Any non-verbals that you've seen from typically developing students –

Respondent: No, not that I've seen. Maybe I have, and I just missed it. I don't know.

Interviewer: That's okay. I'm just trying to get a read on your point of view. There's no wrong answer.

Respondent: It's a great class. We love going there.

Interviewer: Describe the communication strategies you've seen used by the typically developing students at their table.

Respondent: They talk to each other. They get each other's opinions, I think. If they have a question, they ask you. The communication is very slim. The one that's across from [COPPER] directly – not directly across, but –

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- Interviewer: Diagonal –
- Respondent: – diagonal – no, she doesn't speak too much; but if you ask her something, she's going to talk, but they don't speak, really, much to each other. They get work done.
- Interviewer: Got you. Have you noticed any changes in communication skills of the students you work with?
- Respondent: No, no changes.
- Interviewer: Have you observed any moments of collaboration, big or small, between the students you work with and their table mates? If so, what did you observe?
- Respondent: No, I have not. Maybe I'm reading that wrong or thinking about –
- Interviewer: So when I say big or small, I mean, it could be actually working together on a project, which we haven't done formally; but it could also be something that they are interacting in order to complete, like cleaning up, setting up, sharing work, showing each other what they've done, that kind of thing.
- Respondent: Cleaning up, for sure; showing – yes. Yes, you have to give me examples for that; because I've seen things, but I wouldn't be able to tell you exactly.
- Interviewer: So have you seen any exchanges that you can think of specifically between the students that you work with and the students who sit across from them?
- Respondent: No. I've seen where they'll take the markers from [COPPER], and they're like, I'll put it away for you; or we'll tell [COPPER] to get the markers from them, and she'll put them away, things like that; if that means exchanges and communication and –
- Interviewer: Sure, yes. Big or small, so that counts. Okay. Thank you very much for talking with me today. Do you have any last questions before we finish?
- Respondent: No, that's it. That's great, hopefully.
- Interviewer: Okay. Thank you. It is great.
- Respondent: You think about what you're going to say. I'm like, oh, I wish had studied for that.

[End of recorded material at 00:08:13]

Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations
with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Aloe

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 13th, 2019, and this is your first interview. Today I'm going to be asking you about your experiences working and communicating with your students. I will also be asking questions about your observations and perceptions of their experience in art class and peer interactions at their assigned table.

The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond.

My first question is, how do you think the students you work with feel about art class?

Respondent: I feel they enjoy it. I see joy in their face when they're there.

Interviewer: Do you – so my second question is redundant, because it was, do you think they enjoy coming to art class, which you have answered.

Respondent: I do.

Interviewer: Do you think they enjoy creating art on their own outside of class?

Respondent: Yes.

Interviewer: Okay, why?

Respondent: For the most part – I feel like their [product of 00:01:24] of creativity is also a sensory type of feeling. It's relaxing to them. That's my opinion.

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Interviewer: Describe the communication strategies you have seen used by the students you work with in art class.

Respondent: Their communication –

Interviewer: Any strategies that you've seen them use to communicate –

Respondent: I don't know. I honestly don't know.

Interviewer: Okay. If I rephrase that, and I say, describe the communication strategies you've seen used by the students you work with at their table, have you seen them use any specific ways of communicating at their table?

Respondent: My friends –

Interviewer: Yes.

Respondent: I don't know.

Interviewer: It's okay if you don't know.

Respondent: Just the communication that I think my student in particular was done, so he kind of expressed that to me by handing me his materials. That was basically the only thing I could say.

Interviewer: Good, okay. Describe the communication strategies you've seen used by the typically developing students in our class. So how have you seen the typically developing students communicate in our class?

Respondent: Amongst each other –

Interviewer: Sure.

Respondent: I don't know. They chit-chat a lot, and they give advice to each other, which is really cute. They're just adorable, but yes, they're very good about – you should do this; or, that looks nice; why don't you do a little more shading on that. They really interact nicely.

Interviewer: Then, what about any strategies they've used at their table, the typically developing students?

Respondent: I don't know.

Interviewer: Okay. It could be between – you've touched on to each other, so it could be in exchange with the people sitting across from them.

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Respondent: Right. They have, and they admired our work, too. They're just really nice. It is.

Interviewer: Okay. Have you noticed any changes in the communication skills of the students you work with?

Respondent: No.

Interviewer: Have you observed any moments of collaboration, big or small, between the students you work with and their table mates? If so, what did you observe?

Respondent: The only thing can say would be the positive feedback, the kind words, the smiles; that's very nice; stuff like that, the comments that the students across from us give back and forth.

Interviewer: Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: No, I don't. It was my pleasure.

Interviewer: Thank you very much. Have a good day – hope it gets better.

Respondent: You too. Me too.

Interviewer: It will.

[End of recorded material at 00:06:55]

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with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

4929 - Baseline-Interview-Cornflower

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is March 13th, 2019, and this is your first interview. Today I'm going to be asking you about your experiences working and communicating with your students. I'll also be asking questions about your observations and perceptions of their experience in art class and peer interactions at their assigned table.

The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond.

My first question is, how do you think the students you work with feel about art class?

Respondent: **I think they look forward to it, actually.**

Interviewer: Why do you think that?

Respondent: **You can just tell. They smile. When they get there they seem like they're ready to go.**

Interviewer: Do you think they enjoy creating art on their own?

Respondent: Yes, I think; especially [OLIVE]. I've worked with [CRIMSON] a little; but yes, the other day when [OLIVE] made the little doll, **he really seemed very proud of that; like, I did this.**

Interviewer: Do you notice them making art outside of the art room?

Respondent: Oh, all the time –

Interviewer: All the time –

- Respondent: Yes.
- Interviewer: Okay, cool.
- Respondent: He loves to color.
- Interviewer: Yes. How do you think they feel about working with their table mates during an art project?
- Respondent: I don't think they care at all or mind.
- Interviewer: How do you think their table mates feel about it and why?
- Respondent: They seem – the other students seem to be fine with it. I think they're just compassionate. They understand what's going on, so –
- Interviewer: Is that for all four of the –
- Respondent: I think so, but I'm just talking the specific tables I've been to, where there's – they seem really just sweet with them, yes.
- Interviewer: Okay. What have you noticed about interactions between the typically developing students at the table and the students you work with?
- Respondent: Not much – the other kids will smile at him occasionally, but that's all. He'll stare.
- Interviewer: [OLIVE] –
- Respondent: Yes, [OLIVE] –
- Interviewer: Got you. Have you seen any other interactions between any of the other students and their typically developing table mates?
- Respondent: No, I really haven't, except for that one time, [Student Not Participating in Study] got upset; but that was rare.
- Interviewer: Yes. So if I make notes, it's only so that I can fill in blanks when I'm doing the transcription later. Describe the communication strategies you've seen used by the students you work with in art class.
- Respondent: Between me and the student, or between –
- Interviewer: Start with between you and the student.

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Respondent: Well, like with [OLIVE], it's mainly just like – **I have to try to get his eyes to focus on me** and then hand over hand, try to instruct him. **Because he's nonverbal it's a little harder, but he gets it eventually**; same thing with [CRIMSON]. I'll say, hold the pencil. **So it's mostly verbal with me, because they're nonverbal.**

Interviewer: Have you noticed any communication strategies beyond the exchanges you share with your students, so between them and other people?

Respondent: No, not – it's the same thing. Just – they smile a lot at other people when they're –

Interviewer: Describe the communication strategies you've seen used by the typically developing students in art class.

Respondent: Amongst themselves or with our students?

Interviewer: Start with amongst themselves.

Respondent: They're laughing and talking and looking at each other's art projects, occasionally the phone. You don't see that.

Interviewer: Yes. Then have you seen communication strategies used by the typically developing students at their table?

Respondent: Just amongst themselves?

Interviewer: Either, or related to their table mates [unintelligible 00:04:52].

Respondent: Just talking, asking – are we supposed to – for advice on the arts projects and other things; just normal high school kid stuff, I think.

Interviewer: Have you noticed any changes in the communication skills of the students you work with?

Respondent: No, not really.

Interviewer: Have you observed any moments of collaboration, big or small, between the students you work with and their table mates? If so, what did you observe?

Respondent: Yes. **They're very helpful with – if the student – if they need something they'll – oh, I'll get that for them. They're very eager to help, which is nice. That's really nice.**

Interviewer: Have you noticed any specific moments of collaboration, big or small, that you think of as an example?

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Respondent: One example would be, [OLIVE] dropped his crayons on the floor; and the guy was helping pick them up. Another time we needed tape. He's like, yes, you can have my tape. They're just really helpful. It's nice.

Interviewer: Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: No.

Interviewer: Okay. Thank you again, and have a good day.

Respondent: You, too. Thank you.

[End of recorded material at 00:06:07]

Mid-Point Teacher/Paraprofessional Interview Coded Transcripts

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Coral = A Fine Line Between Realism and Low Expectations

5186 - Midpoint-Interview-Rose

[Start of recorded material at 00:00:00]

Interviewer: Okay. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 12th, and this is your second interview. Today I'm going to be asking you about your experiences working and communicating with your students. I will also be asking questions about your observations and perceptions of their experience in art class and their peer interactions at their assigned table.

The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond.

My first question is, last time we talked, you said you felt our students enjoyed coming to art class. Do you still think they enjoy coming to art class?

Respondent: Oh, yes.

Interviewer: Why do you think so?

Respondent: Well one, I saw pictures of them at the art show in front of their pictures; and then, because they enjoy art in the classroom, so I just feel like it translates; and they make sure they put their art. When we say line up for art, there's no hesitation or anything.

Interviewer: Okay. Last time I asked you how you thought our students felt about working with their table mates during an art project. Have you observed any perceived changes in students' feelings about working with their table mates?

Respondent: No.

Interviewer: Could you just elaborate for the record?

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Respondent: Because – the students collaborate in the classroom during morning group and other activities, and they work with their same-age peers in the classroom that come in to read to them, help them with their academic assignments and other projects such as cooking and art that they are engaged in in the classroom.

Interviewer: Okay. From your observations, how do your students communicate in art class?

Respondent: Since I don't go, I'm not able to see how things are adapted for them.

Interviewer: Describe a moment of communication between one of your students and a typically developing peer, big or small.

Respondent: The student was using his augmentative communication device, and they were asking each other – or the student was asking him to identify what number it was. He was able to push on his augmentative device what the number was. So they were doing a corresponding activity with manipulatives, and he had to choose an answer on his augmentative device; and he's normally very protective of it, and he was willing to show the student how to use it and answer the questions.

Interviewer: Describe a moment of collaboration of any kind between one of your students and a typically developing peer, big or small.

Respondent: We are currently – we've cleaned out our garden, and we're going to be planting soon; and so seedlings – seeds have been planted, and little seedlings are emerging. So a student is working with a science classroom, and he goes in and measures the seedlings, waters them, and collaborates with the teacher as well.

Interviewer: Awesome. Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: Well, I guess I would just like to know how they're adapting some of the things, or even for the – I notice that I see some of their artwork when they come back, but they are segmenting their color wheel. I saw that they're using painter's tape for that.

Interviewer: Sure. For the purpose of the interview, I'll be happy to talk to you more about that off the recording.

Respondent: Okay.

Interviewer: So thank you again, and have a good day.

