TRAUMA-INFORMED APPROACHES IN THE ART ROOM TO PROMOTE EMPOWERMENT IN STUDENTS WITH EMOTIONAL AND BEHAVIORAL DISORDERS

A Master's Degree Thesis

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Abstract

The purpose of this study was to determine how trauma-informed approaches in an urban elementary school art room can foster empowerment in students who have been exposed to trauma and have developed Emotional and/or Behavioral Disorders. I implemented a pedagogy focused on promoting empowerment through art making, then collected data on the development of students' inner-strengths and resilience. The study focused on students in Kindergarten through second grade, who were chosen based on their behaviors, lack of research on that age group, and the mainstreaming that occurs in classrooms during those years. Data was collected through observations, interviews, self-esteem surveys, and artwork. Lessons were created to enhance students' sense of empowerment and focus on future goals. Mindfulness strategies were implemented to provide coping skills and a person-centered approach to management was utilized to enhance empowerment through responsibility. These interventions were combined into a trauma-informed approach, which I examined to determine the effectiveness of decreasing re-traumatization, reducing behavior episodes, and increasing students' sense of empowerment.

Key Search Terms:

Trauma, Trauma-Informed Approach, Emotional and Behavioral Disorders, traumatic stress, chronic trauma, complex trauma, toxic stress, re-traumatization, Post-Traumatic Stress Disorder, empowerment, survival mode, mindfulness

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In Loving Memory

of

Quadir Beverly

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Table of Contents

ABSTRACT II
Key Search Terms: ii
ACKNOWLEDGEMENTS III
TABLE OF CONTENTS IV
LIST OF FIGURES VIII
CHAPTER I: INTRODUCTION 1
BACKGROUND TO THE PROBLEM 1
PROBLEM STATEMENT 1
RESEARCH QUESTION 3
THEORETICAL FRAMEWORK 4
SIGNIFICANCE OF THE STUDY 5
LIMITATIONS OF THE STUDY 6
DEFINITION OF TERMS 6
ASSUMPTIONS NOT TO BE DEBATED: 8
ASSUMPTIONS TO BE DEBATED: 9
SUMMARY 9
CHAPTER II: LITERATURE REVIEW 11
INTRODUCTION 11
TRAUMA 12
TRAUMA AND THE DEVELOPMENT OF EMOTIONAL AND BEHAVIORAL DISORDERS 13
URBAN SCHOOLS AND THE IMPACT OF TRAUMA 15
EARLY CHILDHOOD DEVELOPMENT 16
ARTISTIC DEVELOPMENT 17
TRAUMA-INFORMED APPROACH 17
EMPOWERMENT AND THE EFFECTIVENESS OF ART PROCESSES TO ELIMINATE RE-TRAUMATIZATION 19
CLASSROOM ENVIRONMENT 21
THE CONNECTION BETWEEN ART THERAPY AND ART EDUCATION 22
GAPS 23
SUMMARY 24
CHAPTER III: METHODOLOGY 26
INTRODUCTION TO METHODS 26
DESIGN OF THE STUDY 26
Setting *26*
Participants *27*
Researcher Role *27*
Research Procedure *28*
Ethical Considerations *28*
Research Methods *29*

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Collective Case Study *29*
DATA COLLECTION 30
Context *30*
Literature Sources *30*
Methods of Data Collection *30*
Observations 31
Interviews 31
Artifacts 31
Limitations *32*
DATA ANALYSIS 32
Organization of Data *32*
Coding of Data *33*
Methods of Data Analysis *33*
SUMMARY 33
TIMELINE 33
CHAPTER IV: RESULTS OF THE STUDY 37
INTRODUCTION TO DATA COLLECTION PROCESS 37
PROCESS OF DATA COLLECTION AND ORGANIZATION 37
CHANGES MADE IN THE FIELD 38
PRESENTATION OF DATA 40
Amethyst *40*
Observations 40
Interview 42
Surveys 45
Artist Statements 47
Artwork 48
Quartz *51*
Interview 51
Observations 54
Surveys 55
Artwork 57
Malachite *58*
Observations 59
Surveys 60
Artwork 62
Artist Statements 64
Agate *65*
Questionnaire 65
Emerald *67*
Questionnaire 67
DATA ANALYSIS 68
Coding Strategies *68*
Amethyst *71*
Coded Transcribed Interview 72
Coded Observations 76

www.manaraa.com

Coded Surveys 79
Coded Artwork 81
Coded Artist Statements 82
Quartz *82*
Coded Interview 83
Coded Observations 86
Coded Surveys 89
Coded Artwork 91
Malachite *91*
Coded Observations 92
Coded Surveys 94
Coded Artwork 97
Coded Artist Statements 97
Agate *98*
Coded Questionnaire 98
Emerald *100*
Coded Questionnaire 100
CONNECTING DATA 101
SUMMARY OF FINDINGS 101
CHAPTER V: DISCUSSION AND IMPLICATIONS FOR THE FIELD 103
INTRODUCTION TO FINDINGS 103
PRESENTATION OF FINDINGS 103
In Context of Research Question *103*
In Context of Literature Sources *115*
In Context of Research Environment *121*
In Context of Researcher as Self and Practitioner *123*
IMPLICATIONS FOR THE FIELD 123
IMPLICATIONS FOR FURTHER RESEARCH 125
CONCLUSION 127
REFERENCES 129
BIBLIOGRAPHY 134
APPENDIX A: LETTER OF CONSENT, PERMISSIONS & RIGHTS 137
APPENDIX B: RESEARCH PROTOCOLS 145
APPENDIX C: STUDENT REFLECTION & SELF-ESTEEM SURVEYS 152
APPENDIX D: ARTIST STATEMENTS 157
APPENDIX E: LESSON PLANS 158
APPENDIX F: AMETHYST DATA 162
RAW DATA 162
CODED DATA 176
APPENDIX G: QUARTZ DATA 193
RAW DATA 193
CODED DATA 204
APPENDIX H: MALACHITE DATA 221

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RAW DATA 221
CODED DATA 228
APPENDIX I: AGATE DATA 235
RAW DATA 235
CODED DATA 238
APPENDIX J: EMERALD DATA 241
RAW DATA 241
CODED DATA 243

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List of Figures

Figure 1: Concept Map 24
Figure 2 Timeline 36
Figure 3 Amethyst observation chart 42
Figure 4 Amethyst Interview Segment 1 43
Figure 5 Amethyst Interview Segment 2 43
Figure 6 Amethyst Interview Segment 3 44
Figure 7 Amethyst Surveys 47
Figure 8 Amethyst Artist Statements 48
Figure 9 Amethyst Artwork 50
Figure 13 Quartz Observation Chart 55
Figure 14 Quartz Surveys 57
Figure 15 Quartz Artwork 58
Figure 16 Malachite Observation Chart Segment 59
Figure 17 Malachite Surveys 62
Figure 19 Malachite Artist Statements 65
Figure 20 Agate Questionnaire Segment 1 66
Figure 21 Agate Questionnaire Segment 2 67
Figure 22 Emerald Questionnaire Segment 1 68
Figure 23 Principles and Theme Relationship Chart 70
Figure 24 Color Code Chart 71
Figure 25 Amethyst Trauma-Informed Intervention Utilization Chart 71
Figure 27 Amethyst Coded Transcribed Interview Segment 2 73
Figure 28 Amethyst Coded Interview Theme Data Chart 76
Figure 29 Amethyst Coded Observation Chart 77
Figure 30 Amethyst Theme Observation Chart Segment 78
Figure 31Amethyst Coded Surveys 81
Figure 32 Amethyst Coded Artist Statements 82
Figure 33 Quartz Trauma-Informed Interventions Chart 83
Figure 34 Quartz Coded Transcribed Interview Segment 84
Figure 35 Quartz Coded Transcribed Interview Segment 84
Figure 36 Quartz Coded Interview Theme Data Chart 86
Figure 37 Quartz Coded Observation Chart Segment 87
Figure 38 Quartz Coded Observation Theme Chart Segment 89
Figure 39 Quartz Coded Surveys 91
Figure 40 Malachite Trauma-Informed Interventions Chart 92
Figure 41 Malachite Coded Observation Chart 93
Figure 42 Malachite Observation Theme Chart Segment 94
Figure 43 Malachite Coded Surveys 96
Figure 44 Malachite Coded Artist Statements 98
Figure 45 Agate Coded Questionnaire Segment 99
Figure 46 Emerald Coded Questionnaire Segment 101
Figure 47 Amethyst Findings Chart 107
Figure 48 Quartz Findings Chart 111
Figure 49 Malachite Findings Chart 113

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Figure 50 Self-Esteem Levels chart *114*
Figure 51 Classroom Job Board..... *122*

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CHAPTER I: INTRODUCTION

Background to the Problem

Art has always been a resource that I have used to get through tough times in life. Having experienced complex trauma during my childhood and adolescence, and recently ended a toxic marriage, creating art about my experiences has helped me heal, grow, and understand my own triggers. Using art to process trauma, I can relate to my students who have had similar experiences, and I am passionate about helping my students. Art educators can provide strategies and lessons that help students focus on their strengths and know that their trauma does not define who they are. Trauma-informed approaches in the art classroom can provide the tools to ensure a safe learning environment that can empower students who have been exposed to trauma.

Problem Statement

Children who have been exposed to trauma are expected to come to school and learn as every other child learns. However, children who have been exposed to chronic trauma, especially early in their lives, are more likely to develop Emotional and/or Behavioral Disorders (EBDs), academic difficulties, and mental health disorders (Cummings, et al. 2017; Terrasi & Crain de Galarce 2017; Overstreet & Matthews 2011; Streeck-Fischer, et al., 2000; Hummer, et al., 2010; Frydman & Mayor, 2017; Crosby, 2015). Overstreet (2011) suggests that urban youth are at a higher risk for being exposed to chronic trauma and developing emotional, behavioral, and academic difficulties, and Crosby (2015) claims that trauma-informed care needs to start early in order to sustain

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developmental stages in young children. Trauma-informed approaches can foster empowerment in k-2 students who have experienced trauma.

Children who have been exposed to trauma receive little to no support in the classroom to prevent re-traumatization. Much of the research I have found is from an art therapy perspective, where individuals are treated for their trauma. Art educators, though, are not licensed to treat students; they are certified to teach students art. Trauma-informed strategies and practices are available for schools to implement, however, there is little to no research conducted in an art classroom for an art teacher. If students who have been exposed to trauma have difficulties in school, how can art educators provide an equal education to help all students to succeed?

Over the past three years, I have noticed more students coming in who have experienced trauma and who are in crisis. I defined this increase as a problem through my experiences teaching in a high needs school in Philadelphia in the Acceleration network, which consists of all the lowest schools in the district. The student population of the network lives in a community with a high rate of violent crime and a high level of poverty. Crime and poverty are both factors contributing to a higher risk for trauma exposure in youth (Overstreet & Matthews 2011). There is a problem of students frequently being re-traumatized and triggered in school settings due to trauma exposure in their lives, which can result in behavior episodes and low self-esteem, which becomes projected towards others and results in academic failure (Katz, 2019; Overstreet & Mathews 2011; Terrasi & Crain de Galarce 2017; Cummings, et al. 2017).

The care I have for my students who experience trauma outside of the school day informed my research topic. Given that Overstreet suggests that “Chronic trauma

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exposure during childhood significantly increases the risk for emotional/behavioral disorders and academic failure," it is essential that we evaluate our schools, classrooms, and current curriculum to see what can be altered to provide a safe and effective learning environment for every student (2011, p. 738).

This study investigated how trauma-informed approaches could promote empowerment and decrease aggressive behavior episodes in students who have EBDs resulting from exposure to traumatic events. I hypothesized that developing trauma-informed approaches in art could help these students improve focus, gain coping skills and foster individual empowerment. My goal was to interview and focus on three students with EBDs who were in my kindergarten through second grade classes, and to observe how their behavior changed as a result of trauma-informed approaches to art education. I investigated the effectiveness of trauma-informed approaches by implementing lessons focused on identity, mindfulness strategies, and a person-centered management system, which was focused on enhancing empowerment through responsibility. I gained insight on how these approaches could help students with EBDs and what types of lessons needed to be designed. I hoped to answer questions about how to implement trauma-informed interventions as an art educator, not an art therapist.

Research Question

With the above in mind, I ask the following research question:

- Given that urban art rooms contain students who have been exposed to trauma, and that Overstreet (2011) suggests that urban youth are at a higher risk for being exposed to chronic trauma and developing emotional, behavioral, and academic

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difficulties, how might trauma-informed approaches foster empowerment in a K-2 urban art room?

Theoretical Framework

SAMHSA (2014) developed a theoretical trauma-informed framework using the six principles of a trauma-informed approach: safety; trustworthiness and transparency; peer support; collaboration and mutuality; empowerment, voice and choice; and cultural, historical and gender issues. These core principles were implemented to form a trauma-informed approach to promote empowerment and prevent re-traumatization, in addition to Lowenfeld's (1964) insight on developmental stages to determine which art materials were most appropriate for art lessons. Dunn-Snow and D'Amelio (2000) suggested utilizing aspects of the Expressive Therapies Continuum (ETC) to understand the reactions that students have to different art materials and to engage students in conversations about their art in order to build confidence. Tarr (2001) emphasized the use of sensory art, the use of centers, natural materials and the importance of the environment. Freiberg and Lamb (2009) advised a person-centered management system to share responsibility with the students, which can promote empowerment. Sheinman, Hada, Gafni and Milman (2018) claim that using mindfulness strategies in the classroom will, over time, support students' ability to cope with everyday stressors. The focus of this study was to determine which trauma-informed interventions are the most effective in fostering empowerment and decreasing re-traumatization.

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Significance of the Study

The purpose of this study was to determine how trauma-informed approaches in an urban elementary school art room could foster empowerment in students who have been exposed to trauma and, as a result, developed Emotional/ Behavioral Disorders (EBDs). Studies suggest that urban youth are at higher risk for developing EBDs and academic difficulties from exposure to traumatic events (Katz 2019; Terrasi & Crain de Galarce 2017; Overstreet & Matthews 2011; & Hummer, et al., 2010). I implemented a pedagogy that focused on promoting empowerment through a person-centered management system, mindfulness strategies, and art making that could develop upon their inner-strength and resilience.

The findings of this study may help students who have been traumatized explore their identity, as well as focus on their strengths and future goals. Students who have developed EBDs due to trauma can benefit from the arts in countless ways. This study could also have positive behavioral results with the implementation of trauma-informed interventions, which, in turn, can make the classroom environment safer. The findings could help special education teachers who have students with EBDs and all educators hoping to support their students who have been exposed to trauma. Ultimately, the findings of this study may provide educators with more training in trauma-informed approaches.

The art room is a space where students can explore their identities and freely express themselves. My goal was to provide strategies and implement a pedagogy that could benefit my students' ability to see themselves past their trauma and to identify

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positive attributes in themselves, which could create a sense of empowerment, a safe classroom environment, and a positive sense of self.

Limitations of the Study

Limitations considered included the duration of time and the amount of time per day, which is roughly 45 minutes. Attendance, suspensions, and absent teachers were also limitations, which resulted in limited observation time and limited time working through the art projects. The biggest limitation was the school closures due to COVID-19, which cut the length of my study in half. Overall, I hoped to gain insight from students with EBDs, students exposed to trauma, and students with varying off-task behaviors to see if trauma-informed approaches could be effective for all students, while keeping my limitations in mind for planning lessons and protocol.

Definition of Terms

EMOTIONAL & BEHAVIORAL DISORDER (EBD): IDEA defines emotional and behavioral disorders as externalizing and/or internalizing behaviors that can coexist; "(A) An inability to learn that cannot be explained by intellectual, sensory, or health factors; (B) An inability to build or maintain satisfactory interpersonal relationships with peers or teachers; (C) Inappropriate types of behavior or feelings under normal circumstances; (D) A general or pervasive mood of unhappiness or depression; (E) A tendency to develop physical symptoms or fears associated with personal or school problems" ("Overview of Emotional and Behavioral Disorders," 17).

TRAUMA-INFORMED APPROACH: According to SAMHSA (2014), a trauma-informed approach consists of six key principles to be implemented in any setting: safety;

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trustworthiness and transparency; peer support; collaboration and mutuality; empowerment; voice and choice; and cultural, historical, and gender issues (p. 10).

TRAUMA: According to SAMHSA (2014), trauma is defined as "a widespread health problem that occurs as a result of violence, abuse, neglect, loss, disaster, war, and other emotionally harmful experiences" (p. 2).

EARLY CHILDHOOD TRAUMA: Early childhood trauma is defined as a traumatic experience that occurs between birth and age six, which can result in long-term impact on health and education, (Kay, 2018, p. 7).

CHRONIC TRAUMA: Chronic trauma is repetitive trauma that occurs over a period of time (Overstreet & Matthews, 2011).

COMPLEX TRAUMA: Complex trauma is trauma that occurs multiple times or is prolonged, which can impact development (Kay, 2018, p. 7).

TRAUMATIC STRESS: Traumatic stress can be considered ongoing traumas people endure, especially those who live in poverty and violence (American Psychological Association, 2013).

TOXIC STRESS: Toxic stress is defined as constant exposure to violence and poverty, or physical or emotional abuse, neglect, substance abuse, or mental illness that a caregiver exhibits leading to lack of adult support (Kay, 2018 p. 7).

POST-TRAUMATIC STRESS DISORDER (PTSD): PTSD can be described as an anxiety disorder that results from a singular or series of traumatic events that can cause flashbacks, nightmares, or strong emotional feelings that create a sensation of reliving the traumatic event, (American Psychological Association, 2019).

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RE-TRAUMATIZATION: Re-traumatization occurs when individuals who have been through traumatic events experience a similar situation or circumstance that reminds them or triggers their trauma experience, therefore reliving the experience again (Cummings, 2017).

SURVIVAL MODE: Survival mode can be defined as an individual who is hyper-vigilant, focused on survival, scanning for danger resulting from trauma (Johns, 2018, p. 55).

EMPOWERMENT: Empowerment is described as granting the power, authority or right to act on something or perform duties, (Merriam-Webster, 2019).

MINDFULNESS: Mindfulness is the awareness of your emotions, thoughts, and experiences, (Merriam-Webster, 2020).

Assumptions not to be Debated:

- Given that childhood trauma exists and that evidence shows that 46% of children aged 0-17 have experienced at least one traumatic event in their lives (SAMHSA, 2018), the issue of childhood trauma will not be debated because of the substantial research documenting its existence.

- Given that all children go through different stages of development, the developmental stages will not be debated because of substantial research already in place.

- Given that my study is limited by the duration of time and parental consent, whether or not my study accurately represents all K-2 students will not be debated.

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- Given that I am a certified art teacher who teaches students and not a licensed art therapist who heals students, the art therapist role will not be debated.

Assumptions to be Debated:

- Given that trauma-informed practices exist and it is assumed that implementing these practices in a school will promote a sense of empowerment for students, the issue of developing trauma-informed approaches for art educators will be debated because of the lack of existing research conducted in an art education setting.

- Given that many art materials that can be used to develop lessons, art materials will be debated to determine which materials are most effective in decreasing negative behaviors and increasing empowerment.

- Given that not all students have been exposed to trauma, but all students in the study exhibit behaviors potentially linked to trauma exposure, the effectiveness of trauma-informed approaches for students with and without trauma exposure will be debated to determine if it is beneficial for all students.

Summary

Knowing that art can foster empowerment, art educators can implement lessons focused on the students' identities and future goals to help promote their empowerment. Providing a safe space for students and offering choice and responsibility can allow students to explore their senses of self. Incorporating mindfulness as part of the class environment can provide students with coping skills to work through their trauma and

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everyday stressors. The following chapters investigate trauma-informed approaches and how art educators can utilize these strategies to help their students succeed.

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CHAPTER II: LITERATURE REVIEW

Introduction

Trauma-informed care in schools is a relatively new concept that has recently become popular nationwide. Considering that trauma exposure can lead to a variety of academic, emotional, and behavioral challenges (Cummings, Addante, Swindell, & Meadan, 2017), the need for trauma-informed care in schools is on the rise. Studies have shown that trauma-informed classrooms are carefully designed to prevent re-traumatizing, or potentially triggering a student who has been exposed to trauma (Cummings, et al., 2017; Hummer, Dollard, Robst, & Armstrong, 2010; Katz, 2019). The selection of sources, however, is limited to studies specifically targeting trauma-informed approaches in early elementary art classrooms.

Art educators and art therapists believe in the need to create lessons that promote empowerment, where students are able to focus on and develop upon their inner strengths (Kay & Wolf, 2017). Promoting empowerment through art making in an urban K-2 art classroom could be shown to help students who have been traumatized focus on their strengths rather than their trauma. Providing choice as well as opportunities for leadership and collaboration amongst peers may help support a higher sense of self. In addition to art making, studies have shown that implementing mindfulness in the classroom enhances positive behaviors and becomes a coping skill that students utilized in and out of the classroom (Sheinman, Hadar, Gafni, & Milman, 2018). Creating a calm classroom environment by applying breathing techniques may help students' ability to cope with their trauma and everyday lives. Research has shown that a trauma-informed

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approach to education can help support behavior episodes and create a better school experience for students and teachers alike.

Trauma

There are a few different forms of trauma, differentiated by the amount of exposure and the duration of the traumatic events. The Substance Abuse and Mental Health Services (SAMHSA) defines trauma as "a widespread health problem that occurs as a result of violence, abuse, neglect, loss, disaster, war and other emotionally harmful experiences," (2014, p. 2). These adverse experiences could be isolated as one traumatic event, be prolonged for a long period of time, or happen multiple times during an individual's life.

Trauma exposure, if not treated, can be damaging or cause health problems later in life. Chronic trauma, or trauma that occurs over a prolonged period of time, which occurs during early childhood, can lead to issues later in life such as PTSD, substance abuse, or a variety of health issues (Streek-Fischer, Kolk, & Bessel, 2000). Early childhood trauma occurs during a child's life from birth to age six, and these early adverse experiences result in aggressive behaviors, lack of concentration, fear of safety, and anxiousness or nervousness (Kay, 2018). Post-traumatic stress disorder (PTSD) can develop when trauma is left untreated, which results in the inability for children to control their behavior or reactions to their environment. "Stressful situations often evoke a fear response, which inhibits executive functioning and commonly results in a fight-flight-freeze reaction" (Frydman & Mayor, 2017, p. 240). When students are in survival mode continuously, there can be limited emotional time for educational procedures and academic needs. Students who feel unsafe do not have the capacity to learn because they

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are constantly scanning for danger (Johns, Heise, & Hunter, 2018). Lack of safety, trust, and positive relationships in children's lives, especially when trauma is caused by the caregiver, can affect how they function within their schools or how they build relationships with teachers.

Trauma and The Development of Emotional and Behavioral Disorders

The Individuals with Disabilities Education Act, or IDEA, defines emotional and behavioral disorders (here and after known as EBD) as externalizing and/or internalizing behaviors that can coexist:

> "(A) An inability to learn that cannot be explained by intellectual, sensory, or health factors (B) An inability to build or maintain satisfactory interpersonal relationships with peers or teachers (C) Inappropriate types of behavior or feelings under normal circumstances (D) A general or pervasive mood of unhappiness or depression (E) A tendency to develop physical symptoms or fears associated with personal or school problems." ("Overview of Emotional and Behavioral Disorders," p. 17).

Additional characteristics of an individual exposed to trauma can include developing fears, lack of trust, and difficulty building relationships, (Johns, 2018; Johns, Heise, & Hunter, 2018; & Hummer, et al., 2010).

Trauma that occurs during early childhood can result in the development of an EBD if not treated or addressed. Overstreet (2011) suggests that chronic trauma exposure during early childhood leads to emotional, behavioral, and academic struggles for students in schools. The earlier in the child's life a trauma occurs, due to the development of the brain during that time, the higher the risk of developing an EBD (Panlilio, Hlavek,

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& Ferrara, 2018). "Perceptual and attentional processes become altered due to early adversity, which may then influence the regulation of cognition, emotion, and behavior that places children at an increased risk for developing emotional and behavioral problems that can impact their educational well-being," (Panlilio, et al., 2018, p. 109). For students who exhibit behavior episodes[1] in school that may be related to trauma, a trauma-informed approach may be needed. A trauma-informed approach is a system that understands the impact of trauma on an individual and can be supportive to students by implementing interventions to prevent re-traumatizing individuals (SAMHSA, 2014).

Acute, chronic, and complex trauma that begins in early childhood can impact a child's developmental path. During childhood, the brain regions that control decision-making, memory, self-regulation, and higher-order thinking are developing. Panlilio et al. (2018) broke down each part of the brain that is affected by a traumatic event in early childhood development:

> The hypothalamic-pituitary-adrenal (HPA) axis, the hippocampus, the corpus callosum, the anterior cingulate cortex (ACC), the amygdala, and the prefrontal cortex (PFC). The development of each part of the brain stated above becomes severely damaged after an early childhood traumatic event which causes negative behaviors in school, lack of emotional and behavioral control, communication and learning disabilities, and socio-emotional problems (2018, p. 106-108).

Each part of the brain is affected when a traumatic event occurs in early childhood, thereby increasing the risk of developing an EBD.

[1] Off-task or aggressive behaviors associated with trauma exposure or re-traumatization

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Urban Schools and The Impact of Trauma

Overstreet (2011) suggests that children in low-income, urban areas are at higher risk of developing EBDs as a result of traumatic events, due to inequitable resources for mental health services. Less access to resources in the community and the lack of resources within public schools are major issues in urban areas. "More than half of the students enrolled in public schools have faced traumatic or adverse experiences and one in six struggles with complex trauma," (Terrasi & Crain de Galarce, 2017, p. 36). Considering this statistic and the inequitable resources in urban areas, how can schools accommodate the extensive number of students exposed to trauma and those who have diagnosed or undiagnosed EBDs? Katz (2019) provides key information about children of color and those living in poverty in relation to exposure to trauma. Considering educators teach all students, including those who are in the child welfare system, homeless, or living in poverty, we need to be mindful of what our students have experienced. For example, about one quarter of Philadelphians live in poverty, which increases the number on their ACE's score (Katz, 2019, p. 56). The ACE's score is based on Adverse Childhood Experiences that occurred during the individuals' childhood. The fact that 70% of adults in Philadelphia in 2019 (Katz, p. 56) had experienced at least one ACE score means that our children are currently experiencing adversity.

The school where I work is located in a high poverty area. Almost all of my students are of color and vast majorities are in the welfare system. For example, 99% of students are eligible for free lunch, minority enrollment is 98%, proficiency in math is at 4%, and proficiency in reading is at 14%. As of 2018, the school was ranked number 2,827 out of 2,835 schools in the School District of Philadelphia (Public School Review,

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2018). This evidence illustrates that the students at my school are at a higher risk of exposure to multiple traumatic events that often result in academic failure.

Early Childhood Development

Traumatic events in early childhood can impact the development of a child's brain, which will, in turn, affect their behavior and ability to learn in school. Crosby (2015) discussed a trauma-informed approach through an ecological lens by claiming human development and behaviors are influenced by environmental factors in that students' ecosystems. The study found that the impact of a trauma-informed initiative decreased PTSD symptoms in students over the duration of one year. Crosby argued that the developmental stages all children go through are heavily affected by traumatic incidents, which further illustrates the need for trauma-informed practices. Crosby (2015) claims "experiences of psychological trauma can impede cognitive, social, and emotional development in childhood, which can impair youth academic achievement, behavior, interpersonal skills, and general success in school" (p. 223). Crosby presented an interesting perspective on how all elements in a students' environments affects them and on how interactions with educators can create potential triggers depending on the trauma the student experienced. Since everything in a student's environment can affect them, it is important to create safe learning environments and be alert for alarming behaviors, while being mindful of our choices as educators on how to engage with traumatized students.

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Artistic Development

Traumatic events affect not only the development of the child's brain, their artistic development is also affected. Lowenfeld (1964) argues that children from age five to seven are typically in the pre-schematic stage, which involves children creating art that is relative to themselves and their experiences. During this stage, children are more concerned with the process of art making rather than the final product and should be offered opportunities for exploration with art materials (Lowenfeld, 1964, p. 128). Tarr (2001) explained the use of sensory art, where there are materials that satisfy all the senses, the use of centers, natural materials and the importance of the environment in the Reggio Emilia schools. The Emilia schools suggest that the environment is the "third educator," (p. 36). The environment supports the cultural values of the school and community, is multi-sensory, includes aspects of home, and includes manufactured and natural materials. Incorporating a multi-sensory environment that encourages choice and exploration will benefit students' artistic development during the ages of kindergarten through second grade.

Trauma-Informed Approach

According to SAMHSA (2014), a trauma-informed approach consists of six key principles to be implemented in any setting; safety, trustworthiness and transparency, peer support, collaboration and mutuality, empowerment, voice and choice, and cultural, historical and gender issues. Implementing these key principles can prevent re-traumatizing and avoid triggering students during the school day. Trauma-informed educational practices focus on creating a safe learning environment for students who have experienced trauma. Ways of creating a safe and supportive classroom include being

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consistent, trustworthy, predictable, and dependable (Johns, et al., 2018, p. 117). Providing support for students by offering choice and collaboration, and by focusing on students' empowerment through art lessons and processes can guide students to success and decrease behavior episodes in the art room.

Given that children who have been through trauma exhibit a multitude of behaviors, educators need to know and understand these behaviors to positively support these students in their classrooms. Johns (2018) discussed the different behavioral characteristics students experience as a result of trauma and how trauma impacts their abilities to learn. Five behaviors were discussed: fear and anxiety, lack of concentration and attention, withdrawal, internalizing behaviors, and externalizing behaviors (Johns, 2018). As a whole, each behavior impacted the students' ability to learn, complete tasks, and control their behaviors and/or emotions. After discussing behaviors, Johns suggested four strategies for educators to implement in order to provide supports to help students cope: meet their basic needs, create positive relationships, create security and structure, and focus on the positive (2018). With these strategies applied, students will have the opportunity to trust the teacher, pay attention, feel stable with a consistent schedule, and build confidence with positive reinforcement for their behaviors. When a student is in survival mode, looking for exits or dangers constantly, they are unable to learn due to survival instincts and pressures. Educators need to understand each behavior that results from trauma and provide support for the students.

Johns (2018) emphasized the need for positive relationships amongst teachers and students, the need for structure and consistent routines, and the need to compliment students for positive behaviors. By implementing these strategies in the classroom,

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students can have a better experience in school with fewer opportunities for a teacher to unknowingly trigger students' trauma.

Empowerment and The Effectiveness of Art Processes to Eliminate Re-Traumatization

Since chronic trauma can affect how students view themselves, experience feelings, and process information, it may cause them to lack empathy for others. A trauma-informed approach that fosters empowerment and focuses on students' strengths can help them get in touch with their feelings and be empathetic toward others (Streek-Fischer, Kolk, & Bessel, 2000). Art educators can create lessons that focus on the students' identities and personal interests to help students express their emotions and cope with their trauma without asking them to speak about it (Kay, 2018). "Providing choices in the art-making process can empower them to have a voice or to reframe a negative narrative to one that recognizes individual strengths and assets," (Johns, et al., 2018, p. 119). Considering that one of the principles in the trauma-informed approach is choice, offering students choice in their art processes can enhance their sense of empowerment.

It is important to allow students to experiment through the art making process and find boundaries within the art materials that can then transfer into creating boundaries in their lives. Offering students the opportunity to release tension and anger through different art materials can provide a stress relief support by wedging clay, splattering paint, or tearing paper. Art making should allow for exploration and experimentation, as well as focus on the students' strengths and choices (Johns, Heise & Hunter, 2018). Students were able to take strategies learned in class and apply them to their lives. Johns

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et al., (2018) suggests that art materials could potentially trigger students if the task is too open-ended. Providing appropriate guidance can eliminate this factor and encourage students to push their limits (Johns, et al., 2018).

Keesler (2016) conducted a study on the effects of implementing trauma-informed care (TIC) in the residential program. Using the principles of TIC (choice, collaboration, empowerment, safety and trust) in the practices showed positive results amongst staff members and relationships with the individuals in the program. Within the article, Keesler explains that "...individuals were empowered through opportunities for choices, support with engaging in activities, encouragement to use coping skills, and praise for doing things well," (2016, p. 487). This information can be relevant in the art room because all of these principles can be promoted and fostered through art. Building positive relationships with students can build trust and provide safety. After trust and safety are established, choice, collaboration, and empowerment can follow.

While art making can be beneficial, it can also be potentially triggering for students. Unstructured lessons that provide loose medium and exploration can trigger students rather than benefit them (Johns, et al., 2018). "By acknowledging trauma and potential triggers, as well as avoiding stigmatizing and punishing students, trauma-informed classrooms can prevent re-traumatization and promote educational well-being for these vulnerable students" (Panlilio et al., 2018, p. 110). Examining lessons and curriculum is essential to prevent triggering and re-traumatization. The need for self-regulation skills, exploration, and focus on identity are important to support the child who has gone through traumatic experiences and to decrease triggers.

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Classroom Environment

Considering that students come to school carrying their trauma with them, the classroom environment should be a safe, welcoming space for students. Studies have shown that trauma-informed classrooms are carefully designed to prevent re-traumatizing, or potentially triggering a student who has been exposed to trauma (Cummings, et al., 2017; Hummer, Dollard, Robst, & Armstrong, 2010; Katz, 2019). Creating a safe classroom environment allows positive teacher-student relationships to develop, therefore fostering choice, collaboration, and empowerment (Kessler, 2016).

In addition to creating a safe space, creating a person-centered classroom environment can promote empowerment in students. Freiberg and Lamb (2009) stated that person-centered classrooms create shared responsibility in the classroom, therefore teaching students responsibility, goal setting, conflict resolution, and cooperation (pp. 103-104). Students' taking on responsibility creates a sense of empowerment and also benefits the teacher by requiring less exhaustive efforts and having to do everything. By taking on management roles in the person-centered environment, such as classroom jobs, students can present less disruptive behavior and have an increase in self-esteem (Freiberg & Lamb, 2009, p. 100). The benefits of a person-centered classroom fall under the tiers of the SAMHSA (2014) key trauma-informed principles: safety, trustworthiness and transparency, peer support, collaboration and mutuality, empowerment, voice and choice, and cultural, historical, and gender issues.

Creating a safe and calm classroom environment has been shown to be beneficial for students. Sheinman, Hadar, Gafni, and Milman (2018) claimed that mindfulness strategies in classrooms provide students with coping skills they can utilize through

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everyday stressors. An example of a mindfulness strategy would be a breathing technique that is consistently used in the classroom. The school where I worked implemented a school-wide mindfulness initiative in the 2019-2020 school year by utilizing a breathing technique called Take-5. Using this strategy consistently could benefit students' ability to focus and gain self-awareness and, overall, create a positive, safe classroom environment.

The Connection Between Art Therapy and Art Education

It is important to note that art therapists are different from art educators. Art educators teach students, whereas art therapists treat them. However, art making can unintentionally support a student who has been exposed to trauma by providing coping strategies and enhancing their sense of self. Hummer et al. (2010) claimed that "...safety, trustworthiness, choice, collaboration, empowerment, skills acquisition, empathy and relationships" can have healing qualities on the effects of a traumatic event (p. 89). The principles in a trauma-informed approach have the potential to help students who have been traumatized. Kay (2018) proposed ways for art educators to implement themes of identity in their art lessons and emphasized the difference between art therapists and art educators. Heise (2014) suggested creating lessons that focus on students' strengths and the positives of how they got through their traumatic experience as sources of inspiration for art making, rather than asking students to relive or talk about their experiences. Furthermore, it is important for art educators to provide coping skills for students and to note that they are not ever to try to treat students for their trauma.

Kay (2016) emphasized the need for collaboration between art teachers and art therapists for adolescents to process and understand their traumatic experiences and develop resilience through the experience of art making. This article emphasized the

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importance of collaboration between art therapists and art educators on projects for young girls exposed to traumatic events. This idea could work if the school district provided an art therapist in every school.

Gaps

A major gap in this research is the lack of trauma-informed art-related sources specifically for early childhood or K-2 students. Most research conducted in this topic area focused on the early adolescent or high-school-aged populations. However, there were early intervention sources around trauma in the K-2 setting and one book source in this area of study. Another gap identified was the limited sources that are specific to trauma-informed art education in general; most research has been done through an art therapy perspective.

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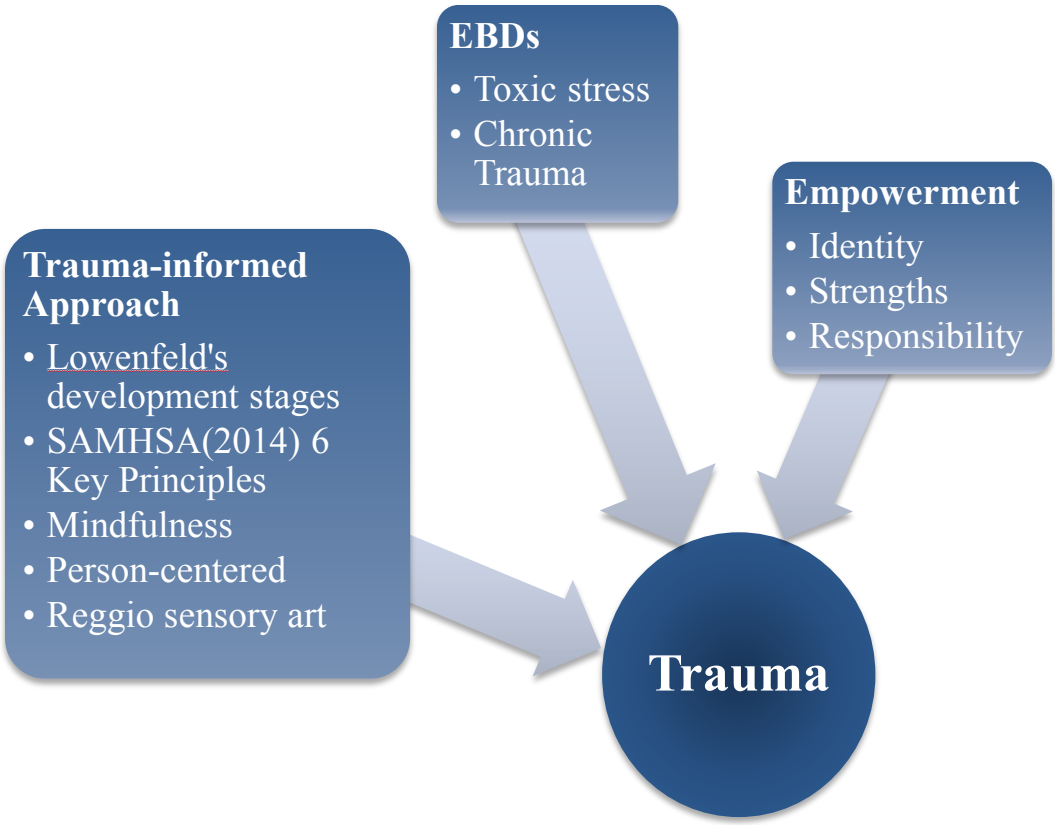

Figure 1: Concept Map

Summary

The previous literature emphasized the need for the implementation of a trauma-informed approach in schools to help students achieve and to prevent re-traumatization. Cummings (2017), Hummer (2010), Katz (2019), and Streek-Fischer (2000) emphasized the growing need for trauma-informed schools due to the high percentage of students who have been exposed to trauma. Overstreet (2011) and Panlilio, Hlavek, and Ferrara (2018) connected trauma exposure to the brain and the development of EBDs. SAMHSA

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(2014), Kay (2016, 2018), and Johns, Heise, and Hunter (2018) provided principles, strategies, and art making processes, of what is needed to implement in trauma-informed lessons. Cummings, et al. (2017), Hummer, Dollard, Robst, and Armstrong (2010), and Katz (2019) stressed the importance of creating a safe learning environment so students are able to build better relationships with teachers and to decrease potential re-traumatization. Freiberg and Lamb (2009) emphasized the benefits of person-centered classrooms by students taking on responsibilities, which then fosters empowerment. Sheinman et al. (2018) emphasized the importance of including mindfulness strategies in schools to promote coping skills. This study was influenced by the aforementioned authors and focused on promoting empowerment and a stronger sense of self in a K-2 art room.

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CHAPTER III: METHODOLOGY

Introduction to Methods

The purpose of this study was to determine if a trauma-informed approach could foster empowerment in students with emotional and/or behavioral disorders. I collected various forms of data from my participants and then analyzed the data to measure the progression of empowerment and the decrease of behavior episodes throughout the study.

Design of the Study

Setting

This research was conducted at S. Weir Mitchell Elementary, a Title 1 public school for kindergarten through eighth grade, located in Southwest Philadelphia. The school was founded in 1915, and the building is over 100 years old. The building has four stories: the basement and first through third floors. The art room is located on the second floor and is where the research was conducted. The art room has seven large tables, one of which was located in the front by me while the other six spread out in rows of three. Chairs ranged in size from small to large. There was no sink located in the art room. There was a large sliding door closet and two additional materials closets. There were six filing cabinets and two large art supply cabinets located around the perimeter of the room. A large wooden table to hold student artwork was located by the window. There was one smart board, which was used to play calming music, to display a timer, and to introduce lessons. There was a teacher desk on the perimeter of the room facing the window. There was also one large dry-erase board, which was used for a point reward

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system, step-by-step instructions, and objectives. The *zen zone* for students to go if they needed a break was located in the back corner of the art room.

Participants

My participants were students in grades K-2, ranging in age from 5-8 years old. Participants were chosen based on observations of behaviors and potential EBDs resulting from trauma. Two participants were chosen based on community knowledge of traumatic events that had occurred in their lives in the past year. The duration of time working with student participants was roughly five weeks due to the COVID-19 shutdown. The study took place during art class, which was 45 minutes each day. I had an existing rapport with students in first through second grades. I have been an art teacher at Mitchell for the past four years, so I have had the second-grade class in art since they were in Kindergarten. I have developed relationships with all of the students who have attended in the past three years. These relationships develop each day I have that class, through conversations, being open with my students, and letting the students have a voice. I built positive relationships with new students by being consistent, listening to them, and creating an environment that felt safe for them to talk.

Researcher Role

My role as the researcher was teacher-researcher, facilitating lessons and structuring the class to promote empowerment and to be an overall a safe space. I established a positive model of myself by communicating effectively and collaborating with parents and students. A potential concern of mine was that participants could inform

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their classmates of the study, which, in turn, could have resulted in the classmates feeling under appreciated.

Research Procedure

Upon transitioning into the art room, students who needed accommodations were provided with a fidget tool or stress ball. Students were also provided with a fidget tool at the end of class once work was completed. Mindfulness strategies such as the Take-5 breathing technique were applied at the beginning and the end of class everyday. The *zen-zone* was available as needed with reflection sheets in the back of the classroom. A self-esteem survey was completed by each participant at the beginning of the study and after the first lesson. After each art project, the participants filled out artist statements. Two participants were interviewed during the study and observation notes were recorded daily.

Ethical Considerations

How much information students relayed to me could have been an issue. The plan was to reach out to support staff in my district and to the school's counselor for more individual support, if needed. Students were provided with consent forms that described the study and granted permission from their parent or guardian. Information was stored on a secure computer. Since confidentiality may be a concern, all documentation, notes, and responses were shredded appropriately. I also created pseudonyms and made note to never use participant names in my research or notes.

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Research Methods

I conducted a case study that was bounded by one kindergarten, one first grade, and one second grade mainstream classroom with students who may have EBDs from traumatic experiences, various learning abilities, and behavioral IEPs. I used qualitative research methods by assessing self-esteem surveys, reflection sheets, artist statements, observations, interviews, and student artwork to measure levels of empowerment and the effectiveness of the art materials on supporting behaviors.

Collective Case Study

A collective (multiple) case study was used to determine if a trauma-informed approach is suitable for mainstream art classrooms. Case studies of each participant were completed individually and then compared along with all data sets collected. Collective case studies were used to determine which art lessons and strategies were best suited for a trauma-informed approach fostering empowerment and students' self-confidence. Interviews were utilized to gauge students' interests, preferred calming strategies, and senses of empowerment. I gathered data through my own daily observations of students in the art room. Other methods of data collection included analyzing students' artworks, artist statements, surveys, and reflection sheets. All of these methods were essential to gather data and information to form trauma-informed approaches in the art room and gauge self-esteem levels.

Since I used a collective case study, I formatted my data to identify themes in each participant's response. This method of organization helped identify the lessons and interventions that were most successful for each participant in promoting empowerment and supporting behaviors for trauma-informed approaches.

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Data Collection

Context

Multiple forms of data collection methods were used throughout this study including: observations, interviews, participant's artwork, artist statements, and self-esteem surveys to measure empowerment. Observations were informal and took place in the art room. They were based on student interactions with peers, teachers, and paraprofessionals; how they engaged with art materials; their use of trauma-informed interventions; and the behaviors exhibited. Interviews were conducted throughout the study with teacher and student participants. It is important to note that student participants were not asked to describe or speak about their trauma exposure incidents. Students had the opportunity to discuss their emotions in relation to art and their self-confidence levels. Artwork was produced throughout the duration of the study as student artifacts.

Literature Sources

Maxwell (2005) suggested triangulation of data collection to build a broader understanding of what is being investigated. Furthermore, Maxwell provided examples of effective data analysis (pp. 93-99).

Methods of Data Collection

Students participated in the study during art class, which took place five days per week for 45 minutes per day over the span of roughly five weeks. Throughout this time, observations, interviews, artwork, surveys, and artist statements were collected and recorded.

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Observations

Observations took place daily in the art classroom. Observations focused on students' interaction and engagement with art materials, behaviors exhibited, verbal language, independence and accommodations or modifications needed. Notes were taken daily and thoughts were written in my researcher reflective journal. Documentation was placed into observation charts for each participant, as described in (Appendix B).

Interviews

Interviews of student participants and two teacher participants took place during the study. Two interviews with student participants took place in the art room for approximately ten to fifteen minutes, between the participant and myself. The interviews were used to determine student's background, art interests, and confidence levels. Both teacher participants' interviews were conducted as questionnaires and sent via email due to school closures. The purpose of these questions was to determine what materials they recommended for students who had been exposed to trauma, as well as their thoughts on trauma-informed strategies or subject to prevent re-traumatization. Each interview followed a structured protocol, as described in (Appendix B). Audio recordings were used for documentation and later transcribed.

Artifacts

Artifacts of visual data includes photographs of student artwork, lesson plans, student surveys and artist statements. Student survey templates and lesson plans can be found in Appendix C and the artist statement template can be found in Appendix D. Photographs of student artwork were taken at the end of each project to measure progress and engagement with the art material. Documentation of the lesson plans is included for

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art educators to implement into their own classroom. Surveys measure students' empowerment by their self-esteem levels, their views about themselves as an artist and others views of their artwork. Artist statement responses can provide an opportunity for students to express their feelings about their artwork without having to verbalize those feelings. They also provide feedback on art materials they enjoyed and worked well with during that project and what they hope to work with another time.

Limitations

As previously mentioned, time was one of the biggest limitations because building self-confidence occurs over time, not solely within five weeks. Student attendance or the chance of a student in the study being 302'd (which is an involuntary evaluation and treatment in a psychiatric hospital) for their EBD, was another potential limitation (Erie County Courthouse, 2019). The government shutdown for COVID-19 was by far the most impactful limitation to this study.

Data Analysis

Organization of Data

All data from the study was collected and categorized chronologically, by type, and by themes to measure empowerment trends and progression throughout the study for each individual participant. Verbal data collected through interviews was transcribed and then coded. Student data was coded individually and compared amongst all participants to measure the effectiveness of a trauma-informed approach in art.

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Coding of Data

Flick suggests implementing thematic coding of data into categories as data is compiled (2002). Data was coded into themes to see if the students demonstrated any of the six key principles of trauma-informed care (SAMHSA, 2014). Projected themes could be preferred art materials, increased or decreased levels of empowerment, and increased or decreased levels of behavior episodes.

Methods of Data Analysis

Data was analyzed using Flick's suggested content analysis method (Flick, 2002, p. 192). Student artwork was evaluated based on imagery, themes, shape, line, and forms, which can be found in Appendix B. This data was compared to interview transcripts, self-esteem surveys, and reflection questionnaires. Data was assessed to determine the effectiveness of art materials with behaviors and empowerment.

Summary

The purpose of this case study was to determine if a trauma-informed approach in the art room could promote empowerment in the participants. The use of various methods to gather data such as interviews, observations, artworks, artist statements, and surveys, provided evidence to support this approach.

Timeline

I conducted my research in each of my K-2 classrooms during the third marking period of the school year, focusing on one student in each class. Students who have EBDs in K-2 are mainstreamed in classrooms, not self-contained, and oftentimes undiagnosed.

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Utilizing the six principles in a trauma-informed framework, I designed a classroom environment and implemented lessons that focused on identity, promoted empowerment, and incorporated coping skills to share with the school community and support behaviors.

I gained formal permission from administration at my school and from the School District of Philadelphia. Since I worked with students in K-2, I handed consent forms in large envelopes to them and called parents to let them know about the information I sent home with their child. My literature review was ongoing as I continued my research in trauma-informed practices and classroom environment strategies.

I collected data throughout the five weeks of the study, and adjusted collection and coding as new data emerged. Data was collected during informal observations and discussions in the classroom, formal interviews, surveys, artist statements, and artwork. Data was categorized into themes to measure empowerment throughout the study. Flick suggests the implementation of thematic coding of data into categories as data is compiled (2002).

The first draft of Chapters 1-3 was completed by December 11th, 2019. Collection of data was completed by March 12th, 2020. Transcribing and coding of data occurred in April and May. June was spent finalizing my thesis.

Month	**Process**	**Steps to Accomplish**
December	Proposal Hearing	12/7 - Complete AEGR618 course requirements and participate in proposal hearing

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	Gain IRB Approval	12/12 - Submit full proposal as requested
	Begin seeking site approvals	12/16 - As soon as IRB is granted (or sooner with instructor approval) contact site(s) with initial letter of inquiry ❖ Submit to School District of Philadelphia for approval ❖ Finalize self-esteem surveys, questionnaires and curriculum.
	Gain IRB from school	12/20 – Approved by School District of Philadelphia
January	Prepare to launch field study	1/21- Begin Fieldwork course with Amanda to ensure readiness to enter field ❖ Finalize interview questions and all protocol ❖ Schedule classroom observations ❖ Identify Participants
February 10- March 12	Launch field study Find new participants and seek permissions due to teacher change and SPED pullouts Launch field study once consent forms returned	2/10- Begin field study during 3rd marking period daily, through 3/12, which began the COVID-19 shutdown. ❖ Conduct interviews ❖ Observe participants ❖ Survey participants ❖ Collect visual data from participants ❖ Transcribe participant interviews

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April-May	Questionnaires to teacher participants Code Data	Collected interviews/ questionnaires from teacher participants Rework thesis due to COVID-19 shutdown - Transcribe and code data
June-July	Submit Thesis	Revise and submit
August 1	Present Thesis	Presentation of study

Figure 2 Timeline

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CHAPTER IV: RESULTS OF THE STUDY

Introduction to Data Collection Process

This study focused on the implementation of trauma-informed approaches to decrease behavior episodes and increase empowerment in K-2nd grade students during their daily 45-minute art class period. This study investigated which approaches were most successful in developing coping skills, supporting behaviors and promoting empowerment through responsibility and personal goals. Data collected from the participants helped design lessons, identify sensory tools, and explore elements of the classroom environment that provided safety, choice, and trust.

Process of Data Collection and Organization

Three students were chosen in grades K-2 were chosen to participate in the study. One participant had special education services and two participants regularly exhibited behavior episodes and had known traumatic experiences prior to this study. The study was conducted daily for four and a half weeks from mid-February until mid-March. Observations were recorded daily; interviews took place during the school day but not during art class, and were recorded and transcribed. Photographs of student surveys, artwork, and artist statements were taken after completion. Data was organized by individual participant to track their self-esteem development and utilization of the trauma-informed strategies over time. Data was collected daily in the context of teacher-researcher. My primary role was as teacher-researcher, being both art teacher and researcher, who was there to gain insight on interventions that were effective for each participant, and to instruct students on the art task. The art classroom environment

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provided me the opportunity to interact with students during their art making, while using sensory tools and leading their student job to identify their strengths and challenges, and to discuss their opinions or concerns. I was able to reflect on my own teaching methods and adjust my methods to help facilitate the trauma-informed interventions utilized in the art room.

Changes Made in the Field

The COVID-19 school closures presented many changes to my research in the field, cutting a proposed 10-week study nearly in half. I initially planned to create a trauma-informed curriculum, however, with schools closed after only four and a half weeks into the study with only two lessons completed, I had to make adjustments. I decided all of the strategies I utilized would fall under trauma-informed approaches and a curriculum could not be sustained with only two tested lessons. This shift from curriculum to approach seemed fitting because I had implemented multiple trauma-informed interventions this year, some of which were school wide initiatives. The Take-5 breathing technique, student classroom jobs, and sensory tools were supported in data collected from participants, where they each had expressed these interventions verbally or written on surveys and also were recorded throughout my observation notes. I began researching more information for my literature review regarding mindfulness and person-centered management. The shutdown prevented interviews with my kindergarten participant and teacher participants, although I was able to email questionnaires to my teacher participants instead. I also needed an additional approval from the School District of Philadelphia to conduct my research.

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In the beginning of my study, I had experienced push back from parents to return consent forms in a timely manner. I had a first-grade parent deny her child's participation and I had to change my Kindergarten and 2nd grade participants because of no returned, signed forms after two weeks. I thankfully found another 1st and 2nd grade participant early, but the Kindergarten participant took an additional week to return forms. This put a slight delay in data collection for the kindergarten participant because of the shortened time frame and COVID-19 closures.

During the study, I made several changes to student surveys and lessons to serve as modifications for difficulties with reading and writing, specifically for kindergarten and first grade participants. I created a job application survey where students circled the jobs they wanted to have in art class as part of the person-centered management system. In place of written areas on surveys and artist statements, I included images with labels for students to circle. I had my first-grade participant complete both surveys on two different occasions to see which was more effective. For the vision board lesson, I created a goal survey where students could circle their choice in goals if they had trouble thinking of them.

With my first and kindergarten participants I began using the sensory tools as a reward system if they showed no signs of behavior episodes after transitioning into the art room and after they completed their work. My second-grade participant and I came up with a schedule just before the school closures, where he would have a certain amount of time in the beginning and end of class using the sensory tools. As mentioned earlier, I was not able to go into the art room after schools were closed to gather visuals of all student artwork completed in the study in order for it to be fully documented.

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In the sections to follow, data is presented by individual participant and data collection type, and is organized chronologically. Each student participant's data is shown, including interviews, observations, surveys, artwork, and artist statements. Each teacher participant's data follows, with questionnaires.

Presentation of Data

Amethyst

Amethyst was a 7-year-old 2nd grade student who had attended Mitchell since kindergarten. Trauma-informed approaches were utilized to support behavior episodes and promote empowerment over the span of 5-weeks, which came down to 12 days. First, observations are presented in a chart, including segments from the 12 observation days. Excerpts from the one-on-one interview will follow. Next, surveys and artist statements used throughout the study are shown. Last is a chart with photos of artwork created.

Observations

Observation notes were recorded daily and focused on student behaviors, use of materials, and effectiveness of trauma-informed interventions. Figure 3 is a segment of Amethyst's observation chart from five days. The chart includes days he did not have art or was absent. A full chart containing all observation notes can be found in Appendix F.

Fri 2/14	First fun Friday using centers. Came into room crying and upset, went straight to the "*zen zone*" • Was able to join a group for centers • Responded well to kinetic sand • Participated in all centers (free draw, whiteboards, sand, play doh & straws/connectors)
Tues 2/18	Antsy behavior, wanted to just use fidget tools

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2/19 -Teacher out split, student interview **2/20 - teacher out split** **2/21 - teacher out split**	• I told him if he drew his self-portrait I would give him time for kinetic sand • Was not engaged with drawing, however he completed his self-portrait with continuous positive reinforcement
Mon 2/24	Came into room and grabbed stress ball • Allowing for breaks in between getting work done * maybe get a timer? • Sits up front with me • Wondering how to accommodate behavior with peers? Reflection sheet?
Tues 2/25 **2/26 - Amethyst Absent**	Came in, sat at my desk and used stress ball during vision board / goal presentation • No issues with behavior today • Completed all work - goal sheet and name on final paper • He was able to do the work with reward/ break using stress ball or kinetic sand • His student job is board eraser and does this at the end of class • He has difficulty remaining in seat without a fidget tool.
Thurs 2/27 **2/28- half day no art class**	Used putty once entered the room • Told me he wasn't here yesterday because of a burn on his stomach from BBQ chicken sauce. Showed me his bandage from the hospital • Seemed to not feel well or be in pain • His behavior was abnormal, did not sit down once, got into arguments with multiple classmates • I moved him to my desk to sit alone and use play doh there which worked best • I put him in charge of the timer but kept pressing pause and play

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	*could have been affected by the trauma of the burn, or missing school day before.

Figure 3 Amethyst observation chart

Interview

One formal, semi-structured interview with fixed questions was conducted during the first week of the study to gather information about the participants' interests, personal calming strategies, and preferred materials. Presented in Figures 3, 4 and 5 are segments of the interview with Amethyst and myself. During the interview, Amethyst had the option of using a sensory tool and choice seating. He used kinetic sand and putty during this interview. In Figure 4, Amethyst expresses his favorite material, kinetic sand, and a class he does not like because of the teachers' behavior. Figures 5 and 6 of Amethyst's interview present his interests in materials, calming strategies, and choice in classroom job. A full version of this interview can found in Appendix F.

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Interviewer:	Alright, what is your favorite class in school
Amethyst:	Art
Interviewer:	Art why is that?
Amethyst:	Because you can play with anything
Interviewer:	Like what, what's your favorite thing to use?
Amethyst:	kinetic sand
Interviewer:	Kinetic sand, why do you like kinetic sand?
Amethyst:	Because it's soft and, and you can play with it and you can make turtles, castles, and everything out of it.
Interviewer:	Oh so you like to make stuff out of it?
Amethyst:	Yes
Interviewer:	Ok. Aright what's your least favorite class in school?
Amethyst:	[redacted]
Interviewer:	[redacted] why's that?
Amethyst:	Because [redacted]be screamin at us and he be telling us to put the stuff up late
Interviewer:	So what would you rather have someone talk to you instead of yell? Do you just don't like that he yells at you?
Amethyst:	Yeah

Figure 4 Amethyst Interview Segment 1

Interviewer:	What type of art do you like to make?
Amethyst:	P: Hmm... I like to make pictures
Interviewer:	I: you like to make pictures using what material?
Amethyst:	P: Yeah like to be using markers colored pencils and regular pencils
Interviewer:	I: Ok why is that your favorite type of art to make?
Amethyst:	P: because you can draw anything you want
Interviewer:	I: okay so it's like free draw?
Amethyst:	P: Yeah
Interviewer:	I: Ok What art materials do you want to use in art this marking period?
Amethyst:	P: ...I don't know
Interviewer:	I: like do you want to use clay, paint...
Amethyst:	P: Clay
Interviewer:	I: Clay, why clay?
Amethyst:	P: Because its fun but sometimes it gets all over ya hands and that's when I don't like to play wit it
Interviewer:	I: Oh so you don't like it being messy. So what if I get gloves would you be okay with that with the gloves on?
Amethyst:	P: Yeah

Figure 5 Amethyst Interview Segment 2

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Interviewer:	What ideas do you have to help calm yourself down in art?
Amethyst:	**P:** Squishies
Interviewer:	**I:** Like the stress balls?
Amethyst:	**P:** Yeah
Interviewer:	**I:** okay what else besides stress balls
Amethyst:	**P:** sometimes this
Interviewer:	**I:** Putty?
Amethyst:	**P:** Yeah
Interviewer:	**I:** Alright, ok. That sounds good and also alright, so you filled out the art room job survey. Do you remember what jobs that you wanted to pick?
Amethyst:	**P:** phone monitor uh um phone monitor and two other jawns
Interviewer:	**I:** Two other ones
Amethyst:	**P:** Yeah
Interviewer:	**I:** Ok, I forget what job did I give you go find your name on that chart really quick
Amethyst:	**P:** Chair fixer
Interviewer:	**I:** Chair fixer?
Amethyst:	**P:** Yeah
Interviewer:	**I:** so you must have filled that out on there, chair fixer pushes in chairs
Amethyst:	**P:** Yeah
Interviewer:	**I:** how do you feel about that job
Amethyst:	**P:** is not I don't like it
Interviewer:	**I:** Mhmm why's that?
Amethyst:	**P:** because when people don't push in they chairs and they just leave it on the floor then that's the part that I do not like
Interviewer:	**I:** okay so you don't like having to clean up after other people
Amethyst:	**P:** Yeah
Interviewer:	**I:** so what job would you rather have then
Amethyst:	**P:** Umm, I'm not going to say phone monitor because somebody else got it.
Interviewer:	**I:** What about erasing the board?
Amethyst:	**P:** Yeah
Interviewer:	**I:** Because no one has a job and you did that yesterday
Amethyst:	**P:** oh yeah I want that one
Interviewer:	**I:** You want that one instead
Amethyst:	**P:** Yeah

Figure 6 Amethyst Interview Segment 3

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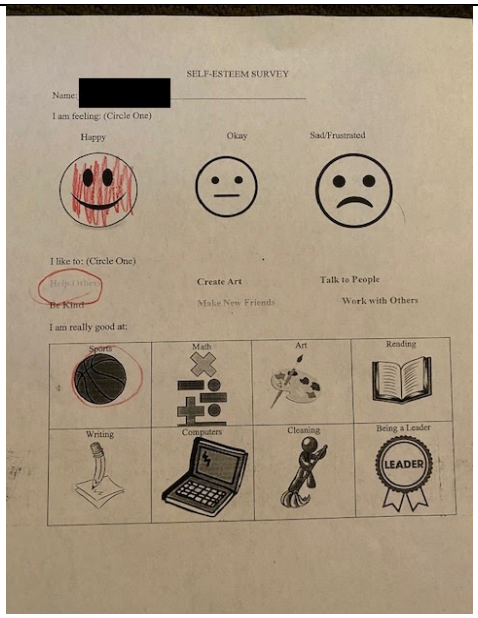
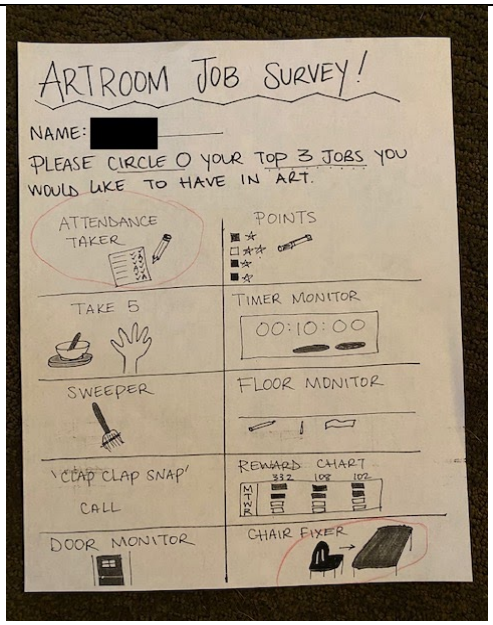
Surveys

Surveys were conducted throughout the duration of the study to identify participants' strengths, thoughts about themselves, and personal choices. The purpose of the self-esteem survey was to collect data on participants' senses of self and strengths. The job survey allowed the participants to have a choice in the decision as part of the person-centered management system. The goal survey helped identify personal goals and the self-reflection form was utilized for check-ins on an as-needed basis.

In Figure 7, you will find the five surveys that were given throughout the study. The first self-esteem survey was given the first week of the study and the job survey was given the second week. The second self-esteem survey was given before the first lesson, the goal survey was given along with the second lesson, and the self-reflection survey was given in the last week of the study. Full size versions of the surveys can be found in Appendix F.

Self-Esteem Survey Administered pre-1st lesson	***Job Survey***
	
Job Survey	***Self-Esteem Survey***

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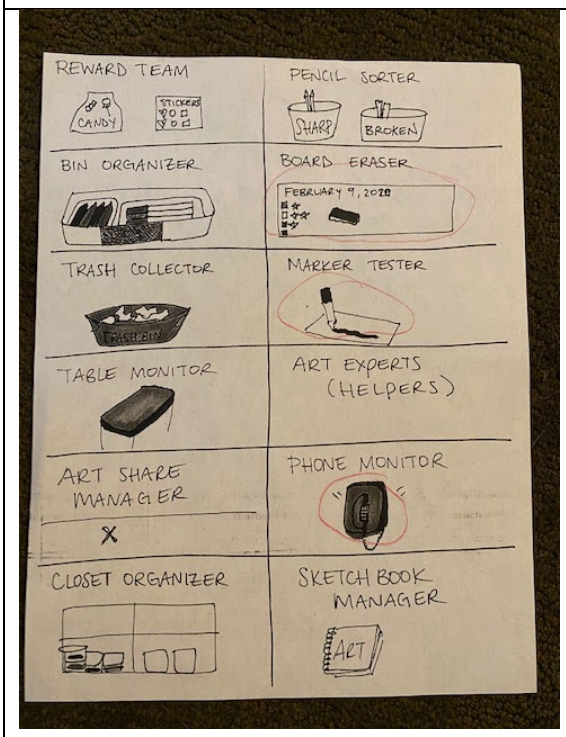
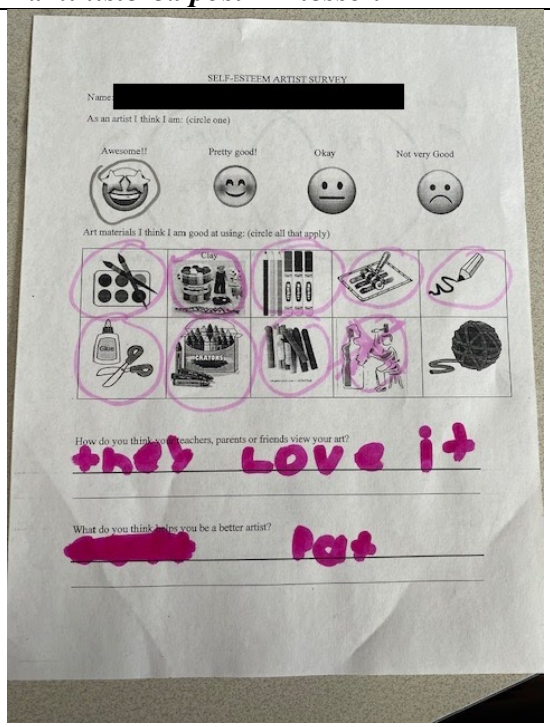
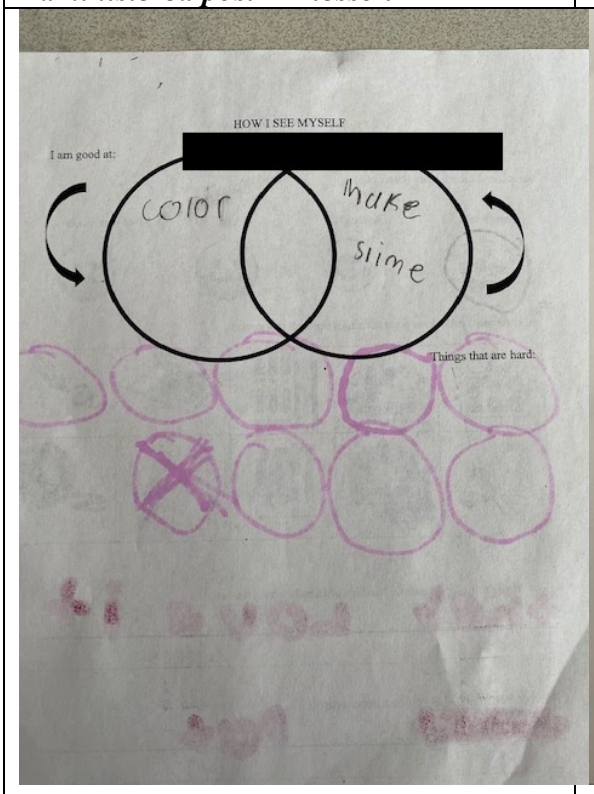
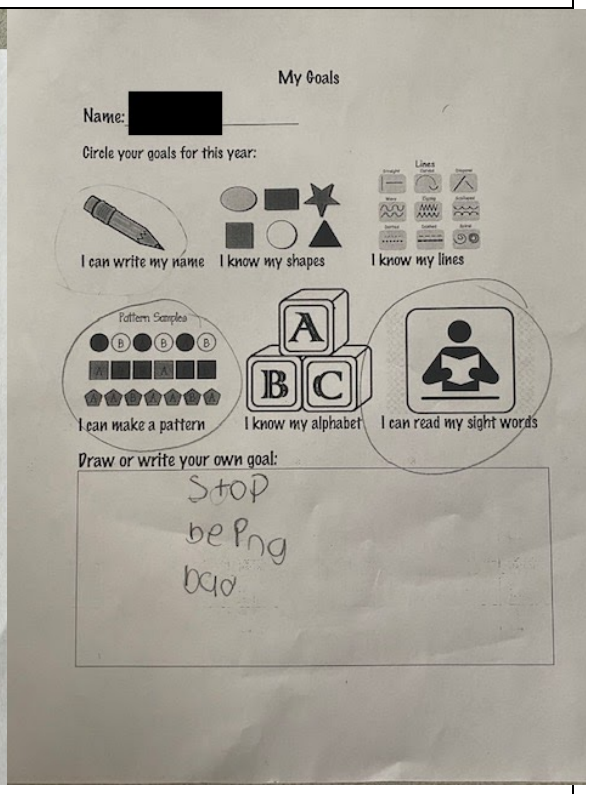
	Administered post- 1st lesson
	
Self-Esteem Survey ***Administered post- 1st lesson***	***Goal Survey***
	

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Self-Reflection Survey

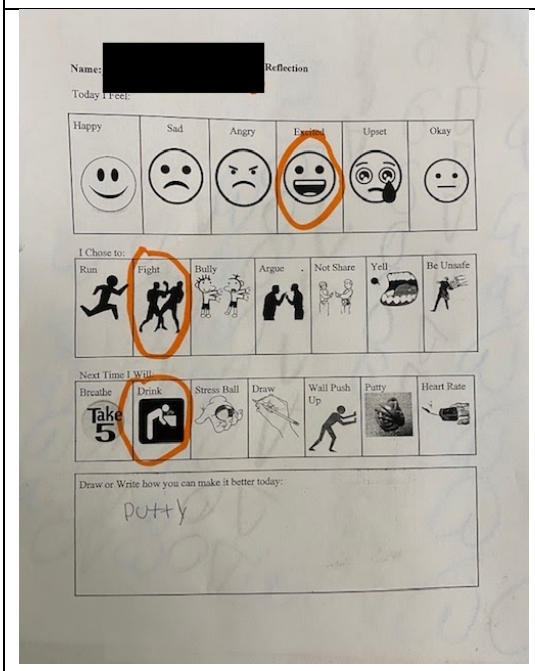

Figure 7 Amethyst Surveys

Artist Statements

Artist statements were given after each completed lesson as a form of self-reflection. The participant filled in materials used, their feelings about their work and brief description or label of what the work was about. In Figure 8, you will find the two artist statements given. Full size versions of the artist statements can be found in Appendix F.

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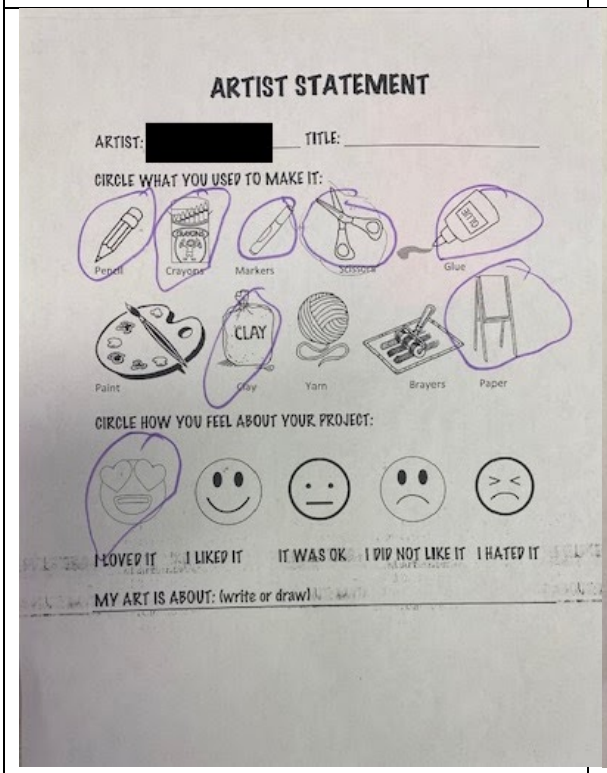
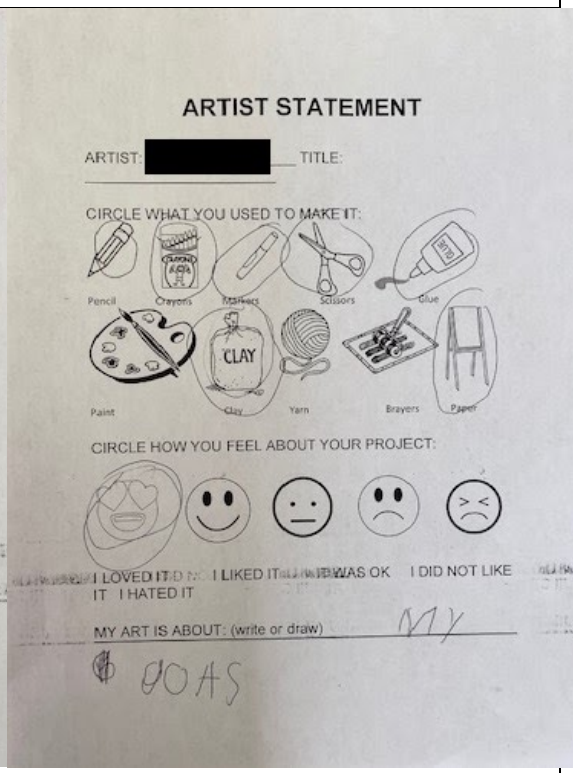
Artist Statement Lesson 1	*Artist Statement Lesson 2*
	

Figure 8 Amethyst Artist Statements

Artwork

The table below shows three artworks and one accompanying written statement. Lesson 1 was a self-portrait and written statement of Amethyst's future goal, which was to be a famous NBA player. Lesson 2 was a vision board of goals for the present and/or future, which was to be an ice-cream man because he loves ice-cream. The free painting was completed before lesson 3 to explore the use of watercolors. Full size images of artwork can be found in Appendix F.

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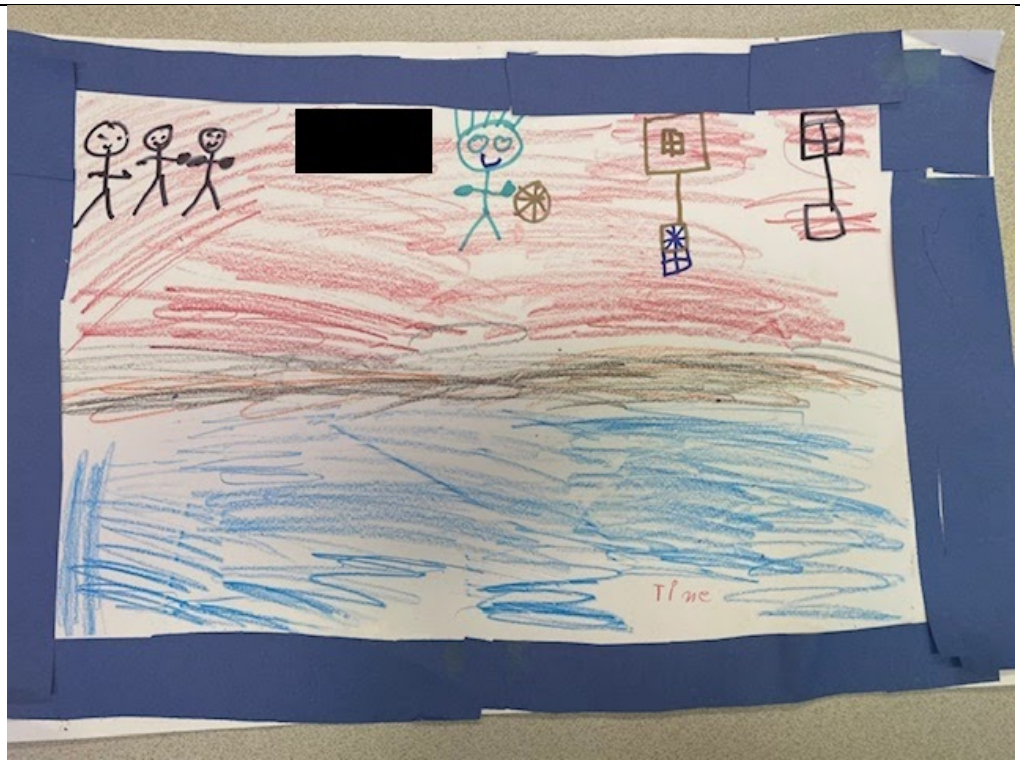
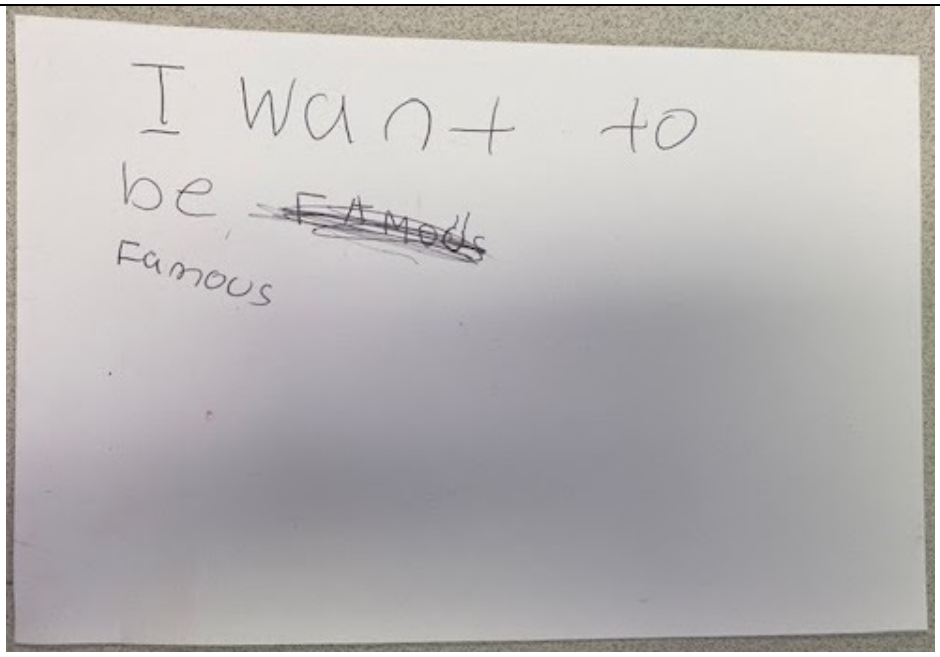
Lesson 1



Lesson 1



Lesson 2

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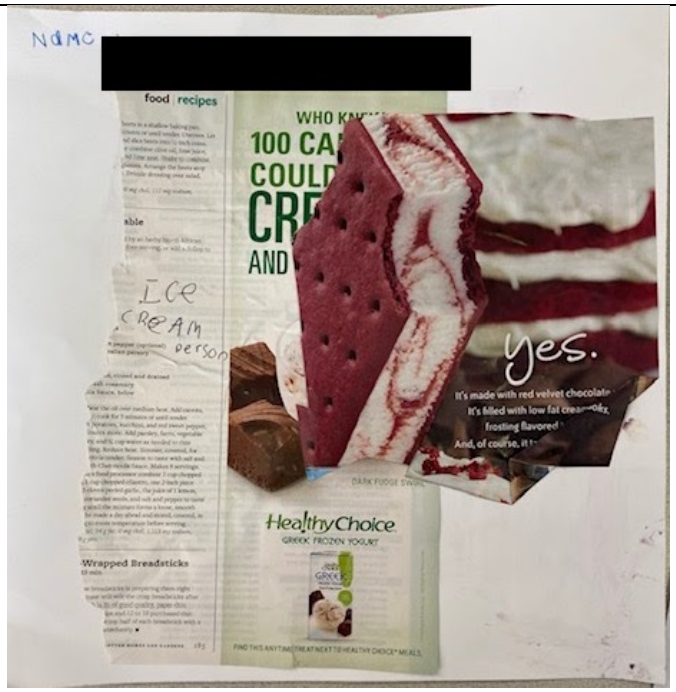

Free Painting

Figure 9 Amethyst Artwork

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Quartz

Quartz is a 7-year-old 1st grader who has attended Mitchell since kindergarten. Trauma-informed approaches were used to regulate emotions, promote empowerment and support behavior episodes. Quartz inconsistently attended art class due to special education pullouts during that time. Over the span of five weeks, a total number of eight days were recorded for data collection. First, excerpts from the one-on-one interview are presented, followed by segments from the observation chart. Lastly, surveys used and artworks created throughout the study are included.

Interview

One formal, semi-structured interview was conducted with the same ten fixed questions as conducted with Amethyst. This interview took place during the last week of the study to gather information about the participants' interests, personal calming strategies, and preferred materials. During the interview, Quartz had the option of using a sensory tool and choice seating. She sat next to me, but did not use a sensory tool. Figures 10, 11, and 12 display Quartz's interest in art, utilization of mindfulness, and excitement about classroom jobs. The full version of this interview can be found in Appendix G.

Interviewer:	what is your favorite class in school?
Quartz:	Uh, art
Interviewer:	Art, okay why is that?
Quartz:	Because its fun you get to paint and you get to pick jobs and stuff.
Interviewer:	Picking jobs, you like picking jobs and painting?
Quartz:	Yes

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Interviewer:	Um ok what's your least favorite class in school? Like what don't you like to do?
Quartz:	I like to do I like to do paint and stuff, jobs and do clap clap snap
Interviewer:	You like that job?
Quartz:	Yeah and and make goals and stuff
Interviewer:	You like making goals?
Quartz:	Yeah and use the magazine and stuff
Interviewer:	Oh making the collage?
Quartz:	Yeah and goals and stuff

Figure 10 Quartz Interview Segment 1

Interviewer:	what do you do to calm yourself down when you're upset?
Quartz:	I like I take 5 *demonstrated her breath* I close my eyes I talk about myself a little bit and then I take a deep breath and I open and then I feel better.
Interviewer:	Okay so when you said you talk about yourself what do you say in there what do you say in your head?
Quartz:	I be like I just want to be a good little girl cause I'm smart I can do this I can listen and I want to get a sticker and I want to be kind to everybody and stuff
Interviewer:	Okay nice that's great so you're basically talking positive about yourself in your head to help calm down?
Quartz:	Yeah

Figure 11. Quartz Interview Segment 2.

Interviewer:	what type of art room job did you want?
Quartz:	Can I get two?
Interviewer:	Well pick which one you wanted
Quartz:	Clap clap snap
Interviewer:	Right so you like doing that?
Quartz:	

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	Yeah are you gonna switch the jobs or keep it keep it on
Interviewer:	there for a long day
	That's going to stay the whole marking period so for the
Quartz:	last few weeks we have your name is gonna be up there
Interviewer:	All day?
Quartz:	Yup!
Interviewer:	Ah yes!!! Are you gonna switch the jobs on that?
	Yes, so the table captain jobs are different we switch those
	but these ones don't change and you said you wanted the
	clap clap snap so that's yours and why did you want that
Quartz:	job?
	Cause its like its like you take a deep breath and when I
	said clap clap snap I took a deep breath clap clap snap
Interviewer:	again
Quartz:	Right because you do it twice
	and then take another deep breath and then take 5 and R
	tell them take 5. [redacted] I love her she always take a deep
	breath like me. Criss cross put your hands on your legs
	take a deep breath close your eyes think about yourself and
	then you can think about Jesus and god and you open and
Interviewer:	then you kiss Jesus *kiss sound* up there *pointing up*
Quartz:	There you go! You have it all planned out!
Interviewer:	Yes
	Alright so you like that job um how does it make you feel
	when you are up there because you do it twice in the
Quartz:	beginning and end
	It make me feel happy

Figure 12. Quartz Interview Segment 3.

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Observations

Observations were recorded daily when the participant was present in class. In Figure 13, I included the first half of the study observation day logs to present the inconsistent schedule of art attendance. The chart details days she was pulled out for special education services, her behavior, productivity, and use of trauma-informed interventions. The full chart can be found in Appendix G.

Mon 2/10 **2/12 - SPED pullout** **2/13- SPED pullout** **2/14- SPED pullout**	Day 1 of the new marking period, new, first day of art for these classes. Participant repeatedly got out of seat • Tattling on multiple classmates • Refused to move seat away from the problem • Participant was upset when I did not pick her for table captain job stating "omg you never pick me for anything"
Tues 2/18 **2/19- Class split** **2/20- Testing** **2/21- Testing** **2/24- SPED pullout** **2/25- SPED Pullout**	No SPED pullout • Attitude, not sitting down • Gave her putty • Did not complete self-portrait just used putty • Asked about if and when we are going to paint • Not engaged with markers *Since negotiating fidget tool with 2nd grade participant worked, I should try that with 1st.
Wed 2/26	No SPED pullout but she had an aide today • Completed work with the aide present • Used stress ball after completion

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Thurs 2/27 **2/28- Half day no art class**	Had trouble sitting down in the first few minutes of class • Worked well in centers • No aide or Sped pullout • Gave her putty at end of class as reward and she was appreciative saying "thank you" many times
Mon 3/2 **3/3- Out** **3/4- Out** **3/5 - out** **3/6- out**	Not pulled for SPED • Cried. Told her I would let her use putty when she got her art done • She got her artist statement done and I let her use putty for the last 7 minutes. • She tried to take some out of the class so I told her she can't use it anymore

Figure 13 Quartz Observation Chart

Surveys

Surveys were utilized throughout the study, however, because of the inconsistent attendance, Quartz only filled out three. Figure 14 documents three surveys that were completed. The self-esteem survey was modified because of her inability to write on the lines below. Sample 2 is the modified version of the survey. The goal survey was filled out and the participant wrote, "I'm sad" in the box below. Full size versions of these surveys can be found in Appendix G.

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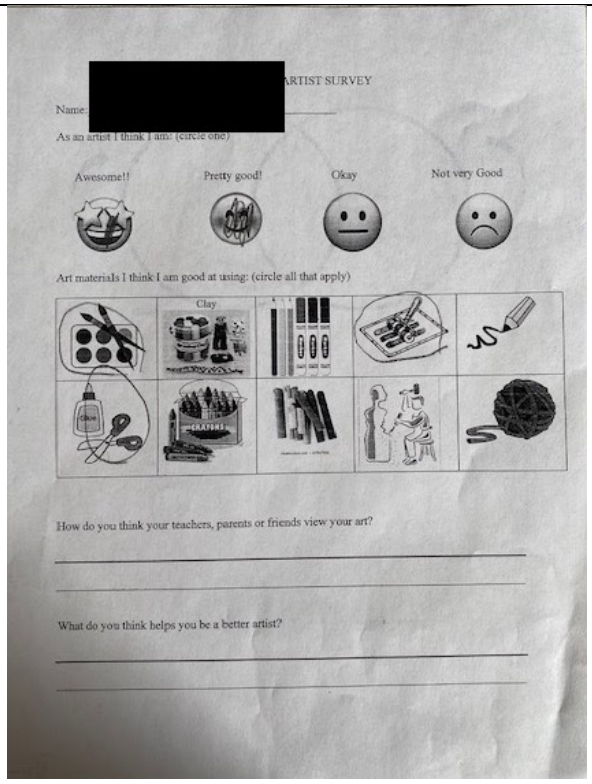
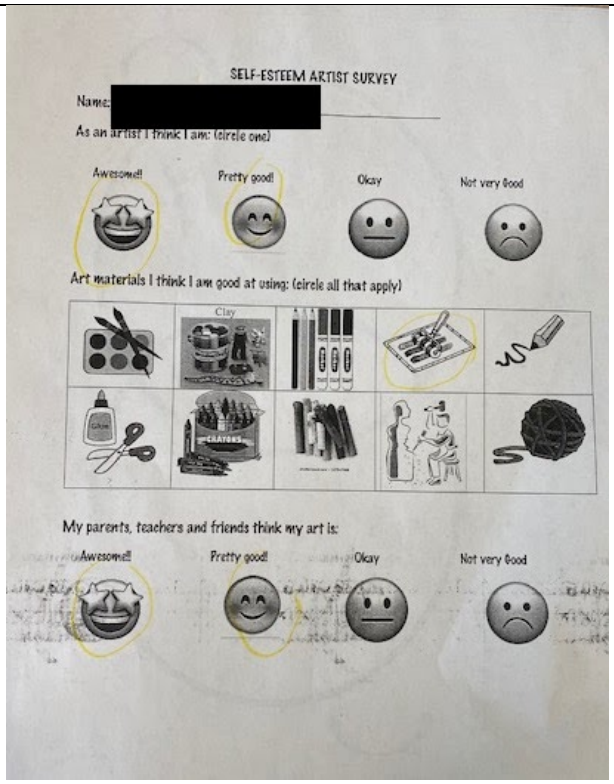
Self-Esteem Survey 1



Self-Esteem Survey 2



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Goal Survey 3

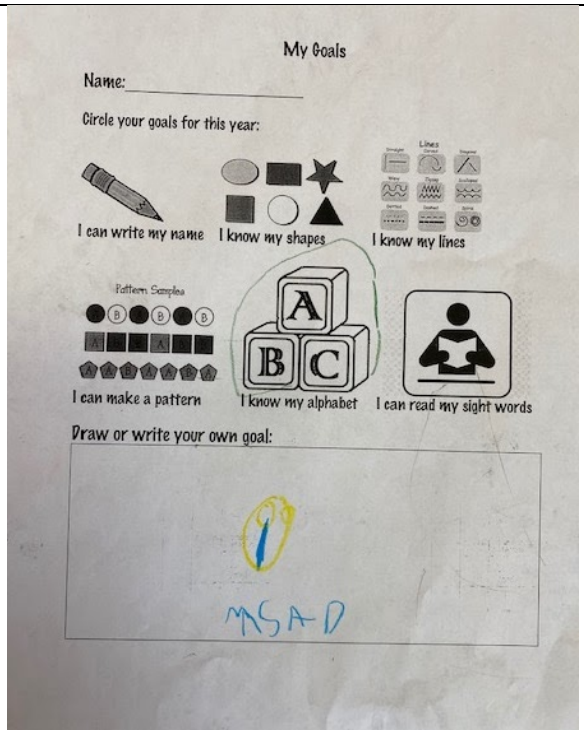

Figure 14 Quartz Surveys

Artwork

Quartz inconsistently attended art class and only one of her artworks could be photographed due to the COVID-19 school closures. Figure 15 represents a free painting that Quartz worked on at the end of the study. While making this artwork, the participant experimented with dripping the paint and watching it flow down the page by lifting it up. Quartz also expressed excitement when she could see her crayon drawing come through underneath calling it "glow in the dark." A full sized version of this artwork can be found in Appendix G.