[End of recorded material at 00:04:32]

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5186 - Midpoint-Interview-Part-1-Marigold

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 12th, and this is your second interview. Today I'm going to be asking you about your experiences working and communicating with your students. I will also be asking you questions about your observations and perceptions of their experience in art class and peer interactions at their assigned table.

The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond.

My first question is: Last time we talked, you said you felt our students enjoyed coming to art class. Do you still think they enjoy coming to art class?

Respondent: Some of them –

Interviewer: Some of them – can you elaborate?

Respondent: I think [COPPER], I believe, enjoys coming. I think she enjoys sitting there and doing the art. She always seems to have a smile on her face.

Interviewer: What but [CRIMSON]?

Respondent: I think he does enjoy getting out of the room. He has just seemed more tense this semester in general, even up here. So he seems to want to leave quicker, but I don't know that that has anything to do with liking or not liking art. I think there's other factors that play into that. Then we obviously have [Student Not Participating in Study], our new student. I don't know. He doesn't seem to really enjoy, because he's always just wanting to leave; but I feel like he's still trying to get acclimated. This is a new state for him to live in, a new home, new school. I just don't know that throwing him into classes was what he would have liked.

- Interviewer: Fair enough.
- Respondent: He's still trying to get acclimated to us.
- Interviewer: Last time I asked you how you thought our students felt about working with their table mates during an art project. Have you observed any perceived changes in students' feelings about working with their table mates in any manner?
- Respondent: No, I think it's still the same. I think they enjoy it.
- Interviewer: Anything else to add to that –
- Respondent: I don't think so.
- Interviewer: Have you noticed anything new or different about interactions between typically developing students at the table and the students you work with?
- Respondent: I think it's increased. I think –
- Interviewer: The interaction –
- Respondent: – **the interactions have increased.** Music in the background – I feel like the girls, the gen ed girls, communicate more frequently. In turn [COPPER] will say good morning and hello and ask them how they're doing. So it might first be initiated by the gen ed students, but it has increased.

[Unrelated conversation]

[End of recorded material at 00:03:15]

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5186 - Midpoint-Interview-Part-2-Marigold

[Start of recorded material at 00:00:00]

Interviewer: Okay, we are continuing our interview after being interrupted by some music. So here we go. From your observations, how does [COPPER] communicate in art class?

Respondent: I think she seems to communicate well. Usually something has to be initiated from someone else; but if you initiate a conversation, she will typically give you an answer or response.

Interviewer: What other methods of communication have you seen [COPPER] use in class?

Respondent: She's done good at choosing colors, for what colors she wants; not always necessarily verbal, but she'll point. So she'll point to the colors she wants or needs. Then she'll point to the area of the paper that she wants to paint that color. So verbally she'll communicate to the gen ed students at the table, if they ask her a question.

Interviewer: Cool. How do you know when [COPPER] needs help working on her art?

Respondent: Typically if [COPPER] needs help on something, she'll just stop and sit there, and she won't do anything.

Interviewer: I know you work more with [COPPER], so I'm going to just keep the emphasis on that. Is there any other indicator other than her just stopping and sitting that tells you that she needs help working on art?

Respondent: Not really. If she's stuck she'll just sit and hang out there until she knows what to do.

Interviewer: Okay. Describe a moment of communication of any kind between one of your students and a typically developing peer. This can be a small moment of communication or a larger one.

Respondent: I'm trying think. I can't think of a specific event that they've initiated **any kind of communication**, other than just somebody saying hello and then giving a response.

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Interviewer: Do you – can you think of any moments where they communicated other than just saying hello?

Respondent: I know that the girls at the table have commented that they like things that she's doing; but without a verbal prompt to say thank you, she typically has not. Once given a prompt, she will give a verbal response.

Interviewer: Okay. Describe a moment of collaboration of any kind between one of your students and a typically developing peer. This can be a big or small moment of collaboration, working together.

Respondent: Working together, I think, would just be the mixing of paints that we're doing in class.

Interviewer: What did you see during that particular activity?

Respondent: I know they will either help mix paint for us or tell us which one we're missing; or just the sharing of things at the table.

Interviewer: Any other moments of collaboration that you've witnessed –

Respondent: Mm, mm.

Interviewer: Okay. Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: No.

Interviewer: All right, thank you, and have a good day.

[End of recorded material at 00:03:55]

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5186 - Midpoint-Interview-Daisy

[Start of recorded material at 00:00:00]

Interviewer: Okay. Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 12th, and this is your second interview. Today I'm going to be asking you about your experiences working and communicating with your students. I will also be asking questions about your observations and perceptions of their experience in art class and their peer interactions at their assigned table.

The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond.

My first question is: Last time we talked, you said you felt our students enjoy coming to art class.

Respondent: Yes.

Interviewer: Do you still think they enjoy coming to art class?

Respondent: Absolutely they do.

Interviewer: Why do you think so?

Respondent: It's just – **for me I think that it's an outlet for them outside of their normal routine, and they love creating art, I believe.**

Interviewer: Any other reasons why you think they like coming to class, coming to art class?

Respondent: They enjoy you as their teacher.

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Interviewer: Last time I asked how do you thought our students felt about working with their tablemates during an art project. Have you observed any perceived changes in students' feelings about working with their tablemates?

Respondent: I haven't, no. I feel like it's the same.

Interviewer: By the same, what do you mean?

Respondent: How do I explain that? I feel like – how do I explain that? There's a change in their emotion, how – **it's hard for them to express emotions. I know they're happy to go there because of the look on their face and things like that**, but I think interacting is the same. I don't know how to explain that.

Interviewer: Have you noticed anything new or different about interactions between the typically developing students at the table and the students you work with?

Respondent: **Yes.** The two young ladies at the table with [COPPER] and [Student Not Participating in Study] – they interact with them. They compliment her work, and she responds – thank you – and then she'll say she likes their work as well. **I feel like there's communication, a lot more than there was in the beginning of the semester.** I think she's getting used to her classmates that are at the table. For [Student Not Participating in Study] – he's new, so it's still kind of hard to pinpoint his feelings on going to art; but I know for sure [COPPER] and [CRIMSON] – that's the ones I really typically work with when I'm in your class.

Interviewer: You feel like [CRIMSON] has [shown new 00:03:24] new interactions or different interactions.

Respondent: Well, I think that he has shown a little bit more independence for himself to put things away, get things out for class, and cleaning up, things like that. Verbally and communication like that – no, he's nonverbal; **but that shows on his face, that he enjoys being there and things like that.**

Interviewer: From your observations, how does [CRIMSON] communicate in art class?

Respondent: Pointing. I can just tell by his look in his eyes when he looks at me, whether it be he wants to go or he's ready for the next thing in class.

Interviewer: Okay, so anything other than pointing or his use of gaze and his expression –

Respondent: **That's all I get out of working with [CRIMSON].**

Interviewer: Sure. How does [COPPER] communicate in art class?

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Respondent: How do I say this? We ask her – okay [COPPER], go get your paper. She'll go get it. We have to prompt first. **She doesn't take – I don't want to say – the initiative just to do it, because she doesn't know. She would sit there the entire time if we don't tell her;** but when we do, she's compliant.

Interviewer: Okay, another forms of communication you've seen her utilize –

Respondent: I think she definitely – I'll go back. I think she does know that she has to get her supplies and come back to the table, so I'm back and forth with that. It's not every day, though; but I think that she does do some – she's self sufficient in some of that, some ways.

Interviewer: Who does [CRIMSON] communicate with in art class?

Respondent: **He doesn't communicate with anyone,** but he works more with [Student Aide Not Participating in Study], our student aide, and myself. **Is that okay to say?**

Interviewer: You can say whatever you want. Okay, who does [COPPER] communicate with in art class?

Respondent: Me – myself or [MARIGOLD].

Interviewer: Anyone else –

Respondent: She talks to the students, too, as well, at the table, and you as well. You see, ever since the first semester – the second semester – going into art class, **you can see a change, I think, in all the students.**

Interviewer: How so?

Respondent: **Their abilities on creating artwork has grown, as well as communication for some of the students. You can see a difference in them.**

Interviewer: So on that topic, describe a moment of communication of any kind between one of your students and a typically developing peer; whether that communication is big or small.

Respondent: With [COPPER] – it wasn't big; it was small, but she recognized that girl in front of her, the colors. She said she liked the colors of her – **well, she didn't say, I like the colors of your painting or creation; but that's where she was going at. She expressed that herself.**

Interviewer: How did she express that?

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Respondent: She pointed at the colors and said yes, and looked at her in the eyes and told her that. For [COPPER], saying yes – I think that’s how she expresses that she likes something, because she is echolalic.

Interviewer: Great. Can you think of any other moments of communication of any kind between our students and our typically developing students?

Respondent: Not at this moment, I can’t think – there probably is, but I can’t think of anything right now. I’m sorry.

Interviewer: That’s okay. All right, last one. Describe a moment of collaboration of any kind between one of your students and a typically developing peer, big or small.

Respondent: Collaboration meaning doing something together –

Interviewer: Working together –

Respondent: I don’t think I’ve seen any. I’m trying to think. Would it be one of the classmates getting the paint for them? I don’t know, but nothing like drawing wise. I’ve never seen it, but helping each other out at the table, yes; but nothing – collaboration – as an artwork piece.

Interviewer: So what have you seen for helping each other out?

Respondent: The two girls at the table will say, I’ll go get the paint. [MARIGOLD] and [COPPER] will go get the water or the paintbrushes; or the two girls will already have everything set out for us when we get there, which is very sweet; but nothing with pain, nothing with – I remember the time when we all switched papers to see [unintelligible 00:09:33] something different on one of the papers, one of the classmate’s papers; but [COPPER] didn’t express anything at that time; but the girl across the table from her did express that she liked the way her colors were, and said, you could add something like this. It was good criticism. I don’t really know.

Interviewer: Was that the student sitting directly across from [COPPER] or diagonal?

Respondent: Directly across from [COPPER]. I’m trying to think.

Interviewer: Yes, that’s okay. Any other moments of collaboration of any kind between one of your students and one of the typically developing students –

Respondent: I can’t remember anything else. I know the girls who are diagonal from them will talk and say that – you all did a really good job, talking to our students. I’m trying to think. [ORANGE] has said that as well, and the girl with him, next to him; but nothing else I can think of, but they’re all great.

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Interviewer: Okay. Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: No questions; you're just a great teacher [unintelligible 00:10:44]. You are.

Interviewer: You are kind.

Respondent: You are.

Interviewer: Thank you again.

Respondent: You're welcome.

Interviewer: Have a good day.

Respondent: Then –

[End of recorded material at 00:10:50]

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5186 - Midpoint-Interview-Aloe

[Start of recorded material at 00:00:00]

Interviewer: Hello. Thank you for talking with me today. This interview is being audio recorded so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is April 12th, and this is your second interview. Today I'm going to be asking you about your experiences working and communicating with your students. I will also be asking questions about your observations and perceptions of their experience in art class and their peer interactions at their assigned table.

The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom. I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond.

My first question is, last time we talked, you said you felt our students enjoyed coming to art class. Do you still think they enjoy coming to art class?

Respondent: Yes, I do.

Interviewer: Why?

Respondent: I can see a little more enthusiasm with a few of the students when they are told that they're going, so yes, **I think they look forward to it now.**

Interviewer: What does that enthusiasm look like?