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Free Painting

Figure 15 Quartz Artwork

Malachite

Malachite is a 6-year-old kindergartener. Trauma-informed approaches were utilized to regulate emotions and promote empowerment. Data collection for Malachite started two weeks later than the other student participants. Malachite was present for a total of seven days throughout the duration of the study. Observations are presented first, in a chart, followed by surveys that were given throughout the study. Artwork and artist statements are presented last.

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Observations

Observations were recorded daily with a focus on student behavior, interaction with others, and effectiveness of trauma-informed interventions. Below is a segment of Malachite's observation chart, the full version of which can be found in Appendix H.

Tues 2/25	Asked to sit up front again and I said yes - Used stress ball right away - Completed vision board - I asked him why he chose one of his images from the magazine and he said, "Because I've never been in the water before." So one of his goals was to swim! - He helped clean up at the end of class
Wed 2/26	Cried, angry, balled up fists as he entered the art room - Gave him a stress ball - was not effective he was just pounding it crying and angry - Sat up front, I offered putty instead to see if that worked better and it did - Was able to complete work with putty *Take 5 breathing technique has been effective for breathing practices.
Thurs 2/27	Worked with a group for centers - Works in centers by standing up not sitting - Works well with peers - Gave him choice of seating for group - Cleaned up center on time to get points - One incident he knocked down part of groups magnet tower because he claimed they took their magnets
Mon 3/9	Pattern background - Sat up front and asked for putty, but I said after he completes work - Drew his pattern for background and I took his picture for the project - Used putty after completion - Did student point job

Figure 16 Malachite Observation Chart Segment

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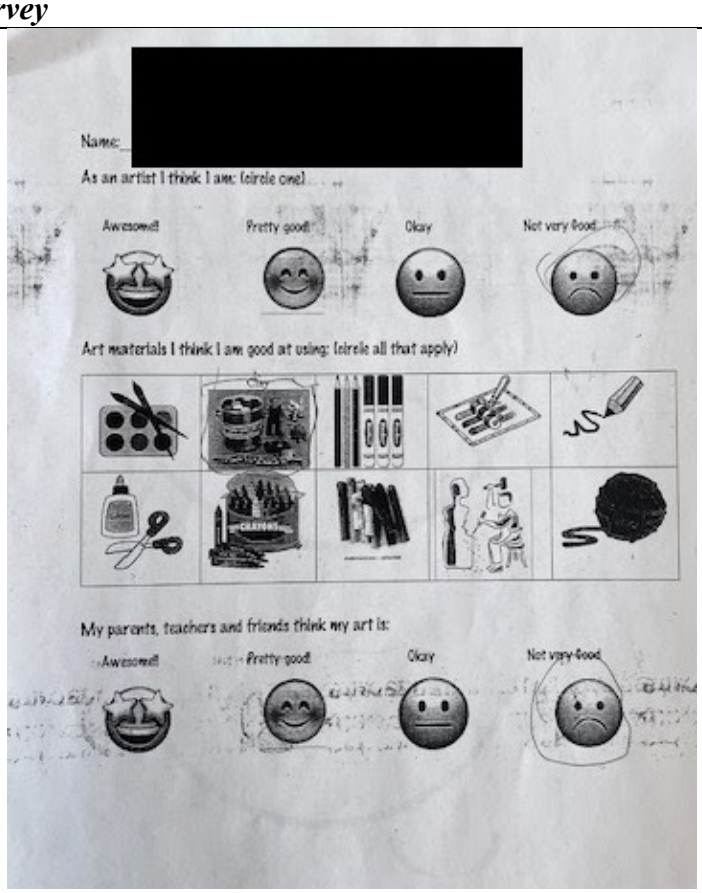
Surveys

Surveys were distributed throughout the study, the self-esteem survey, which can be seen in Figure 17, was given before the first lesson was completed. The goal survey was given before the second project and the self-reflection survey was given on an as needed basis, which occurred during the last week of the study. Full sized versions of these surveys can be found in Appendix H.

Self-Esteem Survey



Self-Esteem Survey

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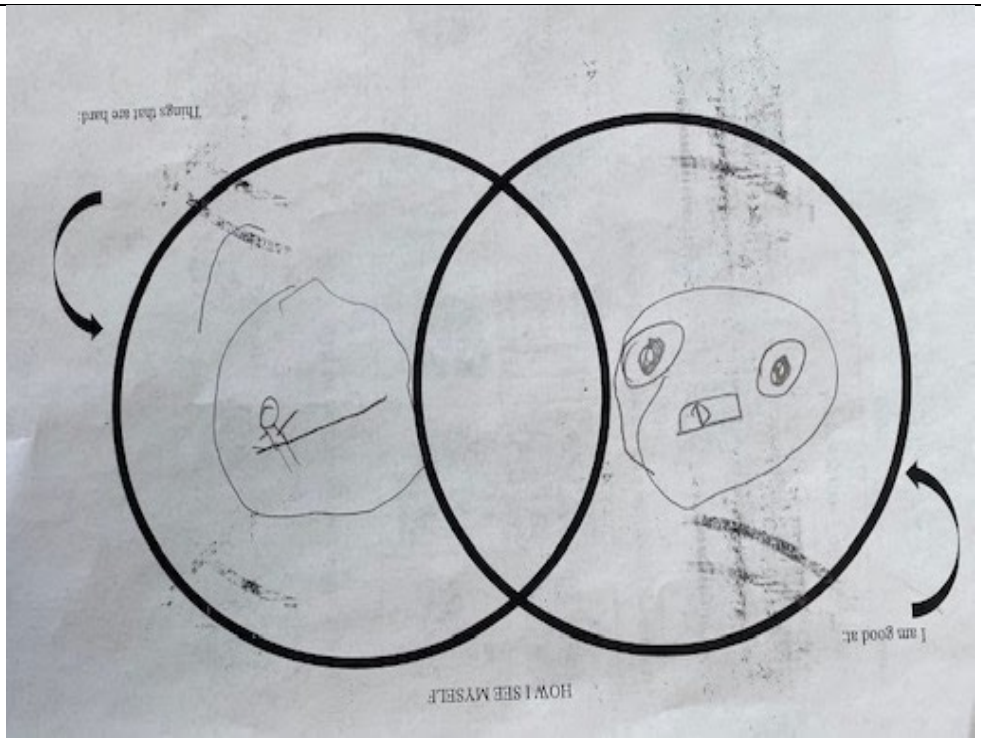
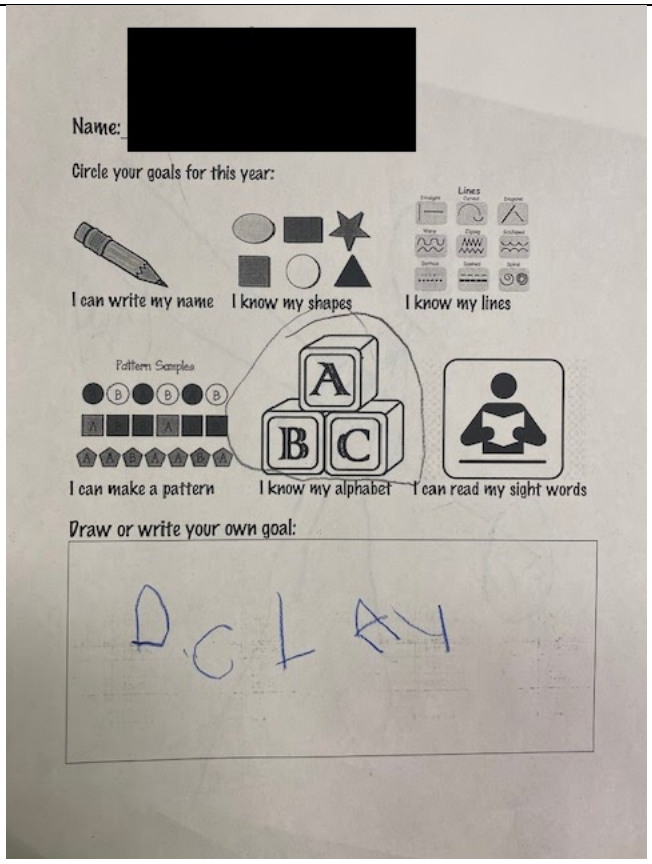


Goal Survey



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Self-Reflection Survey

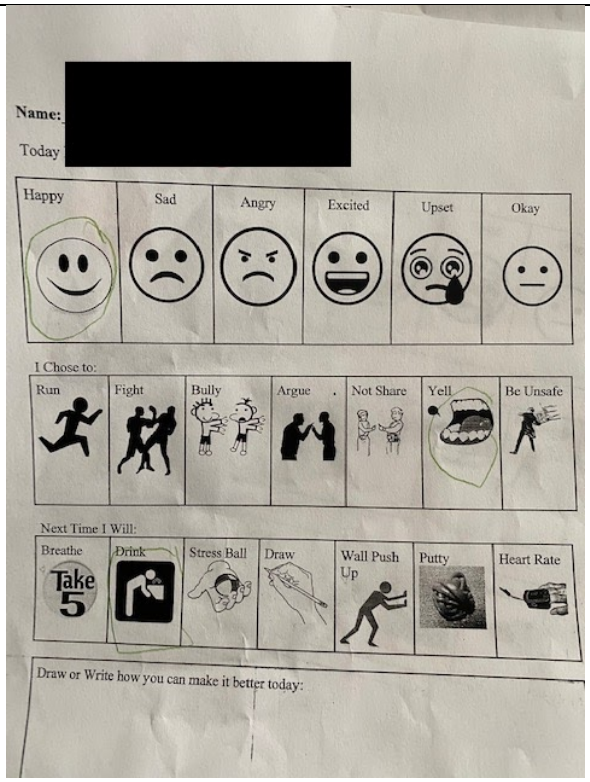

Figure 17 Malachite Surveys

Artwork

Artwork from lessons 1 and 2 are presented in the chart below. The first lesson was a self-portrait assignment and the second was a vision board. Lesson two is presented in progression of day 1 and 2 of the project. The addition of labeling his images with his goals can be seen in the second image of Lesson 2. Full sized versions can be found in Appendix H.

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Lesson 1

Lesson 2

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Lesson 2

Figure 18 Malachite Artwork

Artist Statements

Artist statements were completed directly after finishing their projects to assess materials used, feelings about their artwork, and description of what the project was. In Figure 19, you will find both artist statements for each lesson. Full sized versions can be found in Appendix H.

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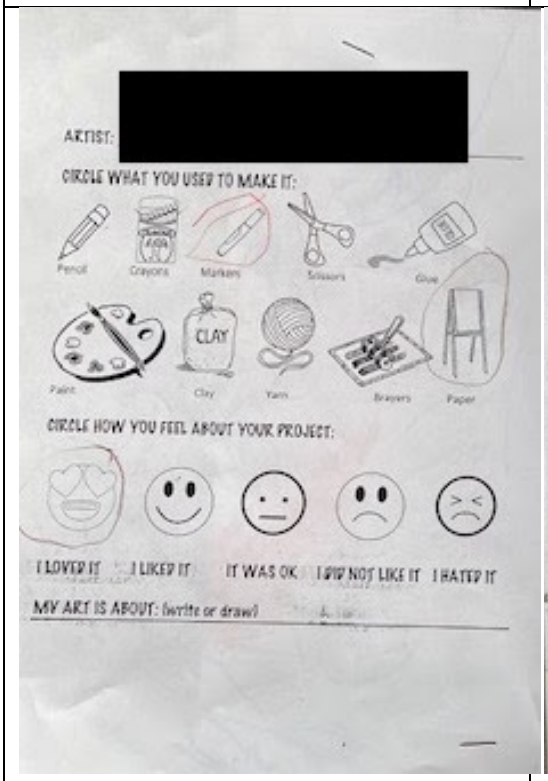
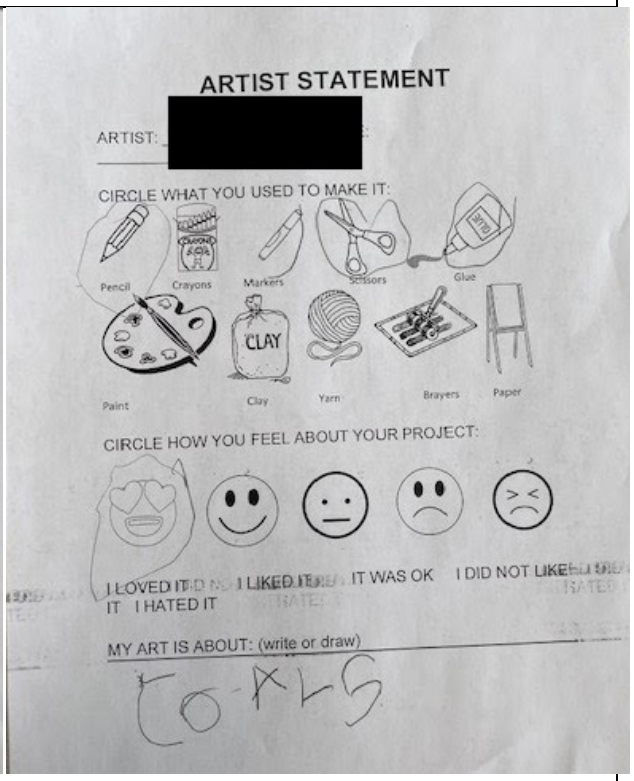
Artist Statement Lesson 1	*Artist Statement Lesson 2*
	

Figure 19 Malachite Artist Statements

Agate

Agate is an employee at Mitchell and has been working there for the past three years. An interview was planned but, due to the COVID-19 closures, a questionnaire was sent via email instead. Information on trauma-informed strategies was gathered through these questions to gain insight on materials for my study. Below, you will find excerpts from the questionnaire.

Questionnaire

One formal, questionnaire with a set of 10 fixed questions was sent to the participant. In Figures 20 and 21 you will find segments of the questionnaire. A full version of this questionnaire can be found in Appendix I.

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1. What would you define as trauma?	**2. What behaviors would you consider students to exhibit who have experienced trauma?**
We cannot tell anyone what is trauma. Trauma is any experience a person/student goes through that leaves them feeling hopeless, helpless, fearful for their life/safety or their survival. It can be real or perceived. It is how someone experiences what is happening to them. They can be direct victims, related to someone who went through trauma or even hearing/listening to someone else's trauma.	This can be any behavior that we see in students in our classrooms. We may see aggression or yelling (fight), elopement, addiction, shutting down (flight) . We may also see off task behavior, attention issues, not learning the content because they cannot focus. Students who are experiencing trauma cannot access the part of their brain that learns.
4. What are your thoughts on students being triggered or re-traumatized during the school day?	**5. In your opinion, how can teachers decrease re-traumatizing or triggering students during the day? What ideas do you have?**
I definitely think this can happen on a daily basis. The trigger could literally be anything and could be school related. That feeling is very real to them and it is important to validate their feelings.	I think teachers can decrease re-traumatizing or triggering students during the day by knowing their students and validating their feelings. It is important for students to have a person they can trust to go to in each environment especially if they do not have anyone like that at home. I think making connections with kids so that each kid has one person in the building they know they can trust and talk to without judgment. Prioritizing social and emotional skills over academics. Kids cannot learn when they are stressed. Teach them the coping strategies they need so they can later access the curriculum. Make them feel safe. Teachers can change their mindset by saying how is this student's thinking affecting his behavior. Be curious about what may be happening to cause the student to exhibit these behaviors instead of "what is wrong with this kid?"

Figure 20 Agate Questionnaire Segment 1

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8. What factors of the learning environment do you consider important?	**9. What types of professional development have you experienced in regards to trauma-informed practices?**
I think number one is the community. Connections are important.	STARR Commonwealth Trauma Informed and Resilient Schools. Awesome training. I did this on my own because I am very interested in the topic of trauma and how it affects our kids.

Figure 21 Agate Questionnaire Segment 2

Emerald

Emerald is an employee at Mitchell and had worked there for the past three years. Information on trauma-informed strategies was gathered through these questions to gain insight on materials for my study. Below you will find excerpts from the questionnaire (see Figure 22).

Questionnaire

One formal questionnaire with a set of ten fixed questions was sent to the participant. In Figure 22, you will find segments of the questionnaire. A full version of this questionnaire can be found in Appendix J.

3. Are there topics or lessons you would avoid speaking about or teaching to students you believe have experienced traumatic events? What are they?	**6. What accommodations or modifications do you recommend for students with negative behaviors?**
It's hard to say, for instance you can teach a lesson on "good touch bad touch" and it can trigger someone in the class that might have been touched inappropriately and/or raped. Same thing if you wanted to discuss suicide not knowing that someone in the classroom had a parent or another relative that committed suicide, but then what if the lesson on suicide being taught just stopped	I would recommend accommodations such as seating charts, check in/check out system, journaling station and reflection zone. I would recommend modifications such reduced time or assignment and break cards.

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someone in the classroom that was contemplating suicide. Therefore, I would take my chances though of not avoiding a topic or lesson but pay attention to body language and emotions as the topic or lesson is being discussed. I would also offer debriefing afterwards given you never know who the topic or lesson could have weighed heavy on.	
7. How many other teachers do you believe would be interested or willing to implement trauma-informed practices in their classrooms? Honesty it really depends on the teacher, we as educators and/or leaders of schools often forget that teachers suffer their own trauma and often times suppress their trauma so that they can be strong for their classrooms and can survive; which I guess is not a good or bad thing but its often an unbalance. In general, I do believe teachers are open to trauma-informed practices in a sense it would more likely help the teacher and the classroom.	**10. What information about trauma-informed practices do you wish to learn more about?** I wish to learn how to teach or educate teachers on trauma-informed practices and how teachers can balance the trauma they have experienced with the trauma they see everyday in their students.

Figure 22 Emerald Questionnaire Segment 1

Data Analysis

Coding Strategies

Throughout the study, data was continuously recorded and organized chronologically. Data was kept in a binder, which was organized by participant and data type, and notes were taken in my researcher reflective journal. Data was then transferred to a computer with individual folders for each participant. Interviews, observations, surveys, artist statements, and artwork were all connected to each individual participant.

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All data collected was analyzed to determine the effectiveness of multiple trauma-informed interventions in the art room.

In order to develop themes, thematic coding with color-codes was used. Data was then organized into charts. Common themes consistent throughout the study included: calming strategies, art materials, student behavior, teacher behavior, empowerment and choice, transitions, and trauma/ trauma-informed training. Coded data for each participant was then related to SAMHSA's 6 key trauma-informed principles for each participant. Each principle was related to a theme. For Safety I looked for utilization of mindfulness, reflection zone and verbal language for sensory tools to help manage behaviors. For Trustworthiness and Transparency, I focused on implementing consistent trauma-informed routines such as implemented Take-5 breathing at the beginning and end of every class. I also searched for inconsistencies in attendance, transitions, teacher behavior, or routines. Peer Support, and Collaboration and Mutuality were combined and focused on behaviors between the participant and classmates, and participants' cooperation during instruction. For Empowerment, Voice and Choice I was looking for evidence through student classroom jobs, and feelings about their artwork through surveys and choice in materials. Finally, for Cultural, Historical and Gender Issues I searched for effectiveness of lessons presented and personal connections with participants. Figure 23 shows the relationship between my themes and SAMHSA's key principles, which emerged through the data.

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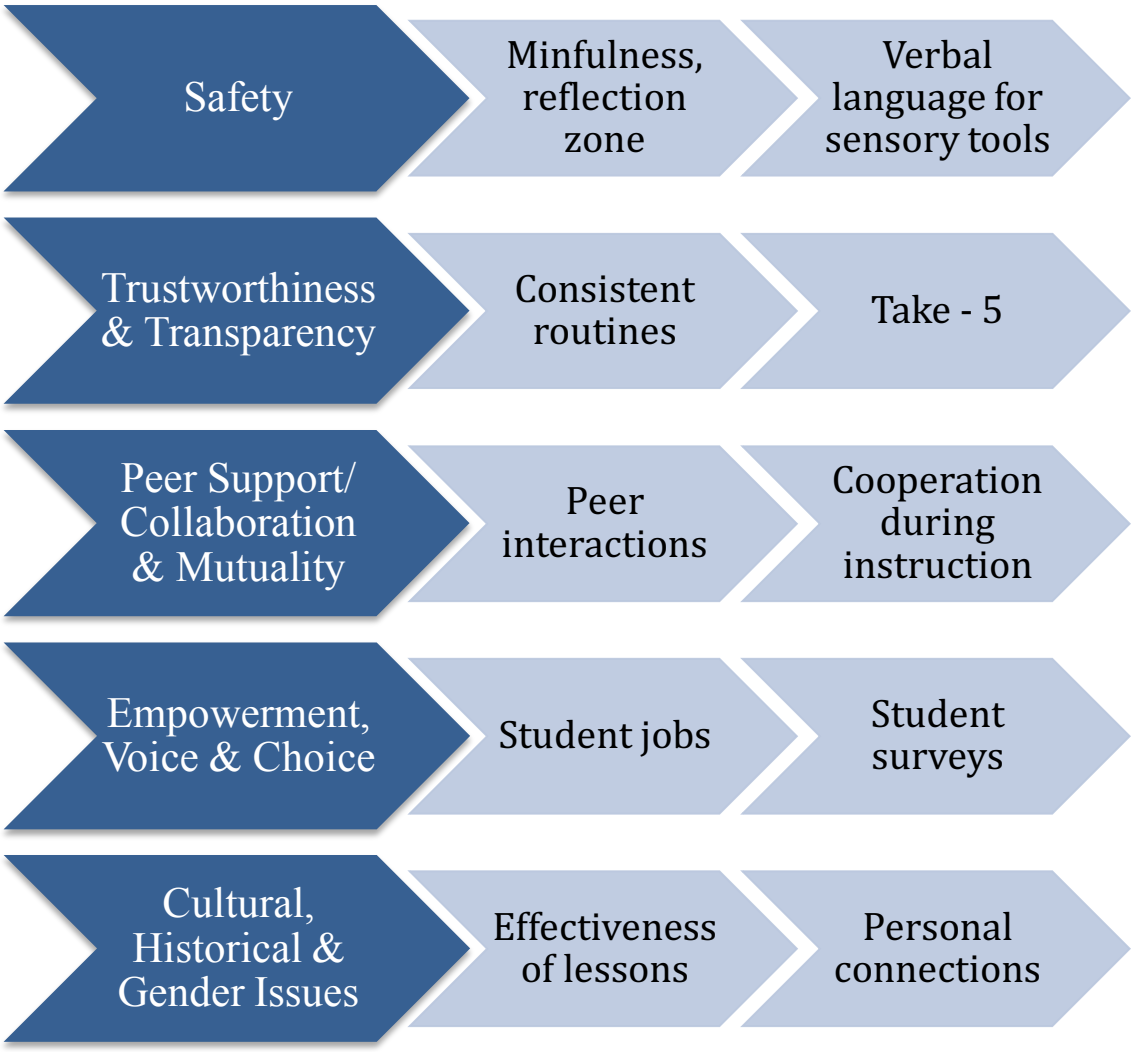

Figure 23 Principles and Theme Relationship Chart

Data was placed into matrices for individual participants and charts were designed to represent the most utilized interventions and personal growth in self-esteem. Matrices and data were color-coded and memos were written after coding each data type for each participant. Below you will find the color code for data (see Figure 24).

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Art Materials	Empowerment	Trauma
Calm Strategies	Transitions	
Student Behavior	Teacher Behavior	

Figure 24 Color Code Chart

Amethyst

The data collected on Amethyst shows that the use of sensory tools was most prevalent in utilization of trauma-informed strategies, as shown in Figure 25. Data shows that his self-esteem and confidence was strong and consistent throughout the study. Coded, transcribed interviews are presented first, followed by observations, surveys, artist statements, and artwork.

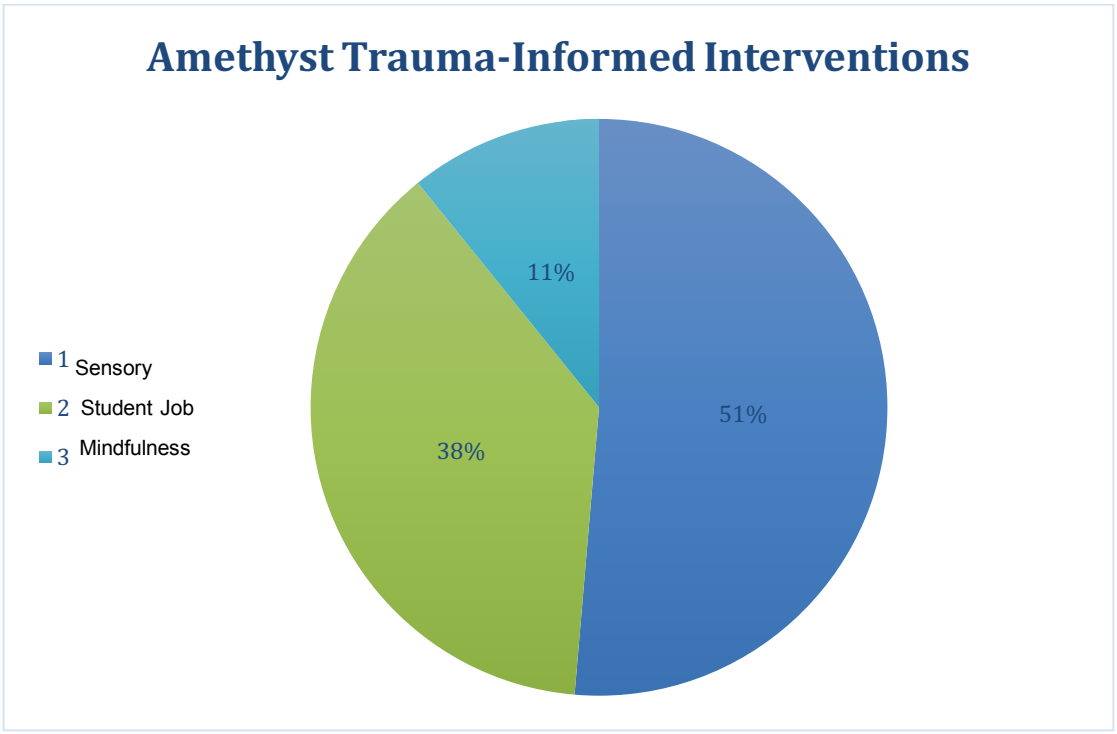

Figure 25 Amethyst Trauma-Informed Intervention Utilization Chart

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Coded Transcribed Interview

One semi-structured interview audio recording was transcribed into word documents and then color coded to highlight specific themes. Intentional questioning was discussed to plan projects and material, and to identify preferred personal calming strategies and choice in classroom job. Coded data was then set into a chart by theme Below you will find coded interview segments and then the chart (see Figure 26).

Interviewer:	Alright, what is your favorite class in school
Amethyst:	Art
Interviewer:	Art why is that?
Amethyst:	Because you can play with anything
Interviewer:	Like what, what's your favorite thing to use?
Amethyst:	kinetic sand
Interviewer:	Kinetic sand, why do you like kinetic sand?
Amethyst:	Because it's soft and, and you can play with it and you can make turtles, castles, and everything out of it.
Interviewer:	Oh so you like to make stuff out of it?
Amethyst:	Yes
Interviewer:	Ok. Aright what's your least favorite class in school?
Amethyst:	[redacted]
Interviewer:	[redacted] why's that?
Amethyst:	Because [redacted] be screamin at us and he be telling us to put the stuff up late
Interviewer:	so what would you rather have someone talk to you instead of yell? Do you just don't like that he yells at you?
Amethyst:	Yeah

Figure 26 Amethyst Coded Transcribed Interview Segment 1

Interviewer:	What ideas do you have to help calm yourself down in art?
Amethyst:	Squishies
Interviewer:	Like the stress balls?
Amethyst:	Yeah
Interviewer:	okay what else besides stress balls
Amethyst:	sometimes this
Interviewer:	Putty?
Amethyst:	Yeah

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Interviewer:	so you filled out the art room job survey. Do you remember what jobs that you wanted to pick?
Amethyst:	phone monitor uh um phone monitor and two other jawns
Interviewer:	Two other ones
Amethyst:	Yeah
Interviewer:	Ok, I forget what job did I give you go find your name on that chart really quick
Amethyst:	Chair fixer
Interviewer:	Chair fixer?
Amethyst:	Yeah
Interviewer:	so you must have filled that out on there, chair fixer pushes in chairs Yeah
Amethyst:	how do you feel about that job
Interviewer:	is not I don't like it
Amethyst:	Mhmm why's that?
Interviewer:	because when people don't push in they chairs and they just leave it
Amethyst:	on the floor then that's the part that I do not like
	okay so you don't like having to clean up after other people
Interviewer:	Yeah
Amethyst:	so what job would you rather have then
Interviewer:	Umm, I'm not going to say phone monitor because somebody else
Amethyst:	got it.
Interviewer:	What about erasing the board?
Amethyst:	Yeah
Interviewer:	Because no one has a job and you did that yesterday
Amethyst:	oh yeah I want that one
Interviewer:	You want that one instead
Participant:	Yeah

Figure 27 Amethyst Coded Transcribed Interview Segment 2

Theme	
Art Materials	**I:** Alright, what is your favorite class in school **P:** Art **I:** Art why is that? **P:** Because you can play with anything **I:** Like what, what's your favorite thing to use? **P:** kinetic sand **I:** Kinetic sand, why do you like kinetic sand?

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	P: Because it's soft and, and you can play with it and you can make turtles, castles, and everything out of it. **I:** Oh so you like to make stuff out of it? **P:** Yes What type of art do you like to make? **P:** Hmm... I like to make pictures **I:** you like to make pictures using what material? **P:** Yeah like to be using markers colored pencils and regular pencils **I:** Ok why is that your favorite type of art to make? **P:** because you can't draw anything you want **I:** okay so it's like free draw? **P:** Yeah **I:** Ok What art materials do you want to use in art this marking period? **P:** ...I don't know **I:** like do you want to use clay, paint… **P:** Clay **I:** Clay, why clay? **P:** Because its fun but sometimes it gets all over ya hands and that's when I don't like to play wit it **I:** Oh so you don't like it being messy. So what if I get gloves would you be okay with that with the gloves on? **P:** Yeah **I:** Ok, maybe that would help. Alright how does making art make you feel? **P:** good **I:** Good, okay. What do you like to draw or make art about the most **P:** Uh I don't know **I:** You don't know? **P:** There's all this stuff that I want to make. **I:** There's all this stuff you want to make? Like what? **P:** Slime. **I:** Oh slime okay. What else? **P:** Nothin
Calm Strategies	**I:** Ok umm lets see what do you do to calm yourself down when you're upset? **P:** Um, sometimes i just watch my phone and then

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	I: Can you repeat what you just said, what you do to calm yourself down? **P:** I watch my phone **I:** You watch your phone. Is that when you're at home? **P:** Yes **I:** Ok, so what do you do at school When you get upset like what works for you? **P:** Sometimes when I get on the computer it calms me down a little bit **I:** And what do you do on the computer? **P:** I be playing games, watching YouTube **I:** Ok and so what do you think would work, what ideas do you have to help calm you down in art? Like this stuff? [putty] What ideas do you have to help calm yourself down in art? **I:** Repeat that, sorry **P:** Squishies **I:** Like the stress balls? **P:** Yeah **I:** okay what else besides stress balls **P:** sometimes this **I:** Putty? **P:** Yeah
Empowerment	so you filled out the art room job survey. Do you remember what jobs that you wanted to pick? P: phone monitor uh um phone monitor and two other jawns I: Two other ones P: Yeah I: Ok, I forget what job did I give you go find your name on that chart really quick P: Chair fixer I: Chair fixer? P: Yeah I: so you must have filled that out on there, chair fixer pushes in chairs P: Yeah I: how do you feel about that job P: is not I don't like it I: Mhmm why's that?

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	P: because when people don't push in they chairs and they just leave it on the floor then that's the part that I do not like I: okay so you don't like having to clean up after other people P: Yeah I: so what job would you rather have then P: Umm, I'm not going to say phone monitor because somebody else got it. I: What about erasing the board? P: Yeah I: Because no one has a job and you did that yesterday P: oh yeah I want that one I: You want that one instead P: Yeah

Figure 28 Amethyst Coded Interview Theme Data Chart

Coded Observations

Observations were recorded daily and placed into a chart. Data was then moved to a theme data chart, which was color-coded with the same above colors. Behaviors exhibited on certain days of the week, specifically Mondays, fall into the theme of transitions. Below you will find segments of the coded data chart and the observation theme data chart (see Figure 29).

Tues 2/25	Came in, sat at my desk and used stress ball during vision board / goal presentation • No issues with behavior today • Completed all work - goal sheet and name on final paper • He was able to do the work with reward/ break using stress ball or kinetic sand • His student job is board eraser and does this at the end of class • He has difficulty remaining in seat without a fidget tool. • Take 5 at end of class
2/26- Amethyst Absent	

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Thurs 2/27 **2/28- Half day no art class**	Used putty once entered the room • Told me he wasn't here yesterday because of a burn on his stomach from BBQ chicken sauce. Showed me his bandage from the hospital • Seemed to not feel well or be in pain • His behavior was abnormal, did not sit down once, got into arguments with multiple classmates • I moved him to my desk to sit alone and use play doh there which worked best • I put him in charge of the timer but kept pressing pause and play *could have been affected by the trauma of the burn, or missing school day before.
Mon 3/2 **3/3- Out** **3/4- Out** **3/5-Out** **3/6-Out**	• Used putty when he came in • Got his work done using the putty or play doh • When he filled out artist statement he circle clay on the form and I asked him why he circled that because it wasn't part of the project. He said he used the putty to get his work done! I had not thought of that as being part of his project!! • Needs a lot of positive reinforcement/ encouragement

Figure 29 Amethyst Coded Observation Chart

Theme	
Empowerment	• Choice seating, sensory tool both daily • Sits up front with me • He was able to do the work with reward/ break using stress ball or kinetic sand • His student job is board eraser and does this at the end of class • I put him in charge of the timer • Gave him jobs like sorting paper and organizing • Cleared front table space and organized, put bins in the closet • Handed out stamps to classmates at the end • sat at my desk • Handed out stamps to classmates at the end

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Calm Strategies	• Needed putty. • Take 5 at end of class • went straight to the "zen zone" • Responded well to kinetic sand • Take 5 @ end of class • Allowing for breaks in between getting work done * maybe get a timer? • used stress ball during vision board / goal presentation • Take 5 at end of class • use play doh there which worked best • When he filled out artist statement he circle clay on the form and I asked him why he circled that because it wasn't part of the project. He said he used the putty to get his work done! I had not thought of that as being part of his project!! • Used putty for 5 minutes • he didn't know but then said kinetic sand • Used stress ball, putty and was not effective • Filled out reflection form which helped • He said 'kinetic sand is the only thing that will calm me down' So i said ok, 7 minutes at beginning of class, you then do your work and then you can use it at the end when your work is done. He agreed and pinky promised, hugged me and left.
Art Materials	drew himself as an NBA player for future goal self-portrait project First fun Friday using centers. • Was able to join a group for centers • (free draw, whiteboards, sand, play doh & straws/connectors) • Was not engaged with drawing, • Got his work done using the putty or play doh • Able to do work with the putty • Paint was successful in keeping him occupied • Painted but had to press him about finishing his project first before free painting
Trauma	• Told me he wasn't here yesterday because of a burn on his stomach from BBQ chicken sauce. Showed me his bandage from the hospital • he said he had a bad weekend.

Figure 30 Amethyst Theme Observation Chart Segment

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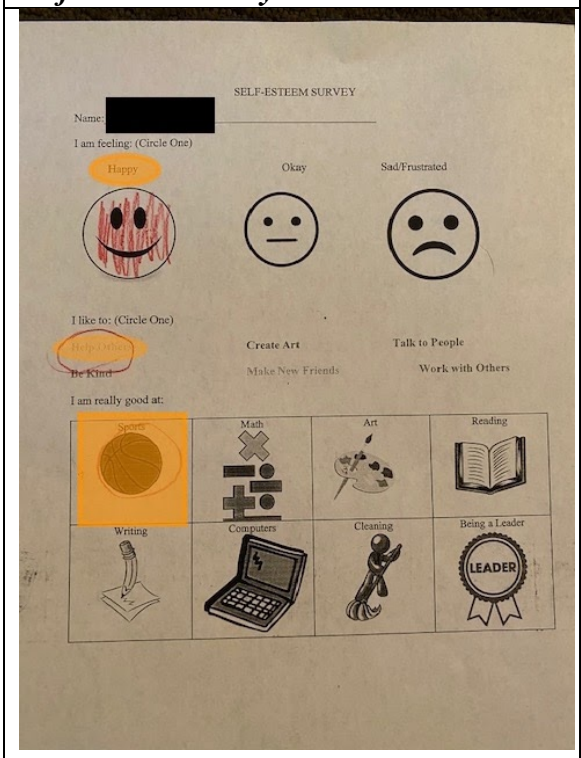
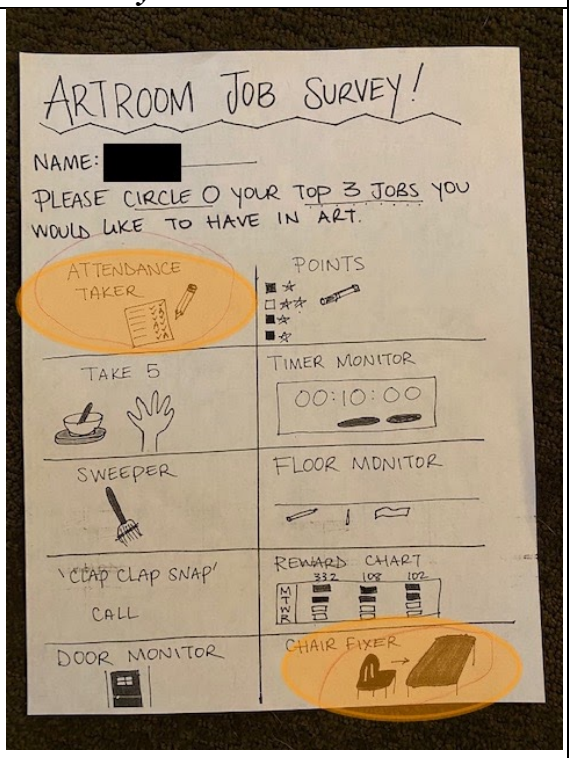
Coded Surveys

Surveys were coded using the same seven themed codes as in the interviews and observation data. The themes most common in the surveys were Empowerment, Student Behavior, and Calm Strategies. Amethyst presented high self-esteem levels in self and others' views about him. He was self-aware of what materials he worked well with and what tools he needed to help him calm down. Below you will find a chart of the coded surveys (see Figure 31).

Self-Esteem Survey 1	***Job Survey***
	
Job Survey	***Self-Esteem Survey 2***

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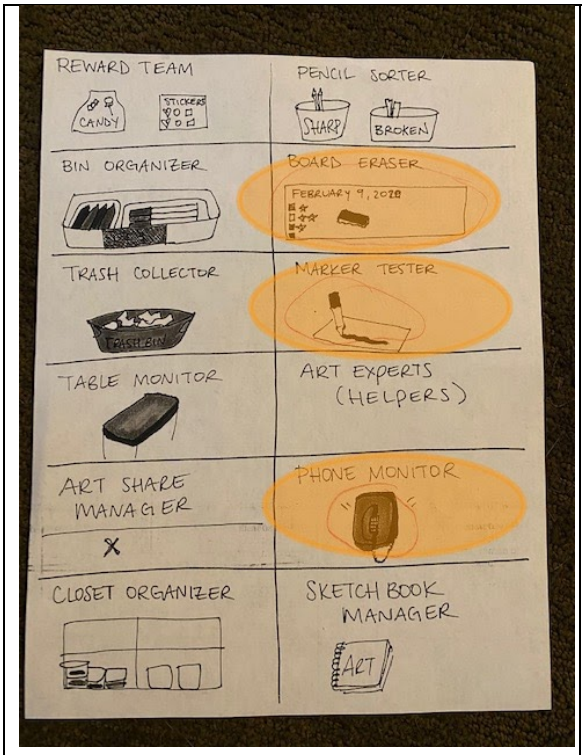
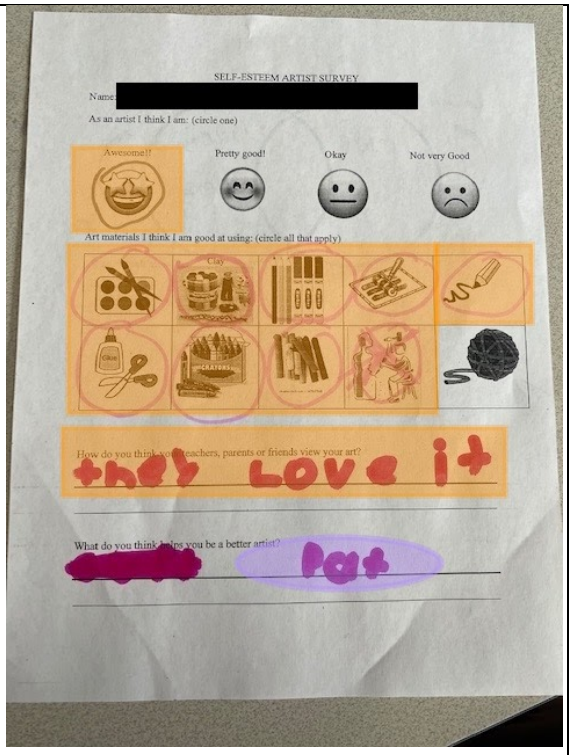
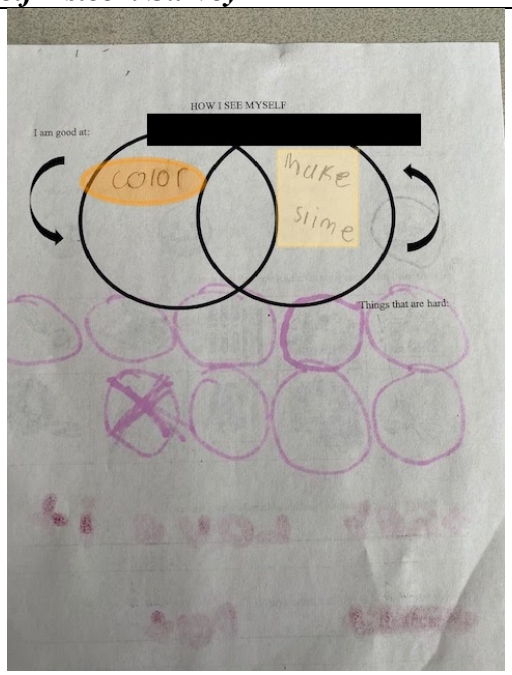


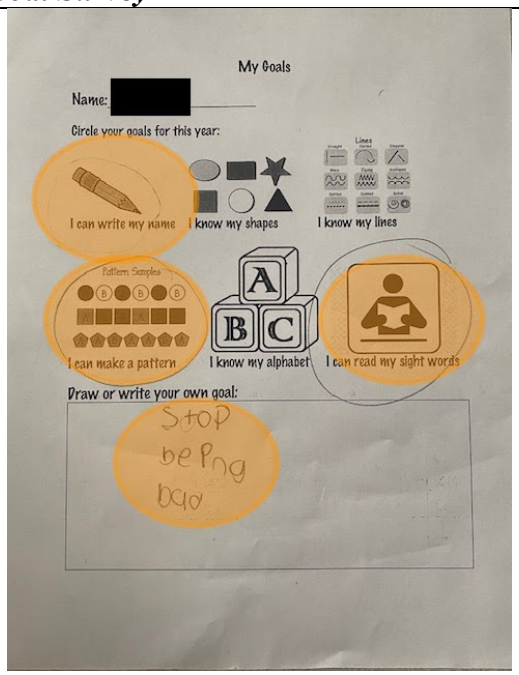
Self-Esteem Survey 2



Goal Survey



Self-Reflection Survey



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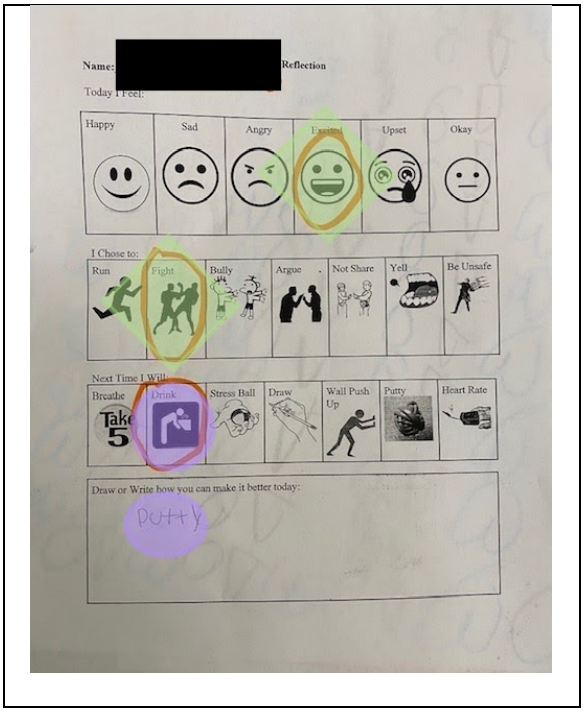

Figure 31Amethyst Coded Surveys

Coded Artwork

Amethyst filled the space with colored pencils and drew himself as an NBA player for his magazine cover self-portrait project. Amethyst was able to effectively draw himself as his future goal for this lesson. He wrote a sentence to go along with the cover, stating "I want to be famous." Amethyst also created goals for his vision board project and filled the space with magazine cutouts. He focused on being healthy then found images of desserts and wrote down "ice cream person" as his label for his personal goal. Both of these lessons connect to the artist statements in terms of how he feels about his work, materials used, and goal setting. The goal survey was presented before the vision board lesson to get ideas flowing.

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Coded Artist Statements

Amethyst showed high levels of self-esteem in his feelings of both of his artworks in lessons 1 and 2. Clay was coded as a calm strategy from his later explaining that he used putty to get his work done. He was able to circle the correct materials and described his second project as "my goals." Below you will find Amethyst's coded artist statements (see Figure 32).

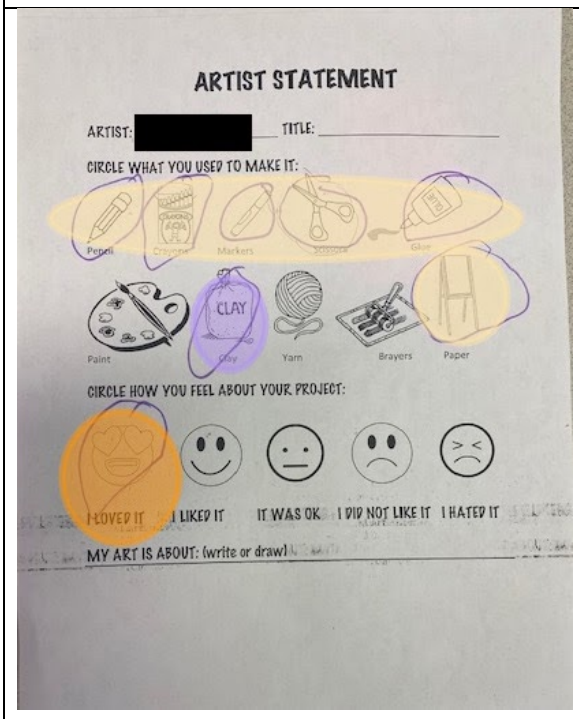
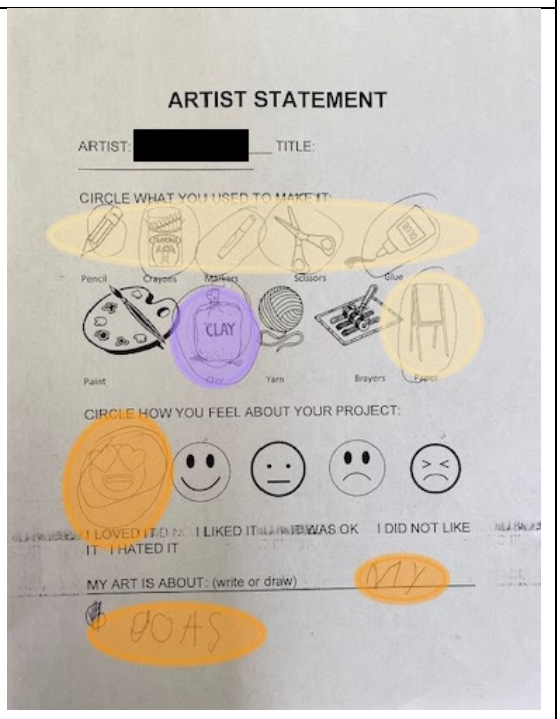
Artist Statement Lesson 1	***Artist Statement Lesson 2***
	

Figure 32 Amethyst Coded Artist Statements

Quartz

The data collected on Quartz shows that the use of mindfulness was most prevalent in utilization of trauma-informed strategies, as shown in Figure 33. Data shows that her self-esteem and confidence was pretty good and grew slightly throughout the

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study. Coded transcribed interviews are presented first, followed by observations, surveys, and artwork.

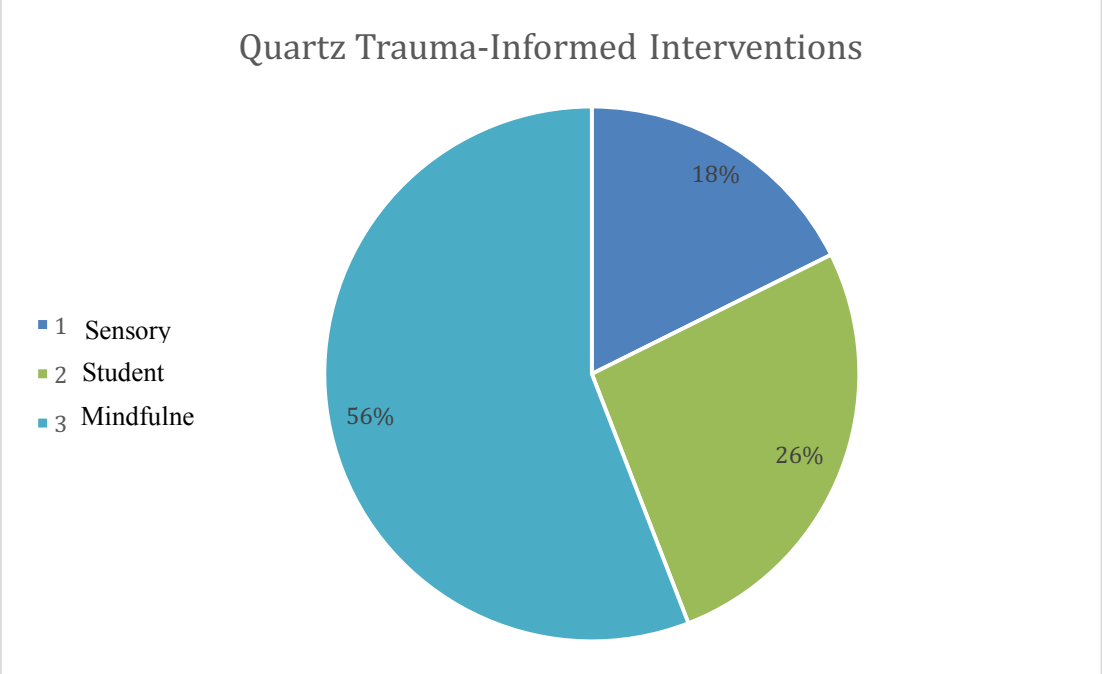

Figure 33 Quartz Trauma-Informed Interventions Chart

Coded Interview

One semi-structured interview audio recording was transcribed into Word documents, and then color-coded to highlight specific themes. Intentional questioning was discussed to plan projects and material, and to identify preferred personal calming strategies and choice in classroom job. Coded data was then set into a chart by theme. Below you will find coded interview segments and then the chart (see Figure 34). Full charts can be found in Appendix G.

Interviewer:	what is your favorite class in school?
Quartz:	Uh, art
Interviewer:	Art, okay why is that?
Quartz:	Because its fun you get to paint and you get to pick jobs and stuff.
Interviewer:	Picking jobs you like picking jobs and painting?

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Quartz:	Yes
Interviewer:	Um ok what's your least favorite class in school? Like what don't you like to do?
Quartz:	I like to do I like to do paint and stuff, jobs and do clap clap snap
Interviewer:	You like that job?
Quartz:	Yeah and and make goals and stuff
Interviewer:	You like making goals?
Quartz:	Yeah and use the magazine and stuff
Interviewer:	Oh making the collage?
Quartz:	Yeah and goals and stuff

Figure 34 Quartz Coded Transcribed Interview Segment

Interviewer:	what do you do to calm yourself down when you're upset?
Quartz:	I like I take 5 *demonstrated her breath* I close my eyes I talk about myself a little bit and then I take a deep breath and I open and then I feel better.
Interviewer:	Okay so when you said you talk about yourself what do you say in there what do you say in your head?
Quartz:	I be like I just want to be a good little girl cause I'm smart I can do this I can listen and I want to get a sticker and I want to be kind to everybody and stuff
Interviewer:	Okay nice that's great so you're basically talking positive about yourself in your head to help calm down?
Quartz:	Yeah

Figure 35 Quartz Coded Transcribed Interview Segment

Theme	
Empowerment	**P:** You get to pick jobs and stuff. **I:** Picking jobs you like picking jobs jobs and do clap clap snap **P:** Yeah and and make goals and stuff **I:** You like making goals? **P:** Yeah and goals and stuff **I:** How does making art make you feel? **P:** Happy, **P:** Yeah and clap clap snap that's my favorite **I:** Okay and last question, what type of art room job did you want? **P:** Can I get two?

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	I: Well pick which one you wanted **P:** Clap clap snap **I:** Right so you like doing that? **P:** Yeah are you gonna switch the jobs or keep it keep it on there for a long day **I:** That's going to stay the whole marking period so for the last few weeks we have your name is gonna be up there **P:** All day? **I:** Yup! **P:** Ah yes!!! Are you gonna switch the jobs on that? **I:** Yes so the table captain jobs are different we switch those but these ones don't change and you said you wanted the clap clap snap so that's yours and why did you want that job? **P:** Cause its like its like you take a deep breath and when I said clap clap snap I took a deep breath clap clap snap again **I:** Right because you do it twice **I:** Alright so you like that job um how does it make you feel when you are up there because you do it twice in the beginning and end **P:** It like fill me happy **I:** Ok so you like getting rewards for doing good things? **P:** Yes **I:** Okay gotcha so like when you use the putty in art as a reward after you finish your work? **P:** Mhmm
Trauma	**P:** My uncle just passed away. **I:** Oh I'm sorry honey oh I think I remember you saying that and you drew a picture about him **P:** Yeah **I:** Yeah so that's good you can make art about that
Calm Strategies	**P**: It make me take a deep breath for 10 seconds for the take 5 *demonstrated take 5 breathing* **I:** Very good so you like doing take 5 in art So you said art makes you feel happy? **P:** Yes **I:** Why do you think that is? **P:** Because we have fun wit you and you put on some lovely song and you take a deep breath **I:** Okay so you like the relaxing music?

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	P: Yeah Okay what do you do to calm yourself down when you're upset? **P:** I like I take 5 *demonstrated her breath* I close my eyes I talk about myself a little bit and then I take a deep breath and I open and then I feel better. **I:** Okay so when you said you talk about yourself what do you say in there what do you say in your head? **P:** I be like I just want to be a good little girl cause I'm smart I can do this I can listen and I want to get a sticker and I want to be kind to everybody and stuff **I:** Okay nice that's great so you're basically talking positive about yourself in your head to help calm down? **P:** Yeah **I:** That's great I love that technique i feel like we should tell or show other people how to do that. **P:** Yeah **I:** Okay what are some ideas that you have to help calm you down in art? So what you said is that one of your ideas? **P:** Yes so I like to do when I close my eyes I always for 1 second I always think about myself then I open my eyes and take a deep breath out in so when I'm done that I say hi give people a hug and I take a deep breath in the hallway and when you say when you say good afternoon class and we say good afternoon Ms. Rooney and then I take a deep breath I always hug you because I love you in my heart and I love Jesus and god **P:** and then take another deep breath and then take 5 and [redacted] tell them take 5.[redacted] I love her she always take a deep breath like me. Crisscross put your hands on your legs take a deep breath close your eyes think about yourself and then you can think about Jesus and god and you open and then you kiss Jesus *kiss sound* up there *pointing up*

Figure 36 Quartz Coded Interview Theme Data Chart

Coded Observations

Observations were recorded daily and placed into a chart. Data was then moved to a theme data chart which is color coded with the same above colors. Days of the week became considered under the theme of Transition because of Quartz inconsistent

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attendance in art. Below you will find segments of the coded data chart and the observation theme data chart (see Figures 37 and 38).

QUARTZ	OBSERVATION NOTES
Mon 2/10 **2/12- SPED pullout** **2/13- SPED pullout** **2/14- SPED pullout**	Day 1 of the new marking period, new, first day of art for these classes. Take 5 beginning of class Participant repeatedly got out of seat • Tattling on multiple classmates • Refused to move seat away from the problem • participant was upset when I did not pick her for table captain job stating "omg you never pick me for anything" Take 5 end of class
Tues 2/18 **2/19- Class Split** **2/20- Testing** **2/21 -Testing** **2/24- SPED pullout** **2/25- SPED pullout**	no SPED pullout • attitude, not sitting down • Gave her putty • Did not complete self-portrait just used putty • Asked about if and when we are going to paint • Not engaged with markers Take 5 end of class *since negotiating fidget tool with 2nd grade participant worked, I should try that with 1st.
Mon 3/2 **3/3- Out** **3/4- Out** **3/5 -Out** **3/6- Out**	not pulled for SPED Take 5 beginning of class • cried. Told her I would let her use putty when she got her art done • She got her artist statement done and I let her use putty for the last 7 minutes • She tried to take some out of the class so I told her she can't use it anymore

Figure 37 Quartz Coded Observation Chart Segment

Theme	
Calm Strategies	Take 5 beginning of class Take 5 end of class Gave her putty Did not complete self-portrait just used putty

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	Take 5 end of class she had an aide today Take 5 beginning of class Used stress ball after completion Take 5 end of class Take 5 beginning of class • Gave her putty at end of class as reward and she was appreciative saying “thank you” many times Take 5 end of class Take 5 beginning of class • She got her artist statement done and i let her use putty for the last 7 mins Take 5 beginning of class • She used modeling clay for last 5 mins as a reward at end of class Take 5 end of class Take 5 beginning of class Take 5 end of class Take 5 beginning of class Take 5 end of class
Art Materials	• Asked about if and when we are going to paint • Not engaged with markers • Completed work with the aide present • Worked well in centers • Drew patterns for project • Once she got to painting she was fine • Dripped water color paint on paper to make it drip and fall down the paper • Yesterday she had painted her paper all green, today she covered it with purple / blue
Transitions	Day 1 of the new marking period, new, first day of art for these classes. no SPED pullout 2/12 - SPED pullout 2/13- SPED pullout 2/14- SPED pullout 2/19- Class split 2/20- Testing

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	2/21- Testing 2/24- SPED pullout 2/25- SPED Pullout No SPED pullout 2/28- Half day no art class had trouble sitting down in the first few minutes of class • No aide or Sped pullout not pulled for SPED 3/3- Out 3/4- Out 3/5- Out 3/6- Out **3/10- SPED pullout, did interview beforehand** Kept getting up to hug me because I was out • Came in upset because I told her to sit at a diff table to paint • Classmate when to work with her

Figure 38 Quartz Coded Observation Theme Chart Segment

Coded Surveys

Quartz's self-esteem levels were relatively good in terms of self and others' views of her. She chose both "Awesome" and "Pretty Good" on the surveys both times, and for the modified version she circled both "Awesome" and "Pretty Good" for how others view her work. In the goal survey, she expressed her emotion by drawing a picture of a face with a tear and the writing "I'm sad" underneath. Full size versions can be found in Appendix G.

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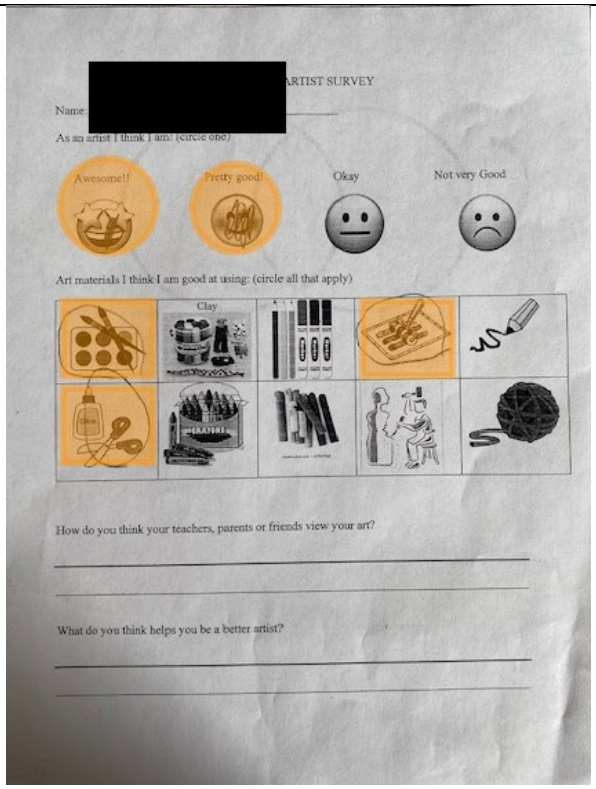
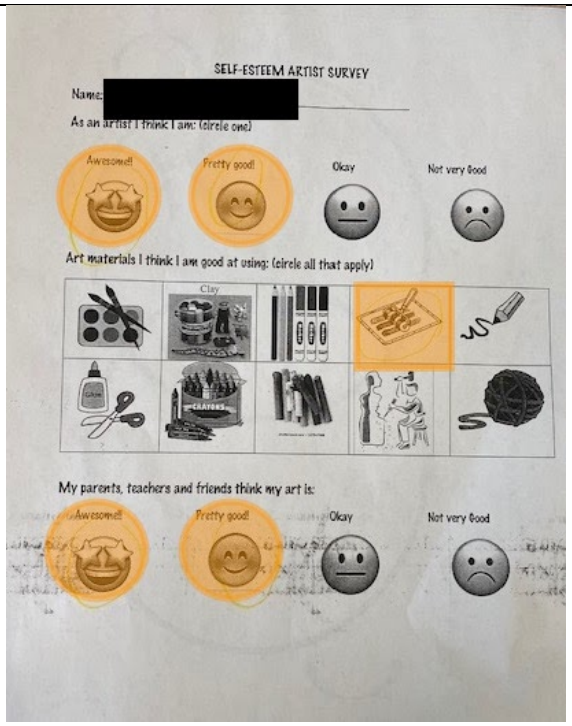
Self-Esteem Survey



Self-Esteem Survey Modified



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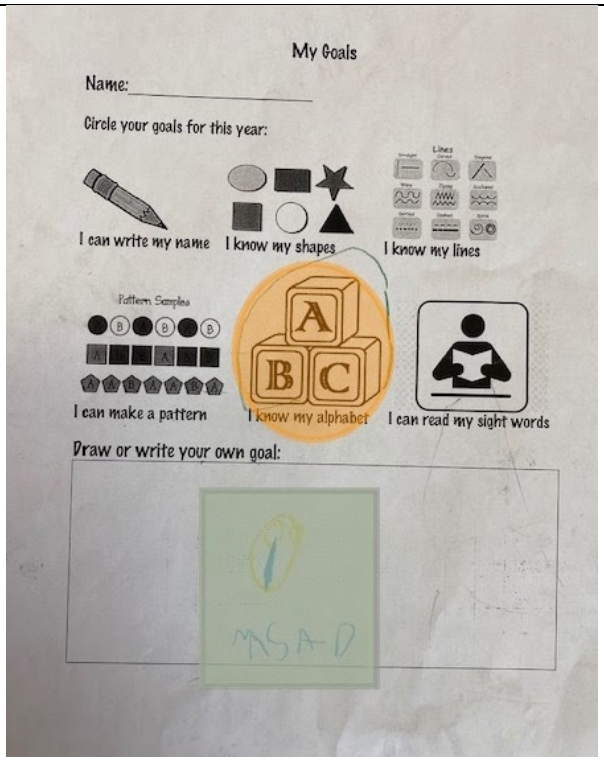
Goal Survey


Figure 39 Quartz Coded Surveys

Coded Artwork

Quartz inconsistently attended art class, so only one artwork could be photographed. Quartz created a landscape free drawing using a crayon and painted over top of it using watercolors. Quartz enjoyed the paint process and dripped the watercolor down her paper while holding it up.

Malachite

The data collected on Malachite shows that the use of mindfulness was most prevalent in utilization of trauma-informed strategies as shown in Figure 40. Data shows that his self-esteem and confidence was initially very low and grew throughout the study.

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Coded observations are presented first, followed by surveys, artwork, and artist statements.

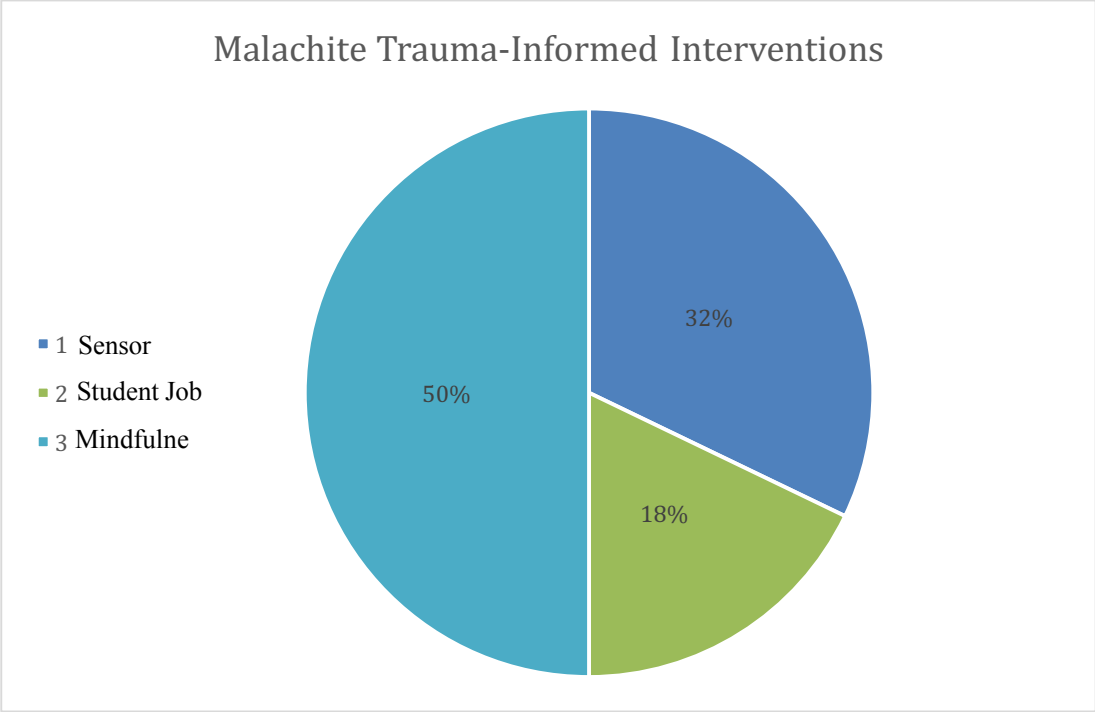

Figure 40 Malachite Trauma-Informed Interventions Chart

Coded Observations

Observations were recorded daily and placed into a chart. Data was then moved to a theme data chart, which is color-coded with the same colors as above. Below you will find segments of the first three class observations conducted in the coded data chart and the observation theme data chart (see Figures 41 and 42).

MALACHITE	OBSERVATION NOTES
Mon 2/24	New participant - brought in signed papers!!! Take 5 beginning of class • Came into class upset • Asked if he wanted to get a stress ball and sit up front - he agreed • Got work done

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	Take 5 end of class
Tues 2/25	asked to sit up front again and I said yes Take 5 beginning of class • Used stress ball right away • Completed vision board • I asked him why he chose one of his images from the magazine and he said "because I've never been in the water before." So one of his goals was to swim! • He helped clean up at the end of class Take 5 end of class
Wed 2/26	cried, angry, balled up fists as he entered the artroom Take 5 beginning of class • Gave him a stress ball - was not effective he was just pounding it crying and angry • Sat up front, I offered putty instead to see if that worked better and it did • Was able to complete work with putty *Take 5 breathing technique has been effective for breathing practices.

Figure 41 Malachite Coded Observation Chart

Theme	
Empowerment	asked to sit up front again and I said yes • He helped clean up at the end of class worked with a group for centers • Gave him choice of seating for group • Did student point job • Did student point job • Did points job • Asked to move seat to paint and I said yes
Art Materials	• Got work done • Completed vision board • Was able to complete work with putty • Drew his pattern for background and I took his picture for the project • Filled out reflection form • Painted well with group at red table

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Calm Strategies	Take 5 beginning of class • Asked if he wanted to get a stress ball and sit up front - he agreed • Take 5 end of class Take 5 beginning of class Take 5 end of class Take 5 beginning of class • Gave him a stress ball - was not effective he was just pounding it crying and angry • Sat up front, I offered putty instead to see if that worked better and it did • *Take 5 breathing technique has been effective for breathing practices. Take 5 beginning of class Take 5 end of class Take 5 beginning of class • Used putty after completion • Take 5 end of class Take 5 beginning of class • Used putty at the end Take 5 end of class Take 5 beginning of class Take 5 end of class

Figure 42 Malachite Observation Theme Chart Segment

Coded Surveys

Malachite circled "not very good" for both how he feels about his art and how others view his art. These responses show that Malachite's initial self-esteem levels were very low in terms of self and others' views of him. Malachite was aware of personal goals he wants to obtain and set by circling "I know my ABC's" and writing in "do clay." In his self-reflection survey, he showed that he was aware of a strategy he can use, take a drink, the next time he yells in class.

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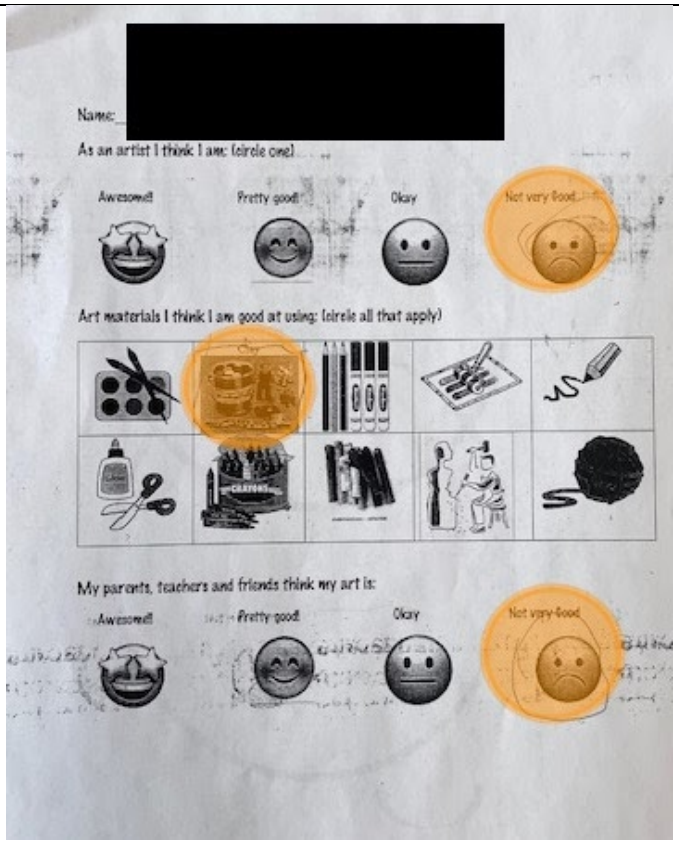
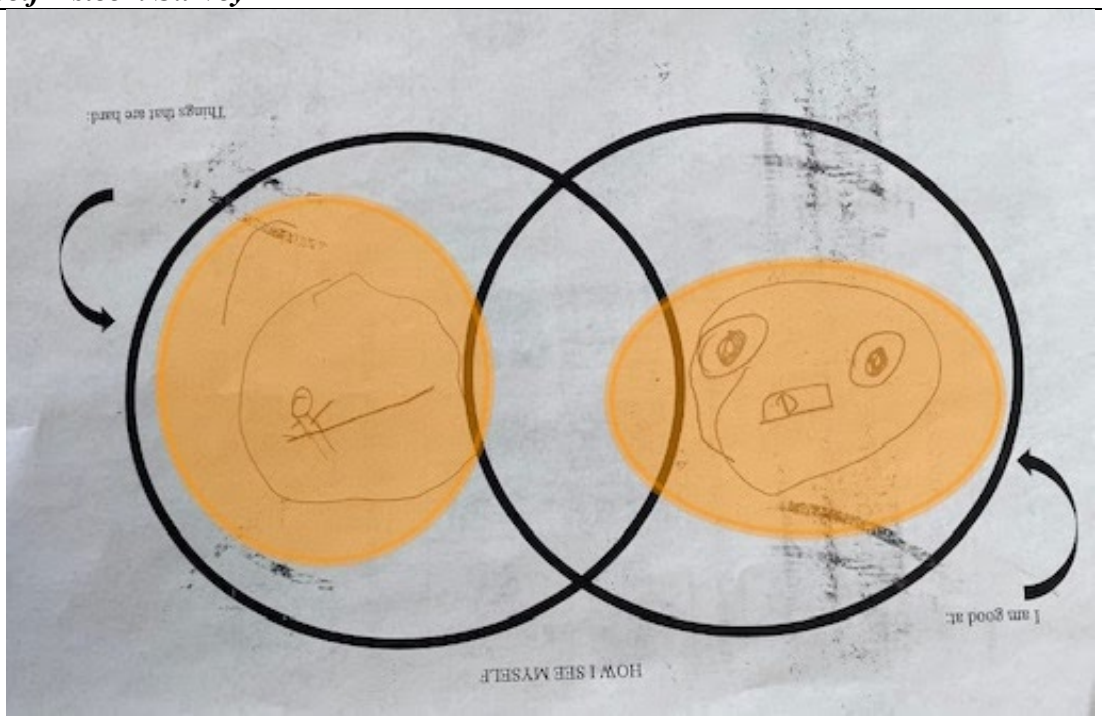
Self-Esteem Survey 1



Self-Esteem Survey 1



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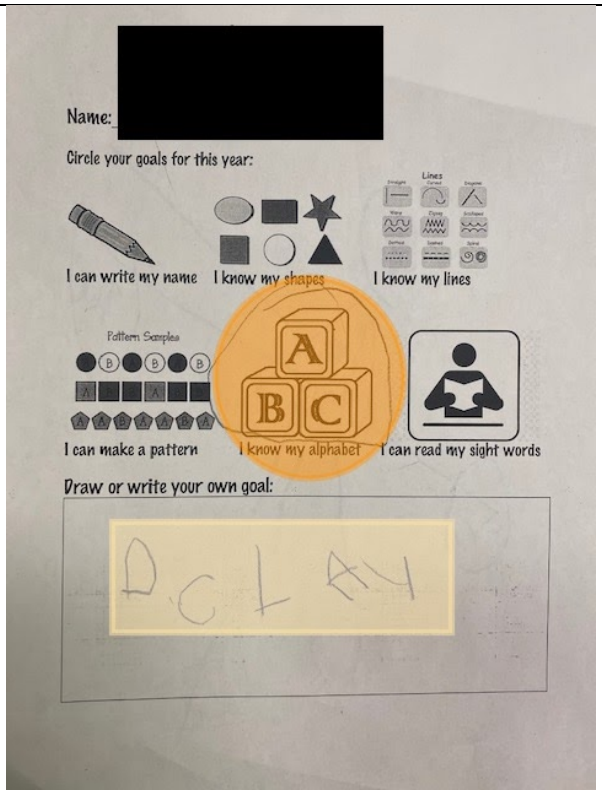
Goal Survey



Self-Reflection Survey

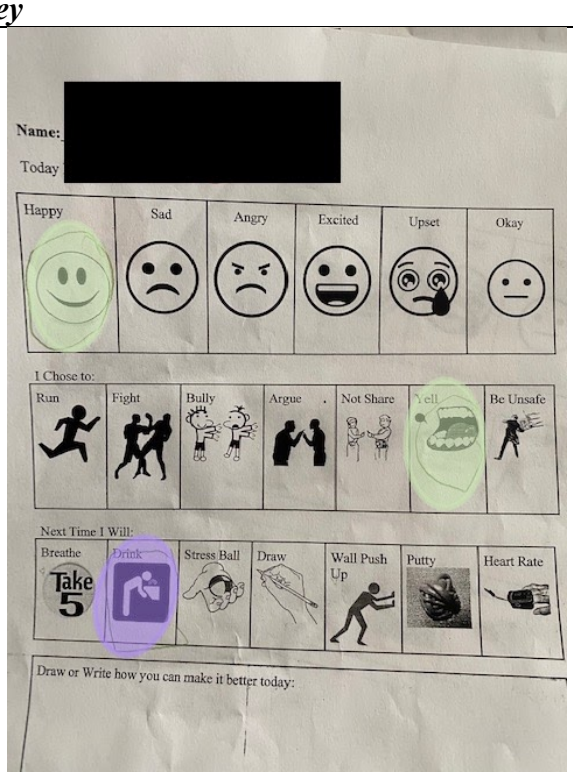


Figure 43 Malachite Coded Surveys

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Coded Artwork

Malachite drew himself as a fireman for his future self-portrait goal with a tree next to him. A fifth-grade student had been in class that day and helped him draw himself as a fireman. Since he wanted help from an older student to get it done connects to his low self-esteem as an artist, seen on his artist survey. He used colored pencils and left the background white. Malachite collaged images from magazines for his vision board lesson. His goals were to use clay, go in the water and learn how to swim, and have a nice house. Information about these goals were learned through conversation and connected to his goal survey where he wrote "do clay" as a personal goal.

Coded Artist Statements

Malachite's artist statements show his self-esteem levels to be very strong after completing both projects because he circled "Loved it" for how he feels about his artwork after each lesson. This shows that he was also aware of what materials he used and what the lesson was about in the second artist statement which was "goals."

Artist Statement Lesson 1	***Artist Statement Lesson 2***

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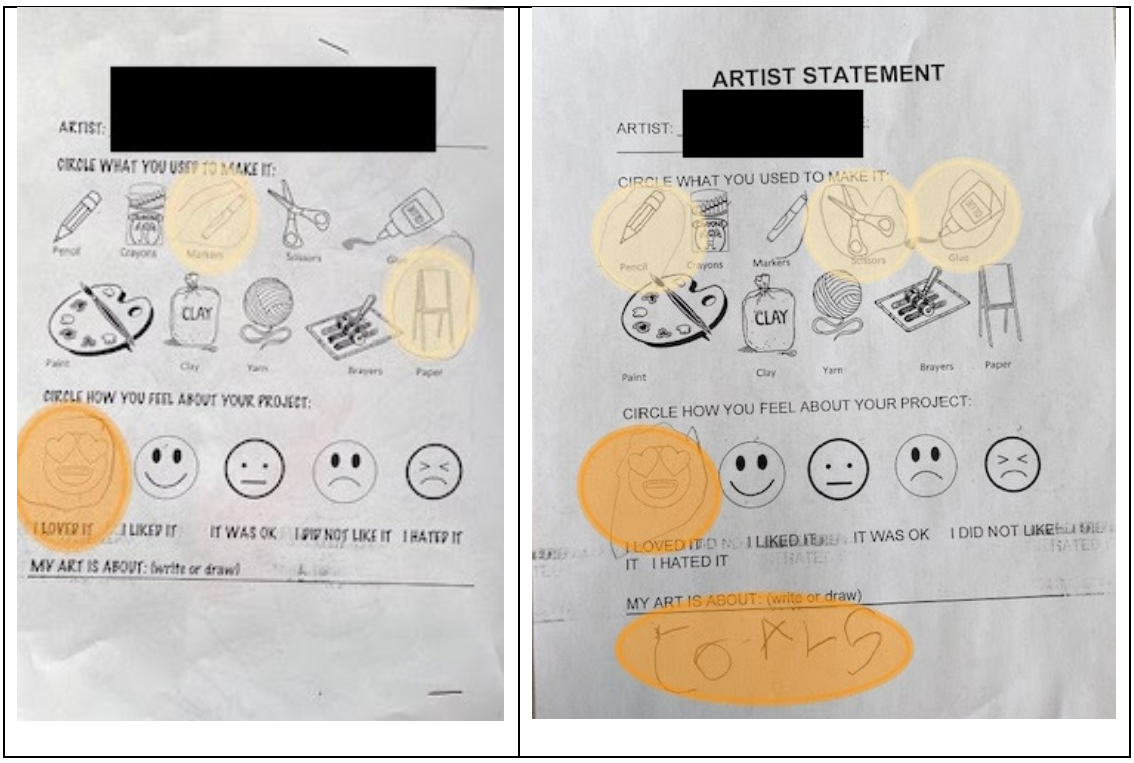

Figure 44 Malachite Coded Artist Statements

Agate

Coded Questionnaire

A set of ten fixed questions was sent via email to the teacher participants. The questions were aimed to collect data on teachers' knowledge about trauma, trauma-informed classrooms, and essential strategies to implement in order to prevent re-traumatization. Below (Figure 45) you will find color-coded questionnaire segments.

1. What would you define as trauma?	**2. What behaviors would you consider students to exhibit who have experienced trauma?**
We cannot tell anyone what is trauma. Trauma is any experience a person/student goes through that leaves them feeling hopeless, helpless, fearful for their life/safety or their survival. It can be real or perceived. It is how someone experiences what	This can be any behavior that we see in students in our classrooms. We may see aggression or yelling (fight), elopement, addiction, shutting down (flight) . We may also see off task behavior, attention

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is happening to them. They can be direct victims, related to someone who went through trauma or even hearing/listening to someone else's trauma.	issues, not learning the content because they cannot focus. Students who are experiencing trauma cannot access the part of their brain that learns.
5. In your opinion, how can teachers decrease re-traumatizing or triggering students during the day? What ideas do you have? I think teachers can decrease re-traumatizing or triggering students during the day by knowing their students and validating their feelings. It is important for students to have a person they can trust to go to in each environment especially if they do not have anyone like that at home. I think making connections with kids so that each kid has one person in the building they know they can trust and talk to without judgment. Prioritizing social and emotional skills over academics. Kids cannot learn when they are stressed. Teach them the coping strategies they need so they can later access the curriculum. Make them feel safe. Teachers can change their mindset by saying how is this student's thinking affecting his behavior. Be curious about what may be happening to cause the student to exhibit these behaviors instead of "what is wrong with this kid?"	6. What accommodations or modifications do you recommend for students with negative behaviors? I would recommend: -Access to a sensory area to de-escalate or any safe place. This may also be in the classroom. Show them the area prior to using it escalated. Give them time in the designated area and teach them how to use it before they are so escalated they cannot access it. -Direct instruction of coping strategies -Daily check-ins with a staff member they have a connection with -Extra time to complete assignments missed when emotionally escalated -I also think that suspension should not be a punishment for students that have had severe trauma and their actions were a result of the trigger. Sometimes suspending them may put them in a place where more trauma may happen - abuse, no food etc -give them small moments for success - when they meet success they want to do more . That may look like less problems to show mastery

Figure 45 Agate Coded Questionnaire Segment

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Emerald

Coded Questionnaire

A set of ten fixed questions was sent via email to the teacher participants. The questions were aimed to collect data on teachers' knowledge about trauma, trauma-informed classrooms, and essential strategies to implement to prevent re-traumatization. Below (Figure 46) you will find color-coded questionnaire segments.

3. Are there topics or lessons you would avoid speaking about or teaching to students you believe have experienced traumatic events? What are they? It's hard to say, for instance you can teach a lesson on "good touch bad touch" and it can trigger someone in the class that might have been touched inappropriately and/or raped. Same thing if you wanted to discuss suicide not knowing that someone in the classroom had a parent or another relative that committed suicide, but then what if the lesson on suicide being taught just stopped someone in the classroom that was contemplating suicide. Therefore, I would take my chances though of not avoiding a topic or lesson but pay attention to body language and emotions as the topic or lesson is being discussed. I would also offer debriefing afterwards given you never know who the topic or lesson could have weighed heavy on.	**6. What accommodations or modifications do you recommend for students with negative behaviors?** I would recommend accommodations such as seating charts, check in/check out system, journaling station and reflection zone. I would recommend modifications such reduced time or assignment and break cards.
7. How many other teachers do you believe would be interested or willing to implement trauma-informed practices in their classrooms? Honesty it really depends on the teacher, we as educators and/or leaders of schools often forget that teachers suffer their own trauma and often times suppress their trauma so	**10. What information about trauma-informed practices do you wish to learn more about?** I wish to learn how to teach or educate teachers on trauma-informed practices and how teachers can balance the trauma they have experienced with the trauma they see everyday in their students.

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that they can be strong for their classrooms and can survive; which I guess is not a good or bad thing but its often an unbalance. In general, I do believe teachers are open to trauma-informed practices in a sense it would more likely help the teacher and the classroom.	

Figure 46 Emerald Coded Questionnaire Segment

Connecting Data

Data for this study was collected through observations, interviews, questionnaires, surveys, artist statements, and artwork. Through these methods of data collection, I investigated the research in my Literature Review in order to help me understand which trauma-informed strategies work best for promoting empowerment. Data types connected through what participants answered on surveys, what they spoke about in interviews, and what I observed in their behaviors and uses of trauma-informed interventions. What also emerged from the data was the connection between SAMHSA's (2014) six key principles and the trauma-informed interventions used in this approach, as aforementioned. The initial planning was informed by the principles, however, this connection with the interventions was discovered after looking through all of the data sets collectively.

Summary of Findings

Throughout the course of the study, surveys and artist statements were utilized, which reduced amount of initially projected time to work on projects. The timing was expanded to two weeks per lesson, instead of the one lesson per week, as pre-planned. I found that this timeline worked well for students because they were able to continue

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adding to their projects. The major obstacle to this timeline was that only two lessons could be completed before the school closures.

An initial concern was Quartz's inconsistent attendance in art class; however, her data suggest that regardless of having art once a week or every day, the consistency of trauma-informed interventions was beneficial, and mindfulness became a personal coping strategy for her. All the participants utilized at least one trauma-informed intervention more than the others, but overall, used all of them at some point throughout the study. Data shows that students enjoyed using sensory tools, having classroom jobs, creating artwork about themselves, and doing Take-5 during class.

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CHAPTER V: DISCUSSION AND IMPLICATIONS FOR THE FIELD

Introduction to Findings

Several themes emerged in student responses through interviews, observations, surveys, artist statements, and artwork. Among these themes were art materials, calm strategies, empowerment, student behavior, transitions, teacher behavior, and trauma. These categories reflect SAMHSA's 6 key principles, which were discovered throughout the data. Each data collection method was designed to explore how a trauma-informed approach can be utilized in an art room.

Presentation of Findings

In Context of Research Question

Amethyst Choice seemed to be important to Amethyst in terms of how he preferred to calm himself down, content, and material. Amethyst's calm down strategies at home consisted of playing games on his phone or watching YouTube videos. Using a computer for a break period may be possible at home or in his other classes, but not in the art room. Instead of technology as an option in art class, I offered a choice in sensory materials that he could use to help with transitioning into or out of art, focusing, and calming down, if necessary. I developed an assortment of tools based on the interests of student participants. Amethyst's favorite material to use was kinetic sand because it is soft, which encouraged me to consider kinetic sand being utilized as a sensory tool. He liked to make drawings using pencils and colored pencils and prefered to free draw. A material he wanted to use was clay because it is fun, however, he does not like when hands get messy. I had suggested that he wear gloves so that he did not have to worry

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about messy hands. He mentioned wanting to make slime, though, which is very messy. His opinions of materials suggest that he likes sensory materials that can be formed and manipulated, but not super messy ones. During the study, Amethyst used putty and stress balls, but kinetic sand and modeling clay became his favorite options for sensory tools. When I had run out of kinetic sand, or it got too dirty, he mentioned multiple times that kinetic sand is the only tool that will work for him. Choice in sensory tools was especially important for Amethyst based on what worked to help him focus, transition, or calm down.