Respondent: **Very happy** when the girls say it's time to go to art –

Interviewer: **Awesome.** Last time I asked how you thought our students felt about working with their table mates during an art project. Have you observed any perceived changes in students' feelings about working with their table mates?

Respondent: **I have not, but I also haven't been present as often as I used to be, because my role changed here in the classroom.**

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Interviewer: Have you noticed anything new or different about interactions between typically developing students at the table and the students you work with when you have been present?

Respondent: **I see a little less reaction with the gen ed students, so I think they've become quite adapted to it.**

Interviewer: Can you elaborate on that a little bit?

Respondent: **I think because, in the beginning, they were looking up at our students more often when they were stimming or making sounds, whatever; and now they've become pretty adjusted to it, so it's not so often that they are looking to see what's going on, because they've become accustomed to it.**

Interviewer: Great. Anything else you can think of, and new or different interactions other than that?

Respondent: I do see that they're a little more comfortable. Like I said before, they're very helpful with our students.

Interviewer: The students who sit with our students – okay.

Respondent: Yes. They're a little more forward and – how do I say it? **As helpful as they were**, if I needed an eraser or something, now it's just second nature to them. I don't know how to explain it.

Interviewer: Okay, so they're more in tune with the rhythm of the table or –

Respondent: Yes, that's it; that's how you can say it.

Interviewer: Okay, great. From your observations, how does [OCHRE] communicate in art class?

Respondent: How does he communicate? That's hard to say, because he's not as vocal as he was in the past, although he's starting to be. I don't know.

Interviewer: How else might he communicate?

Respondent: I can't put it in words. He's more a pointer kind of thing. **His communication has changed quite a bit since he had the situation.** We're trying to get that back.

Interviewer: Okay, so communication since a medical event has been affected.

Respondent: Right, yes, even as far as eye contact and stuff – it's not so much there, but we're working on it.

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- Interviewer: Who does [OCHRE] communicate with in art class?
- Respondent: I think mostly [Student Aide Not Participating in Study] and [CORNFLOWER], being as I'm not there.
- Interviewer: How do you have when [OCHRE] needs help working on his art?
- Respondent: He'll say, I need help; help me please.
- Interviewer: Any other ways that he would make that known –
- Respondent: Yes, **just sitting, not doing anything.**
- Interviewer: Describe a moment of communication of any kind between one of your students and a typically developing peer in the art room. These can be big or small moments of communication between them.
- Respondent: Just yesterday one of our students came up to him and asked him to shake his hand.
- Interviewer: Can you describe that in more detail?
- Respondent: **It was a tear jerker kind of thing. Yes.**
- Interviewer: In the art room –
- Respondent: Yes.
- Interviewer: I think I missed this.
- Respondent: I don't know.
- Interviewer: So this was with [OCHRE].
- Respondent: That's what I hear, yes.
- Interviewer: A student walked up and asked to shake [OCHRE] hand.
- Respondent: That's what I was told, yes. I wish I saw it.
- Interviewer: Do you know if this was the person who sat across from him?
- Respondent: I don't know. I'll have to find out.

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Interviewer: I'll have to follow up on that one, yes. Okay. Any other moments of communication, any kind, between one of our students and a typically developing peer –

Respondent: Not recently that I've seen, because I haven't been there.

Interviewer: Who told you about that interaction, about the handshake?

Respondent: [Paraprofessional Not Participating in Study].

Interviewer: Okay. Describe a moment of collaboration of any kind between one of our students and a typically developing peer; and if you haven't been there, it's okay to say that.

Respondent: I don't know – yes.

Interviewer: Thank you very much for talking with me today. Do you have any last questions before we finish?

Respondent: I don't. I wish you luck.

Interviewer: Thank you very much.

Respondent: You're welcome.

[End of recorded material at 00:07:43]

Final Teacher/Paraprofessional Interview Coded Transcripts

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Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

6071 - Final-Interview-Rose

[Start of recorded material 00:00:00]

Interviewer: Okay. Thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 9th, 2019, and this is your third interview. Today I'm going to be asking you about your experiences working and communicating with your students. I'll also be asking questions about your observations and perceptions of their experience in art class and peer interactions at their assigned table. The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom.

I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond. My first question is when we spoke last you said you felt our students enjoyed coming to art class for the most part. Do you still think they enjoy coming to art class?

Respondent: Yes.

Interviewer: Why?

Respondent: Well just kind of almost the same answer, but we do a lot of art in the classroom. And so they always enjoy participating in that, and I know that they also went to the art fair to see their artwork that was displayed. And they took pictures by their artwork, and there is no behaviors that arise. And so I feel like that would be an indicator that they did enjoy the process.

Interviewer: Yeah, since we last spoke have you noticed anything new or different about interactions between typically developing students at their table and the students you work with?

Respondent: No, I can't speak to that.

Interviewer: And for the record could you just state why you can't speak to that?

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- Respondent: I have not been able to come down to the room to participate or watch the students engage during their art lessons.
- Interviewer: Okay, so I'm just going to continue with the questions and you please feel free to state that as it relates. Last time I asked how you thought our students felt about working with their tablemates during an art project. Have you observed any changes in students' feelings about working with their tablemates?
- Respondent: No, well no because they work with their table mates in the classroom during morning group, and they work with their same age peers creating activities for projects for staff and for their family.
- Interviewer: Okay. From your observations who do your students communicate with while they are in art class?
- Respondent: They communicate with the staff and their same age peers that accompany them to art.
- Interviewer: And have you observed that personally?
- Respondent: I have not observed that personally. That is the staff conveying that information to me.
- Interviewer: How do you know when your students need help working on their art?
- Respondent: They will pause and wait for further direction, **they may point to something but not take it because they want assurance that that's the next step in the process.**
- Interviewer: Okay, recently students worked with a tablemate to create a stop motion animation. So the following questions speak to that experience specifically. I'm going to generalize them a little bit for you, but I'm going to ask the original questions first. So the original questions are describe a moment of communication you observed during this project between one of your students and a typically developing peer. So I know you can't answer that specific to the project, have you been able to witness any moments of communication in general in my art classroom between your students and a typically developing student?
- Respondent: When I have gone I've seen somebody opening where they put their trays away and directing someone where to put something.
- Interviewer: Okay, describe a moment of collaboration you observed during this project between one of your students and a typically developing peer. So while you were not there for the stop motion animation were you able to witness any moments of collaboration between one of your students and a typically developing peer in my art room?

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- Respondent: No.
- Interviewer: Okay, how do you think your students felt about working with a tablemate during the stop motion project?
- Respondent: I wasn't there to observe.
- Interviewer: Okay, and then the other side of that is how do you think their tablemate felt about it? So is it the same response, wasn't able to observe.
- Respondent: Yes.
- Interviewer: Okay, all right, did you want to ask any other questions or share anything further with me before we end our interview?
- Respondent: What have you noticed?
- Interviewer: I don't think I can contribute that for the methodology to be intact. Do you have any other questions?
- Respondent: What's the most recent project that they've done?
- Interviewer: So the most recent that they are working on now is a ceramics project. They are building boxes from slabs of clay, and they're working on that construction of joining two pieces together at a time to ultimately create a box.
- Respondent: And is this the kind of clay that has to be kept wet or--
- Interviewer: It is.
- Respondent: Okay, all right, and so how is it stored in between the process?
- Interviewer: It is stored under plastic.
- Respondent: Okay, all right.
- Interviewer: Yes, do you have any questions about anything that we've discussed or any comments about any of the questions in this interview?
- Respondent: What's one way that you modified that particular project?
- Interviewer: So we're using a base that already has a corner, so that they can push the clay into the corner to assist with that structure staying intact. And preparing some materials in advance, so that they have it in front of them to go through with the actual technique has been another modification.
- Respondent: Sounds great.

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Interviewer: Well thank you for your participation today and throughout the study. I really appreciate you taking the time. I hope you have a good rest of your day.

Respondent: Thank you.

[End of recorded material 00:06:59]

Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

6071 - Final-Interview-Marigold

[Start of recorded material 00:00:00]

Interviewer: All right, we are recording. Thank you for talking with me today. This interview is being recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 9th, 2019, and this is your third interview. Today I'm going to be asking you about your experiences working and communicating with your students. I'll also be asking questions about your observations and perceptions of their experience in art class and peer interactions at their assigned table. The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom.

I am seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond. My first question is when we last spoke you said you felt our students enjoyed coming to art class for the most part. Do you still think they enjoy coming to art class?

Respondent: I think [COPPER] does, and I don't think [CRIMSON] minds it. I don't know that [Student Not Participating in the Study] likes it, and I don't know that he was in here the first time we started this. But he seems to be kind of, I just, he'll come willingly. And he doesn't say he doesn't want to be there. He doesn't really like to do the things that we're doing. So it's like trying to pull teeth just to get him to come on, here, do this.

Interviewer: That makes sense. Why do you think [COPPER] likes coming to art class?

Respondent: Just I feel like she just seems happy in there, and she sits, she willingly likes to do the stuff. She does what she's asked, so.

Interviewer: And what about [CRIMSON] you said you don't think he minds, why do you think he doesn't mind?

Respondent: He's very willing to do hand over hand and participate. So getting any kind of hand over hand and actually participating is good from him. Cause I know even in the classroom a hand over hand might upset him doing worksheets or something like that. And he doesn't get like that down there, so.

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Interviewer: Okay, since we last spoke have you noticed anything new or different about interactions between typically developing students at the table and the students you work with?

Respondent: **Different, no, just more interaction maybe. I think they have become more hands on and willing to help.**

Interviewer: Who has become more hands on?

Respondent: I don't remember their names.

Interviewer: The typically developing students, is that what you mean?

Respondent: The gen ed students, I feel like they have been more hands on and willing to help as the semester has gone on, so.

Interviewer: Okay, and any other new or different interactions you've witnessed between your students and those students?

Respondent: Hmm-mm.

Interviewer: Okay, last time I asked how you thought your students felt about working with their tablemates during an art project. We had just started the painting at that point I think. Have you observed any changes about students' feelings about working with their tablemates?

Respondent: I don't think so, it's the same.

Interviewer: And when you say the same could you just briefly elaborate on what you mean?

Respondent: I mean I think they work well together. I mean again **our kids don't really communicate back and forth**, but they're open to direction from the students **if they're willing to help**. Or if they're giving compliments or something, so you know, they're willing to thanks and that stuff.

Interviewer: From your observations who does [COPPER] communicate with in art class?

Respondent: Is it [PERIWINKLE]? Okay, I was like I can't remember her name, [PERIWINKLE], I mean I feel like she watches her. And she'll look to see what she's doing, and [PERIWINKLE] talks to her. And so she might not respond back or talk back, but like if [PERIWINKLE] gives her help or instruction I think she listens.

Interviewer: Okay, anyone else [COPPER] communicates with in art class?

Respondent: Not really.

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- Interviewer: Okay, and what about I know that you don't always work directly with them, but who do you see [OCHRE] communicate with in art class?
- Respondent: I haven't really seen him communicate with anyone other than just the paras.
- Interviewer: Okay, who have you seen [OLIVE] communicate with?
- Respondent: Probably the same, I haven't really seen him have much communication with anyone except staff.
- Interviewer: Okay, and then [CRIMSON], who have you seen [CRIMSON] communicate with?
- Respondent: [CRIMSON] doesn't sit with anybody else. He sits at his own table, but he works really well with [Student Aide Not Participating in Study]. She comes with us. She's not part of the art class, but as a student he responds really well to her.
- Interviewer: Can you describe [Student Aide Not Participating in Study]'s role, what is her official title?
- Respondent: Teachers for Tomorrow, she's in the Teachers for Tomorrow Program. So she's here just to help, and kind of we're there to mentor and show them what kind of teaching is. You know, some of them have decided they want to go into Special Ed teacher positions. So they're here to be hands on and help do things in the classroom with them. But they're just here one block out of the day.
- Interviewer: But he responds well to working with her.
- Respondent: Oh yeah.
- Interviewer: Okay, from your observations how does [COPPER] communicate to make her wants or needs known in art class?
- Respondent: I mean if she needs something or wants something she usually will just stand up and go get it, or go do whatever she's--
- Interviewer: Okay, how does [OCHRE] make his wants or needs known as far as you've observed?
- Respondent: I really haven't watched him at all in art, but I mean he is verbal if he wants something he will ask. So--
- Interviewer: And then what about [OLIVE]? Have you observed him communicate in a particular way to make his wants or needs known?
- Respondent: No, I haven't.

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Interviewer: And then [CRIMSON], how does he communicate to make his wants or needs known in art?

Respondent: I don't know that he communicates a want or a need, but more he will tell you if he's unhappy.

Interviewer: How?

Respondent: If he is unhappy and wants to leave he will point to the door, or if he is upset he makes a noise and looks at you with that noise. We just know his signs, so you can tell when he's unhappy. And he doesn't seem to do that in there, so.

Interviewer: Okay, how do you know when the students need help working on their art? How does [COPPER], how do you know when [COPPER] needs help?

Respondent: If she doesn't know what she's doing I feel like she'll just sit there with her hands in her lap, so.

Interviewer: Okay, how do you know when [OCHRE] needs help as far as you've personally observed, and you can say--

Respondent: Probably the same for [OCHRE] and [OLIVE] both, I feel like if they don't understand what they're doing they will just kind of sit and wait. They might not ask for help, but they're just going to kind of stop what they're doing and sit there and wait for instruction.

Interviewer: Okay, and then [CRIMSON], how do you know when he needs help?

Respondent: That's hard to tell, I mean cause [CRIMSON] does everything kind of hand over hand, so everything has got to be initiated.

Interviewer: Okay, all right. Recently students worked with a tablemate to create a stop motion animation. Describe one moment of communication you observed during this project between one of your students and their typically developing peer?

Respondent: I was not in there that day.

Interviewer: You were there for the last day when [COPPER] and [PERIWINKLE] were working together?

Respondent: Oh was I, oh, oh, okay.

Interviewer: Do you remember a moment where they were communicating?

Respondent: I don't.

Interviewer: Okay.

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Respondent: I don't think I was watching her cause I think I was sitting with [Student Not Participating in Study] that day I think.

Interviewer: Yes, you were moving around so, okay. Can you describe a moment of collaboration you may have observed during that stop motion project between [COPPER] and [PERIWINKLE]?

Respondent: I mean I do remember seeing [COPPER] reach in and move things for her. I don't know that there was much verbalization from [COPPER]. Maybe just [PERIWINKLE] asking her what to do or telling her what to do, but I think that was about all I really saw was just maybe moving things a little bit.

Interviewer: Okay, any other moments of collaboration or communication between [COPPER] and [PERIWINKLE] that you can remember?

Respondent: Hm-mm.

Interviewer: Any between [CRIMSON] and [PURPLE]?

Respondent: No.

Interviewer: Okay. Okay, how do you think [COPPER] felt about working with a tablemate during this project, why do you think she might have felt however you think she did feel? I can simplify that, sorry. How do you think [COPPER] felt about working with [PERIWINKLE] during that project?

Respondent: Again I think she enjoys it, I mean just I think she likes participating in things. So I mean she seems happy. Most of the time she's all smiles.

Interviewer: Do you think she's that way all the time, or is that something specific to art class?

Respondent: [COPPER] is a pretty happy person all the time, so.

Interviewer: Okay, how do you think [PERIWINKLE] felt about working together during that project as far as you observed?

Respondent: I mean as far as I've noticed fine. I mean I don't feel like they dislike working with them, but--

Interviewer: Okay, do you have any thoughts about why she might feel fine about it, why [PERIWINKLE] might be okay with that?

Respondent: I'm just going off, I mean they've never verbalized that they do or don't. I'm just going off of like facial expressions. I mean they don't look upset, and they seem to be happy.

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Interviewer: Cool. All right, did you think of any other moments of communication you might have noticed either during the stop motion or in past projects with [COPPER] and [PERIWINKLE] specifically that you wanted to share?

Respondent: Not that I can think of.

Interviewer: Okay, thank you very much for talking with me today. Do you have any last questions or anything to share before we finish?

Respondent: No.

Interviewer: Okay, I just want to thank you again for your participation today and throughout the study, and I hope you have a good rest of your day.

Respondent: Thank you.

[End of recorded material 00:12:21]

Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

6071 - Final-Interview-Daisy

[Start of recorded material 00:00:00]

Interviewer: Okay, it is recording. Hello. Thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 9th, 2019, and this is your third interview. Today I'm going to be asking you about your experiences working and communicating with your students. I'll also be asking questions about your observations and perceptions of their experience in art class and their peer interactions at their assigned table. The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom.

I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond. My first question is when we spoke last you said you felt our students enjoyed coming to art class for the most part. Do you still think they enjoy coming to art class?

Respondent: Yeah, they do, I think they do for sure.

Interviewer: And why do you think so?

Respondent: **Routine.**

Interviewer: Routine, okay. For all of them, you think that's a big factor?

Respondent: I think so, yeah, schedule.

Interviewer: And why do you think routine is helpful in them enjoying coming to art class?

Respondent: That's a tricky question for me. Just because learning being this is my first time working with supporting autistic children **it's kind of what I've heard is routine is what makes them have good days.** I mean everything is unpredictable, but **I think they enjoy it too because it's outside of the self-contained class.**

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- Interviewer: Okay, and do you have any specific feelings about how individual students of ours feel, how do you think [COPPER] feels? Does she enjoy coming to art class?
- Respondent: Yeah, she's happy, yeah, I think she's happy.
- Interviewer: Why do you think that?
- Respondent: You can just tell on her face, look on her face, same with [CRIMSON] and I think [Student Not Participating in Study] is still getting used to it, being that it's a brand new school for him as well. But I think [OLIVE] and [OCHRE], they enjoy it. We all have our days.
- Interviewer: Days of what?
- Respondent: Well have our days where you kind of feel like you don't want to go to class, whether they be tired or they verbalize and state, no I don't want to go to class today. You know, but yeah.
- Interviewer: Gotcha, okay, since we last spoke have you noticed anything new or different about interactions between the typically developing students at the tables and the students you work with? Any new or different--
- Respondent: Not with [CRIMSON], like a little bit, but it's typically me or [Student Aide Not Participating in Study] working with him. With [OCHRE], [Student Not Participating in Study], and [COPPER], [PURPLE] and the other, [PERIWINKLE]--
- Interviewer: [PERIWINKLE].
- Respondent: I think these past couple weeks they've been more hands on because we've been doing more hands on projects in your class, so.
- Interviewer: So when you say they've been more hands on what do you mean?
- Respondent: Helping with them, I think taking the initiative or maybe prepping things prior to us coming, or verbalizing do you guys need help and let me show you. Or not even stating do you need help, they just jump in and help.
- Interviewer: Okay.
- Respondent: [PURPLE] has helped me too as well with [CRIMSON]. I don't know about [OCHRE] and [OLIVE], I'm not over there.
- Interviewer: Okay, last time I asked you how you thought our students felt about working with their tablemates during the art projects. Have you observed any changes in students' feelings about working with their typically developing tablemates?

- Respondent: I have not.
- Interviewer: Okay.
- Respondent: I'd say it's the same as last answer, probably last time you questioned that to me. I don't see a difference. I think it's the norm for them. I think everything is the same as it was five months ago, three weeks ago, two weeks ago, **I think that they just enjoy it because it's routine. And I think that they see the same person every day, just they're happy to be there.**
- Interviewer: Gotcha, from your observations who does [CRIMSON] communicate with in art class?
- Respondent: **No one, he doesn't communicate with anyone, in art, in here he does. But he'll point or we prompt him to go to the sink to pour something down the drain he'll do it. Or take this trash to the trashcan, he'll do it, but he does not communicate.**
- Interviewer: So he responds to prompts...
- Respondent: **Yes, responds to prompts.**
- Interviewer: Okay, from your observations how does [COPPER] communicate or who does [COPPER] communicate with in art class?
- Respondent: I don't know, with [MARIGOLD] maybe, but again it's prompting. [COPPER] is echolalic, so she repeats everything.
- Interviewer: Okay, and are you unsure just because you don't work with [COPPER] directly.
- Respondent: Yeah, I am unsure, just cause I'm not always like watching and with her majority of the time. Yeah, that's my answer.
- Interviewer: Sure, from your observations how does [CRIMSON] communicate to make his wants and needs known?
- Respondent: He'll look at you and point, and he'll make a sound. You just know, like I don't know, **working with him every day you just know**, hard to explain especially with him.
- Interviewer: I think because you guys work with them every day it's really valuable insight for you to verbalize how you know.
- Respondent: I know.
- Interviewer: So that's helpful, so you said he'll point and look, he'll make sounds.

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- Respondent: **He'll look at you, he'll make a sound. He'll get up.**
- Interviewer: He'll get up, okay.
- Respondent: He's done like where he gets up and goes to the bathroom, because you know, advocates that for himself. If he wants to take a walk he points to his thing, he just knows, *it's just cues that we just know because we're with him every day. Art is different because I think that everything is put in his, like we do things for him. And I know that you have said let him do these things, that's right, I mean. Twenty-one years of him getting things and he doesn't have to do anything, it's hard as a change.* But he'll kind of show frustration, then we're just like you're fine. Just keep working and keep, and he does it so that's a good thing.
- Interviewer: From your observations how does [COPPER] make her wants or needs known in art class? Only as far as you've been able to observe.
- Respondent: Well [COPPER] will stand up and do what she has to do without even telling you anything. If she needs to wash her hands she's going to stand up and go wash her hands. I don't know anything else other than that. Or she looks around, everybody has an apron on, and she's going to go get an apron on, things like that.
- Interviewer: How do you know when [CRIMSON] needs help working on his art?
- Respondent: **I don't know.**
- Interviewer: Okay, how do you know when [COPPER] needs help working on art?
- Respondent: She'll sit back and cross her arms, and look around the room. That's the best I can give you.
- Interviewer: Yeah, that's good, don't feel like there is a correct answer I'm just looking for your thoughts. Recently students worked with a tablemate to create a stop motion animation. Describe a moment of communication you observed during this project between [CRIMSON] and [PURPLE]?
- Respondent: [PURPLE] told him to keep snapping the picture. And he would look at her, and she'd point, and so he would snap the picture.
- Interviewer: Okay, any other moments of communication you observed between [CRIMSON] and [PURPLE]? Okay did you observe any moments of communication between [PERIWINKLE] and [PURPLE]?
- Respondent: No, I did not, I'm sorry.
- Interviewer: Okay, no problem. Describe a moment of collaboration you observed during this project between [CRIMSON] and [PURPLE].