Amethyst mentioned in our interview that he did not like the job, the chair fixer, which I assigned him because he did not like cleaning up after people. We both talked about other options and decided to change his job to the board eraser, which is what he had done in the class prior to the interview. Amethyst did his board eraser job at the end of each class. During the study, I gave him small jobs such as timing, organizing and sorting paper, and towards the end of the study, handing out stamps to classmates as part of the reward system. On his job survey, he really wanted the phone monitor job and mentioned in the interview that it was taken by another student. Wanting the phone monitor job showed that he was confident in his ability to speak up to whomever would call my room. This sense of confidence was also expressed in the data found from the surveys and artist statements, shown in Figure 47. In the chart below, Amethyst exhibited high self-esteem in his feelings about his own art, how others viewed his art, and what materials he was good using. This confidence stayed consistent throughout the study, on both self-esteem surveys and both artist statements where he “loved” both of his artworks.

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Survey	Findings
Self-esteem survey 1	Amethyst circled happy, likes to help others, and is good at sports. This relate to his first project where he could draw him as a NBA player for a future goal.
Self-esteem survey 2	He circled; As an artist I think I am: Awesome, He is good at: paint, clay, markers, printmaking, pencil, scissors & glue, crayons, chalk, & sculpture. He wrote his parents, teachers & friends "love" his art, and what would make him a better artist, he wrote putty. This is presenting that he has relatively good self-esteem & confidence because he circled all art materials but except one, he thinks of himself as awesome and says everyone loves his art. He wrote that the use of a sensory tool, putty, would help him be even better. On the back he wrote he is good at coloring and what is difficult is making slime.
Art room job survey	He circled these jobs: attendance taker, chair fixer, board eraser, marker tester, and phone monitor. These jobs show that he is not afraid of being a leader, talking to people on the phone, or standing up in front of the class - again aiding the theory of his high self-esteem levels. When I initially gave him the chair fixer job during the interview he said he did not like it because he doesn't like cleaning up after people. He wanted to be the phone monitor but someone had that job so he took the board eraser job instead.

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Goal survey	He circled: I can write my name, I can make a pattern, I can read my sight words, and wrote his own goal of: stop being bad. This is showing that he is aware of his behavior but is willing to set a goal to improve himself.
Self-Reflection survey	Today he felt: excited, he chose to: fight, next time he will: drink, wrote how he can make it better today: putty. This shows that he is aware of his actions and aware of what he can use to help him feel better and improve his behavior.
Artist Statement Lesson 1	This artist statement went along with the first lesson of a magazine cover where students drew themselves on the cover of a magazine as their future self. Amethyst correctly circled all materials used, which were pencil, crayons, markers, scissors, glue and paper. Clay was circled on his paper and I had a discussion with him about it (located in observation table) and he stated that he used putty to get his work done, which I thought was an amazing addition to the artist statement sheet! Sensory tools could be added if need be. Amethyst also circled "loved it" for how he feels about his art. The bottom section was left blank. The fact that he loved his art related to his already built in self-confidence/ esteem levels because he is proud of his work. His acknowledgement of using putty to get his artwork done shows that he is aware of his behaviors and knows his coping strategies to help him succeed in getting his work completed.

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Artist Statement Lesson 2	This artist statement went along with the second lesson of a vision board where students collaged magazines images of their goals and labeled them. Amethyst correctly circled all materials, pencil, crayons, markers, scissors, glue and paper. He also circled clay again in place of putty. He circled "loved it" for how he feels about his art. The bottoms section was filled in with "my goals" describing what his art was about. Loving his art connects to his good sense of self and self-esteem levels. His acknowledgement of using putty to get his work done shows he is aware of his behaviors and knows his coping strategies to help him succeed in getting his work completed. Listing "my goals" at the bottom of the page show a sense of empowerment by forward thinking and planning.

Figure 47 Amethyst Findings Chart

Amethyst was a prime example of how important choice is to promote empowerment in students. His choice in seating changed occasionally, by either sitting at the very front table, "brown" table, sitting at my desk that is pushed off to the side of the room, or joining a group of his choice for art centers. Having choice in his job was also important and his feelings about his original job could have affected off-task behavior in class if he did not like it. Choice in sensory material, seating, and student job showed to be crucial in terms of promoting empowerment, staying focused, and remaining on task throughout the study.

Quartz Quartz's favorite class was art because "it's fun, we paint and get to pick jobs." She also liked making goals in art; she brought up the vision board, collage project we had completed the week before. I asked her a few times what her least favorite class

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was and could not come up with an answer. She said things she loved about each teacher and things she liked in each class. She mentioned liking games and puzzles in each of the other classes.

Quartz's favorite type of art to make was slime. She compared the putty to slime, which could suggest that putty would be her choice sensory tool in art. She brought up the smell of putty, the stretchiness and the stickiness in comparison to slime. Quartz also liked printmaking and using the brayers, which we used in art the year before. I had noticed the day before that she circled the printmaking picture on one of her art surveys, so I was glad she brought it up in the interview to talk more about it. When I asked her how art made her feel, she said "happy." Her choice in content of her artwork was mostly about herself, the school, and drawing other teachers in the school, because she loved them. In the interview, she brought up a memory of her uncle passing away, which she had told me the week before and she made an artwork about him. She also expressed this emotion on her goal survey where she drew a picture of a face crying and wrote, "I'm sad" underneath, as described in Figure 48. This event of losing a family member, even thought it had not occurred recently, affected Quartz in class. I did not require her to complete the art assignment the day she was upset; rather I just offered sensory tools and options for free drawing.

In the findings chart below (Figure 48), Quartz circled both "awesome" and "pretty good" for how she felt about her artwork and how others viewed her art. This suggests that she had relatively good self-esteem, but may have had some doubts about herself since she circled both responses. Due to SPED pullouts, I was unable to collect

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artist statements or an additional survey to measure whether her self-esteem levels would change. For the two self-esteem surveys she completed, her confidence stayed consistent.

In our interview, Quartz brought up the Take-5 breathing strategy we did in class and demonstrated how to do it. She also said the calming music I played on the smart board during class was "lovely" and she liked it. When I asked what she does to calm down, she again did Take-5, said she closes her eyes, takes a deep breath and then feels better. She also engaged in positive self-talk in her head about being good, smart, and listening to get a sticker. She repeatedly brought up how taking a deep breath to calm down can help you feel better.

Quartz also raved about her classroom job, the "clap clap snap" call person, and mentioned it many times during the interview. She would stand up in the front of class at the beginning and end to get everyone's attention and to get them ready for Take 5 and table points. Having this type of job, standing up in front of her peers twice during each class, suggests she has high confidence, which relates to her survey responses. By having this job, she felt empowered and happy to show that she can be a successful leader. Having her name posted up on the job board for the whole marking period made her thrilled, too. This shows that having a leadership/responsibility role in the classroom can promote empowerment in students. The classroom job boosted her sense of empowerment and self-esteem while her off task behaviors significantly changed towards the end of the study. Only having art about once a week did not seem to significantly impact her part of the study. Therefore, trauma-informed approaches can be effective if you have students every day or once a week.

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Survey	Findings
Self-esteem survey 1	Quartz scribbled in two emoji's "awesome" and "pretty good" under the questions 'as an artist I think I am.' Art materials that she works well with are printmaking, paintings and scissors & glue. The bottom questions were left blank because of inability to write a sentence. Quartz circling two emoji's at the top suggests she may be unsure of herself, or may have some self-doubts. Considering her answers were on the better half of the choices, she has pretty good self-esteem levels.
Self-Esteem survey modified	This survey was modified from the previous because of the difficulty to respond to the last two questions. They were replaced with emoji choices to circle. Quartz again scribbled in "awesome" and "pretty good" under 'as an artist I think I am.' Art materials that she works well with are printmaking. For the question 'my parents, teachers and friends think my art is,' she answered "awesome" and "pretty good." It seems she may have some doubts to fully say she is awesome without also choosing pretty good, the same with how others view her art she is unsure and cannot commit to one answer. From the first survey, she only circled "printmaking" this time, which could reflect either interest in doing printmaking or second-guessing her abilities in the other two she circled before.
Goal survey	Quartz circled "I know my alphabet" for her goal. In the bottom box she wrote "I'm sad" with a picture of a face with a tear coming down. This could reflect maybe she is unsure of what goal to set, maybe setting a goal

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	triggered a memory, or maybe she had something going on before the class or at home she was upset about which is why she wrote this. After asking her why she is sad she mentioned her uncle passed away recently and she had remembered him. I had offered her to make an artwork about him and take it home that day. She also brought this up in the interview.

Figure 48 Quartz Findings Chart

Mindfulness was an extremely important intervention that became a coping skill for Quartz over time. By consistently taking time to do Take-5 in the beginning and end of every class, Quartz was able to develop this strategy as a coping skill, even though she only attended art about once a week. Quartz's empowerment levels were boosted from her classroom job and from seeing her name posted up beside it on the front board. This confirms that consistent mindfulness in the classroom can provide coping strategies for students and that classroom jobs have the ability to empower students.

Malachite Malachite started the study a bit later than other participants because I had to wait for consent forms to be signed and my original participant never returned their papers. On a few occasions, Malachite transitioned into art class upset or angry. Providing choice seating and the use of a sensory tool seemed to help him adjust so that he could focus and get his work done. Towards the end of the study, he was able to use the sensory tools only as a reward at the end of class, after completing his work. Oftentimes, I allowed him to choose group seating and he mostly worked well in groups, except one time knocking something down. It became apparent that certain sensory tools were not effective at all times. For example, he was angry and upset one class and the stress ball only encouraged his anger. I took the ball and had him try putty, which worked

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almost instantly by calming him down and focusing. Having a variety of options of sensory tools for students was important in identifying what worked best. In this case, the stress ball was not able to effectively calm the student down, but the putty was.

Malachite's classroom job was table points, so he would draw a star or check mark next to table colors that were ready to go at the beginning and end of class. Having this type of leadership role also seemed to also help with his transitions into class because he became less emotional as he entered art towards the end of the study. Malachite started this classroom job towards the end of the study. Having a job where you stand up in front of your peers takes courage and good self-esteem. In Figure 49, you will find that initially, Malachite's self-esteem levels were extremely low, as seen in the self-esteem survey about how he felt about his art and how others viewed his art. However, over time, his self-esteem seemed to grow regarding his feelings about his art, as he wrote in his artist statements that he "loved" his artwork. This classroom job could have contributed to this growth by giving him a leadership role.

Survey	Findings
Self-esteem survey	Malachite circled "not very good" for how he feels about himself as an artist. Art materials he is good at using is clay. He circled "not very good" for how others view his artwork. This survey shows that Malachite's self-esteem is low when it comes to his art and how others view his art. He is not confident in his capabilities of different art materials except for clay. On the back he drew a face in the "I am good at" sections and in the "difficult" section a person standing by a table.

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Goal survey	Malachite circled "I know my alphabet" for a goal and also wrote in his own goal which is to "do clay." This shows that since he feels most comfortable from the previous survey doing clay, he wants to empower himself by using clay to feel good about making art with material he is good at.
Self-Reflection form	Malachite circled "happy" in how he was feeling that day. He circled "yell" under the 'I chose to' section and 'next time I will' he circled "drink." This is showing that he is aware of his behavior and has an idea of how to calm himself down when he is upset.
Artist statement lesson 1	Malachite circled "markers" and "paper" for the materials he used. He circled "loved it" under how he feels about his art. The bottom was left blank. The self-esteem survey was given before this first lesson and now after this lesson he circled that he loves his art. With the focus on himself he was able to feel empowered through art making.
Artist Statement lesson 2	Malachite circled "pencil, scissors and glue" for materials used. He circled "Loved it" under how he feels about his art. The bottom he wrote "goals" under what his art is about. Malachite's self-esteem continues to grow after each project. He is feeling empowered through art making by identifying personal goals.

Figure 49 Malachite Findings Chart

These observations demonstrate that choice seating, sensory tools, and classroom jobs are effective ways to self-regulate emotions and increase empowerment in students. Over time, Malachite was able to transition calmly into art, participate in Take-5 daily,

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complete his work with only using a sensory tool as a reward, and successfully do his classroom job. The use of sensory tools, mindful breathing, and his student job could also have contributed to his sense of empowerment at this point in the study.

Below (see Figure 50) is a chart showing each participant's self-esteem levels from the beginning of the study to the end. They are not being compared, however, but instead presented to show the growth or consistency of self-esteem levels over time. Data from the self-esteem surveys and artist statements was used to identify personal self-esteem levels. Amethyst started out very confident in his abilities and stayed consistent throughout the study. Quartz grew slightly more confident, while Malachite's self-esteem grew tremendously from the beginning of the study.

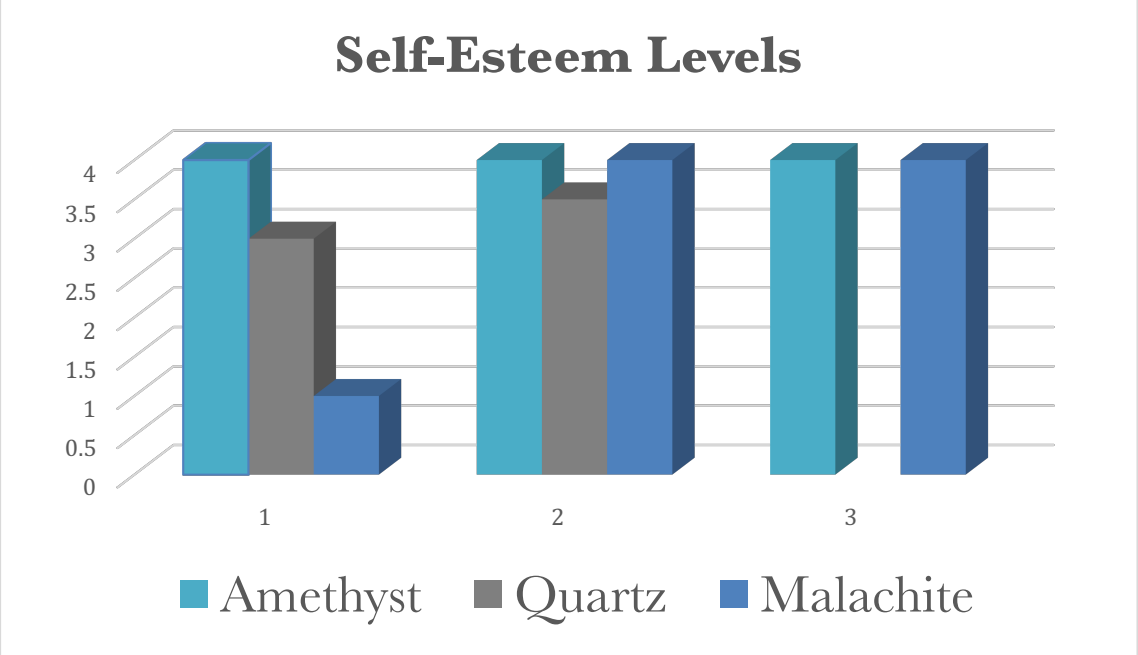

Figure 50 Self-Esteem Levels chart

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In Context of Literature Sources

Emerald. Emerald suggests that trauma is a triggering experience that affects an individual mentally, physically, and emotionally. The behaviors of students who have been through traumatic events include inattentiveness, unable to self-regulate, and lashing out at others, which relate to my research on trauma. She does not say avoid any lesson or topic but tries to notice behavior and body language to see if the topic has affected any student. She also recommended a debriefing with these students afterwards. She stated that students are emotionally triggered during the school day and that teachers need to be trained on how to decrease incidents of re-traumatizing students. The accommodations and modifications she proposed were seating charts, check in/out systems, journaling, and reflection zones. She also recommended breaks and reduced time on assignments. Another factor in the learning environment that she considered important was teachers including real life experiences in the classroom and in lessons. When asked about the number of teachers who would be interested in learning more about trauma-informed approaches, she said it depended on the teacher because teachers suffer from their own trauma, so it becomes an imbalance. She mentioned that these trauma-informed strategies might not only benefit the students, but also teachers. This can relate to modeling how to use the trauma-informed strategies; if students see it benefit the teacher, the more likely they are to use it. This supports the research from the Literature Review on trauma-informed classrooms.

Agate Agate stated that trauma is an experience that leaves a person feeling emotionally defeated and fearful of survival. She also stated that trauma can be direct, by experience, or indirect, by listening to a story of someone else's trauma. Students who

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have experienced trauma exhibit behaviors based off of the fight, flight, or freeze response, some examples of which are fighting, yelling, eloping, and shutting down. Agate also mentioned that trauma could result in a lack of focus and disruptive behavior. Agate does not claim to avoid any topic for lessons, but talks to the students individually to get to know their histories and triggers. Agate also stated that students are re-traumatized on a daily basis at school. Teachers can prevent re-traumatization are by connecting with your students and validating their feelings by building a sense of trust and safety in the environment where they will not be judged. Teachers can also prioritize social and emotional skills over academics by teaching coping skills first, because those skills will prepare them to better access the lessons. This can relate to creating routines around coping strategies, trauma-informed strategies, for teachers to utilize daily. She brought up a good point about being curious as to why a student is acting a certain way, as opposed to claiming something is wrong with that student. She mentioned that connections are the most important aspect in the learning environment. Accommodations and modifications, she suggested, are having a sensory area to de-escalate and to introduce that area before an escalation occurs. She also mentioned coping strategies, check-ins, extra time, positive reinforcement for small successes, and not suspending students because it could be more harmful if their home environment is where the trauma exists. Most of these strategies are supported by trauma-informed research and fall into SAMHSA six key principles.

Amethyst. Amethyst did not like one of his classes because the teacher's behavior, such as yelling, came off as negative. He also brought up that they clean up late, so he may not like feeling rushed, or transitioning is difficult for him. This relates to the

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research done on trauma-informed classrooms because they suggest having a calm demeanor and not yelling to prevent re-traumatizing students (Cummings, et al., 2017; Hummer, Dollard, Robst, & Armstrong, 2010; & Katz, 2019.) Since he stated that the teacher told them to clean up late, I coded this as a transition because he may need more warning that they are leaving and more time to prepare than what he got in that class. In art, Amethyst transitioned into the room and immediately went to a sensory tool each day he has art. Some days he chooses putty, a stress ball, or kinetic sand. He utilized the *zen zone* on one occasion when he came into the classroom crying and upset. He was then able to join in the centers for fun Friday that day, where he discovered and responded the best to the kinetic sand center. From his statement in the interview about not liking cleaning up late and my observations of his transitions into and out of class, the sensory tools worked best for helping him have smooth transitions.

Amethyst was able to complete his first project, for which the prompt was to draw yourself and set a future goal. He drew himself as an NBA player. He needed a lot of positive reinforcement to complete his work, which was emphasized to praise students and provide feedback to help build up their confidence (Johns et al., 2018, & Keesler, 2016.) Initially, Amethyst wanted to solely use the sensory tools instead of doing his work, so I had to start setting time limits for transition use and try out using the sensory tools as a reward to motivate him to get his work done. I also started allowing breaks in class for a few minutes for him to use the sensory tool so he could regain focus on his artwork. His behaviors mostly consisted of not remaining seated, moving around a lot, arguing with classmates sometimes, and eloping from class once, which are valid behaviors to exhibit after traumatic events (Cummings, et al., 2017; Kay, 2018; Johns et

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al., 2018; & Overstreet, 2011). His behavior was most escalated the day after he was absent and informed me that he had been in the hospital for a burn on his stomach, so this could have been a traumatic experience for him. His behavior was also most common in the beginning of the week, or most specifically on Mondays. I had asked him one Monday what was going on and he stated that he "had a bad weekend." The trauma-informed approach in art was able to provide accommodations for him daily, but especially on the days he needed it most.

In terms of materials, paint seemed to interest Amethyst more than drawing. He was able to focus on the paint and not need as many breaks with the sensory tools. However, he needed a lot of positive reinforcement to complete his painting and not to go on to free paint instead. During the last week of the study his behavior was off and I had also run out of clean of kinetic sand, which was his preferred tool. The last day of the study, I had asked him what was going on and he said kinetic sand was his calm down tool. So we made a deal that I would buy kinetic sand that night and then he would get to play with it for seven minutes in the beginning of class and then again at the end when he was done his work. I felt his behavior improved with the use of the sensory tools, however, knowing his choice in kinetic sand and not having it definitely made a difference in his inability to calm himself down or regain focus. There are multiple factors that which could also have attributed to his behavioral difficulties, such as his teacher being out with the flu for a week and then, a couple weeks later, my being out with an emergency. Overall, knowing what your student's preferred sensory tools is important for it to work.

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Quartz. Towards the end of the interview, Quartz brought up her own behavior, so she was able to reflect on this year and last. She said everyone [all the teachers] loves her because she was changing, meaning her behavior was improving. The rewards she saw as beneficial to her were hugs and the positive reinforcement of being told she is doing great. We compared this to how she uses putty once she finishes art and agreed she likes that. Positive reinforcement relates to research around teacher behavior in trauma-informed classrooms (Johns et al., 2018; & Keesler 2016.) Quartz was very loving and has nothing but nice things to say about the teachers with whom she interacts with and did not have a least favorite class. It seemed that teacher behavior was important to her, specifically how teachers act, reward systems, positive reinforcement, and verbal affirmations. She associated this teacher behavior with her changed self that she mentions is "getting better."

Quartz inconsistently attended art, averaging about once a week, due to pull outs for special education services. I considered the days she was not pulled out as transitions and also Monday's as transitions, because she experienced more emotional behavior specifically on Mondays. Her behaviors consisted of getting out of her seat, telling on classmates, talking back, not completing work, crying, and talking inappropriately, which again, are valid behaviors to exhibit after traumatic events (Cummings, et al., 2017; Kay, 2018; Johns et al., 2018; & Overstreet, 2011). However, over the course of the study, her behavior mostly shifted from her emotions preventing her from completing any work to being able to do her assignments with the use of the trauma-informed approach. This shift occurred towards the middle of the study after I switched the use of sensory tools to rewards and gave her a classroom job. She was able to complete her artwork by using

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sensory tools as a reward because initially she seemed to only focus on the sensory tools instead of her work. She was able to do her classroom job in the beginning and end of each class and participate in Take-5. Her behavior shows that with the use of these trauma-informed interventions, she was able to maintain focus and complete her work.

Quartz's favorite materials were painting, printmaking, and slime. Choice in material seemed to be important to her to stay engaged. Her calm down strategies were doing the Take-5 breathing, using putty or stress balls, and saying positive self-talk in her head. She was very passionate about the Take 5 breathing technique and showed examples of it multiple times during the interview, walking me through the steps of what she does and what she says to herself in her head. Research in the Literature Review suggests creating a safe and supportive classroom by being consistent, trustworthy, predictable, and dependable (Johns, et al., 2018, p. 117) and that the consistency can provide students with coping skills they can utilize through everyday stressors (Sheinman, et al., 2018). Quartz's behavior shows that the Take-5 breathing technique, because of its consistent usage, has become an important coping strategy for her because there was no hesitation of what she does to calm down.

Quartz also brought up the traumatic experience of her uncle passing away, which was explained in the prior section. As mentioned in the Literature Review, art educators can help students express their emotions and cope with their trauma without asking them to speak about it (Kay, 2018). She made an artwork about her uncle in class. I let her just be that day, did not require her work to be completed, and offered support from the counselor, but she wanted to stay in art. This response can relate to art being an important part for students to express themselves during difficult times.

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In Context of Research Environment

The mindfulness technique that was implemented, Take-5, was a school wide initiative in the 2019-2020 school year. I modeled how to do the breathing by holding out your hand, tracing up your finger and breathing in, then tracing down your finger while breathing out. There was a singing bowl that was hit at the start of the Take-5 so the class knew to begin. This activity then became student lead and was one of the classroom jobs. Quartz brought up the Take- 5 breathing strategy and demonstrated how to do it in the interview. She also said the calming music I played on the smart board during class was lovely and she liked it. When asked what she does to calm down, she again did Take-5; she said she closes her eyes, take a deep breath open, and then feels better. This response shows that implementing mindfulness as a routine can become a coping strategy for students. Quartz only attended art about once a week on average, but because Take-5 was done twice during each class period, and most likely with her other teachers, it was able to benefit her.

Classroom jobs for all students under the person-centered management system helped maintain a safe and orderly environment while also promoting empowerment in students through responsibility. Every student in the class filled out a job survey and, based on their responses, was able to get one of the jobs they wanted. Figure 51 shows one of the job boards in the art room. The job board was the same as the student job survey, with added with sticky notes for each student's name. Some students did their jobs in the beginning or end of class, or both; others did their jobs on an as needed basis. Their names were attached using small sticky notes.

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Figure 51 Classroom Job Board

The two lessons with the theme of identity and goal setting were beneficial for students to be able to reflect and build upon their strengths in order to further promote empowerment. Sensory tools also added an element of safety to the environment, with the ability to de-escalate students when upset to prevent an outburst or behavior episode. With the implementation of sensory tools, mindfulness, lessons surrounding identity, and classroom jobs, the classroom environment became safe, allowed each student to have a voice, decreased re-traumatization, and promoted empowerment..

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In Context of Researcher as Self and Practitioner

Throughout the study I was able to learn more about each participant, which increased my rapport with them. I was able to learn their interests, what worked or did not work for them, and their preferred calming strategies. Conversing with them and allowing their voices to be heard made the students more comfortable in the art classroom, which may have played a part in increased self-esteem levels towards the end of the study.

This trauma-informed approach not only benefitted my students, but also supported me. These interventions became a way for me to balance the trauma that I had experienced, or was currently going through, with the trauma of my students. It is important to model self-care in the classroom for our students. Throughout the study, I found that participating in or modeling these interventions not only helped the students know when to take a break and breathe, but also helped me. The breathing technique, Take-5, was beneficial because it let me pause with the students at the beginning and end of class to reset for a moment. The classroom jobs were effective at letting the students essentially run the class so that I could either focus on students who needed help or engage with my participants. Not having to do everything myself felt less exhausting. The sensory tools were excellent for keeping students focused during instruction and transitions, and as a calming tools. Overall, I learned that such a trauma-informed approach not only benefits students but can also support the teacher.

Implications for the Field

Trauma-Informed Approach. This trauma-informed approach offers art educators and all educators the opportunity to take some or all of the tested interventions

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into their own classrooms. It is my hope that educators are able to consider offering choices in the classroom in terms of seating, materials and student jobs. If offering choice in terms of art materials is not viable, offering choices of sensory tools is a good alternative for when students need to take breaks. The level of choice will vary amongst different settings and students. SAMHSA's (2014) six key principles (safety, trustworthiness and transparency, peer support, collaboration and mutuality, empowerment, voice and choice, and cultural, historical and gender issues) are necessary when creating a trauma-informed approach in your own classroom. Implementing all six of these principles is critical to decrease re-traumatizing and avoid triggering students during the school day. Johns (2018) emphasized the needs for positive relationships amongst teachers and students, for structure and consistent routines, and for complimenting students on positive behaviors. These are ways of creating a safe, trusting environment where students will feel more comfortable that their voice will be heard.

Alongside the six key principles, another implication that this study could have on the field of art education is through the trauma-informed interventions that were utilized in this study. Lessons around the theme of identity, a person-centered management system, sensory tools, reflection forms and mindfulness can be used in combination or adjusted to fit to your own classroom. These interventions are intended for educators to utilize in their classrooms to promote empowerment & support students who exhibit behaviors associated with trauma to decrease re-traumatization. Overall, I hope this study helps to provide art educators with the tools needed to incorporate a trauma-informed approach in their classrooms to support their students.

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Empowerment. Empowerment, which is included in SAMHSA's (2014) six key principles as aforementioned, was the ultimate goal of this study and was the most significant outcome. The combination of trauma-informed interventions supported students' self-esteem and their ability to self-regulate. As art teachers, we have limited time with our students, especially if you only see them weekly. However, based on the results from this study and the consistent use of the interventions, my students who attended art, wehther regularly or inconsistently, were able to benefit and grow. My hope is that art educators who see their students weekly or daily will be able to benefit from the tools used.

Another implication of this study for the field that emphasizes growth in empowerment under the trauma-informed approach is goal setting and self-reflection. These are skills that are not only necessary in the creative process and in life, but are also paramount in growth of self-esteem. Without a chance for reflection, students would not be able to think about what they made or how they felt about it. Students are also able to reflect on their own behaviors and determine methods that work best for them to calm down if needed. Goal setting offers students the chance to explore their strengths and find what they can improve upon.

Implications for Further Research

Limitations. Entering this study, I identified multiple limitations that could affect the results; however, the most impactful limitation was the COVID-19 school closures. Due to the closures, my study was cut in half. The results of this study did, in fact, show growth or consistency in self-esteem over time, but I would have liked to engage in

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further research for the entire marking period length, as planned. Other ideas I was unable to implement due to closures included developing self-regulation charts for students to use to monitor their own behaviors, goals, and progress throughout the marking period. The COVID-19 pandemic can be considered a traumatic event for students, teachers and others alike. It is difficult to determine whether this growth stayed or had a lasting impact after school closures. Therefore, a longitudinal study would be most beneficial for observing growth over the course of a marking period or year when schools open back up.

Curriculum. Due to the school closures, I also had to change course for my thesis. I initially planned to focus solely on a trauma-informed art curriculum. My goal was to develop a full trauma-informed curriculum based on identity and to use artists who are culturally and historically relevant to the students' personal lives, which is based on SAMHSA (2014) six key principles. I was able to complete two of the lessons within the curriculum, which can be found in Appendix E. Planning more lessons to fulfill this curriculum would be beneficial when continuing the trauma-informed approach when schools open up to see how these strategies work together over an extended period of time.

Impact on Students with EBDs in Other Age Groups. The focus for this study was primarily on students in K-2 because of the lack of existing research and available resources on this age group. Since I teach at a K-8 school, I would like to expand this to other grade bands to see how this study can be implemented and what adjustments would need to be made. This would then lead me to wonder what the results would be over multiple years of these interventions, implemented over time. I plan on continuing this

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research, expanding upon it to other grades, and consistently carrying it out over the years to see growth over a longer period of time.

Conclusion

The literature surrounding trauma-informed strategies and art education has been explored, but only within limited age groups. The information collected in the Literature Review supported the design and implementation of my study and was sustained by my findings in the field. Using SAMHSA's (2014) trauma-informed approach, the six key principles were implemented as a whole, and as a result of looking through the data were compared to the trauma-informed interventions utilized. The lessons created were tailored towards the students' interests and focused on their identities (Kay, 2018). Classroom jobs were created under the person-centered management system (Freiberg and Lamb, 2009), mindfulness breathing became a classroom routine (Sheinman, et al., 2018), and sensory materials were used to support students as needed (Tarr, 2001).

Trauma has been a topic of interest to me during my entire life due to personal experiences and to working with children who experience trauma. Conducting this research and study while going through a divorce has also given me a perspective to see that these interventions support not only the students, but also the teacher. I personally modeled and did the Take-5 breathing activity with the students and introduced how to use the sensory tools. This study has expanded my mindset to utilize these interventions in my own life not just the classroom. The ultimate goal is for students to develop these types of coping skills. Educators will be able not only to support their students by using a trauma-informed approach, but also themselves.

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Establishing a safe environment and providing space for choice were critical factors of promoting empowerment. Lessons with the theme of identity and opportunities for goal setting and reflection enhanced students senses of self, sensory tools were able to support students to calm down and prevent re-traumatization, and mindfulness breathing was able to become a coping strategy with consistent use. Data varied slightly for each participant, and it is difficult to determine the lasting impact because of school closures; however, conclusions can be drawn that empowerment levels grew or remained consistent throughout the study.

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Appendix A: Letter of Consent, Permissions & Rights

RESEARCH SITE SUPPORT FORM

[redacted]

To Whom It May Concern:

I, [redacted] give permission to Maeve Rooney to conduct an action research study at Mitchell Elementary during the spring 2020 semester in order to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research a trauma-informed art curriculum in K-2 students to promote empowerment.

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

Sincerely,

_____

[redacted]

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TEACHER CONSENT

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 10, 2020 through April 3, 2020.

The purpose of this study is to determine how a trauma-informed art curriculum in an urban elementary school can foster empowerment in students who have been exposed to trauma and developed Emotional/ Behavioral Disorders (EBD). I will be implementing a pedagogy that will have a focus on promoting empowerment through art making that will develop upon their inner-strengths and resilience.

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

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

If you have any questions or concerns about the study, or if you are dissatisfied at any time, you can contact me at [redacted] or the Graduate Program Director in Art Education [redacted] You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,

Maeve Rooney

****

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

Printed name of Participant_____

Signature of Participant _____

Date_____

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PARTICIPANT'S RIGHTS FOR TEACHERS

Principal Investigator: Maeve Rooney
Research Title: A Trauma-Informed Art Curriculum to Promote Empowerment in Students With Emotional and Behavioral Disorders.

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

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

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Participant's signature: _____ Date:____/____/____

Name: _____

If necessary:

Investigator's Verification of Explanation

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

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

Investigator's Signature: _____

Date: _____

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PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

I give consent for my child _____ to participate in the research study entitled, "Trauma-Informed Art Curriculum to Promote Empowerment in Students With Emotional and Behavioral Disorders" that is being conducted by Maeve Rooney, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child's, returned to me, removed from the records, or destroyed.

The reason for the research is to determine how a trauma-informed art curriculum in an urban elementary school can foster empowerment in students who have been exposed to trauma and developed Emotional/ Behavioral Disorders (EBD).

The procedures are as follows: Eight weeks of daily art class, 45 minutes per day; self-esteem surveys throughout the duration of the study, possible interviews pre- and post- study.

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

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

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

If there are further questions now or during the research, I can be reached at [redacted] If you have any further questions, you may also reach out to my 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: _____

Signature of Parent/Guardian: _____

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

Lauren Stichter
Moore College of Art & Design
20th and the Parkway, Phila., PA 19103
[redacted]

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PARENT PERMISSION FORM Date

Dear Parent / Guardian,
I am contacting you to request permission for your child,

_____,
to participate in a research study at Mitchell Elementary School. My name is Maeve Rooney and I am a masters student at Moore College of Art and Design in Philadelphia, PA. I am also the art teacher at Mitchell Elementary. I am conducting my thesis research at Mitchell Elementary where I will be determining how a trauma-informed art curriculum in an urban elementary school can foster empowerment in students who have been exposed to trauma and developed Emotional/ Behavioral Disorders.

This research will be conducted in-class, during the school day, and will not impact time devoted to other academic subjects or therapies. Your child's identity will be kept confidential, as will the school name and location as pseudonyms will be used on all data collected. I am not requesting any access to personal student records such as IEPs or behavior programs. The research study will take place from February through April 2020, with students participating in art class daily for eight weeks and 45 minutes per day. All participating students will have the opportunity to make art, and be asked to respond to a series of questions. Responses will be audio-recorded only, and be measured for their frequency, length and the descriptive words used. Students will also engage with art materials, and make art based on their identity to promote empowerment. Student artwork will be photographed. All audio data will be destroyed upon conclusion of the thesis. No photographs or video of your child will be taken at any time.

Attached you will find INFORMED CONSENT and PARTICIPANT'S RIGHTS forms which further detail the research study. Should you have any questions, please do not hesitate to contact me [redacted] at anytime. If you have no further questions, you may sign and return these forms now. **Should you wish your child to participate, please sign and return this form to the classroom teacher no later than January 24, 2020**. Thank you for your time and consideration in this matter.

PLEASE DETACH AND RETURN TO THE CLASSROOM TEACHER NO LATER THAN JANUARY 24

I, _____ (Parent / Guardian Name) do hereby give permission for my child,

_____ (Student Name) to participate in a special project at Mitchell.

_____
Parent / Guardian Signature

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PARTICIPANT'S RIGHTS FOR STUDENTS

Principal Investigator: Maeve Rooney

Research Title: Trauma-Informed Art Curriculum to Promote Empowerment in Students With Emotional and Behavioral Disorders.

- I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My child's participation in research is voluntary. I may refuse to have him or her participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.
- The researcher may withdraw my child from the research at his/her professional thesis.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to allow my child to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies 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 child's participation, I can contact the investigator, who will answer my questions. The investigator's phone number is [redacted]
- If at any time I have comments, or concerns regarding the conduct of the research or questions about my child's rights as a research subject, I should contact Lauren Stichter, Moore College of Art & Design, 20th and the Parkway, Phila., PA 19103 [redacted]
- I should receive a copy of the Research Description and this Participant's Rights document.
- If audio recording is part of this research,
  - I ( ) consent to have my child audio recorded.
  - I ( ) do NOT consent to my child being audio recorded.
- The written, artwork and audio taped materials will be viewed only by the principal investigator and members of the program faculty.
- Written, artwork, and audio taped materials,
  - ( ) may be viewed in an educational setting outside the research.

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- ( ) may NOT be viewed in an educational setting outside the research.

My signature means that I agree that my child may participate in this study.
Participant's signature: _____ Date:____/____/____

Name: _____

If necessary:
Investigator's Verification of Explanation

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

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

Investigator's Signature: _____

Date: _____

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Appendix B: Research Protocols

Observation Protocol

Date:	**Time:**	**Length of Observation:**

Demographic Notes: **Classroom Diagram:**

Student Name: _____ Grade: _____ Class Period: _____	
Number of Students: _____ Number of Participants: _____	
Number of Teachers: _____	
Number of Aides: _____	

Lesson Plan:

Objective:	
Materials:	
Motivation/Visualization:	
Closure/Transition:	
Adaptations/Modifications:	

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Student Artwork Photograph Log

Date:	**Time:**	**Length of Observation:**

Photography Number	Student Name	Notes

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Interview Protocol

To facilitate my note-taking, I would like to audio tape our conversations today. Only the researcher will be privy to the tapes which will eventually be destroyed after they are transcribed. All information will be confidential, your participation in voluntary and you may stop the interview at any time should you feel uncomfortable.

Participants will be asked a set of questions in the beginning, middle and end of the study. Student questions will focus on their interests in school, art and coping skills they use. Teacher questions will focus on trauma and experiences in trauma-informed professional developments.

Interview steps will include the following:

1. Interview conditions:
    a. Interview will take between 15 to 30 minutes
    b. Interviews will take place individually in the art room. For students, they will have the option of having the counselor, paraprofessional or SPED teacher present.
    c. Choice seating is available, choosing where is most comfortable.
    d. Interviews will be audio recorded in order to ensure accuracy for transcribing.
    e. Transcripts will be used with pseudonyms.
2. Participants will be greeted and asked the scripted questions below.
3. If no verbal response is given after 10 seconds, the question will be repeated. If there is still no response after an additional 10 seconds, the next question will be asked.
4. Each participant will be asked identical questions.

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Interview Protocol Student

Date:	**Time:**	**Location:**
Interviewer:	**Interviewee:**	**Release Form Signed?**

School Counselor, Aide or SPED Teacher Present?

Spark:

Question (Q): Hi, how are you today?

Researcher Response (RR): *I would like to talk about your thoughts on school and art you would like to make this marking period. I would also like to learn what you do to calm down when upset or having a bad day.*

Q: How does that sound?

RR: *There are no right or wrong answers. If you feel uncomfortable answering a question, you may choose not to answer it. You may also choose to end the interview at any point, should you feel the need to do so.*

Q: Do you have any questions before we begin?

Interview Questions:

1. What is your favorite class in school? Why?
2. What is your least favorite class in school? Why?
3. What type of art do you like to make? Why?
4. What art materials do you like to use most?
5. What art materials do you want to use in art?
6. How does making art make you feel?
7. What do you like to draw or make art about?
8. What do you do to calm yourself down when you are upset?
9. What are some ideas you have to help calm you down in art class?
10. What type of art room job would you like this marking period? Why?

Closure:

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1. Thank you to interviewee
2. Reassure confidentiality
3. Ask permission to follow up _____

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Interview Protocol Teacher / Questionnaire

Date:	**Time:**	**Location:**
Interviewer:	**Interviewee:**	**Release Form Signed?**

Intro:

Question (Q): Hi, how are you today?

Researcher Response (RR): *I would like to talk about your thoughts on trauma and modifications or accommodations you might recommend.*

Q: How does that sound?

RR: *There are no right or wrong answers. If you feel uncomfortable answering a question, you may choose not to answer it. You may also choose to end the interview at any point, should you feel the need to do so.*

Q: Do you have any questions before we begin?

Interview Questions:

1. What would you define as trauma?
2. What behaviors would you consider students to exhibit who have experienced trauma?
3. Are there topics or lessons you would avoid speaking about or teaching to students you believe have experienced traumatic events? What are they?
4. What are your thoughts on students being triggered or re-traumatized during the school day?
5. In your opinion, how can teachers decrease re-traumatizing or triggering students during the day? What ideas do you have?
6. What accommodations or modifications do you recommend for students with negative behaviors?
7. How many other teachers do you believe would be interested or willing to implement trauma-informed practices in their classrooms?
8. What factors of the learning environment do you consider important?
9. What types of professional development have you experienced in regards to trauma-informed practices?
10. What information about trauma-informed practices do you wish to learn more about?

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Closure:

1. Thank you to interviewee
2. Reassure confidentiality
3. Ask permission to follow up _____

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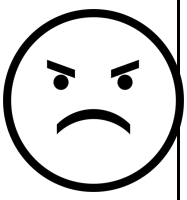
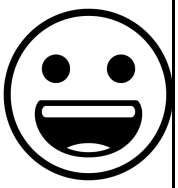
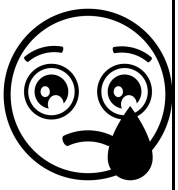
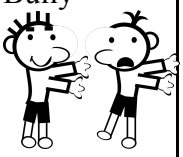
Appendix C: Student Reflection & Self-Esteem Surveys

Self-Reflection Survey

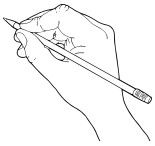
Today I Feel:

Happy	Sad	Angry	Excited	Upset	Okay
					

I Chose to:

Run	Fight	Bully	Argue	Not Share	Yell	Be Unsafe
						

Next Time I Will:

Breathe	Drink	Stress Ball	Draw	Wall Push Up	Putty	Heart Rate
						

Draw or Write how you can make it better today:

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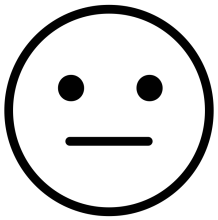
Initial Self-Esteem Survey

STUDENT SELF-ESTEEM SURVEY

Name:_____

I am feeling: (Circle One)

Happy Okay Sad/Frustrated

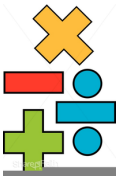


I like to: (Circle One)

Help Others **Create Art** **Talk to People**

Be Kind Others **Make New Friends** **Work with**

I am really good at:

Sports	Math 	Art	Reading
Writing	Computers	Cleaning	Being a Leader

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Self-Esteem Survey 2

SELF-ESTEEM ARTIST SURVEY

Name:_____

As an artist I think I am: (circle one)

Awesome!! Pretty good! Okay Not very Good

Art materials I think I am good at using: (circle all that apply)

How do you think your teachers, parents or friends view your art?

_____

_____

What do you think helps you be a better artist?

_____

_____

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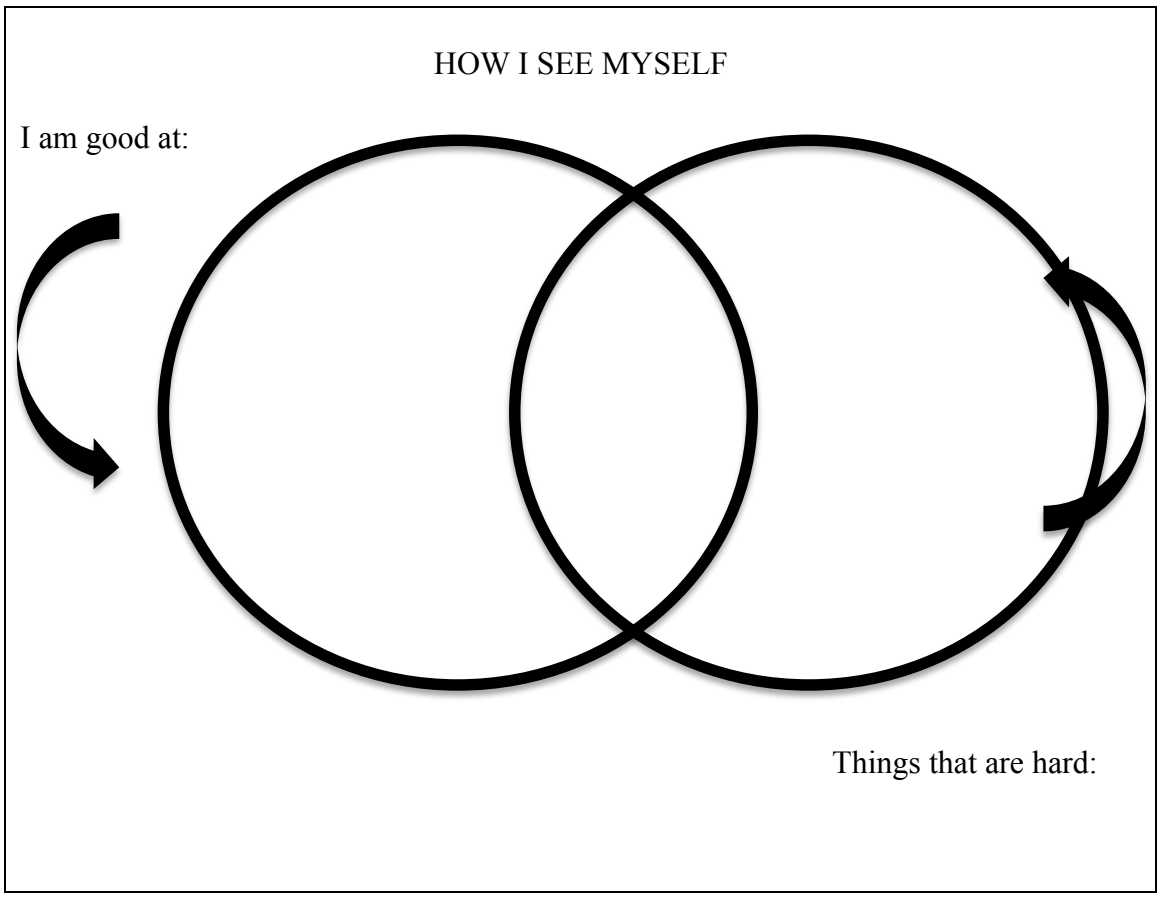

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Self-Esteem Survey 2 Modified

SELF-ESTEEM ARTIST SURVEY

Name:_____

As an artist I think I am: (circle one)

Awesome!!	Pretty good!	Okay	Not very Good

Art materials I think I am good at using: (circle all that apply)

My parents, teachers and friends think my art is:

Awesome!!	Pretty good!	Okay	Not very Good

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Appendix D: Artist Statements

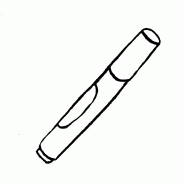
ARTIST STATEMENT

ARTIST: _____ TITLE: _____

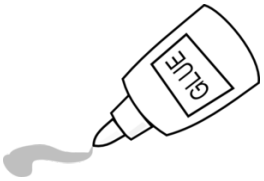
CIRCLE WHAT YOU USED TO MAKE IT:

Pencil

Crayons


Markers

Scissors

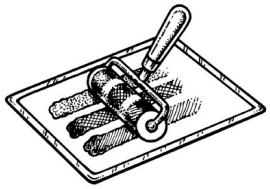


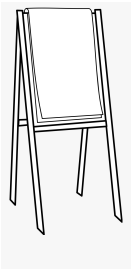
Glue

Paint

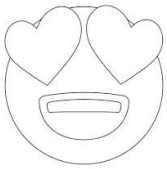
Clay

Yarn


Brayers


Paper

CIRCLE HOW YOU FEEL ABOUT YOUR PROJECT:


I LOVED IT

I LIKED IT

IT WAS OK

I DID NOT LIKE IT

I HATED IT

MY ART IS ABOUT: (write or draw)

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Appendix E: Lesson Plans

Sample Lesson Plan 1:

Self-Portrait Magazine Cover
Theme: **Identity**

Objective:

1. **SWBAT** design a cover of a magazine using a self-portrait drawing **IOT** identify personal goals and strengths.

Essential Questions:

1. Why are people featured on magazine covers? Who do you normally see? What did they accomplish to be on the magazine?

DO NOW:

- If you were chosen to be on the cover of a magazine, think about why you would be on the cover. What magazine would it be? What have you accomplished to be on a cover? How old are you? What would your caption say?

Materials:

- Pencils
- Sketchbooks
- Crayons, markers, colored pencils
- Glue, scissors
- Construction paper
- Lined paper

DAY 1: Show a PowerPoint of TIME magazine images. Students brainstorm in sketchbooks of what they would want to be on the cover of a magazine for.

DAY 2: Choose a size of pre cut paper for the magazine cover. Draw sketch from sketchbook onto paper using a pencil. Your artwork must have: your name, self-portrait, caption, and the name of the magazine. Use crayons, colored pencils and markers to color in.

DAY 3: Option to add collage materials; construction paper border using scissors and glue. Review proper use of scissors by modeling. Review proper use of glue sticks, rolling up and down – what is too much.

DAY 4: 1st & 2nd: Write a cover page about why you are on the cover, what have you done/ created/ invented/ accomplished? How old are you? Where do you live? 2nd grade more detailed.

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CLOSURE: For 2nd grade: Complete artist statement. Group activity at their table – write what you see, what you wonder, and what you connect to in two classmates' artwork. Write on sticky note and attach to artwork.

For K & 1st: Complete artist statement. Table group art share. Two responses per person based around what you see think or wonder about. If time, whole group art share.

Artwork will be displayed in hallway after, with students deciding the location.

Lesson adapted from the book *The Leader in Me*

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Sample Lesson Plan 2:

Vision Boards

Theme: **Identity**

Objective:

- **SWBAT** cut and paste images from magazines **IOT** present a collage of their current and future goals in the form of a vision board.

Essential Questions:

1. What is a goal? Why do we set goals? What are your ideas of goals you have for yourself now? What about goals in the future, or when you grow up?

DO NOW:

- Using the goal survey, circle the above goals you would like to make for the year. If you want to draw or write your own goals, you can do that in the space below. You can also add long term (future) goals too.

Materials:

- Pencils
- Sketchbooks
- Crayons, markers, colored pencils
- Magazines, printed images
- Glue, Scissors
- Heavy weight paper

DAY 1: Show a PowerPoint and have a discussion about goals and vision boards. Emphasize importance of the vision board because when you see your goals daily in front of you, the more likely you are to accomplish them. Students fill out goal survey and brainstorm ideas in sketchbooks for the remainder of class.

DAY 2: Choose size of pre cut heavy weight paper and write name. Student receive plastic or paper bag and write name for images they collect and are unable to glue down in time. Students look through magazines and printed images of what could represent their goals. They are also encouraged to draw their goals if they do not find something that represents what they want to do.

DAY 3: Work day, collecting images and gluing down. Reinforce importance and purpose of a vision board and personal goals.

DAY 4: Students continue to glue down images and then label their goals using a marker or colored pencil. They can also use colors to fill in the white space.

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CLOSURE: Complete artist statement. For 2nd grade: group activity at their table – write what you see, what you wonder, and what you connect to in two classmates' artwork. Write on sticky note and attach to artwork.

For K & 1st: Complete artist statement. Whole group art share. Two responses per person based around what you see, think, or wonder about.

Artwork will be displayed in hallway after, with students deciding the location.

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Appendix F: Amethyst Data

Raw Data

Figure 3 Amethyst observation chart

AMETHYST	OBSERVATION NOTES:
Wed 2/12	New art class 2/10 & new participant • Needed putty. • Sat up from with me for presentation • Seems to need a lot of 1 to 1 attention • Walks around a lot • Take 5 at end of class
Thurs 2/13	drew himself as an NBA player for future goal self-portrait project
Fri 2/14	First fun Friday using centers. Came into room crying and upset, went straight to the "zen zone" • Was able to join a group for centers • Responded well to kinetic sand • Participated in all centers (free draw, whiteboards, sand, play doh & straws/connectors) • Take 5 @ end of class
Tues 2/18 **2/19 -Teacher out split, student interview** **2/20 - teacher out split** **2/21 - teacher out split**	Antsy behavior, wanted to just use fidget tools • I told him if he drew his self-portrait I would give him time for kinetic sand • Was not engaged with drawing, however he completed his self-portrait with continuous positive reinforcement
Mon 2/24	Came into room and grabbed stress ball

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	• Allowing for breaks in between getting work done * maybe get a timer? • Sits up front with me • Wondering how to accommodate behavior with peers? Reflection sheet?
Tues 2/25 **2/26 - Amethyst Absent**	Came in, sat at my desk and used stress ball during vision board / goal presentation • No issues with behavior today • Completed all work - goal sheet and name on final paper • He was able to do the work with reward/ break using stress ball or kinetic sand • His student job is board eraser and does this at the end of class • He has difficulty remaining in seat without a fidget tool. • Take 5 at end of class
Thurs 2/27 **2/28- half day no art class**	Used putty once entered the room • Told me he wasn't here yesterday because of a burn on his stomach from BBQ chicken sauce. Showed me his bandage from the hospital • Seemed to not feel well or be in pain ○ His behavior was abnormal, did not sit down once, got into arguments with multiple classmates • I moved him to my desk to sit alone and use play doh there which worked best • I put him in charge of the timer but kept pressing pause and play *could have been affected by the trauma of the burn, or missing school day before.
Mon 3/2 **3/3- I was out** **3/4- I was out** **3/5- I was out** **3/6 - I was out**	• Used putty when he came in • Got his work done using the putty or play doh • When he filled out artist statement he circled clay on the form and I asked him why he circled that because it wasn't part of the project. He said he used the putty to get his work done! I had not thought of that as being part of his project!! • Needs a lot of positive reinforcement/ encouragement

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Mon 3/9	• Had difficulty sitting • Tried stress ball but was throwing it in the air so I took it back • Used putty for 5 minutes • Able to do work with the putty • When finished, wanted to play a game on my computer but i said no • At the end of class I asked him what's going on, he said he had a bad weekend. ○ Asked what he needed, he didn't know but then said kinetic sand
Tues 3/10	• Difficulty sitting down • Moved him to my desk • Used stress ball, putty and was not effective • Filled out reflection form which helped • Stayed in seat for last 10 minutes • Gave him jobs like sorting paper and organizing

Wed 3/11	• Came in and used putty
	• Cleared front table space and organized, put bins in the closet
	• Paint was successful in keeping him occupied
	• Wanted to free paint but I asked to complete his work first
	• When asked to use the bathroom I said no & he got upset, sat at my desk with crossed arms
	  ○ I said if you use the bathroom now, will you complete your painting? & he pinky promised
	  ○ When he came back from the bathroom he painted his project like he promised!
	• Handed out stamps to classmates at the end

Thurs 3/12 **3/13- COVID-19 shutdown began**	• Came in, used clay and sat at my desk. Cooperated during instruction • Painted but had to press him about finishing his project first before free painting • Eloped from class, when he returned he said he wanted to make sure he passed his test at the nurse which is

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	across the hall. I talked to him about how he needs a hall pass next time, he apologized • Handed out stamps to classmates at the en0 • After class left I asked him what is going on with his behavior this week. He said 'kinetic sand is the only thing that will calm me down' So I said ok, 7 minutes at beginning of class, you then do your work and then you can use it at the end when your work is done. He agreed and pinky promised, hugged me and left. • *Maybe make a behavior/ reward chart that HE can monitor?

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Raw Data: Transcribed Interview

Figures 4, 5, & 6 Amethyst Interview Segments

Interviewer:	How are you today?
Amethyst:	Good
Interviewer:	All right I want to talk to you about your thoughts on school and art that you want to make this marking period. And I also want to learn what you do to calm down when you're upset or having a bad day, how does that sound?
Amethyst:	Good
Interviewer:	Okay. There's no right or wrong answers if you feel uncomfortable answering a question you don't need to answer it and you can also choose to end the interview at any time. Alright do you have any questions?
Amethyst:	No
Interviewer:	Alright, what is your favorite class in school
Amethyst:	Art
Interviewer:	Art why is that?
Amethyst:	Because you can play with anything
Interviewer:	Like what, what's your favorite thing to use?
Amethyst:	Kinetic sand
Interviewer:	Kinetic sand, why do you like kinetic sand?
Amethyst:	Because it's soft and, and you can play with it and you can make turtles, castles, and everything out of it.
Interviewer:	Oh so you like to make stuff out of it?
Amethyst:	Yes
Interviewer:	Ok. Aright what's your least favorite class in school?
Amethyst:	[redacted]
Interviewer:	[redacted] why's that?
Amethyst:	Because [redacted] be screamin at us and he be telling us to put the stuff up late
Interviewer:	So what would you rather have someone talk to you instead of yell? Do you just don't like that he yells at you?
Amethyst:	Yeah
Interviewer:	Okay so what would you rather him do
Amethyst:	I don't know
Interviewer:	You don't know, ok. What type of art do you like to make?
Amethyst:	Hm... I like to make pictures
Interviewer:	You like to make pictures using what material?
Amethyst:	Yeah like to be using markers colored pencils and regular pencils
Interviewer:	Ok why is that your favorite type of art to make?
Amethyst:	Because you can't draw anything you want

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Interviewer:	Okay so it's like free draw?
Amethyst:	Yeah
Interviewer:	Ok What art materials do you want to use in art this marking period?
Amethyst:	...I don't know
Interviewer:	Like do you want to use clay, paint...
Amethyst:	Clay
Interviewer:	Clay, why clay?
Amethyst:	Because its fun but sometimes it gets all over ya hands and that's when I don't like to play wit it
Interviewer:	Oh so you don't like it being messy. So what if I get gloves would you be okay with that with the gloves on?
Amethyst:	Yeah
Interviewer:	Ok, maybe that would help. Alright how does making art make you feel?
Amethyst:	Good
Interviewer:	Good, okay. What do you like to draw or make art about the most
Amethyst:	Uh I don't know
Interviewer:	You don't know?
Amethyst:	There's all this stuff that I want to make.
Interviewer:	There's all this stuff you want to make? Like what?
Amethyst:	Slime.
Interviewer:	Oh slime okay. What else?
Amethyst:	Nothin
Interviewer:	That's it? Ok umm let's see what do you do to calm yourself down when you're upset?
Amethyst:	Um, sometimes I just watch my phone and then
Interviewer:	Can you repeat what you just said, what you do to calm yourself down?
Amethyst:	I watch my phone
Interviewer:	You watch your phone. Is that when you're at home?
Amethyst:	Yes
Interviewer:	Ok, so what do you do at school When you get upset like what works for you?
Amethyst:	Sometimes when I get on the computer it calms me down a little bit
Interviewer:	And what do you do on the computer?
Amethyst:	I be playing games, watching YouTube
Interviewer:	Ok and so what do you think would work, what ideas do you have to help calm you down in art? Like this stuff? [putty] What ideas do you have to help calm yourself down in art?
Interviewer:	Repeat that, sorry

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Amethyst:	Squishies
Interviewer:	Like the stress balls?
Amethyst:	Yeah
Interviewer:	Okay what else besides stress balls
Amethyst:	Sometimes this
Interviewer:	Putty?
Amethyst:	Yeah
Interviewer:	Alright, ok. That sounds good and also alright, so you filled out the art room job survey. Do you remember what jobs that you wanted to pick?
Amethyst:	Phone monitor uh um phone monitor and two other jawns
Interviewer:	Two other ones
Amethyst:	Yeah
Interviewer:	Ok, I forget what job did I give you go find your name on that chart really quick
Amethyst:	Chair fixer
Interviewer:	Chair fixer?
Amethyst:	Yeah
Interviewer:	so you must have filled that out on there, chair fixer pushes in chairs
Amethyst:	Yeah
Interviewer:	How do you feel about that job?
Amethyst:	Is not I don't like it
Interviewer:	Mhmm why's that?
Amethyst:	Because when people don't push in they chairs and they just leave it on the floor then that's the part that I do not like
Interviewer:	Okay so you don't like having to clean up after other people
Amethyst:	Yeah
Interviewer:	So what job would you rather have then
Amethyst:	Umm, I'm not going to say phone monitor because somebody else got it.
Interviewer	What about erasing the board?
Amethyst:	Yeah
Interviewer:	Because no one has a job and you did that yesterday
Amethyst:	Oh yeah I want that one
Interviewer:	You want that one instead
Amethyst:	Yeah
Interviewer:	Alright that sounds good. Alright well thank you for the interview I'm going to interview you probably two more times maybe we'll see or at least one more.
Amethyst:	Okay

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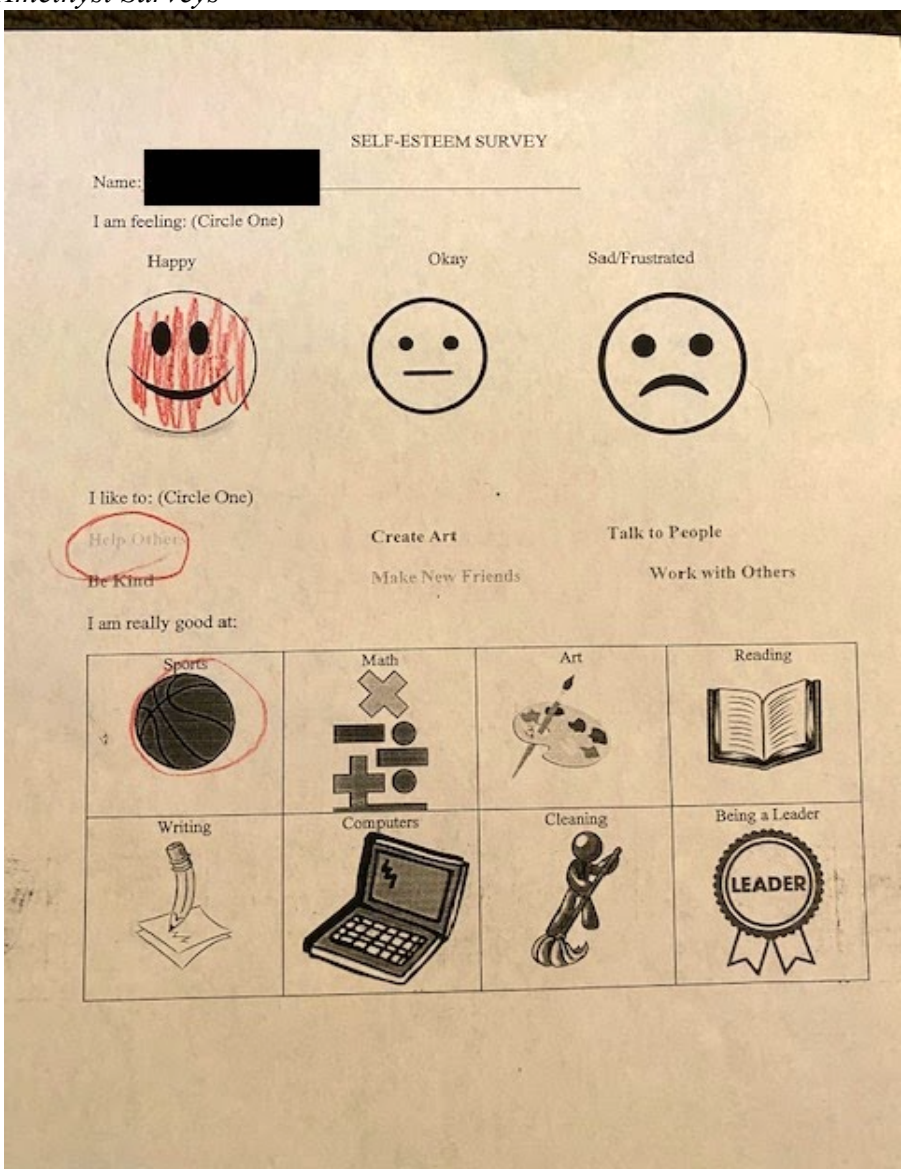
Raw Data: Self-Esteem Survey 1

Figure 7 Amethyst Surveys



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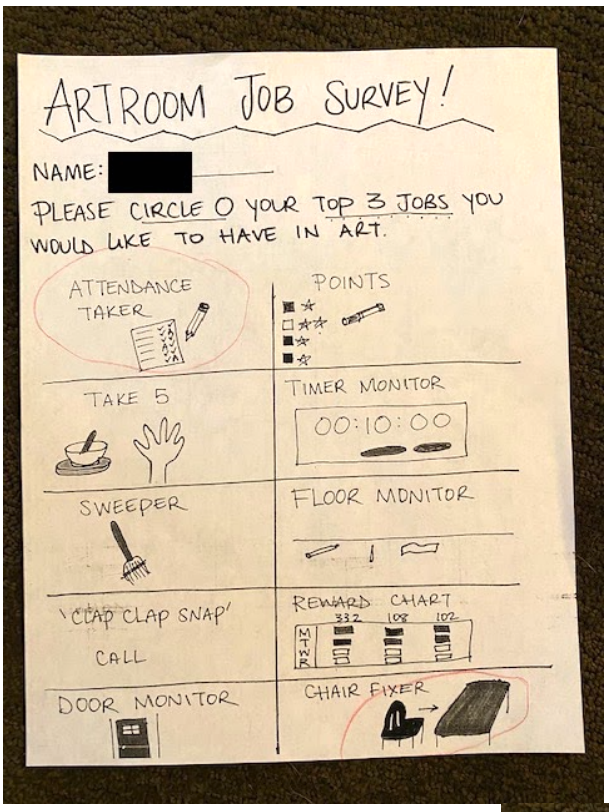
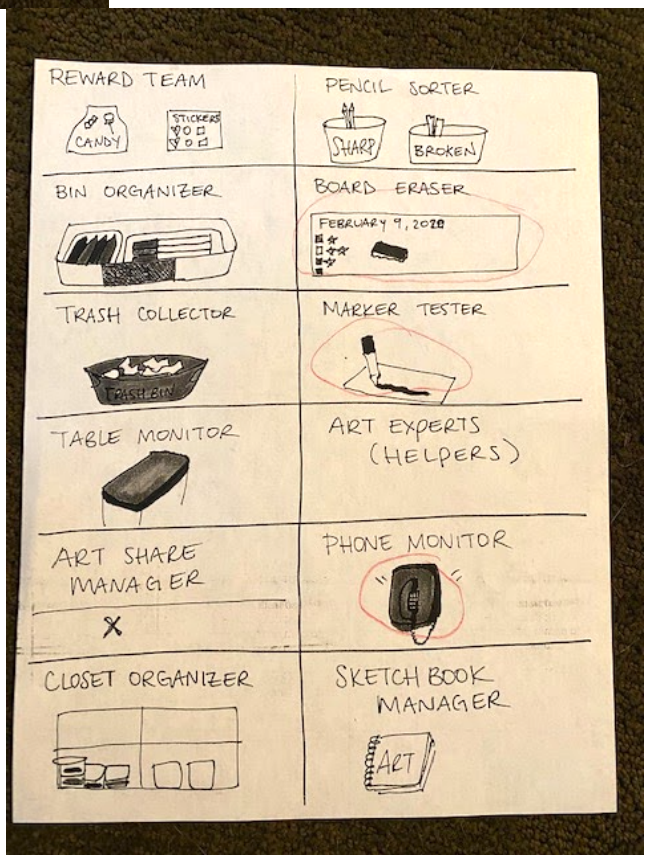


Raw Data: Job Survey
Figure 7 Amethyst Surveys



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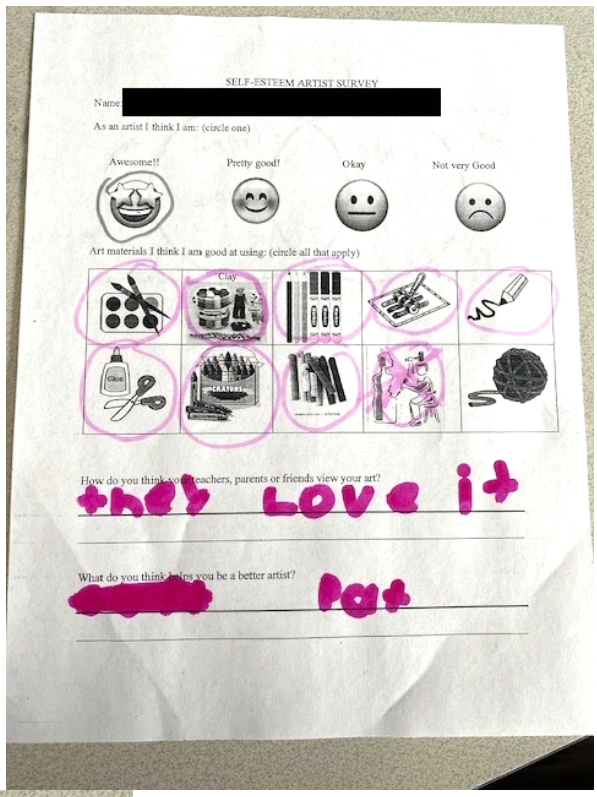
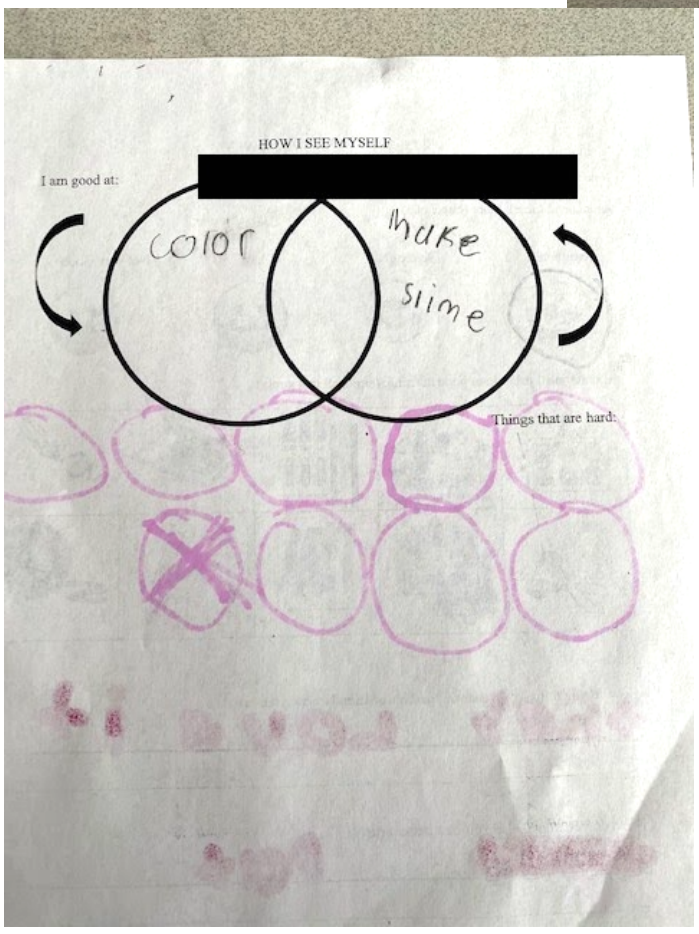
Raw Data: Self-Esteem Survey 2
Figure 7 Amethyst Surveys





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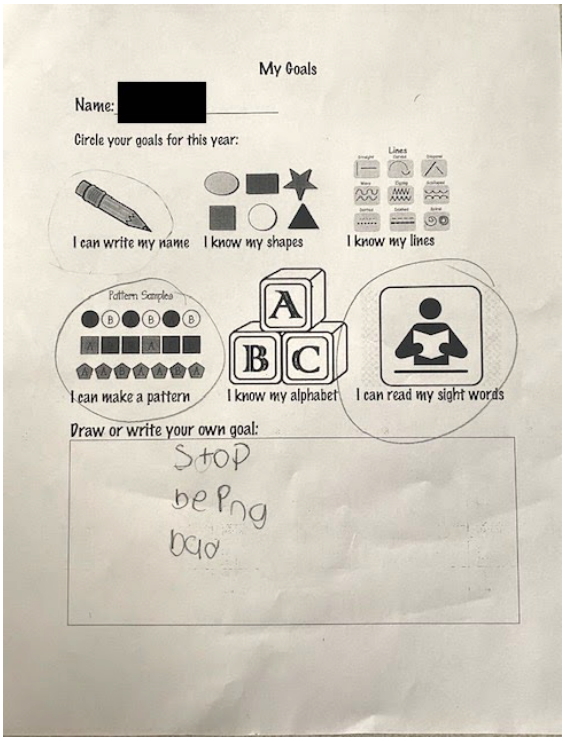
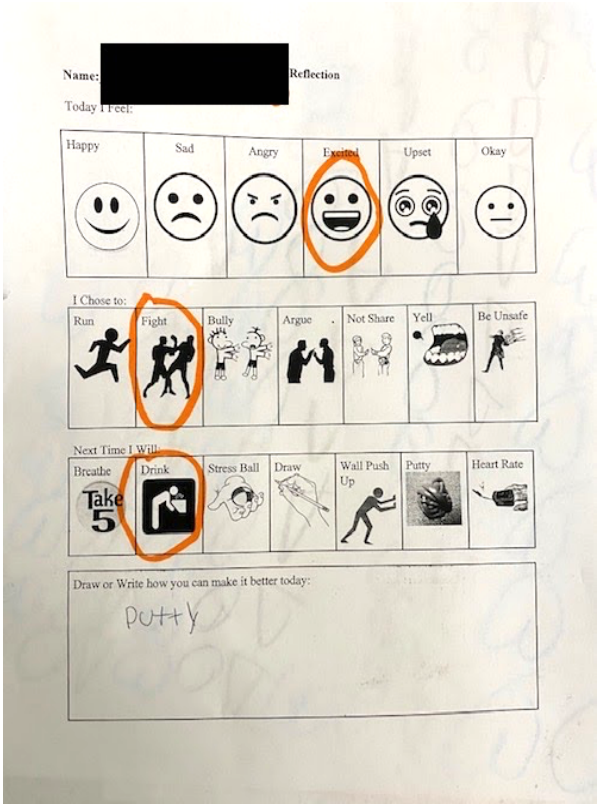


Raw Data: Goal & Reflection Survey
Figure 7 Amethyst Surveys



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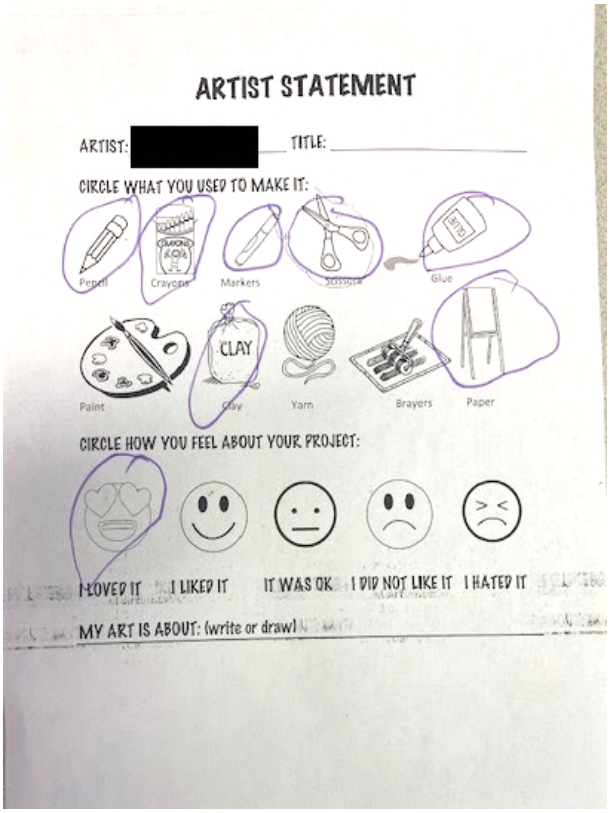
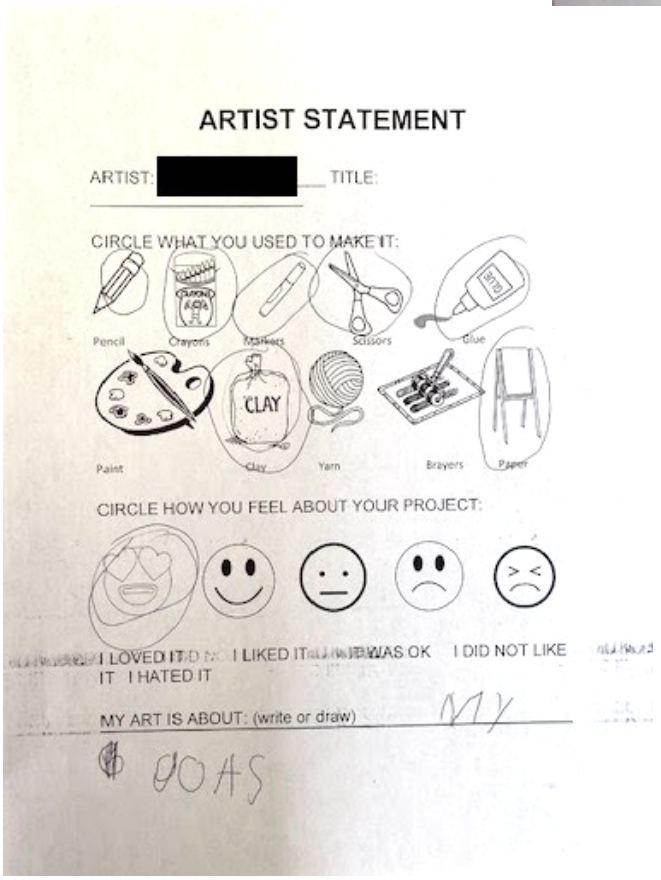
Raw Data: Artist Statements

Figure 8 Amethyst Artist Statements





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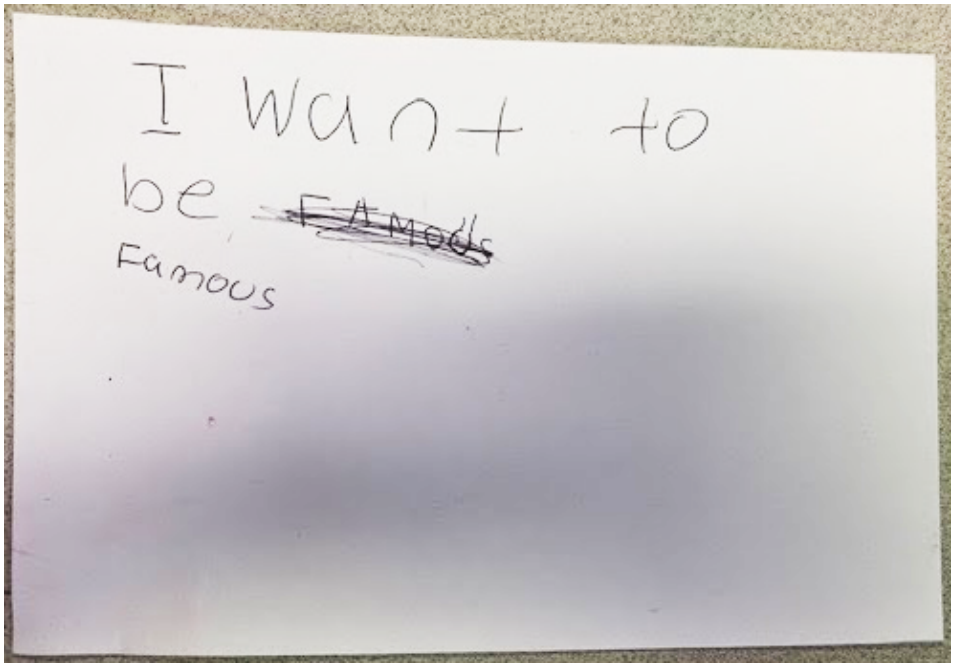
Artwork Lesson 1
Figure 9 Amethyst Artwork



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Artwork Lesson 2 & Free Painting
Figure 9 Amethyst Artwork

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Coded Data

Figure 29 Amethyst Coded Observation Chart

Wed 2/12	New art class 2/10 & new participant • Needed putty. • Sat up from with me for presentation • Seems to need a lot of 1 to 1 attention • Walks around a lot • Take 5 at end of class
Thurs 2/13	drew himself as an NBA player for future goal self-portrait project
Fri 2/14	First fun Friday using centers. Came into room crying and upset, went straight to the "zen zone" • Was able to join a group for centers • Responded well to kinetic sand • Participated in all centers (free draw, whiteboards, sand, play doh & straws/connectors) • Take 5 @ end of class
Tues 2/18 **2/19 - Teacher out split, student interview** **2/20 - teacher out split** **2/21 - teacher out split**	Antsy behavior, wanted to just use fidget tools • I told him if he drew his self-portrait I would give him time for kinetic sand • Was not engaged with drawing, however he completed his self-portrait with continuous positive reinforcement
Mon 2/24	Came into room and grabbed stress ball • Allowing for breaks in between getting work done * maybe get a timer? • Sits up front with me • Wondering how to accommodate behavior with peers? Reflection sheet?
Tues 2/25	Came in, sat at my desk and used stress ball during vision board / goal presentation • No issues with behavior today • Completed all work - goal sheet and name on final paper

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2/26 - Amethyst Absent	• He was able to do the work with reward/ break using stress ball or kinetic sand • His student job is board eraser and does this at the end of class • He has difficulty remaining in seat without a fidget tool. • Take 5 at end of class
Thurs 2/27 **2/28- half day no art class**	Used putty once entered the room • Told me he wasn't here yesterday because of a burn on his stomach from BBQ chicken sauce. Showed me his bandage from the hospital • Seemed to not feel well or be in pain • His behavior was abnormal, did not sit down once, got into arguments with multiple classmates • I moved him to my desk to sit alone and use play doh there which worked best • I put him in charge of the timer but kept pressing pause and play *could have been affected by the trauma of the burn, or missing school day before.
Mon 3/2 **3/3- I was out** **3/4- I was out** **3/5- I was out** **3/6 - I was out**	• Used putty when he came in • Got his work done using the putty or play doh • When he filled out artist statement he circle clay on the form and I asked him why he circled that because it wasn't part of the project. He said he used the putty to get his work done! I had not thought of that as being part of his project!! • Needs a lot of positive reinforcement/ encouragement
Mon 3/9	• Had difficulty sitting • Tried stress ball but was throwing it in the air so i took it back • Used putty for 5 minutes • Able to do work with the putty • When finished, wanted to play a game on my computer but I said no • At the end of class I asked him what's going on, he said he had a bad weekend. • Asked what he needed, he didn't know but then said kinetic sand

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Tues 3/10	• Difficulty sitting down • Moved him to my desk • Used stress ball, putty and was not effective • Filled out reflection form which helped • Stayed in seat for last 10 minutes • Gave him jobs like sorting paper and organizing

Wed 3/11	• Came in and used putty
	• Cleared front table space and organized, put bins in the closet
	• Paint was successful in keeping him occupied
	• Wanted to free paint but I asked to complete his work first
	• When asked to use the bathroom I said no & he got upset, sat at my desk with crossed arms
	  • I said if you use the bathroom now, will you complete your painting? & he pinky promised
	  • When he came back from the bathroom he painted his project like he promised!
	• Handed out stamps to classmates at the end

Thurs 3/12 **3/13- COVID-19 shutdown began**	• Came in, used clay and sat at my desk. Cooperated during instruction • Painted but had to press him about finishing his project first before free painting • Eloped from class, when he returned he said he wanted to make sure he passed his test at the nurse which is across the hall. I talked to him about how he needs a hall pass next time, he apologized • Handed out stamps to classmates at the en0 • After class left I asked him what is going on with his behavior this week. He said 'kinetic sand is the only thing that will calm me down' So I said ok, 7 minutes at beginning of class, you then do your work and then you can use it at the end when your work is done. He agreed and pinky promised, hugged me and left. • *Maybe make a behavior/ reward chart that HE can monitor?

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Observation Theme Chart

Figure 30 Amethyst Observation Theme Chart

Theme	
Empowerment	• Choice seating, sensory tool both daily • Sits up front with me • He was able to do the work with reward/ break using stress ball or kinetic sand • His student job is board eraser and does this at the end of class • I put him in charge of the timer • Gave him jobs like sorting paper and organizing • Cleared front table space and organized, put bins in the closet • Handed out stamps to classmates at the end • sat at my desk • Handed out stamps to classmates at the end
Calm Strategies	• Needed putty. • Take 5 at end of class • went straight to the "zen zone" • Responded well to kinetic sand • Take 5 @ end of class • Allowing for breaks in between getting work done * maybe get a timer? • used stress ball during vision board / goal presentation • Take 5 at end of class • use play doh there which worked best • When he filled out artist statement he circle clay on the form and I asked him why he circled that because it wasn't part of the project. He said he used the putty to get his work done! I had not thought of that as being part of his project!! • Used putty for 5 minutes • he didn't know but then said kinetic sand • Used stress ball, putty and was not effective • Filled out reflection form which helped • He said 'kinetic sand is the only thing that will calm me down' So I said ok, 7 minutes at beginning of class, you then do your work and then you can use it at the end when your work is done. He agreed and pinky promised, hugged me and left.

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Art Materials	drew himself as an NBA player for future goal self-portrait project First fun Friday using centers. • Was able to join a group for centers • (free draw, whiteboards, sand, play doh & straws/connectors) • Was not engaged with drawing, • Got his work done using the putty or play doh • Able to do work with the putty • Paint was successful in keeping him occupied • Painted but had to press him about finishing his project first before free painting
Trauma	• Told me he wasn't here yesterday because of a burn on his stomach from BBQ chicken sauce. Showed me his bandage from the hospital • he said he had a bad weekend.
Student Behavior	• Sat up from with me for presentation • Seems to need a lot of 1 to 1 attention • Walks around a lot • Participated in all centers (free draw, whiteboards, sand, play doh & straws/connectors) • Antsy behavior, wanted to just use fidget tools • No issues with behavior today • Completed all work - goal sheet and name on final paper • He has difficulty remaining in seat without a fidget tool. • Seemed to not feel well or be in pain o His behavior was abnormal, did not sit down once, got into arguments with multiple classmates • but kept pressing pause and play • Had difficulty sitting • Tried stress ball but was throwing it in the air so i took it back • When finished, wanted to play a game on my computer but i said no • Difficulty sitting down • Stayed in seat for last 10 minutes • Wanted to free paint but I asked to complete his work first • When asked to use the bathroom I said no & he got upset, sat at my desk with crossed arms

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	• When he came back from the bathroom he painted his project like he promised! • Cooperated during instruction • Eloped from class, when he returned he said he wanted to make sure he passed his test at the nurse which is across the hall. I talked to him about how he needs a hall pass next time, he apologized • Handed out stamps to classmates at the end
Teacher Behavior	• I told him if he drew his self-portrait I would give him time for kinetic sand • Was not engaged with drawing, however he completed his self-portrait with continuous positive reinforcement • I moved him to my desk to sit alone and use play doh there which worked best • Needs a lot of positive reinforcement/ encouragement • At the end of class I asked him what's going on, • Asked what he needed, • Moved him to my desk • I said if you use the bathroom now, will you complete your painting? & he pinky promised • When he came back from the bathroom he painted his project like he promised! • I talked to him about how he needs a hall pass next time, he apologized • After class left I asked him what is going on with his behavior this week.
Transitions	• New art class 2/10 & new participant • Came into room crying and upset, went straight to the "zen zone" • Monday-Came into room and grabbed stress ball • Came in, sat at my desk and used stress ball during vision board / goal presentation • Used putty once entered the room • Used putty when he came in • Came in and used putty • Came in, used clay and sat at my desk.