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Respondent: There was none.

Interviewer: Tell me why you feel there was none.

Respondent: **it was between her and I. I helped her with some of the things that [CRIMSON] did not.**

Interviewer: And can you explain why?

Respondent: **Cause he wanted to keep pressing the, he didn't want to do anything else but press the button.**

Interviewer: Okay. How do you think [CRIMSON] felt about working with a tablemate during that project?

Respondent: **I think he was fine. He was happy.**

Interviewer: Why do you feel--

Respondent: Because he makes noises and he smiles when he's happy.

Interviewer: And how do you think [PURPLE] felt about it?

Respondent: **She smiled, so it seemed like she was happy to help us and us to work with her.**

Interviewer: Okay. All right, thank you very much for talking with me today. Do you have any last questions or comments before we finish?

Respondent: No, ma'am. None.

Interviewer: Okay, I just want to thank you again for your participation today and throughout the study, and I hope you have a good rest of your day.

Respondent: Thank you so much, Ms. M, appreciate it.

[End of recorded material 00:10:19]

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Interviewer: Cool. All right, did you think of any other moments of communication you might have noticed either during the stop motion or in past projects with [COPPER] and [PERIWINKLE] specifically that you wanted to share?

Respondent: Not that I can think of.

Interviewer: Okay, thank you very much for talking with me today. Do you have any last questions or anything to share before we finish?

Respondent: No.

Interviewer: Okay, I just want to thank you again for your participation today and throughout the study, and I hope you have a good rest of your day.

Respondent: Thank you.

[End of recorded material 00:12:21]

Grey = Notable Moments

Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service

Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs

Coral = A Fine Line Between Realism and Low Expectations

6071 - Final-Interview-Aloe

[Start of recorded material 00:00:00]

Interviewer: All right, hello. Thank you for talking with me today. This interview is being audio recorded, so it can be transcribed into writing at a later time. Please know your responses will remain anonymous throughout and after the study. Today is May 9th, 2019, and this is your third interview. Today I'm going to be asking you about your experiences working and communicating with your students. I'll also be asking you questions about your observations and perceptions of their experience in art class and peer interactions at their assigned table as you were aware of them. The purpose of this study is to learn about peer communication and collaboration between students with special needs and their typically developing peers in an inclusive art classroom.

I'm seeking to identify challenges and successes students may experience when communicating and working with peers who learn differently than they do. Please feel free to take a moment to reflect on each question before you respond. My first question is when we last spoke you said you felt our students enjoyed coming to art class for the most part. Do you still think they enjoy coming to art class?

Respondent: Yes.

Interviewer: And why?

Respondent: Because I see them leave the classroom, although I don't come to your classroom anymore. I stay behind. I feel like their positive energy when they're leaving, cause they know where they're going.

Interviewer: What does that positive energy look like?

Respondent: They're just very happy, smiling.

Interviewer: Awesome, okay, since we last spoke have you noticed anything new or different about interactions between typically developing students at their table and the students you work with? So for the sake of the record what is your response in context there? So you have been unable to--

Respondent: I have not been able to come to your class, so I really can't tell you.

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Interviewer: Okay. Okay. So we will skip that next question, cause that builds off of it. From your observations who does [COPPER] communicate with in art class, and only what you've been able to observe?

Respondent: Oh in the past? I haven't seen her communicate with anyone other than [MARIGOLD] and [DAISY].

Interviewer: Okay, from your observations who does [CRIMSON] communicate with in art class?

Respondent: Just [Paraprofessional Not Participating in Study].

Interviewer: Anyone else?

Respondent: I've seen [DAISY] work with him also.

Interviewer: Okay. From your observations who does [OCHRE] communicate with in art class?

Respondent: [Student Aide Not Participating in Study].

Interviewer: And [Student Aide Not Participating in Study], can you explain who [Student Aide Not Participating in Study] is?

Respondent: [Student Aide Not Participating in Study] is a student for Teacher's for Tomorrow, is that what it's called? And she comes up, her and--

Interviewer: [Other Student Aide Not Participating in Study].

Respondent: [Other Student Aide Not Participating in Study] comes first block every day to work with the students with us.

Interviewer: Okay, and who else does [OCHRE] communicate with in art other than [Student Aide Not Participating in Study] from your observations?

Respondent: No one else that I know of.

Interviewer: Okay, and then lastly who does [OLIVE] communicate with in art class from your observations?

Respondent: [Student Aide Not Participating in Study].

Interviewer: Okay, from your observations how does [COPPER] communicate to make her wants or needs known in art class?

Respondent: From what I've seen in the time that I was there she will either get up and get something herself, wash her hands by herself. Or she'll just go into a daze, sit with her hands down, and wait for somebody to prompt her.

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Interviewer: From your observations how does [CRIMSON] communicate to make his wants or needs known in art class?

Respondent: **Pointing and sounds.**

Interviewer: Okay, from your observations how does [OCHRE] communicate to make his wants or needs known in art class?

Respondent: A lot of the time he will use his words and tell you when he needs something.

Interviewer: Okay, and then from your observations how does [OLIVE] communicate to make his wants or needs known in art class?

Respondent: **He really doesn't.**

Interviewer: Okay, how do you know when [COPPER] needs help working on her art?

Respondent: She stops working all together, sometimes, not always, she will say help me please.

Interviewer: Okay, how do you know when [CRIMSON] needs help working on his art?

Respondent: You don't. You just have to watch him.

Interviewer: What are you watching him for?

Respondent: **He is a hand over hand, if you're not hand over hand with him he will not do anything.**

Interviewer: Okay, how do you know when [OCHRE] needs help working on his art?

Respondent: "Help me please."

Interviewer: And how do you know when [OLIVE] needs help working on his art?

Respondent: [OLIVE] is another one pretty much hand over hand.

Interviewer: So what makes it clear that he needs help?

Respondent: If he's not doing anything, or **he's getting crazy.**

Interviewer: And what does that look like?

Respondent: **That looks like whether he has a crayon or a marker he will color the entire paper if you don't pay attention to what he's doing and do hand over hand with him.**

Interviewer: Okay, all right. So recently students worked with a tablemate to create a stop motion animation. Since you can't speak to a moment of communication you

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may have witnessed during that project, can you describe any moment of communication you observed during a past project with one of our students and a typically developing peer?

Respondent: Okay, say that again.

Interviewer: So we're resuming after a brief break in recording. Can you describe a moment of communication you observed during a past project between one of your students and a typically developing student, a moment of communication between them?

Respondent: The only one I remember is when we were starting a project, and I was in need of a scissor and another tool of some sort. And the two students across the way observed and heard me out, and gave me their tools that they weren't using.

Interviewer: Was there any interaction between [ORANGE] and [MAROON] and [OCHRE] and [OLIVE] there, or was that interaction between you and [ORANGE] and [MAROON]?

Respondent: **They heard me. They handed it over, and I had [OCHRE] receive it from them and say thank you.**

Interviewer: Okay, so since you were not there to witness any collaboration during the recent stop motion animation project, can you think back to a previous project where you can describe a moment of collaboration between one of our students and a typically developing student?

Respondent: No.

Interviewer: Okay, how do you think, all of these questions are related to the stop motion, so if you find that you can answer them with any of your experience please do. And if not just state that, how do you think [OCHRE] felt about working with a table mate during a recent project?

Respondent: I haven't been there.

Interviewer: Okay, how do you think [COPPER] felt about it?

Respondent: I can't answer that either, I'm sorry.

Interviewer: How do you think [OCHRE] felt about it?

Respondent: I don't know.

Interviewer: How do you think [OLIVE] felt about it?

Respondent: [OLIVE], I can't answer that at all.

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Interviewer: And how about [CRIMSON]?

Respondent: I can't answer that.

Interviewer: Okay, thank you for stating for the record. So then I would assume that you also cannot speak to how their typically developing table mate might have felt about it, is that correct?

Respondent: Right, no.

Interviewer: Okay, all right, before we finish today do you have any last questions or comments?

Respondent: No, I don't, you're doing a great job though.

Interviewer: Thank you, thank you for your participation today. And I just want to thank you again for your participation throughout the study.

Respondent: No problem.

Interviewer: So I hope you have a good rest of your day.

Respondent: You too, thanks.

Interviewer: Thanks.

[End of recorded material 00:09:32]

Data By Teacher/Paraprofessional Participant

Interview Data Trends by Theme

Rose	Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service	Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs	Coral = A Fine Line Between Realism and Low Expectations
Baseline Interview	--	<ul style="list-style-type: none"> So when they're in the art room, and the other students are welcoming, there's no reason for them to feel uncomfortable or anything. I think they are fine, because they're fine in here. 	--
Mid-Point Interview	--	<ul style="list-style-type: none"> Well one, I saw pictures of them at the art show in front of their pictures; and then, because they enjoy art in the classroom, so I just feel like it translates; and they make sure they put their art. 	--
Final Interview	--	<ul style="list-style-type: none"> Well just kind of almost the same answer, but we do a lot of art in the classroom. And so they always enjoy participating in that, and I know that they also went to the art fair to see their artwork that was displayed. And they took pictures by their artwork, and there is no behaviors that arise. They will pause and wait for further direction, they may point to something but not take it because they want assurance that that's the next step in the process. 	--

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<p>Marigold</p>	<p>Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service</p>	<p>Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs</p>	<p>Coral = A Fine Line Between Realism and Low Expectations</p>
<p>Baseline Interview</p>	<ul style="list-style-type: none"> I think the two girls that sit with [COPPER] and [Student Not Participating in Study] don't mind so much; because they've been very friendly to them. They – hi, how are you guys today; we exchange art projects and look at each other's, and they seem very friendly with each other. [OCHRE] and [OLIVE], on the other hand – I think their table mates not so much, but I think that's just because they're so loud, and they aren't verbal per se. I feel like they are very distracting. 	<ul style="list-style-type: none"> I think [CRIMSON] – he doesn't really show an opinion one way or the other. He usually keeps the same face all the time, so – [COPPER] – I think [COPPER] really enjoys it. Interviewer: Okay. Do you think they enjoy creating art on their own? Respondent: No. I think – well, and it might depend what it is. [COPPER] enjoys little art projects that we've given her, and she has done them independently. I think that they enjoy, because I think any of our students – I think that getting out of this classroom and being part of the gen ed population is – they like that. I think that is something they like and they enjoy. I think she just enjoys company, even though they might not carry on a full blown conversation. 	<ul style="list-style-type: none"> In here, yes. If you just give them paint, pencils, crayons, anything like that, they're just going to sit and stare at it; and they won't typically do anything without being prompted. Well, for [Student Not Participating in Study], we don't have a lot of verbal kids in the room. [COPPER's] verbal, but she's echolalic; so she's not going to carry a conversation. With [COPPER] – [COPPER] has to be very prompted. So anything she does to communication is going to be very prompted by us; to say good morning or respond if someone speaks to her. Not that I've noticed – they might watch and

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			<p>look at their drawings or watch them. I don't know that I would interpret that as anything.</p>
<p>Mid-Point Interview</p>	<p>--</p>	<ul style="list-style-type: none"> • I think [COPPER], I believe, enjoys coming. I think she enjoys sitting there and doing the art. She always seems to have a smile on her face. • I think he does enjoy getting out of the room. He has just seemed more tense this semester in general, even up here. So he seems to want to leave quicker, but I don't know that that has anything to do with liking or not liking art. • Typically if [COPPER] needs help on something, she'll just stop and sit there, and she won't do anything. • If she's stuck she'll just sit and hang out there until she knows what to do. 	<p>--</p>
<p>Final Interview</p>	<ul style="list-style-type: none"> • I mean I think they work well together. I mean again our kids don't really communicate back and forth, but they're open to direction from the students if they're willing to help. • I mean as far as I've noticed fine. I mean I don't feel like they dislike working with them, but-- 	<ul style="list-style-type: none"> • Interviewer: Do you still think they enjoy coming to art class? Respondent: I think [COPPER] does, and I don't think [CRIMSON] minds it. • Interviewer: Why do you think [COPPER] likes coming to art class? Respondent: Just I feel like she just seems happy in there, and she sits, she willingly likes to do the stuff. She does what she's asked, so. • I mean I think they work well together. I mean again our kids don't really communicate back 	<ul style="list-style-type: none"> • That's hard to tell, I mean cause [CRIMSON] does everything kind of hand over hand, so everything has got to be initiated.