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Coded Interview Chart

Figure 26 & 27 Amethyst Coded Transcribed Interview Segments

Interviewer:	How are you today
Amethyst:	Good
Interviewer:	All right I want to talk to you about your thoughts on school and art that you want to make this marking period. And I also want to learn what you do to calm down when you're upset or having a bad day, how does that sound?
Amethyst:	Good
Interviewer:	Okay. There's no right or wrong answers if you feel uncomfortable answering a question you don't need to answer it and you can also choose to end the interview at any time. Alright do you have any questions?
Amethyst:	No
Interviewer:	Alright, what is your favorite class in school
Amethyst:	Art
Interviewer:	Art why is that?
Amethyst:	Because you can play with anything
Interviewer:	Like what, what's your favorite thing to use?
Amethyst:	Kinetic sand
Interviewer:	Kinetic sand, why do you like kinetic sand?
Amethyst:	Because it's soft and, and you can play with it and you can make turtles, castles, and everything out of it.
Interviewer:	Oh so you like to make stuff out of it?
Amethyst:	Yes
Interviewer:	Ok. Aright what's your least favorite class in school?
Amethyst:	[redacted]
Interviewer:	[redacted] why's that?
Amethyst:	Because [redacted] be screamin at us and he be telling us to put the stuff up late
Interviewer:	So what would you rather have someone talk to you instead of yell? Do you just don't like that he yells at you?
Amethyst:	Yeah
Interviewer:	Okay so what would you rather him do
Amethyst:	I don't know
Interviewer:	You don't know, ok. What type of art do you like to make?
Amethyst:	Hmm... I like to make pictures

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Interviewer:	You like to make pictures using what material?
Amethyst:	Yeah like to be using markers colored pencils and regular pencils
Interviewer:	Ok why is that your favorite type of art to make?
Amethyst:	Because you can't draw anything you want
Interviewer:	Okay so it's like free draw?
Amethyst:	Yeah
Interviewer:	Ok What art materials do you want to use in art this marking period?
Amethyst:	...I don't know
Interviewer:	Like do you want to use clay, paint...
Amethyst:	Clay
Interviewer:	Clay, why clay?
Amethyst:	Because its fun but sometimes it gets all over ya hands and that's when I don't like to play wit it
Interviewer:	Oh so you don't like it being messy. So what if I get gloves would you be okay with that with the gloves on?
Amethyst:	Yeah
Interviewer:	Ok, maybe that would help. Alright how does making art make you feel?
Amethyst:	Good
Interviewer:	Good, okay. What do you like to draw or make art about the most
Amethyst:	Uh I don't know
Interviewer:	You don't know?
Amethyst:	There's all this stuff that I want to make.
Interviewer:	There's all this stuff you want to make? Like what?
Amethyst:	Slime.
Interviewer:	Oh slime okay. What else?
Amethyst:	Nothin
Interviewer:	That's it? Ok umm lets see what do you do to calm yourself down when you're upset?
Amethyst:	Um, sometimes I just watch my phone and then
Interviewer:	Can you repeat what you just said, what you do to calm yourself down?
Amethyst:	I watch my phone
Interviewer:	You watch your phone. Is that when you're at home?
Amethyst:	Yes
Interviewer:	Ok, so what do you do at school When you get upset like what works for you?
Amethyst:	Sometimes when I get on the computer it calms me down a little bit
Interviewer:	And what do you do on the computer?
Amethyst:	I be playing games, watching YouTube
Interviewer:	

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Interviewer:	Ok and so what do you think would work, what ideas do you have to help calm you down in art? Like this stuff? [putty] What ideas do you have to help calm yourself down in art?
Amethyst:	Repeat that, sorry
Interviewer:	Squishies
Amethyst:	Like the stress balls?
Interviewer:	Yeah
Amethyst:	okay what else besides stress balls
Interviewer:	sometimes this
Amethyst:	Putty?
Interviewer:	Yeah
Amethyst:	Alright, ok. That sounds good and also alright, so you filled out the art room job survey. Do you remember what jobs that you wanted to pick?
Interviewer:	phone monitor uh um phone monitor and two other jawns
Amethyst:	Two other ones
Interviewer:	Yeah
Amethyst:	Ok, I forget what job did I give you go find your name on that chart really quick
Interviewer:	Chair fixer
Amethyst:	Chair fixer?
Interviewer:	Yeah
Amethyst:	so you must have filled that out on there, chair fixer pushes in chairs
Interviewer:	Yeah
Amethyst:	how do you feel about that job
Interviewer:	is not I don't like it
Amethyst:	Mhmm why's that?
Interviewer:	because when people don't push in they chairs and they just leave it on the floor then that's the part that I do not like
Amethyst:	okay so you don't like having to clean up after other people
Interviewer:	Yeah
Amethyst:	so what job would you rather have then
Interviewer	Umm, I'm not going to say phone monitor because somebody else got it.
Amethyst:	What about erasing the board?
Interviewer:	Yeah
Amethyst:	Because no one has a job and you did that yesterday
Interviewer:	oh yeah I want that one
Amethyst:	You want that one instead
Interviewer:	Yeah

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Amethyst:	Alright that sounds good. Alright well thank you for the interview I'm going to interview you probably two more times maybe we'll see or at least one more. Okay

Interview Theme Chart

Figure 28 Amethyst Coded Interview Theme Data Chart

Theme	
Art Materials	**I:** Alright, what is your favorite class in school **P:** Art **I:** Art why is that? **P:** Because you can play with anything **I:** Like what, what's your favorite thing to use? **P:** kinetic sand **I:** Kinetic sand, why do you like kinetic sand? **P:** Because it's soft and, and you can play with it and you can make turtles, castles, and everything out of it. **I:** Oh so you like to make stuff out of it? **P:** Yes What type of art do you like to make? **P:** Hmm... I like to make pictures **I:** you like to make pictures using what material? **P:** Yeah like to be using markers colored pencils and regular pencils **I:** Ok why is that your favorite type of art to make? **P:** because you can't draw anything you want **I:** okay so it's like free draw? **P:** Yeah **I:** Ok What art materials do you want to use in art this marking period? **P:** ...I don't know **I:** like do you want to use clay, paint... **P:** Clay **I:** Clay, why clay? **P:** Because its fun but sometimes it gets all over ya hands and that's when I don't like to play wit it **I:** Oh so you don't like it being messy. So what if I get gloves would you be okay with that with the gloves on?

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	P: Yeah **I:** Ok, maybe that would help. Alright how does making art make you feel? **P:** good **I:** Good, okay. What do you like to draw or make art about the most **P:** Uhh I don't know **I:** You don't know? **P:** There's all this stuff that I want to make. **I:** There's all this stuff you want to make? Like what? **P:** Slime. **I:** Oh slime okay. What else? **P:** Nothin
Empowerment	so you filled out the art room job survey. Do you remember what jobs that you wanted to pick? **P:** phone monitor uh um phone monitor and two other jawns **I:** Two other ones **P:** Yeah **I:** Ok, I forget what job did I give you go find your name on that chart really quick **P:** Chair fixer **I:** Chair fixer? **P:** Yeah **I:** so you must have filled that out on there, chair fixer pushes in chairs **P:** Yeah **I:** how do you feel about that job **P:** is not I don't like it **I:** Mhmm why's that? **P:** because when people don't push in they chairs and they just leave it on the floor then that's the part that I do not like **I:** okay so you don't like having to clean up after other people **P:** Yeah **I:** so what job would you rather have then **P:** Umm, I'm not going to say phone monitor because somebody else got it. **I:** What about erasing the board? **P:** Yeah **I:** Because no one has a job and you did that yesterday **P:** oh yeah I want that one

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	I: You want that one instead **P:** Yeah
Calm Strategies	**I:** Ok umm lets see what do you do to calm yourself down when you're upset? **P:** Um, sometimes i just watch my phone and then **I:** Can you repeat what you just said, what you do to calm yourself down? **P:** I watch my phone **I:** You watch your phone. Is that when you're at home? **P:** Yes **I:** Ok, so what do you do at school When you get upset like what works for you? **P:** Sometimes when I get on the computer it calms me down a little bit **I:** And what do you do on the computer? **P:** I be playing games, watching YouTube **I:** Ok and so what do you think would work, what ideas do you have to help calm you down in art? Like this stuff? [putty] What ideas do you have to help calm yourself down in art? **I:** Repeat that, sorry **P:** Squishies **I:** Like the stress balls? **P:** Yeah **I:** okay what else besides stress balls **P:** sometimes this **I:** Putty? **P:** Yeah
Teacher Behavior	**I:** Ok. Aright what's your least favorite class in school? **P:** Chess **I:** chess why's that? **P:** Because [redacted] be screamin at us and he be telling us to put the stuff up late **I:** so what would you rather have someone talk to you instead of yell? Do you just don't like that he yells at you? **P:** Yeah **I:** Okay so what would you rather him do **P:** I don't know **I:** you don't know, ok.

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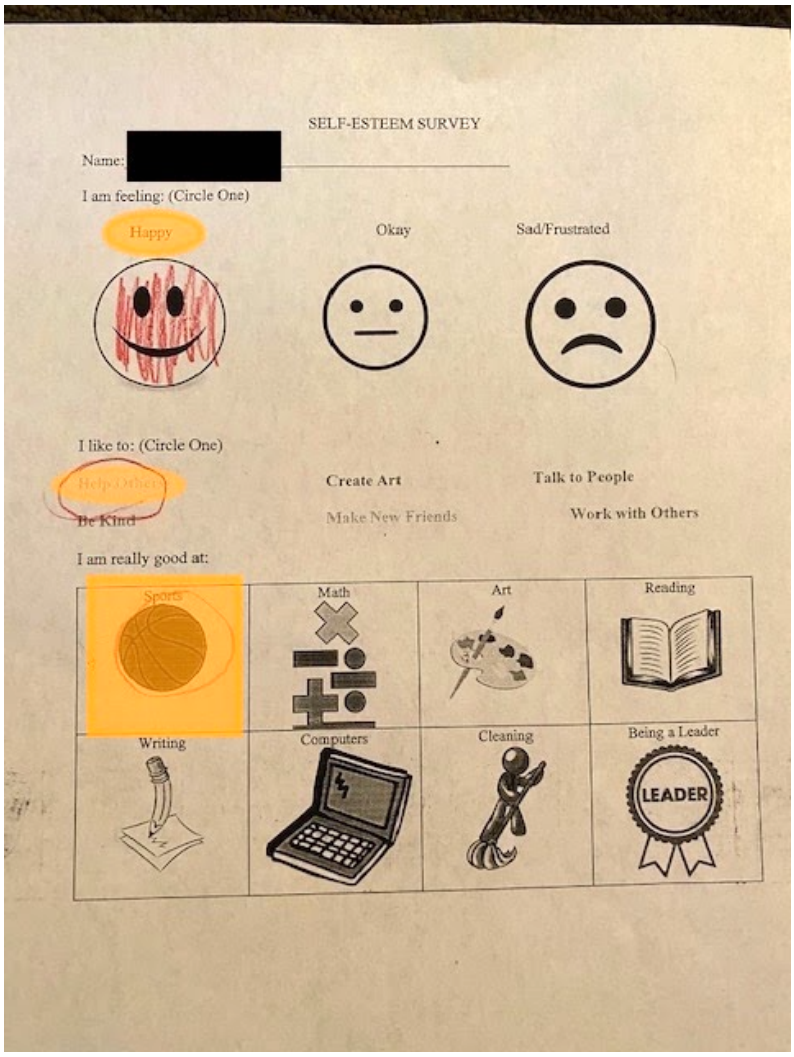
Coded Data: Self-Esteem Survey

Figure 31Amethyst Coded Surveys



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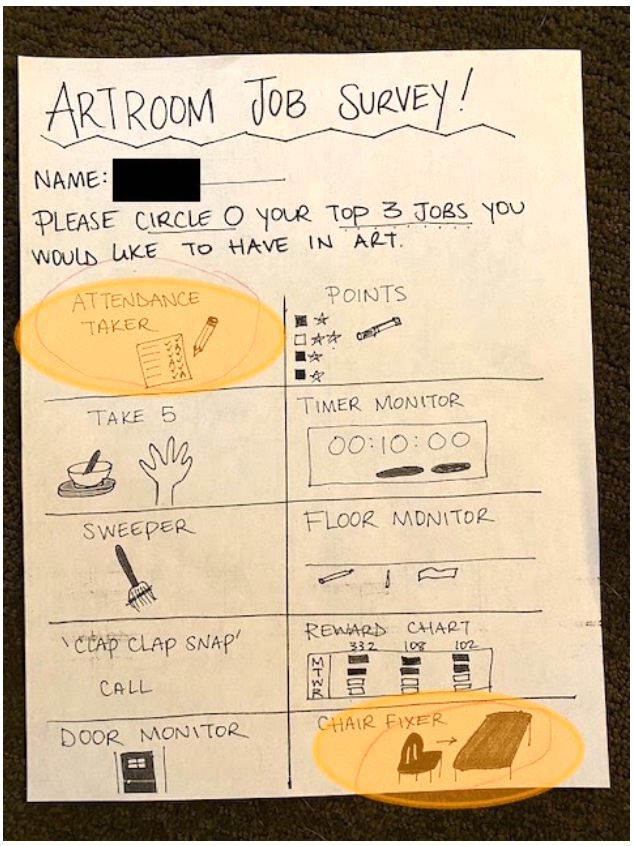
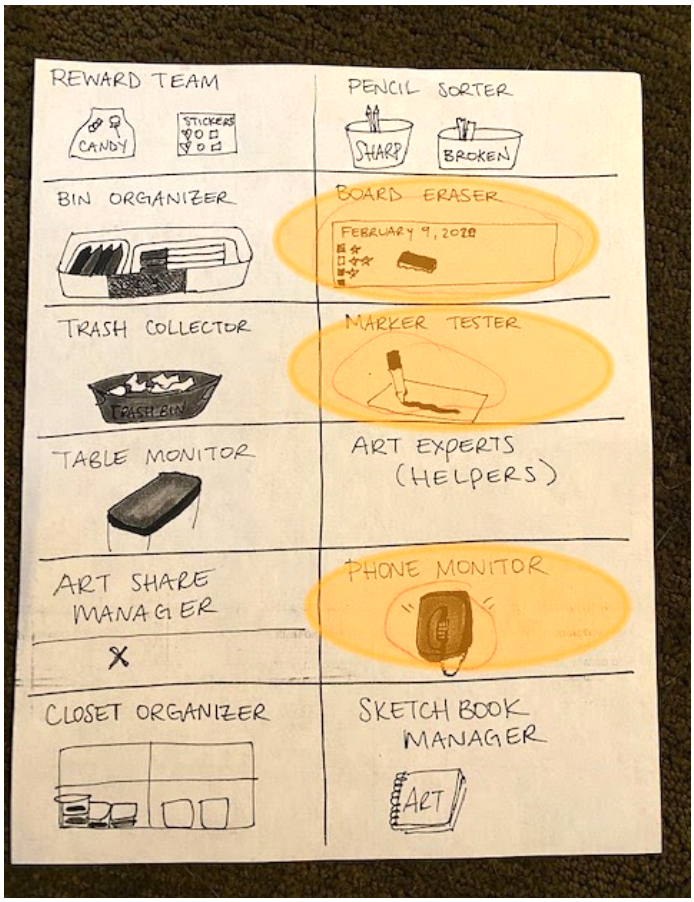


Coded Data: Job Survey
Figure 31 Amethyst Coded Surveys



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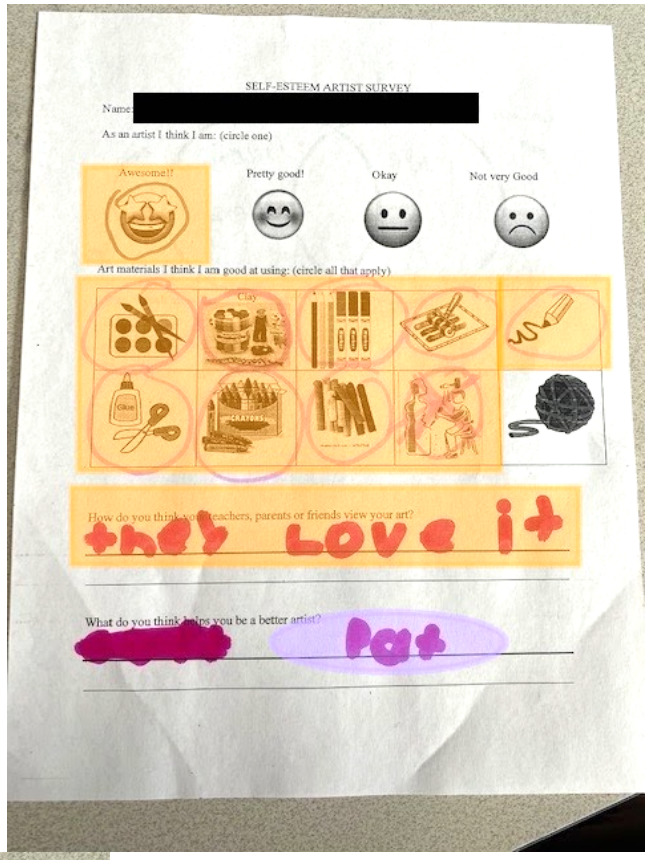
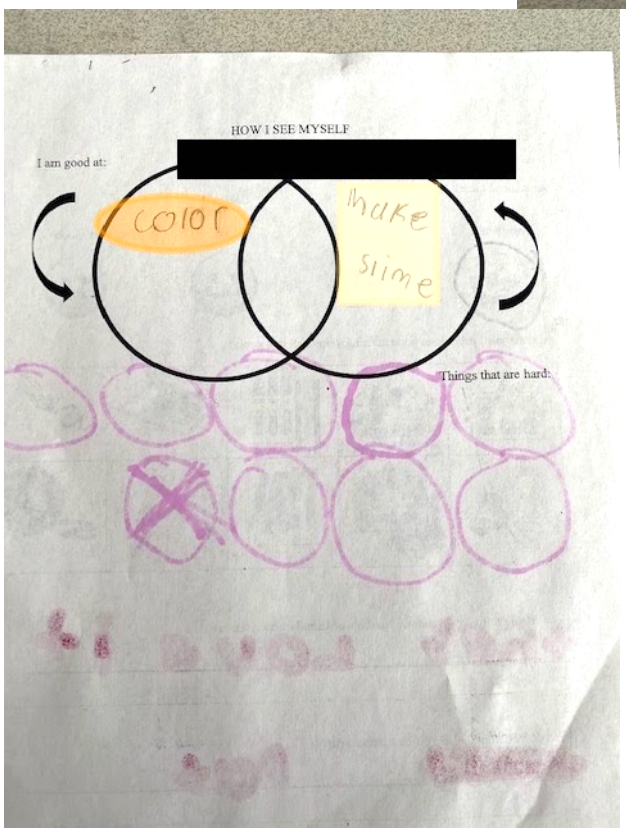
Coded Data: Self-Esteem Survey 2

Figure 31 Amethyst Coded Surveys





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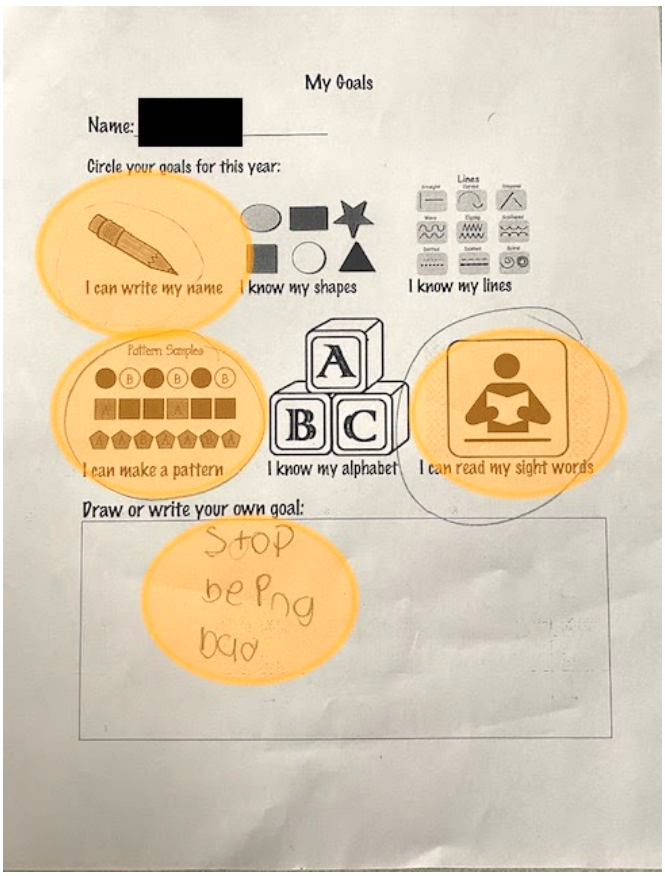
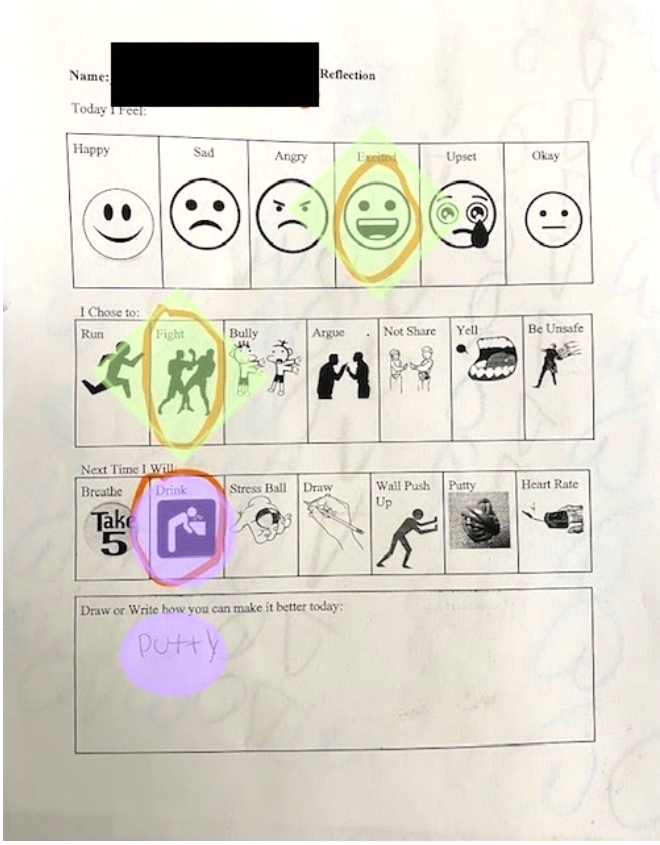


Coded Data: Goal & Reflection Survey

Figure 31 Amethyst Coded Surveys



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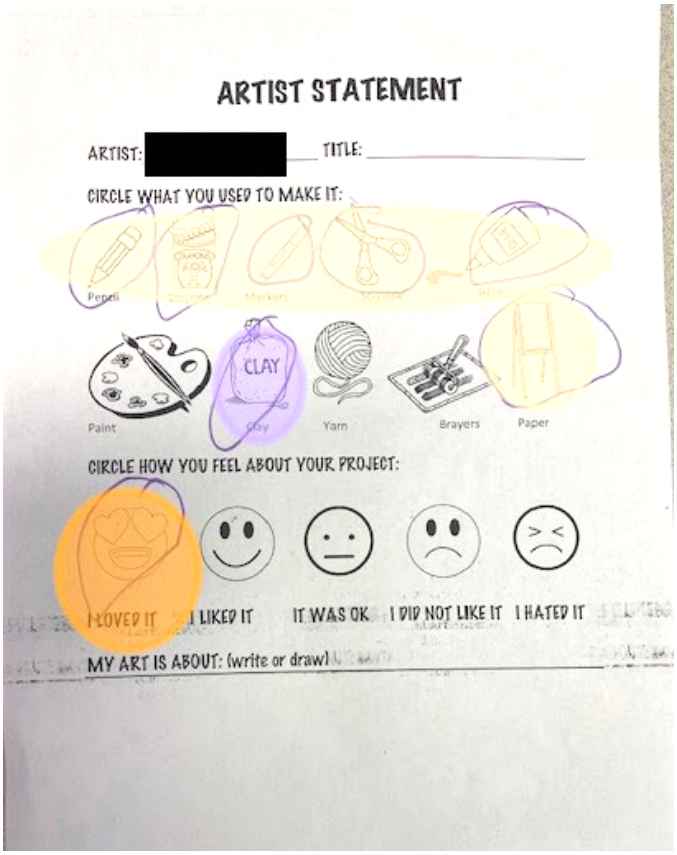
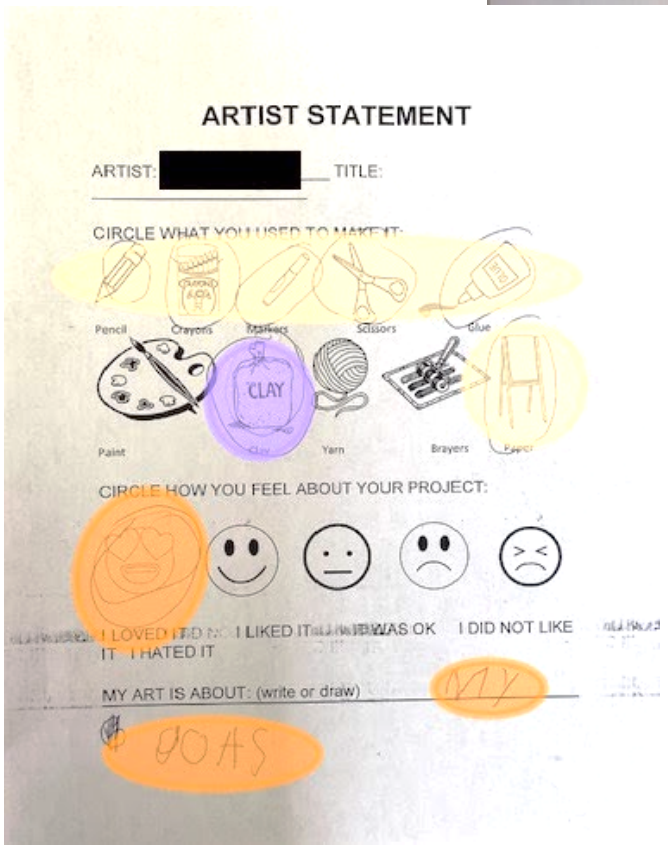
Coded Data: Artist Statements

Figure 32 Amethyst Coded Artist Statements





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Appendix G: Quartz Data

Raw Data

Figure 10, 11, & 12 Quartz Interview Segments

Interviewer:	Okay, alright so this interview should be about 15 minutes so by the time our class comes up you'll be good to go.
Quartz:	Okay Are they about to come up for prep?
Interviewer:	At 12:45 okay so how are you today
Quartz:	Good
Interviewer:	Good okay I want to talk to you about your thoughts on school and art you want to make the rest of the marking period. And I also want to learn what you used to calm yourself down when you're upset or having a bad day. okay how does that sound?
Quartz:	Good
Interviewer:	Good okay there's no right or wrong answers if you feel uncomfortable answering a question you don't need to answer it and you can also end the interview at any time. do you have any questions?
Quartz:	No
Interviewer:	All right let's get started first question what is your favorite class in school?
Quartz:	Uh, art
Interviewer:	Art, okay why is that?
Quartz:	Because its fun you get to paint and you get to pick jobs and stuff.
Interviewer:	Picking jobs, you like picking jobs and painting?
Quartz:	Yes
Interviewer:	Um ok what's your least favorite class in school? Like what don't you like to do?
Quartz:	I like to do I like to do paint and stuff, jobs and do clap clap snap
Interviewer:	You like that job?
Quartz:	Yeah and and make goals and stuff
Interviewer:	You like making goals?
Quartz:	Yeah and use the magazine and stuff
Interviewer:	Oh making the collage?
Quartz:	Yeah and goals and stuff
Interviewer:	Yeah that was a good project. I'm glad you liked that. So is there any class you can think of that you don't like or that's hard?
Quartz:	So I like [redacted] cause we can do puzzles and chess. And I like [redacted] because we can get on games that's only the prep.

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Interviewer:	So did you not have gym yet?
Quartz:	Oh yeah I forgot gym [redacted] is fun. The other preps and stuff the whole preps is so fun you get do games play games play puzzle with [redacted]. I love him cause he the best. Ms. Rooney art is the best, [redacted] is the best and [redacted] is the best.
Interviewer:	Ok so you like all everything?
Quartz:	Mhmm
Interviewer:	Okay cool alright.
Quartz:	And I even love you
Interviewer:	Awe I love you too honey
Quartz:	And I love your dog
Interviewer:	Thanks! What is your favorite type of art to make?
Quartz:	How to make slime
Interviewer:	You like doing the slime?
Quartz:	Yes
Interviewer:	Okay. Why is that?
Quartz:	Because, you always let me play with it and I always ask
Interviewer:	Ok Oh the putty! Ok, so it's like slime?
Quartz:	Yea a lot like slime, it smells like slime its stretchy and a bit sticky
Interviewer:	So what art materials do you like to use besides that? Like what else do you like to do?
Quartz:	I like to paint and I like to do those roller things
Interviewer:	Oh yeah printmaking?
Quartz:	Like what are they called again?
Interviewer:	The brayers
Quartz:	Yeah I like them.
Interviewer:	Yeah I saw you circle that on your page yesterday
Quartz:	It reminds me of tattoos
Interviewer:	Like stamps yeah
Quartz:	Its like tattoos you put on your arm?
Interviewer:	We use the stamps in paint for the paper.
Quartz:	Oh ok can we do that?
Interviewer:	Yes, we will be doing that soon!
Quartz:	Ok Are we painting today?
Interviewer:	Yes, we are going to do watercolor, we'll see if everyone is ready
Quartz:	Yes!!
Interviewer:	Ok alright, next question. How does making art make you feel?
Quartz:	Happy, it make me take a deep breath for 10 seconds for the take 5 *demonstrated take 5 breathing*
Interviewer:	Very good so you like doing take 5 in art

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Quartz:	Yeah and clap clap snap that's my favorite
Interviewer:	Alright sounds good
Quartz:	[redacted] gonna be the push in the chairs?
Interviewer:	Yeah I'm going to switch his job when he comes in. So you said art makes you feel happy?
Quartz:	Yes
Interviewer:	Why do you think that is?
Quartz:	Because we have fun wit you and you put on some lovely song and you take a deep breath
Interviewer:	Okay so you like the relaxing music?
Quartz:	Yeah
Interviewer:	Okay alright what do you like to draw or make your art about?
Quartz:	I like to I like to I like to make [redacted] Ms. Rooney I like to make the whole school and stuff.
Interviewer:	So you like to draw people?
Quartz:	Yes and I like to make the school and us taking a hug and I uh yeah and me and I can make and I can write and I can make stories and stuff. My uncle just passed away.
Interviewer:	Oh I'm sorry honey oh I think I remember you saying that and you drew a picture about him
Quartz:	Yeah
Interviewer:	Yeah so that's good you can make art about that. Okay what do you do to calm yourself down when you're upset?
Quartz:	I like I take 5 *demonstrated her breath* I close my eyes I talk about myself a little bit and then I take a deep breath and I open and then I feel better.
Interviewer:	Okay so when you said you talk about yourself what do you say in there what do you say in your head?
Quartz:	I be like I just want to be a good little girl cause I'm smart I can do this I can listen and I want to get a sticker and I want to be kind to everybody and stuff
Interviewer:	Okay nice that's great so you're basically talking positive about yourself in your head to help calm down?
Quartz:	Yeah
Interviewer:	That's great I love that technique I feel like we should tell or show other people how to do that.
Quartz:	Yeah
Interviewer:	Okay what are some ideas that you have to help calm you down in art? So what you said is that one of your ideas?

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Quartz:	Yes, so I like to do when I close my eyes I always for 1 second I always think about myself then I open my eyes and take a deep breath out in so when I'm done that I say hi give people a hug and I take a deep breath in the hallway and when you say when you say good afternoon class and we say good afternoon Ms. Rooney and then I take a deep breath I always hug you because I love you in my heart and I love Jesus and god
Interviewer:	Okay that's great honey!
Quartz:	I wish you was my mom so bad
Interviewer:	Awe you are sweet
Quartz:	Like you could still be my godmom
Interviewer:	Mhmm well I'm your art teacher so that's good yeah?
Quartz:	Yes!
Interviewer:	Okay and last question, what type of art room job did you want?
Quartz:	Can I get two?
Interviewer:	Well pick which one you wanted
Quartz:	Clap clap snap
Interviewer:	Right so you like doing that?
Quartz:	Yeah are you gonna switch the jobs or keep it keep it on there for a long day
Interviewer:	That's going to stay the whole marking period so for the last few weeks we have your name is gonna be up there
Quartz:	All day?
Interviewer:	Yup!
Quartz:	Ah yes!!! Are you gonna switch the jobs on that?
Interviewer:	Yes, so the table captain jobs are different we switch those but these ones don't change and you said you wanted the clap clap snap so that's yours and why did you want that job?
Quartz:	Cause its like its like you take a deep breath and when I said clap clap snap I took a deep breath clap clap snap again
Interviewer:	Right because you do it twice
Quartz:	And then take another deep breath and then take 5 and [redacted] tell them take 5. [redacted] I love her she always take a deep breath like me. Crisscross put your hands on your legs take a deep breath close your eyes think about yourself and then you can think about Jesus and god and you open and then you kiss Jesus *kiss sound* up there *pointing up*
Interviewer:	There you go! You have it all planned out!
Quartz:	Yes

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Interviewer:	Alright so you like that job um how does it make you feel when you are up there because you do it twice in the beginning and end
Quartz:	It like fill me happy and when [redacted] come to see me and she bought me a gift I don't know what she bought me but its like a little squishy so cute
Interviewer:	Oh okay is it like a stress ball?
Quartz:	Yeah
Interviewer:	Oh that's exciting
Quartz:	And I love her she do kind stuff and I finished my iready guess what I been being good and I was writing you a a card a note I wanted to give you *sees [redacted] walk by* can I go say hi to him
Interviewer:	Yes when we are done
Quartz:	And I love [redacted] because we can have a lot of fun together he love me and I love him and guess who love me the most [redacted] Ms. Rooney [redacted] and [redacted] I don't know why everybody love me cause I'm changing better I'm getting better now
Interviewer:	Yeah and what makes you think that, like how do you think you're getting better?
Quartz:	Cause I feel happy when people always give me a hug and say that I'm not the bad not coming back to the bad back to the bad me and I'm bein a good girl
Interviewer:	Ok so you like getting rewards for doing good things?
Quartz:	Yes
Interviewer:	Okay gotcha so like when you use the putty in art as a reward after you finish your work? Mhmm
Quartz:	Okay awesome alright anything else you want to share about art or
Interviewer:	Is the kids' bout to come back up?
Quartz:	Yup in 2 minutes
Interviewer:	Ok ima stay can I stay?
Quartz:	Yeah you're going to stay here yeah you're gonna be fine. Alright
Interviewer:	so thank you for the interview I'll probably do one more interview in the end of the marking period to see if anything changed
Quartz:	You are the best I want a hug
Interviewer:	Mhmm of course honey
Quartz:	I love you
Interviewer:	Love you too

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Raw Data: Observation Chart

Figure 13 Quartz Observation Chart

QUARTZ	OBSERVATION NOTES
Mon 2/10 **2/12 - SPED pullout** **2/13- SPED pullout** **2/14- SPED pullout**	Day 1 of the new marking period, new, first day of art for these classes. Take 5 beginning of class Participant repeatedly got out of seat • Tattling on multiple classmates • Refused to move seat away from the problem • participant was upset when I did not pick her for table captain job stating "omg you never pick me for anything" Take 5 end of class
Tues 2/18 **2/19- Class split** **2/20- Testing** **2/21- Testing** **2/24- SPED pullout** **2/25- SPED Pullout**	no SPED pullout • attitude, not sitting down • Gave her putty • Did not complete self-portrait just used putty • Asked about if and when we are going to paint • Not engaged with markers Take 5 end of class *since negotiating fidget tool with 2nd grade participant worked, I should try that with 1st.
Wed 2/26	No SPED pullout but she had an aide today Take 5 beginning of class • Completed work with the aide present • Used stress ball after completion Take 5 end of class
Thurs 2/27	had trouble sitting down in the first few minutes of class Take 5 beginning of class

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2/28- Half day no art class	• Worked well in centers • No aide or Sped pullout • Gave her putty at end of class as reward and she was appreciative saying "thank you" many times Take 5 end of class
Mon 3/2 **3/3- Out** **3/4- Out** **3/5 - out** **3/6- out**	not pulled for SPED Take 5 beginning of class • cried. Told her I would let her use putty when she got her art done • She got her artist statement done and I let her use putty for the last 7 minutes • She tried to take some out of the class so I told her she can't use it anymore
Mon 3/9 **3/10- SPED pullout, did interview beforehand**	Intro to patterns Take 5 beginning of class • Kept getting up to hug me because I was out • Asked to use stress ball I said after she does her work • Filled out self-esteem survey • Drew patterns for project • After she finished work she said "I don't like when people stare at me' and tried to hide behind me. I offered to move her seat and she sat up front for the last 10 minutes of class. I also gave her the class call job and she was happy about it. • She used modeling clay for last 5 minutes as a reward at end of class Take 5 end of class
Wed 3/11	• Came in upset because I told her to sit at a diff table to paint • Take 5 beginning of class • *choice seating seems to make a diff • Had trouble making pattern, re did 3 papers with crayons • Once she got to painting she was fine Take 5 end of class
Thurs 3/12	• Refused to go to SPED group

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	Take 5 beginning of class • Stayed in art • Got watercolor paint on pants and became worried her aunt would be mad because pants are new. I gave her a wipe and it was coming off so she became happy • Worked by herself • Dripped water color paint on paper to make it drip and fall down the paper • Talking about twerking to classmates • Classmate when to work with her • Yesterday she had painted her paper all green, today she covered it with purple / blue • Called me over to show me her art • She used a crayon and it showed through she said 'look it glows in the dark' underneath the blue Take 5 end of class

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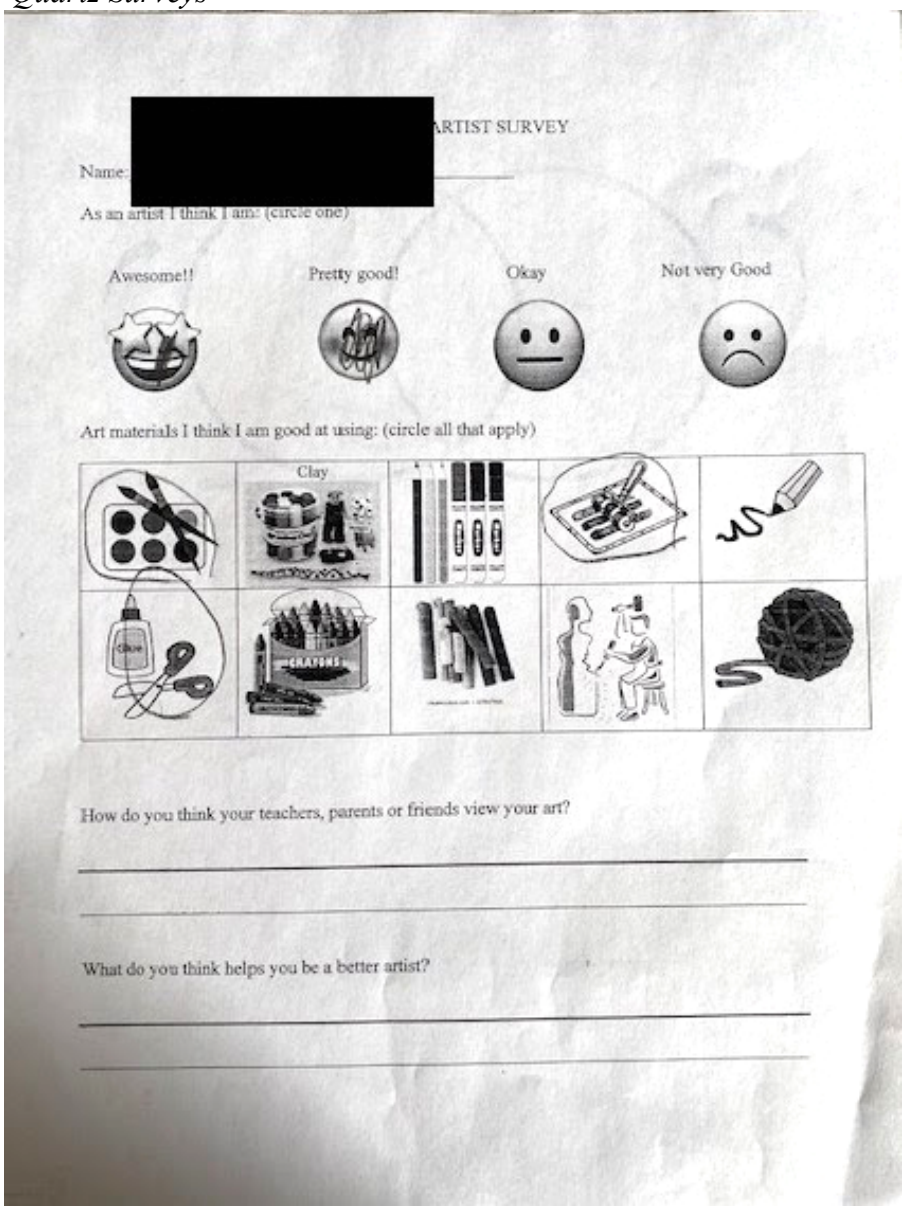
Raw Data: Self-Esteem Survey

Figure 14 Quartz Surveys



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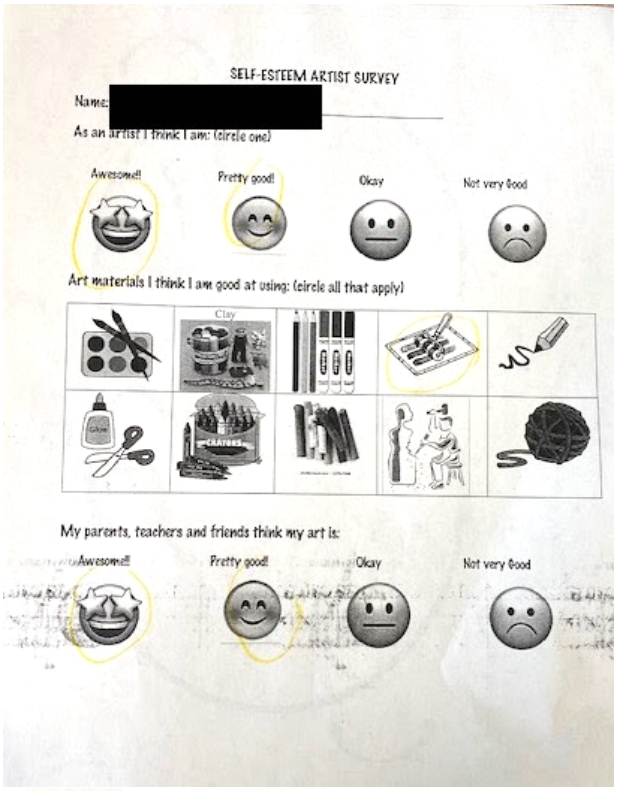
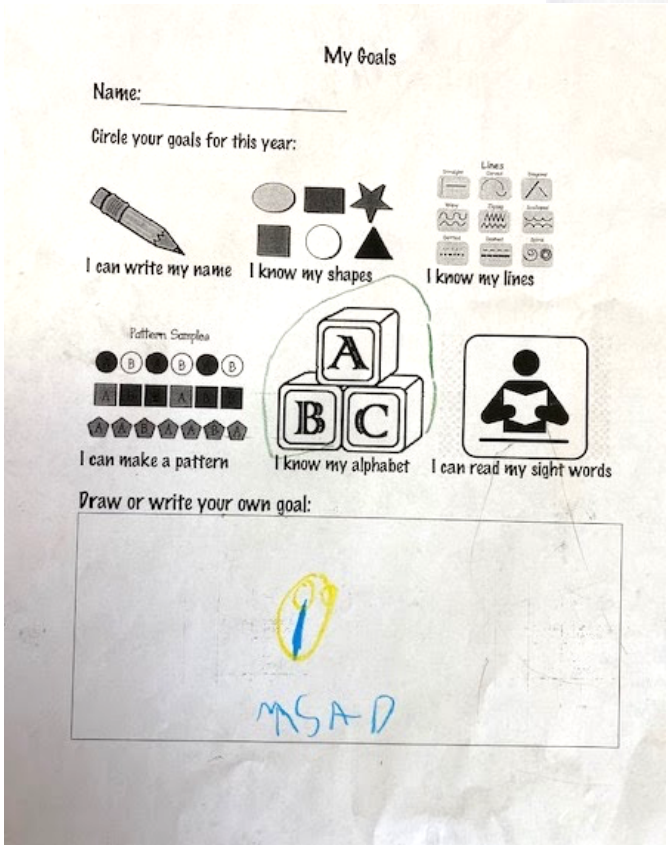
Raw Data: Self-Esteem Survey 2 & Goal Survey

Figure 14 Quartz Surveys





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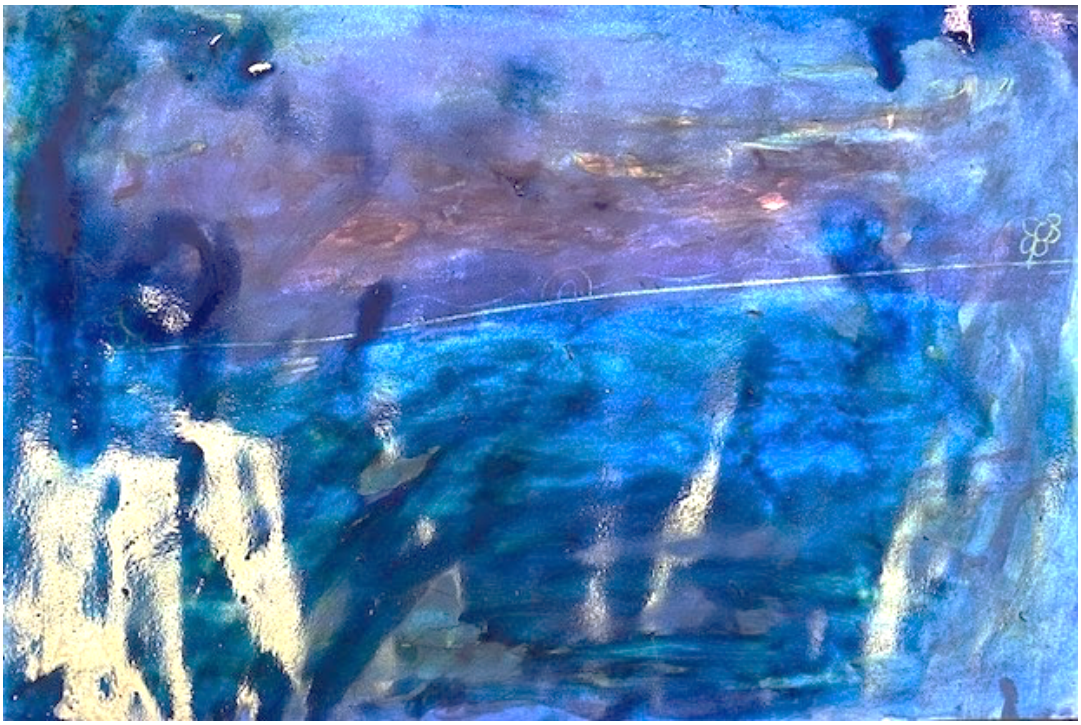
Artwork