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		<p>and forth, but they're open to direction from the students if they're willing to help.</p> <ul style="list-style-type: none"> • I don't know that he communicates a want or a need, but more he will tell you if he's unhappy. • If she doesn't know what she's doing I feel like she'll just sit there with her hands in her lap, so. • Probably the same for [OCHRE] and [OLIVE] both, I feel like if they don't understand what they're doing they will just kind of sit and wait. They might not ask for help, but they're just going to kind of stop what they're doing and sit there and wait for instruction. • Again I think she enjoys it, I mean just I think she likes participating in things. So I mean she seems happy. Most of the time she's all smiles. 	
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Daisy	<u>Teal</u> = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service	<u>Magenta</u> = Assumptions About Feelings and/or Experiences of Students with Special Needs	<u>Coral</u> = A Fine Line Between Realism and Low Expectations
Baseline Interview	<ul style="list-style-type: none"> • I think they're happy with [COPPER] sitting there – [CRIMSON] too as well, but they're very respectful and kind; and they always have a smile on their face. So think that that's 	<ul style="list-style-type: none"> • Interviewer: Do you think that they enjoy coming to art class in general? Respondent: I think they do. They do. I think it's more of a routine for them. So they're used to 	<ul style="list-style-type: none"> • Interviewer: Do you think that they enjoy coming to art class in general? Respondent: I think they do. They do. I think it's more of a routine for them. So

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	<p>huge, because we see that, as well as [OLIVE] and [OCHRE]. They're just very kind students and respectful. I think they enjoy it.</p>	<p>doing it, so they can't express emotions; but when you say art, buddy, to [CRIMSON] and [COPPER], they're read to go. They're excited.</p> <ul style="list-style-type: none"> • We never asked that question to them, so observing – us on the outside looking in – I think they're happy with being there with their classmates. • Interviewer: Anything that's nonverbal communication – <p>Respondent: Prompting, I guess; pointing. That's nonverbal. If we say, [COPPER], draw that chandelier; she'll draw that chandelier. So that's verbal, but more for [CRIMSON] and [OLIVE] – [OLIVE] understands and comprehends some things; but it's more of pointing for [CRIMSON], and he'll do what you ask him to do.</p>	<p>they're used to doing it, so they can't express emotions; but when you say art, buddy, to [CRIMSON] and [COPPER], they're read to go. They're excited.</p> <ul style="list-style-type: none"> • I don't think there's any communication. We just prompt them. • I'm not sure, because communication is all really done by us, in a sense. They don't self-advocate for themselves, so we can tell them to do something, and they'll do it.
<p>Mid-Point Interview</p>	<ul style="list-style-type: none"> • The two girls at the table will say, I'll go get the paint. [MARIGOLD] and [COPPER] will go get the water or the paintbrushes; or the two girls will already have everything set out for us when we get there, which is very sweet; 	<ul style="list-style-type: none"> • It's just – for me I think that it's an outlet for them outside of their normal routine, and they love creating art, I believe. • I feel like – how do I explain that? There's a change in their emotion, how – it's hard for them to express emotions. I know they're happy to go there 	<ul style="list-style-type: none"> • That's all I get out of working with [CRIMSON]. • She would sit there the entire time if we don't tell her; but when we do, she's compliant.

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		<p>because of the look on their face and things like that, but I think interacting is the same. I don't know how to explain that.</p> <ul style="list-style-type: none"> Verbally and communication like that – no, he's nonverbal; but that shows on his face, that he enjoys being there and things like that. She doesn't take – I don't want to say – the initiative just to do it, because she doesn't know. He doesn't communicate with anyone, but he works more with [Student Aide Not Participating in Study], our student aide, and myself. Is that okay to say? She pointed at the colors and said yes, and looked at her in the eyes and told her that. For [COPPER], saying yes – I think that's how she expresses that she likes something, because she is echolalic. 	
<p>Final Interview</p>	<ul style="list-style-type: none"> Interviewer: So when you say they've been more hands on what do you mean? <p>Respondent: Helping with them, I think taking the initiative or maybe prepping things prior to us</p>	<ul style="list-style-type: none"> That's a tricky question for me. Just because learning being this is my first time working with supporting autistic children it's kind of what I've heard is routine is what makes them have good days. I mean everything is 	<ul style="list-style-type: none"> No one, he doesn't communicate with anyone, in art, in here he does. But he'll point or we prompt him to go to the sink to pour something down the drain he'll do it. Or take this trash to the

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	<p>coming, or verbalizing do you guys need help and let me show you. Or not even stating do you need help, they just jump in and help.</p> <p>Interviewer: Okay.</p> <p>Respondent: [PURPLE] has helped me too as well with [CRIMSON]. I don't know about [OCHRE] and [OLIVE], I'm not over there.</p> <ul style="list-style-type: none"> • She smiled, so it seemed like she was happy to help us and us to work with her. 	<p>unpredictable, but I think they enjoy it too because it's outside of the self-contained class.</p> <ul style="list-style-type: none"> • Yeah, she's happy, yeah, I think she's happy. • I think everything is the same as it was five months ago, three weeks ago, two weeks ago, I think that they just enjoy it because it's routine. And I think that they see the same person every day, just they're happy to be there. • I think he was fine. He was happy. 	<p>trashcan, he'll do it, but he does not communicate.</p> <ul style="list-style-type: none"> • He'll look at you and point, and he'll make a sound. You just know, like I don't know, working with him every day you just know, hard to explain especially with him. • He's done like where he gets up and goes to the bathroom, because you know, advocates that for himself. If he wants to take a walk he points to his thing, he just knows, it's just cues that we just know because we're with him every day. Art is different because I think that everything is put in his, like we do things for him. And I know that you have said let him do these things, that's right, I mean. Twenty-one years of him getting things and he doesn't have to do anything, it's hard as a change. But he'll kind of show frustration, then we're just like you're fine. Just keep working and keep, and he does it so that's a good thing. • Cause he wanted to keep pressing the, he
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			didn't want to do anything else but press the button.
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Aloe	Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service	Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs	Coral = A Fine Line Between Realism and Low Expectations
Baseline Interview	<ul style="list-style-type: none"> I have a lot of respect for those kids, especially the two particular ones that sit across from us in the classroom; because they're very, very respectful and kind. They'll hear a conversation, and if I'm looking for something to assist my student, they're right there to give us a hand. They're very kind. They say hello. They make sure they say goodbye when we leave. One student got up and came over to the door to say goodbye yesterday, which I thought was awesome; very, very nice. 	<ul style="list-style-type: none"> For the most part – I feel like their [product of 00:01:24] of creativity is also a sensory type of feeling. It's relaxing to them. That's my opinion. 	--
Mid-Point Interview	<ul style="list-style-type: none"> As helpful as they were, if I needed an eraser or something, now it's just second nature to them. I don't know how to explain it. Respondent: Just yesterday one of our students came up to him and asked him to shake 	<ul style="list-style-type: none"> Respondent: I can see a little more enthusiasm with a few of the students when they are told that they're going, so yes, I think they look forward to it now. Interviewer: What does that enthusiasm look like? Respondent: Very happy 	--

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	<p>his hand.</p> <p>Interviewer: Can you describe that in more detail?</p> <p>Respondent: It was a tear jerker kind of thing. Yes.</p>	<p>when the girls say it's time to go to art –</p> <ul style="list-style-type: none"> Respondent: Yes, just sitting, not doing anything. 	
Final Interview	--	<ul style="list-style-type: none"> From what I've seen in the time that I was there she will either get up and get something herself, wash her hands by herself. Or she'll just go into a daze, sit with her hands down, and wait for somebody to prompt her. If he's not doing anything, or he's getting crazy. 	<ul style="list-style-type: none"> He is a hand over hand, if you're not hand over hand with him he will not do anything.

Cornflower	Teal = Typically Developing Student Interactions & Collaborations with Peers with Special Needs as Service	Magenta = Assumptions About Feelings and/or Experiences of Students with Special Needs	Coral = A Fine Line Between Realism and Low Expectations
Baseline Interview	<ul style="list-style-type: none"> They seem – the other students seem to be fine with it. I think they're just compassionate. They understand what's going on, so – I think so, but I'm just talking the specific tables I've been to, where there's – they seem really just sweet with them, yes. They're very helpful with – if the student – if they need something they'll – oh, I'll get that for them. They're very eager to help, which is nice. That's really nice. 	<p>Interviewer: My first question is, how do you think the students you work with feel about art class?</p> <p>Respondent: I think they look forward to it, actually.</p> <p>Interviewer: Why do you think that?</p> <p>Respondent: You can just tell. They smile. When they get there they seem like they're ready to go.</p> <ul style="list-style-type: none"> I've worked with [CRIMSON] a little; 	<ul style="list-style-type: none"> Well, like with [OLIVE], it's mainly just like – I have to try to get his eyes to focus on me and then hand over hand, try to instruct him. Because he's nonverbal it's a little harder, but he gets it eventually; same thing with [CRIMSON]. I'll say, hold the pencil. So it's mostly

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	<ul style="list-style-type: none"> One example would be, [OLIVE] dropped his crayons on the floor; and the guy was helping pick them up. Another time we needed tape. He's like, yes, you can have my tape. They're just really helpful. It's nice. 	<p>but yes, the other day when [OLIVE] made the little doll, he really seemed very proud of that; like, I did this.</p> <ul style="list-style-type: none"> Interviewer: Yes. How do you think they feel about working with their table mates during an art project? <p>Respondent: I don't think they care at all or mind.</p>	<p>verbal with me, because they're nonverbal.</p>
<p>Mid-Point Interview</p>	<p>No data due to participant withdrawal from study.</p>	<p>No data due to participant withdrawal from study.</p>	<p>No data due to participant withdrawal from study.</p>
<p>Final Interview</p>	<p>No data due to participant withdrawal from study.</p>	<p>No data due to participant withdrawal from study.</p>	<p>No data due to participant withdrawal from study.</p>

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Lesson Plans

Student Name: Kristin Mohan

Grade Level: High School, Grades 9-12

Lesson Title: *Kaleidoscope Inspired Color Wheel*

National Standards:

High School Accomplished Connecting – Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.

Overarching Objective (Goal):

Students will practice their understanding of color theory through the collaborative mixing of 12 distinct paint color sets. These color sets will be applied to a color wheel of their creation in which one wedge is translated around the wheel symmetrically.

Prior Learning:

Prior to this unit, students have learned very basic color-theory consisting of color location (primary, secondary, tertiary), value, hue, and intensity.

SEQUENCE

Activity: Students will begin by viewing a series of past student examples of this project to contextualize the small design component they will begin with. They will be given an activity sheet with three 30 degree wedges on it. They will then create 3 distinct designs consisting of 5-9 geometric and organic shapes.

Students will use tracing paper and ebony pencil to transfer the wedge of their choice around a large white paper until there are 12 sections in their closed wheel.

Next, they will create a color key in the margins of the activity sheet inspired by paint-by-numbers art activities. All students will use red to create this colored pencil key where 1= hue (the pure pigment), 2= tint (pigment + white), 3= tone (pigment + grey), 4= shade (pigment + black), and 5= complementary mixture (pigment + complementary color). They will then create swatches of these five color categories with colored pencil. On the wedge of their choice, students will label each shape with numbers from their key with the goal of distributing all colors with balance. Once their wedge is designed, they will begin mixing these categories in paint. They will continue on, dividing paint mixing responsibilities between them, until they finished the entire wheel.

Vocabulary: Review: Geometric, Organic, Balance, Hue, Tint, Tone, Shade, Complementary, Intensity, Value.

Supplies: Color wheel activity sheet, tracing paper, ebony pencil, compass, ruler, white paper, tempera paint, painters tape, paint brushes, palette knives, plastic plates, zip-lock bags, water dishes, paper towel.

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Student Name: Kristin Mohan

Grade Level: High School, Grades 9-12

Unit Title: *Miniature Scenes: Stop Motion Animation Unit*

National Standards:

High School Accomplished Creating - Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in chosen art form.

High School Accomplished Connecting – Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.

High School Accomplished Presenting – Analyze, select, and critique personal artwork for a collection or portfolio presentation.

Overarching Objective (Goal):

Students will learn to sequence the implied movements of 2-3 miniature, inanimate objects, utilizing storyboarding to plan their stop motion animation. This animation will be created using the iStopMotion for iPad app.

Developmental Rationale / Prior Learning:

Students in all four grade levels, 9-12, take Art Foundation (Art I) together for 90 minutes each school day for one semester. In this inclusive class, students with special needs work alongside their typically developing peers. Students in this class have had a wide range of experiences in art classes, with some having been in previous art classes as recently as one year ago while others may not have had art for up to five years prior. While these varying experiences can affect students' interest and confidence in some mediums and skill sets, I have noticed high rates of overall engagement when technology is incorporated into in-class projects. I have noted particularly high levels of interest surrounding music, comics, animation, social media, and visual culture.

Prior to this unit, students have seen and asked for repeat viewings of the YouTube video, *Marcel the Shell with Shoes On*, a stop-motion animation short film created by Dean Fleischer-Camp and Jenny Slate. This short film generated a lot of conversation amongst the entire class, specifically in regards to the movements of the main character, Marcel, and his scale as an exceptionally miniature being in the life-size scale of the film. This class-wide positive reception struck me because of the common ground it created between all of my students. Everyone was engaged, amused, and seemingly wonderstruck by the film. I want to see more moments like this, where students are communicating, collaborating, engaged, and excited across the board. I also want students to understand the design, sequencing, and step-by-step execution involved in animation so they can better appreciate the labor that goes into the animations they consume on a day-to-day basis. This unit will provide opportunities for collaboration through partnering and entertainment through team presentations of short films created with iStopMotion's introductory level and user-friendly stop-motion animation process.

ADAPTIVE STRATEGIES- Why is this lesson important for students with special needs?

IN THE INCLUSIVE HIGH SCHOOL ART ROOM

Many of my students with special needs, and Autism specifically, have difficulty independently moving from step to step within a lesson. Frequent check-ins to prompt students with next steps are a regular occurrence in accordance with student accommodations. By its very nature this lesson requires sequential planning and follow through, creating a structured opportunity for students to plan ahead with the support of a partner.

The use of technology via iPads and the iStopMotion for iPad app also makes this lesson accessible for all learners. While students will plan their sequence outline together, they will take turns practicing the parts of “mover” and photographer. Once students have practiced both roles, they will decide with their partner who will be the “mover” and who will be the photographer. This team discussion and decision-making is important for students working to improve their peer communication skills. Having the option to switch back and forth between roles or to occupy one role also creates opportunities for ownership and/or mastery of these roles. A student with limited fine motor skill may find acting as the “mover”(the person moving the miniature objects) especially difficult, but may have less difficulty pressing a single button to act as the photographer. Because of iStopMotion’s remnant frame feature, students serving as photographers can see the placement of the current frame being captured in relation to the previous frame. This feature makes sequencing easier to visualize, allowing the photographer to direct the “mover” as they place the objects. This feature creates equitable roles between the “mover” and photographer, who work together to create their film. So often, high school students with special needs do not have meaningful opportunities for equitable collaboration. Having said opportunities may affect students’ confidence and perceptions of their own abilities and that of their peers.

Adaptive Aids: What accommodations will be made for students with special needs?

Students will be allowed extra time to complete the assignment with a three day (equivalent to the length of the lesson) gap between the conclusion of in-class work time and the day where completed stop-animation films will be shared with the class.

For students who struggle with sequencing and next steps, a plotline visual schedule of main choreography/plot points will be available for reference throughout the lesson. Students will also be able to check off their 100+ completed frames on this visual schedule as an optional tool.

SEQUENCE**Prior Knowledge/Previous Art Experiences: What lessons have built a foundation for this sequence?**

Prior to this sequence, students will have completed a project in which they planned and illustrated a six to eight frame comic strip depicting a memorable event in their life. This project will begin with a plotline framework often used in their English/Literature coursework, planning their comic frame by frame to include a start/inciting event, rising actions, climax/climactic event, falling actions, and end. In planning and executing this project, students learned about continuity and the importance of a “through line” making clear connections from frame to frame.

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Part 1 (Day 1)

Activity: Students will begin by viewing a series of stop animation shorts entitled, *Objects Come Alive!* created for Vine by Kevin Parry. Students will then review plotline vocabulary used in previous comic lesson as terms apply to *Objects Come Alive!* and as they apply to a teacher-created iStopMotion exemplar. After identifying the plot points, students will watch a teacher-led demonstration of positioning with the remnant image feature and photographing one miniature object to create an iStopMotion animation. This demonstration will also highlight the importance of good overhead lighting, maintaining a stationary camera by taping an outline around the folding iPad case base, framing your image, and making small changes in the object's position and placement.

Students will then select or be assigned partners (depending on the class) and each team of two will be issued one school-issued iPad. Students will choose a colorful piece of paper to use as a stage (optional) and one miniature object to practice with in iStopMotion.

After practicing a few frames with one object, students will watch a teacher-led demonstration with two objects. Students will choose a second miniature object and practice with two objects in iStopMotion.

After practicing a few frames with two objects, students will watch a teacher-led demonstration with three objects. Students will choose a third miniature object and practice with three objects in iStopMotion.

Students will be encouraged to experiment with synchronized movement and independent movement.

Objective: Students will explore the iStopMotion on iPads to familiarize themselves with the app's design and remnant image feature. Students will practice sequencing the movement of small objects chronologically using the remnant image feature.

Vocabulary: Review: Plotline, sequence, start, rising action, climactic event, falling action, end. New: iStopMotion, remnant image feature, synchronized, chronological

Supplies: YouTube video of *Objects Come Alive!*, previously created iStopMotion animation exemplars, a PDF of animation steps and images available for students to reference on their Google Classroom webpage, an assortment of miniature objects (within relatively similar size range), visual schedule activity sheet, pencils, construction paper in assorted colors, class set of iPads in folding cases.

Part 2 (Day 2)

Activity: Students will begin by viewing a brief clip of the stop motion animation short, *Marcel the Shell with Shoes On*, identifying the clip's start, rising action, climax, falling action, and resolution. Students will then create a visual schedule (on a pre-made activity sheet) to plan their 100+ frame stop motion animation. Their "characters" will be 2-3 small inanimate objects brought from home or selected from the assorted objects available on day one of the lesson. Using their prior knowledge of comic strips, students will work with their partners to draw the main plot/movement points of their objects' choreography on the visual schedule.

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With the main plot points in place, students will practice their first series of frames from plot point one to two. In this process, they will decide if any adjustments to their visual schedule are needed. Once any needed adjustments are made, students will move forward, photographing their sequence frame by frame.

Objective: Students will plan and sequence their objects' key movements, problem solving together and making changes as they practice the objects' movements. Students will learn how to create continuity from frame to frame through small changes in the position of objects.

Vocabulary: Review: Plotline, sequence, start, rising action, climactic event, falling action, end, iStopMotion, remnant image feature, synchronized, chronological. New: continuity

Supplies: YouTube clip of *Marcel the Shell with Shoes On*, any items students brought from home, assortment of miniature objects available on day one, visual schedule activity sheet, pencils, construction paper in assorted colors, class set of iPads in folding cases.



Part 3 (Day 3)

Activity: Students will complete their stop motion animation sequence, learning to resolve their plot line with objects clearly positioned to make the end clear. Students will choose a song clip (giving credit in the file notes) to record or import into iStopMotion that appropriately reinforces their choreographed sequence.

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Objective: Students will learn about the connection between movement and music to alter the tone/mood of their stop motion animation.

Vocabulary: Review: Plotline, sequence, start, rising action, climactic event, falling action, end, iStopMotion, remnant image feature, synchronized, continuity, New: tone, mood

Supplies: Any items students brought from home, assortment of miniature objects available on day one, visual schedule activity sheet, pencils, construction paper in assorted colors, class set of iPads in folding cases.

**Assessment/Evaluation:**

Since this will be the first time most students have created a stop-motion animation, I will measure student engagement and understanding through observations of all three lessons. If students are willing to experiment and problem solve in this new medium, I will consider the project a success.

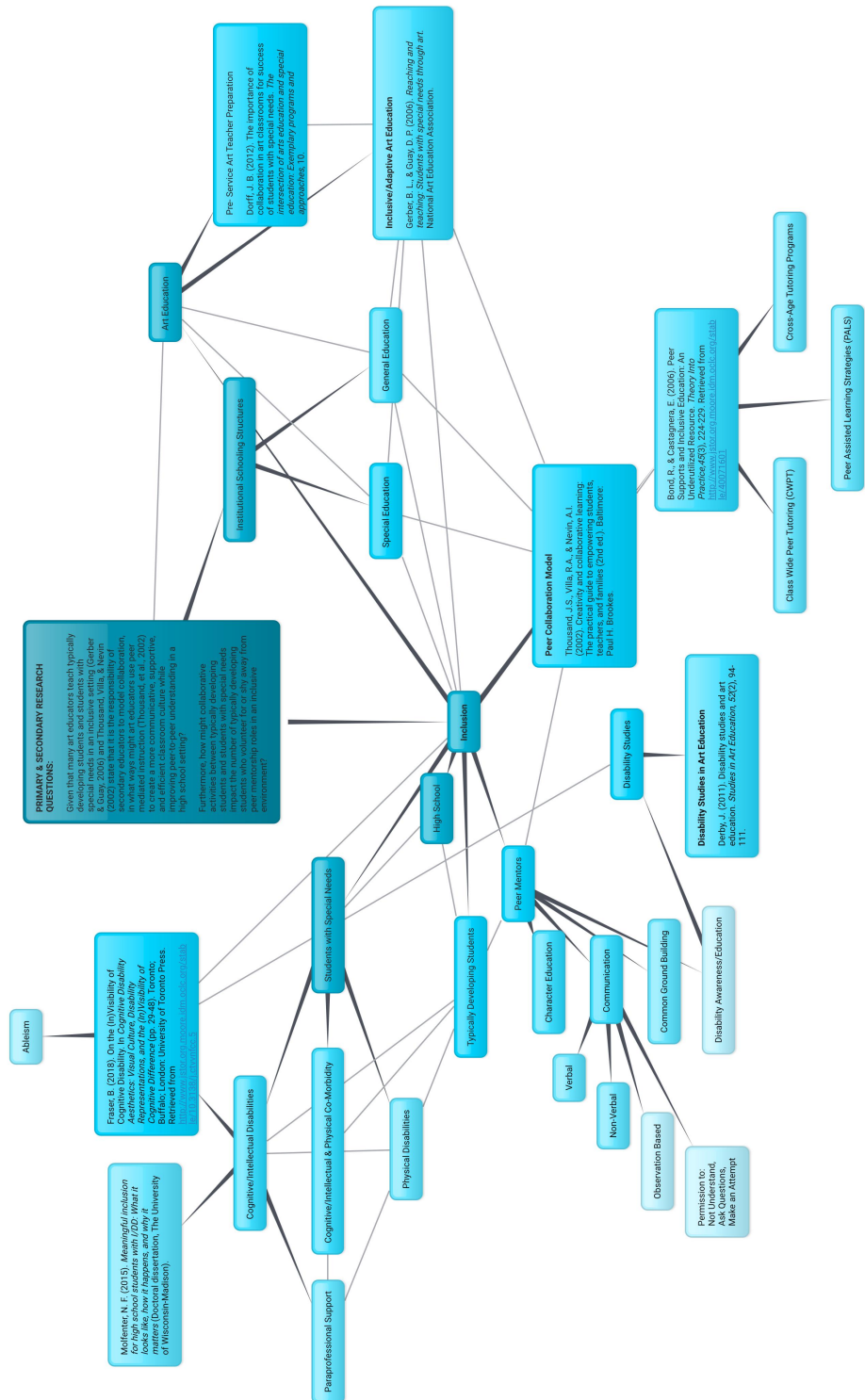
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Students' visual schedules will be assessed to check for the presence of a clear start, rising action, climax, falling action, and end. Students' final animations will not have to match their visual schedule exactly to allow for problem solving and experimentation as students become more comfortable using iStopMotion.

Their completed animation will be assessed through a rubric evaluating the presence of:

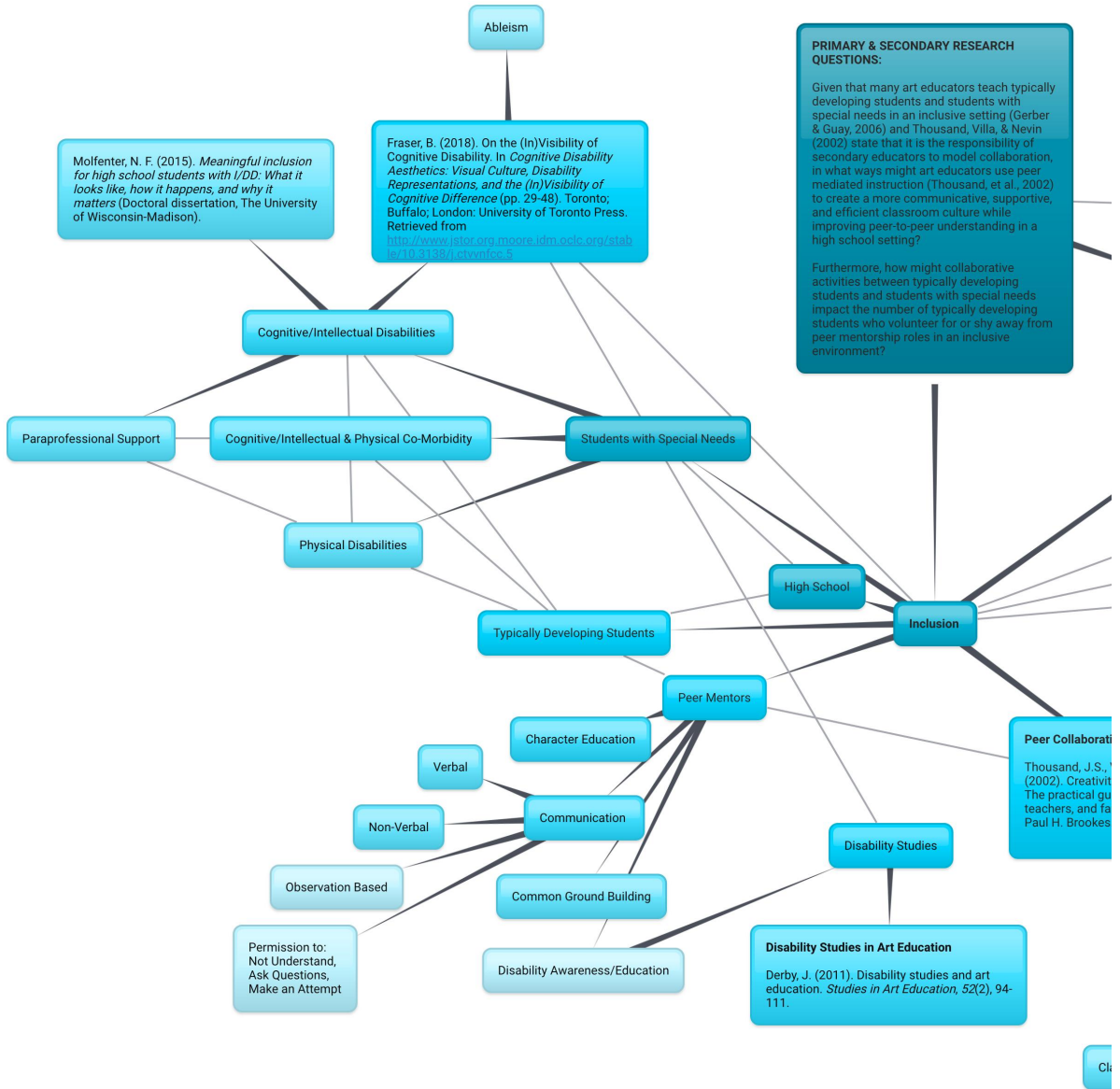
- A clear plotline spanning 100+ frames
- Continuity between frames
- Quality of lighting and stability of camera
- Appropriateness of the musical choice in creating a mood/tone that supports the objects' movements
- Presence of the title, animator names, and song credits in the file notes.
- Students' written *or* spoken reflection (they may choose) about the experience and the problem solving required.
 - This section of the rubric will be scored after students share their animation with the class and answer questions from the teacher and their classmates. Questions from the teacher might include: "What was the most challenging part of this lesson? Why? How did you problem-solve with your partner to overcome that challenge?"

APPENDIX F. CONCEPT MAP FOR LITERATURE REVIEW



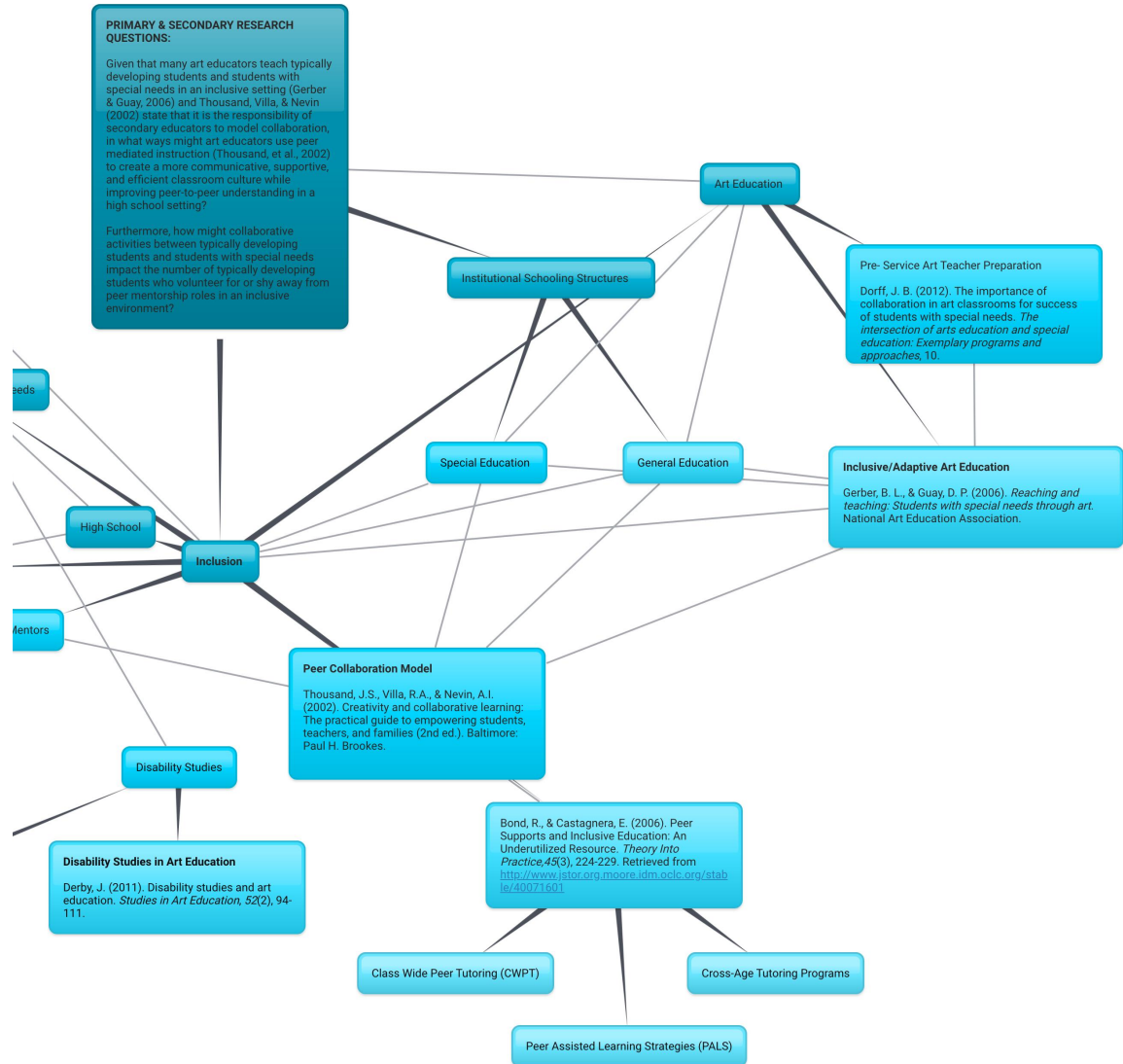
Concept Map for Literature Review

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Concept Map for Literature Review, Left Side Detail

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Concept Map for Literature Review, Right Side Detail