Figure 15 Quartz Artwork



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Coded Data

Figures 34 & 35 Quartz Coded Transcribed Interview Segments

Interviewer:	Okay, alright so this interview should be about 15 minutes so by the time our class comes up you'll be good to go.
Quartz:	Okay Are they about to come up for prep?
Interviewer:	At 12:45 okay so how are you today?
Quartz:	Good
Interviewer:	Good okay I want to talk to you about your thoughts on school and art you want to make the rest of the marking period. And I also want to learn what you used to calm yourself down when you're upset or having a bad day. okay how does that sound?
Quartz:	Good
Interviewer:	Good okay there's no right or wrong answers if you feel uncomfortable answering a question you don't need to answer it and you can also end the interview at any time. do you have any questions?
Quartz:	No
Interviewer:	All right let's get started first question what is your favorite class in school?
Quartz:	Uh, art
Interviewer:	Art, okay why is that?
Quartz:	Because its fun you get to paint and you get to pick jobs and stuff.
Interviewer:	Picking jobs you like picking jobsand painting?
Quartz:	Yes
Interviewer:	Um ok what's your least favorite class in school? Like what don't you like to do?
Quartz:	I like to do I like to do paint and stuff, jobs and do clap clap snap
Interviewer:	You like that job?
Quartz:	Yeah and and make goals and stuff
Interviewer:	You like making goals?
Quartz:	Yeah and use the magazine and stuff
Interviewer:	Oh making the collage?
Quartz:	Yeah and goals and stuff
Interviewer:	Yeah that was a good project. I'm glad you liked that. So is there any class you can think of that you don't like or that's hard?
Quartz:	So I like [redacted] cause we can do puzzles and chess. And I like [redacted] because we can get on games that's only the prep.
Interviewer:	So did you not have gym yet?
Quartz:	Oh yeah I forgot gym [redacted] is fun. The other preps and stuff the whole preps is so fun you get do games play games play puzzle

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	with [redacted] I love him cause he the best. Ms. Rooney art is the best, mr. J is the best and Mr. s is the best.
Interviewer:	Ok so you like all everything?
Quartz:	Mhmm
Interviewer:	Okay cool alright.
Quartz:	And I even love you
Interviewer:	Awe I love you too honey
Quartz:	And I love your dog
Interviewer:	Thanks! What is your favorite type of art to make?
Quartz:	How to make slime
Interviewer:	You like doing the slime?
Quartz:	Yes
Interviewer:	Okay. why is that?
Quartz:	Because, you always let me play with it and I always ask
Interviewer:	Ok Oh the putty! Ok, so it's like slime?
Quartz:	Yea a lot like slime, it smells like slime its stretchy and a bit sticky
Interviewer:	So what art materials do you like to use besides that? Like what else do you like to do?
Quartz:	I like to paint and I like to do those roller things
Interviewer:	Oh yeah printmaking?
Quartz:	Like what are they called again?
Interviewer:	The brayers
Quartz:	Yeah I like them.
Interviewer:	Yeah I saw you circle that on your page yesterday
Quartz:	It reminds me of tattoos
Interviewer:	Like stamps yeah
Quartz:	Its like tattoos you put on your arm?
Interviewer:	We use the stamps in paint for the paper.
Quartz:	Oh ok can we do that?
Interviewer:	Yes, we will be doing that soon!
Quartz:	Ok Are we painting today?
Interviewer:	Yes, we are going to do watercolor, we'll see if everyone is ready
Quartz:	Yes!!
Interviewer:	Ok alright, next question. How does making art make you feel?
Quartz:	**P:** Happy, it make me take a deep breath for 10 seconds for the take 5 *demonstrated take 5 breathing*
Interviewer:	Very good so you like doing take 5 in art
Quartz:	Yeah and clap clap snap that's my favorite
Interviewer:	Alright sounds good

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Quartz:	Kxx gonna be the push in the chairs?
Interviewer:	Yeah I'm going to switch his job when he comes in. So you said art makes you feel happy?
Quartz:	Yes
Interviewer:	Why do you think that is?
Quartz:	Because we have fun wit you and you put on some lovely song and you take a deep breath
Interviewer:	Okay so you like the relaxing music?
Quartz:	Yeah
Interviewer:	Okay alright what do you like to draw or make your art about?
Quartz:	I like to I like to I like to make [redacted] Ms. Rooney I like to make the whole school and stuff.
Interviewer:	So you like to draw people?
Quartz:	Yes and I like to make the school and us taking a hug and I uh yeah and me and I can make and I can write and I can make stories and stuff. My uncle just passed away.
Interviewer:	Oh I'm sorry honey oh I think I remember you saying that and you drew a picture about him
Quartz:	Yeah
Interviewer:	Yeah so that's good you can make art about that Okay what do you do to calm yourself down when you're upset?
Quartz:	I like I take 5 *demonstrated her breath* I close my eyes I talk about myself a little bit and then I take a deep breath and I open and then I feel better.
Interviewer:	Okay so when you said you talk about yourself what do you say in there what do you say in your head?
Quartz:	I be like I just want to be a good little girl cause I'm smart I can do this I can listen and I want to get a sticker and I want to be kind to everybody and stuff
Interviewer:	Okay nice that's great so you're basically talking positive about yourself in your head to help calm down?
Quartz:	Yeah
Interviewer:	That's great I love that technique I feel like we should tell or show other people how to do that.
Quartz:	Yeah
Interviewer:	Okay what are some ideas that you have to help calm you down in art? So what you said is that one of your ideas?
Quartz:	Yes so I like to do when I close my eyes I always for 1 second I always think about myself then I open my eyes and take a deep breath out in so when I'm done that I say hi give people a hug and

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	I take a deep breath in the hallway and when you say when you say good afternoon class and we say good afternoon Ms. Rooney and then I take a deep breath I always hug you because I love you in my heart and I love Jesus and god
Interviewer:	Okay that's great honey!
Quartz:	I wish you was my mom so bad
Interviewer:	Awe you are sweet
Quartz:	Like you could still be my godmom
Interviewer:	Mhmm well I'm your art teacher so that's good yeah?
Quartz:	Yes!
Interviewer:	Okay and last question, what type of art room job did you want?
Quartz:	Can I get two?
Interviewer:	Well pick which one you wanted
Quartz:	Clap clap snap
Interviewer:	Right so you like doing that?
Quartz:	Yeah are you gonna switch the jobs or keep it keep it on there for a long day
Interviewer:	That's going to stay the whole marking period so for the last few weeks we have your name is gonna be up there
Quartz:	All day?
Interviewer:	Yup!
Quartz:	Ahh yess!!! Are you gonna switch the jobs on that?
Interviewer:	Yes so the table captain jobs are different we switch those but these ones don't change and you said you wanted the clap clap snap so that's yours and why did you want that job?
Quartz:	Cause its like its like you take a deep breath and when I said clap clap snap I took a deep breath clap clap snap again
Interviewer:	Right because you do it twice
Quartz:	And then take another deep breath and then take 5 and [redacted] tell them take 5. [redacted] I love her she always take a deep breath like me. Crisscross put your hands on your legs take a deep breath close your eyes think about yourself and then you can think about Jesus and god and you open and then you kiss Jesus *kiss sound* up there *pointing up*
Interviewer:	There you go! You have it all planned out!
Quartz:	Yes
Interviewer:	Alright so you like that job um how does it make you feel when you are up there because you do it twice in the beginning and end

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Quartz:	It like fill me happy and when [redacted] come to see me and she bought me a gift I don't know what she bought me but its like a little squishy so cute
Interviewer:	Oh okay is it like a stress ball?
Quartz:	Yeah
Interviewer:	Oh that's exciting
Quartz:	And I love her she do kind stuff and I finished my iready guess what I been being good and I was writing you a a card a note I wanted to give you *sees mr. b walk by* can i go say hi to him
Interviewer:	Yes, when we are done
Quartz:	And I love [redacted] because we can have a lot of fun together he love me and I love him and guess who love me the most [redacted] Ms. Rooney [redacted] and [redacted] I don't know why everybody love me cause I'm changing better I'm getting better now
Interviewer:	Yeah and what makes you think that, like how do you think you're getting better?
Quartz:	Cause I feel happy when people always give me a hug and say that I'm not the bad not coming back to the bad back to the bad me and I'm bein a good girl
Interviewer:	Ok so you like getting rewards for doing good things?
Quartz:	Yes
Interviewer:	Okay gotcha so like when you use the putty in art as a reward after you finish your work?
Quartz:	Mhmm
Interviewer:	Okay awesome alright anything else you want to share about art or
Quartz:	Is the kids' bout to come back up?
Interviewer:	Yup in 2 minutes
Quartz:	Ok ima stay can I stay?
Interviewer:	Yeah you're going to stay here yeah you're gonna be fine. Alright so thank you for the interview I'll probably do one more interview in the end of the marking period to see if anything changed
Quartz:	You are the best I want a hug
Interviewer:	Mhmm of course honey
Quartz:	I love you
Interviewer:	Love you too

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Interview Theme Chart

Figure 36 Quartz Coded Interview Theme Data Chart

Theme	
Art Materials	**I:** all right let's get started first question what is your favorite class in school? **P:** Uh, art **I:** Art, okay why is that? **P:** Because its fun you get to paint **P:** Yes **I:** Um ok what's your least favorite class in school? Like what don't you like to do? **P:** I like to do I like to do paint and stuff, **P:** Yeah and use the magazine and stuff **I:** Oh making the collage? What is your favorite type of art to make? **P:** How to make slime **I:** You like doing the slime? **P:** Yes **I:** Okay. why is that? **P:** Because, you always let me play with it and I always ask **I:** Ok Oh the putty! Ok, so it's like slime? **P:** Yea a lot like slime, it smell like slime its stretchy and a bit sticky **I:** So what art materials do you like to use besides that? Like what else do you like to do? **P:** I like to paint and I like to do those roller things **I:** Oh yeah printmaking? **P:** Like what are they called again? **I:** The brayers **P:** Yeah I like them. **I:** Yeah I saw you circle that on your page yesterday **P:** It reminds me of tattoos **I:** Like stamps yeah **P:** Its like tattoos you put on your arm? **I:** We use the stamps in paint for the paper. **P:** Oh ok can we do that? **I:** Yes we will be doing that soon! **P:** Ok Are we painting today?

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	I: Yes we are going to do watercolor, we'll see if everyone is ready **P:** Yes!!
Calm Strategies	**P**: it make me take a deep breath for 10 seconds for the take 5 *demonstrated take 5 breathing* **I:** Very good so you like doing take 5 in art So you said art makes you feel happy? **P:** Yes **I:** Why do you think that is? **P:** Because we have fun wit you and you put on some lovely song and you take a deep breath **I:** Okay so you like the relaxing music? **P:** Yeah Okay what do you do to calm yourself down when you're upset? **P:** I like I take 5 *demonstrated her breath* I close my eyes I talk about myself a little bit and then I take a deep breath and I open and then I feel better. **I:** Okay so when you said you talk about yourself what do you say in there what do you say in your head? **P:** I be like I just want to be a good little girl cause I'm smart I can do this I can listen and I want to get a sticker and I want to be kind to everybody and stuff **I:** Okay nice that's great so you're basically talking positive about yourself in your head to help calm down? **P:** Yeah **I:** That's great I love that technique i feel like we should tell or show other people how to do that. **P:** Yeah **I:** Okay what are some ideas that you have to help calm you down in art? So what you said is that one of your ideas? **P:** Yes so I like to do when I close my eyes I always for 1 second I always think about myself then I open my eyes and take a deep breath out in so when I'm done that I say hi give people a hug and I take a deep breath in the hallway and when you say when you say good afternoon class and we say good afternoon Ms. Rooney and then I take a deep breath I always hug you because I love you in my heart and I love Jesus and god **I:** Okay that's great honey! **P:** and then take another deep breath and then take 5 and [redacted] tell them take 5.[redacted] I love her she always take a deep breath like me. Crisscross

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	put your hands on your legs take a deep breath close your eyes think about yourself and then you can think about Jesus and god and you open and then you kiss Jesus *kiss sound* up there *pointing up* **I:** There you go! You have it all planned out! **P:** Yes
Empowerment	you get to pick jobs and stuff. **I:** Picking jobs you like picking jobs jobs and do clap clap snap **I:** You like that job? **P:** Yeah and and make goals and stuff **I:** You like making goals? **P:** Yeah and goals and stuff How does making art make you feel? **P:** Happy, **P:** Yeah and clap clap snap that's my favorite **I:** Okay and last question, what type of art room job did you want? **P:** Can I get two? **I:** Well pick which one you wanted **P:** Clap clap snap **I:** Right so you like doing that? **P:** Yeah are you gonna switch the jobs or keep it keep it on there for a long day **I:** That's going to stay the whole marking period so for the last few weeks we have your name is gonna be up there **P:** All day? **I:** Yup! **P:** Ahh yess!!! Are you gonna switch the jobs on that? **I:** Yes so the table captain jobs are different we switch those but these ones don't change and you said you wanted the clap clap snap so that's yours and why did you want that job? **P:** Cause its like its like you take a deep breath and when i said clap clap snap I took a deep breath clap clap snap again **I:** Right because you do it twice **I:** Alright so you like that job um how does it make you feel when you are up there because you do it twice in the beginning and end **P:** It like fill me happy **I:** Ok so you like getting rewards for doing good things? **P:** Yes **I:** Okay gotcha so like when you use the putty in art as a reward after you finish your work?

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	P: Mhmm
Teacher Behavior	P: come to see me and she bought me a gift I don't know what she bought me but its like a little squishy so cute **P:** And I love her she do kind stuff and I finished my iready guess what I been being good and i was writing you a a card a note I wanted to give you I don't know why everybody love me cause I'm changing better I'm getting better now **I:** Yeah and what makes you think that, like how do you think you're getting better? **P:** Cause I feel happy when people always give me a hug and say that I'm not the bad not coming back to the bad back to the bad me and I'm bein a good girl
Trauma	My uncle just passed away. **I:** Oh I'm sorry honey oh I think i remember you saying that and you drew a picture about him **P:** Yeah **I:** Yeah so that's good you can make art about that
Student Behavior	**P:** And I love [redacted] because we can have a lot of fun together he love me and I love him and guess who love me the most [redacted] Ms. Rooney mr b and mr j

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Coded Data: Observation Chart

Figure 37 Quartz Coded Observation Chart Segment

QUARTZ	OBSERVATION NOTES
Mon 2/10 **2/12 - SPED pullout** **2/13- SPED pullout** **2/14- SPED pullout**	Day 1 of the new marking period, new, first day of art for these classes. Take 5 beginning of class Participant repeatedly got out of seat • Tattling on multiple classmates • Refused to move seat away from the problem • participant was upset when I did not pick her for table captain job stating "omg you never pick me for anything" Take 5 end of class
Tues 2/18 **2/19- Class split** **2/20- Testing** **2/21- Testing** **2/24- SPED pullout** **2/25- SPED Pullout**	no SPED pullout • attitude, not sitting down • Gave her putty • Did not complete self-portrait just used putty • Asked about if and when we are going to paint • Not engaged with markers Take 5 end of class *since negotiating fidget tool with 2nd grade participant worked, I should try that with 1st.
Wed 2/26	No SPED pullout but she had an aide today Take 5 beginning of class • Completed work with the aide present • Used stress ball after completion Take 5 end of class
Thurs 2/27 **2/28- Half day no art class**	had trouble sitting down in the first few minutes of class Take 5 beginning of class • Worked well in centers • No aide or Sped pullout • Gave her putty at end of class as reward and she was appreciative saying "thank you" many times Take 5 end of class

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Mon 3/2 **3/3- Out** **3/4- Out** **3/5 - out** **3/6- out**	not pulled for SPED Take 5 beginning of class • cried. Told her I would let her use putty when she got her art done • She got her artist statement done and I let her use putty for the last 7 minutes • She tried to take some out of the class so I told her she can't use it anymore
Mon 3/9 **3/10- SPED pullout, did interview beforehand**	Intro to patterns Take 5 beginning of class • Kept getting up to hug me because I was out • Asked to use stress ball I said after she does her work • Filled out self-esteem survey • Drew patterns for project • After she finished work she said "I don't like when people stare at me' and tried to hide behind me. I offered to move her seat and she sat up front for the last 10 minutes of class. I also gave her the class call job and she was happy about it. • She used modeling clay for last 5 minutes as a reward at end of class Take 5 end of class
Wed 3/11	• Came in upset because I told her to sit at a diff table to paint • Take 5 beginning of class • *choice seating seems to make a diff • Had trouble making pattern, re did 3 papers with crayons • Once she got to painting she was fine Take 5 end of class
Thurs 3/12	• Refused to go to SPED group Take 5 beginning of class • Stayed in art • Got watercolor paint on pants and became worried her aunt would be mad because pants are new. I gave her a wipe and it was coming off so she became happy • Worked by herself • Dripped water color paint on paper to make it drip and fall down the paper • Talking about twerking to classmates • Classmate when to work with her

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	• Yesterday she had painted her paper all green, today she covered it with purple / blue • Called me over to show me her art • She used a crayon and it showed through she said 'look it glows in the dark' underneath the blue Take 5 end of class

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Coded Observation Theme Chart

Figure 38 Quartz Coded Observation Theme Chart Segment

Theme	
Calm Strategies	• Take 5 beginning of class • Take 5 end of class • Gave her putty • Did not complete self-portrait just used putty • Take 5 end of class • she had an aide today • Take 5 beginning of class • Used stress ball after completion • Take 5 end of class • Take 5 beginning of class • Gave her putty at end of class as reward and she was appreciative saying "thank you" many times • Take 5 end of class • Take 5 beginning of class • She got her artist statement done and I let her use putty for the last 7 minutes • Take 5 beginning of class • She used modeling clay for last 5 minutes as a reward at end of class • Take 5 end of class • Take 5 beginning of class • Take 5 end of class • Take 5 beginning of class • Take 5 end of class
Art Materials	• Asked about if and when we are going to paint • Not engaged with markers • Completed work with the aide present • Worked well in centers • Drew patterns for project • Once she got to painting she was fine • Dripped water color paint on paper to make it drip and fall down the paper • Yesterday she had painted her paper all green, today she covered it with purple / blue

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Transitions	• Day 1 of the new marking period, new, first day of art for these classes. • no SPED pullout • 2/12 - SPED pullout • 2/13- SPED pullout • 2/14- SPED pullout • 2/19- Class split • 2/20- Testing • 2/21- Testing • 2/24- SPED pullout • 2/25- SPED Pullout • No SPED pullout • 2/28- Half day no art class • had trouble sitting down in the first few minutes of class • No aide or Sped pullout • not pulled for SPED • 3/3- Out • 3/4- Out • 3/5- Out • 3/6- Out • **3/10- SPED pullout, did interview beforehand** • Kept getting up to hug me because I was out • Came in upset because I told her to sit at a diff table to paint • Classmate when to work with her
Student Behavior	• Participant repeatedly got out of seat • Tattling on multiple classmates • Refused to move seat away from the problem • participant was upset when I did not pick her for table captain job stating "omg you never pick me for anything" • attitude, not sitting down • cried. Told her I would let her use putty when she got her art done • She tried to take some out of the class so I told her she can't use it anymore • Asked to use stress ball I said after she does her work • After she finished work she said "I don't like when people stare at me' and tried to hide behind me. • Had trouble making pattern, re did 3 papers with crayons • Refused to go to SPED group

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	• Stayed in art • Got watercolor paint on pants and became worried her aunt would be mad because pants are new. I gave her a wipe and it was coming off so she became happy • Talking about twerking to classmates • Called me over to show me her art • She used a crayon and it showed through she said 'look it glows in the dark' underneath the blue
Empowerment	• Filled out self-esteem survey • offered to move her seat and she sat up front for the last 10 minutes of class. I also gave her the class call job and she was happy about it. • *choice seating seems to make a diff • Worked by herself

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Coded Surveys

Figure 39 Quartz Coded Surveys

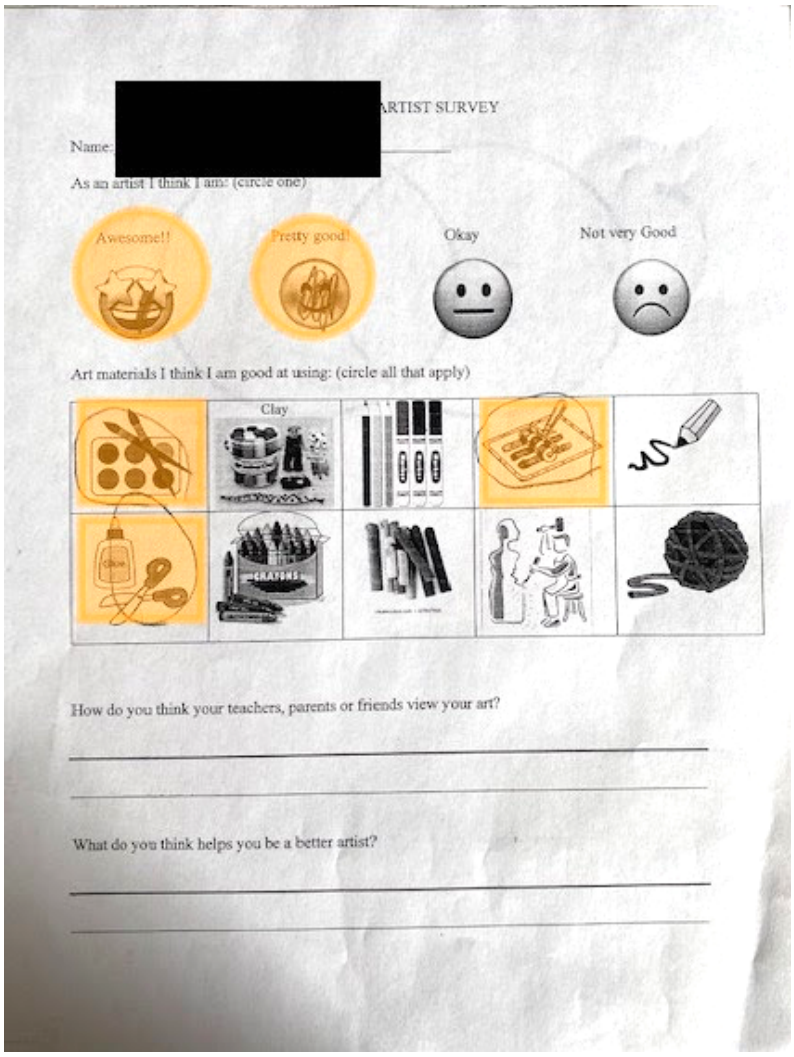

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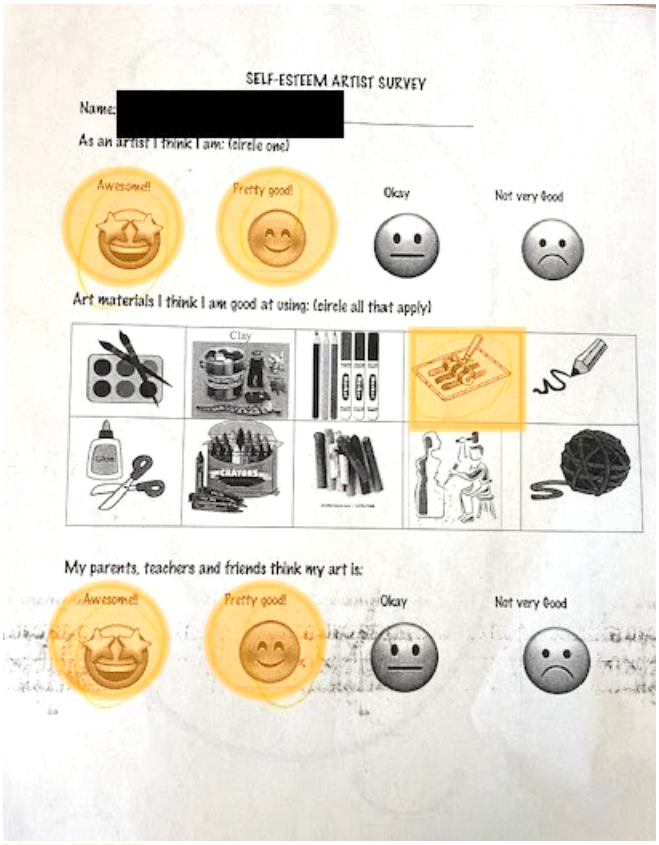
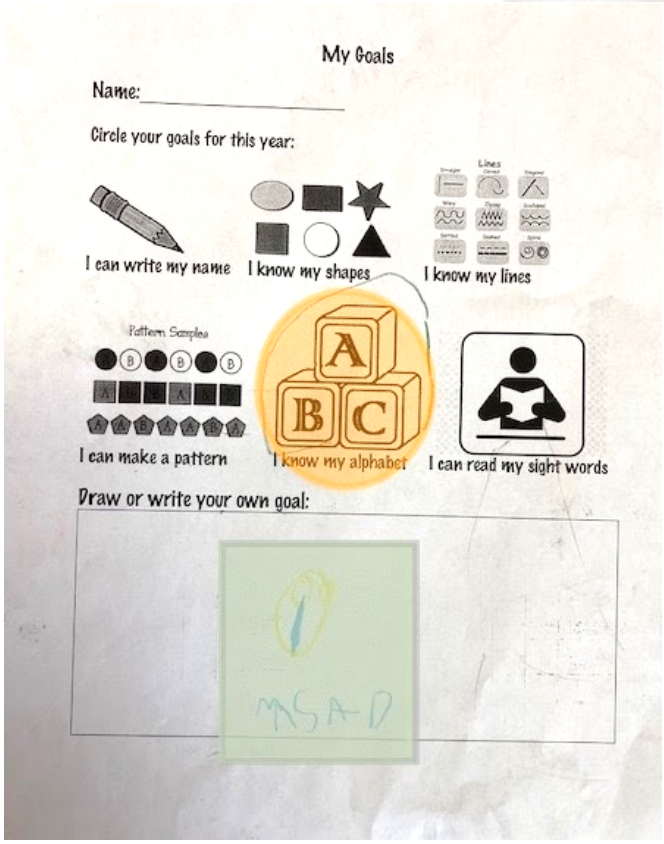
Figure 39 Quartz Coded Surveys





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Appendix H: Malachite Data

Raw Data

Figure 16 Malachite Observation Chart Segment

MALACHITE	OBSERVATION NOTES
Mon 2/24	New participant - brought in signed papers!!! Take 5 beginning of class • Came into class upset • Asked if he wanted to get a stress ball and sit up front - he agreed • Got work done Take 5 end of class
Tues 2/25	asked to sit up front again and I said yes Take 5 beginning of class • Used stress ball right away • Completed vision board • I asked him why he chose one of his images from the magazine and he said "because I've never been in the water before." So one of his goals was to swim! • He helped clean up at the end of class Take 5 end of class
Wed 2/26	cried, angry, balled up fists as he entered the art room Take 5 beginning of class • Gave him a stress ball - was not effective he was just pounding it crying and angry • Sat up front, I offered putty instead to see if that worked better and it did • Was able to complete work with putty *Take 5 breathing technique has been effective for breathing practices.
Thurs 2/27	worked with a group for centers Take 5 beginning of class • Works in centers by standing up not sitting • Works well with peers

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	• Gave him choice of seating for group • Cleaned up center on time to get points • One incident he knocked down part of groups magnet tower because he claimed they took their magnets Take 5 end of class
Mon 3/9	Pattern background Take 5 beginning of class • Sat up front and asked for putty, but I said after he completes work • Drew his pattern for background and I took his picture for the project • Used putty after completion • Did student point job Take 5 end of class
Tues 3/10	• Asked for putty I said at the end of class Take 5 beginning of class • Kept getting up • Filled out reflection form • Used putty at the end • Did student point job Take 5 end of class
Wed 3/11	• Did points job Take 5 beginning of class • Asked to move seat to paint and I said yes • Painted well with group at red table Take 5 end of class

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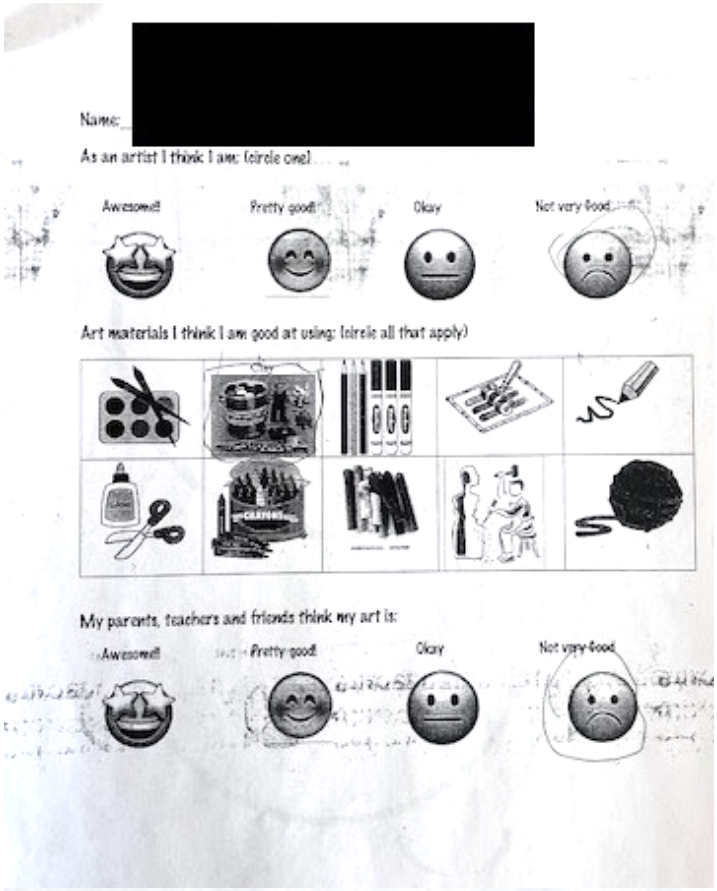
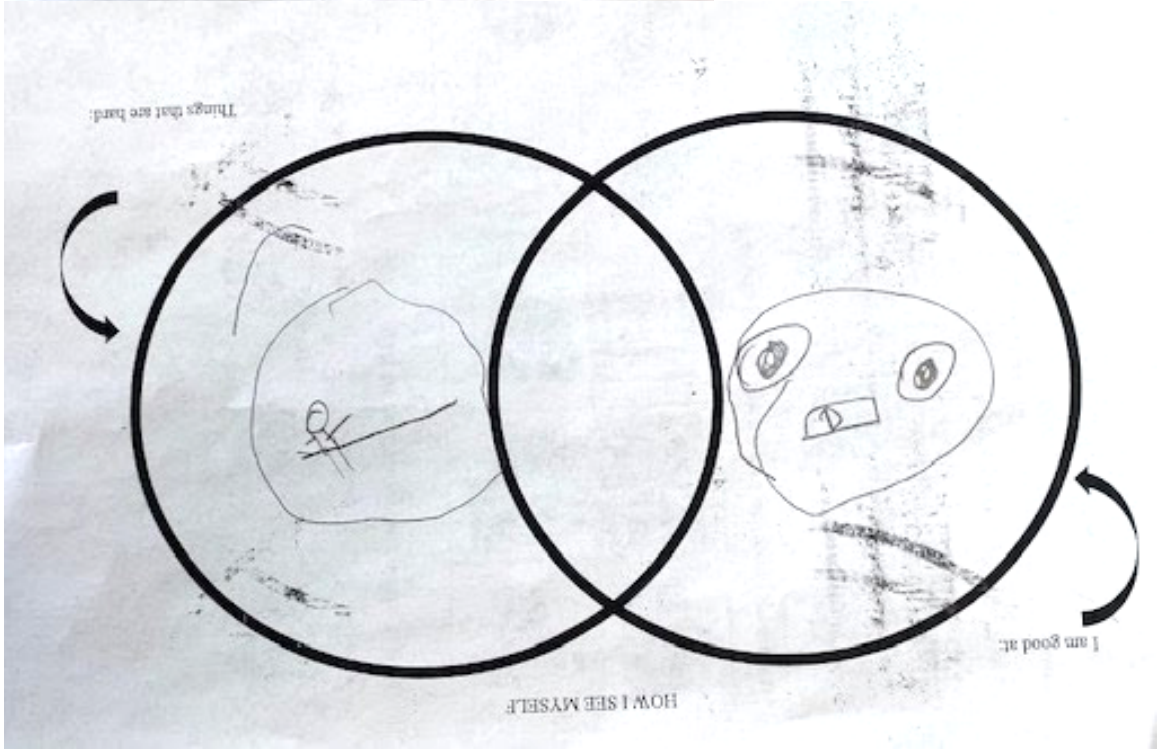


Raw Data: Self-Esteem Survey

Figure 17 Malachite Surveys



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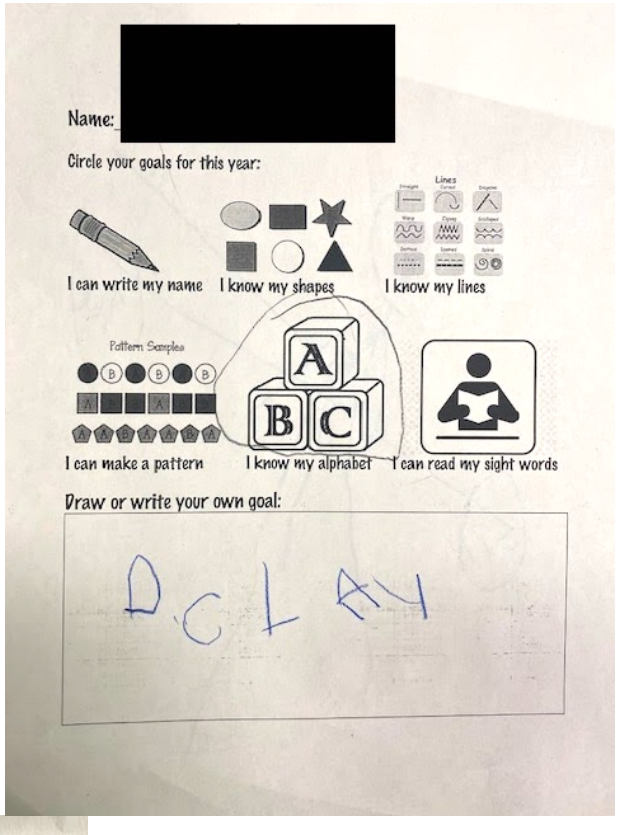
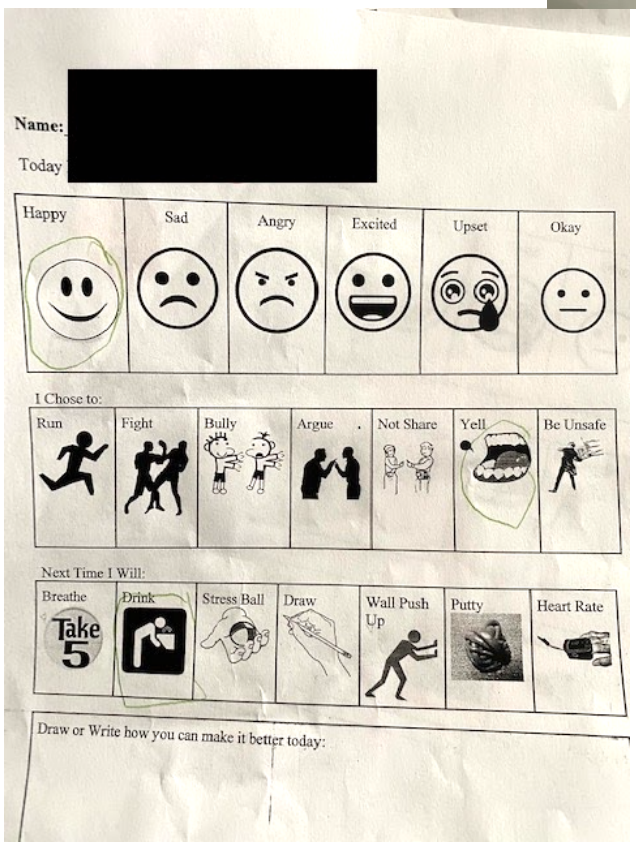
Raw Data: Goal & Reflection Surveys

Figure 17 Malachite Surveys





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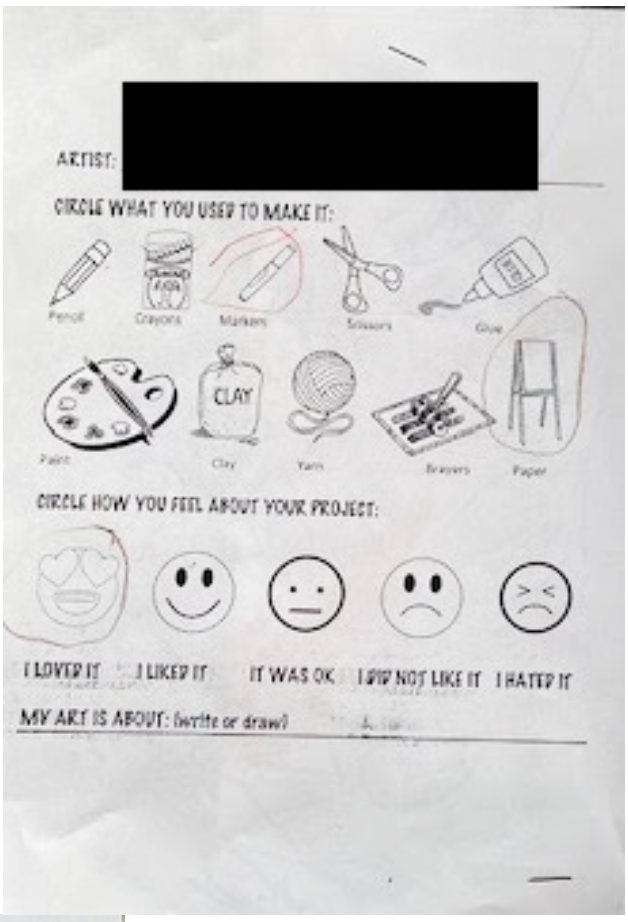
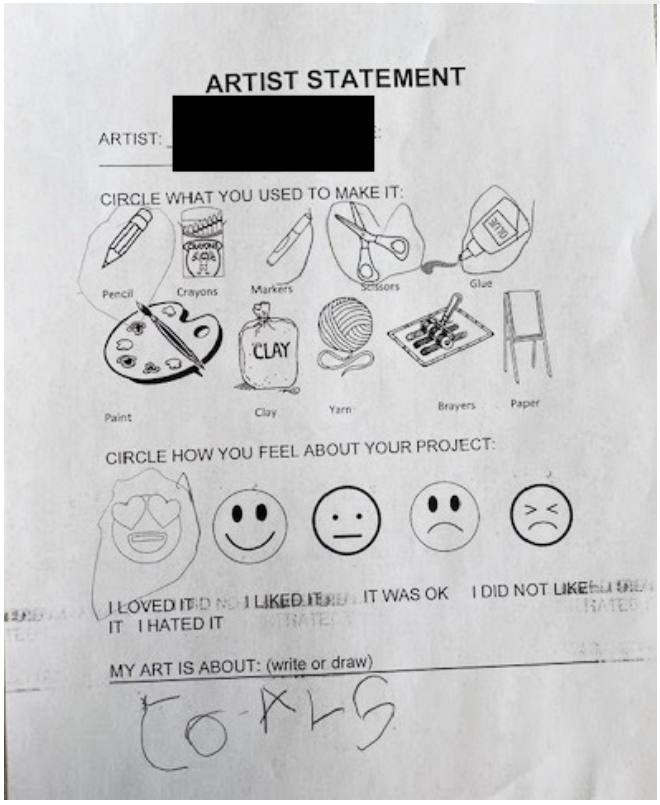
Raw Data: Artist Statements

Figure 19 Malachite Artist Statements





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Artwork Lesson 1

Figure 18 Malachite Artwork

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Artwork Lesson 2

Figure 18
Malachite Artwork

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Coded Data

Figure 41 Malachite Coded Observation Chart

MALACHITE	OBSERVATION NOTES
Mon 2/24	New participant - brought in signed papers!!! Take 5 beginning of class • Came into class upset • Asked if he wanted to get a stress ball and sit up front - he agreed • Got work done Take 5 end of class
Tues 2/25	asked to sit up front again and I said yes Take 5 beginning of class • Used stress ball right away • Completed vision board • I asked him why he chose one of his images from the magazine and he said "because I've never been in the water before." So one of his goals was to swim! • He helped clean up at the end of class Take 5 end of class
Wed 2/26	cried, angry, balled up fists as he entered the art room Take 5 beginning of class • Gave him a stress ball - was not effective he was just pounding it crying and angry • Sat up front, I offered putty instead to see if that worked better and it did • Was able to complete work with putty *Take 5 breathing technique has been effective for breathing practices.
Thurs 2/27	worked with a group for centers Take 5 beginning of class • Works in centers by standing up not sitting • Works well with peers • Gave him choice of seating for group • Cleaned up center on time to get points • One incident he knocked down part of groups magnet tower because he claimed they took their magnets Take 5 end of class
Mon 3/9	Pattern background Take 5 beginning of class

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	• Sat up front and asked for putty, but I said after he completes work • Drew his pattern for background and I took his picture for the project • Used putty after completion • Did student point job Take 5 end of class
Tues 3/10	• Asked for putty I said at the end of class Take 5 beginning of class • Kept getting up • Filled out reflection form • Used putty at the end • Did student point job Take 5 end of class
Wed 3/11	• Did points job Take 5 beginning of class • Asked to move seat to paint and I said yes • Painted well with group at red table Take 5 end of class

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Coded Data: Observation Theme Chart

Figure 42 Malachite Observation Theme Chart Segment

Theme	
Empowerment	• asked to sit up front again and I said yes • He helped clean up at the end of class • worked with a group for centers • Gave him choice of seating for group • Did student point job • Did student point job • Did points job • Asked to move seat to paint and I said yes
Art Materials	• Got work done • Completed vision board • Was able to complete work with putty • Drew his pattern for background and I took his picture for the project • Filled out reflection form • Painted well with group at red table
Calm Strategies	• Take 5 beginning of class • Asked if he wanted to get a stress ball and sit up front - he agreed • Take 5 end of class • Take 5 beginning of class • Take 5 end of class • Take 5 beginning of class • Gave him a stress ball - was not effective he was just pounding it crying and angry • Sat up front, I offered putty instead to see if that worked better and it did • *Take 5 breathing technique has been effective for breathing practices. • Take 5 beginning of class • Take 5 end of class • Take 5 beginning of class • Used putty after completion • Take 5 end of class • Take 5 beginning of class • Used putty at the end

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	• Take 5 end of class • Take 5 beginning of class • Take 5 end of class
Student Behavior	• he said “because I’ve never been in the water before.” So one of his goals was to swim! • Works in centers by standing up not sitting • Works well with peers • Cleaned up center on time to get points • One incident he knocked down part of groups magnet tower because he claimed they took their magnets • Sat up front and asked for putty, but I said after he completes work • Asked for putty I said at the end of class • Kept getting up
Transitions	• New participant - brought in signed papers!!! • Came into class upset • Used stress ball right away • cried, angry, balled up fists as he entered the art room
Teacher Behavior	• I asked him why he chose one of his images from the magazine an

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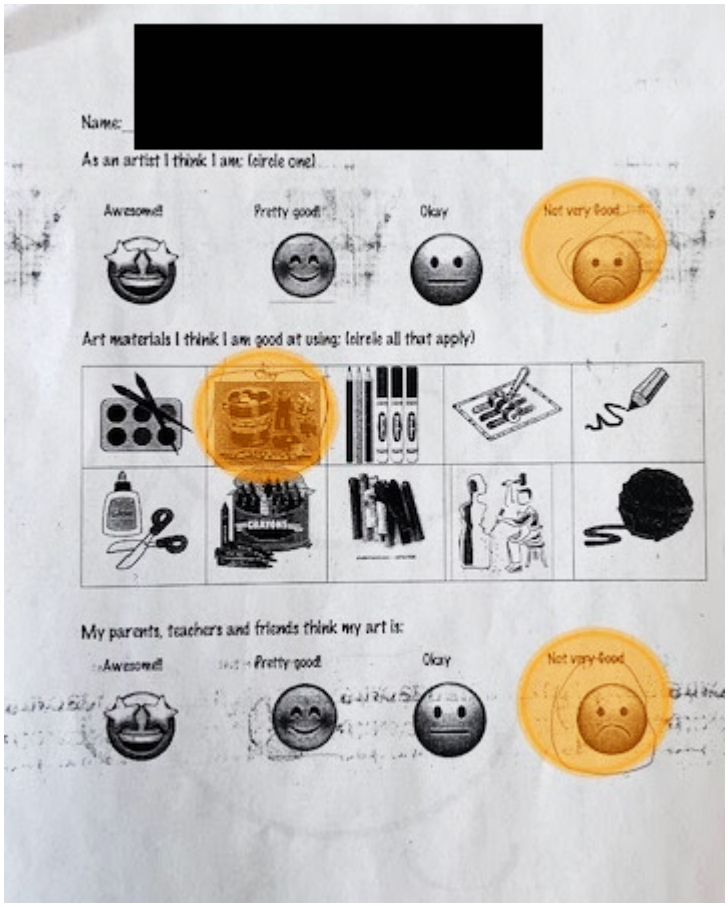
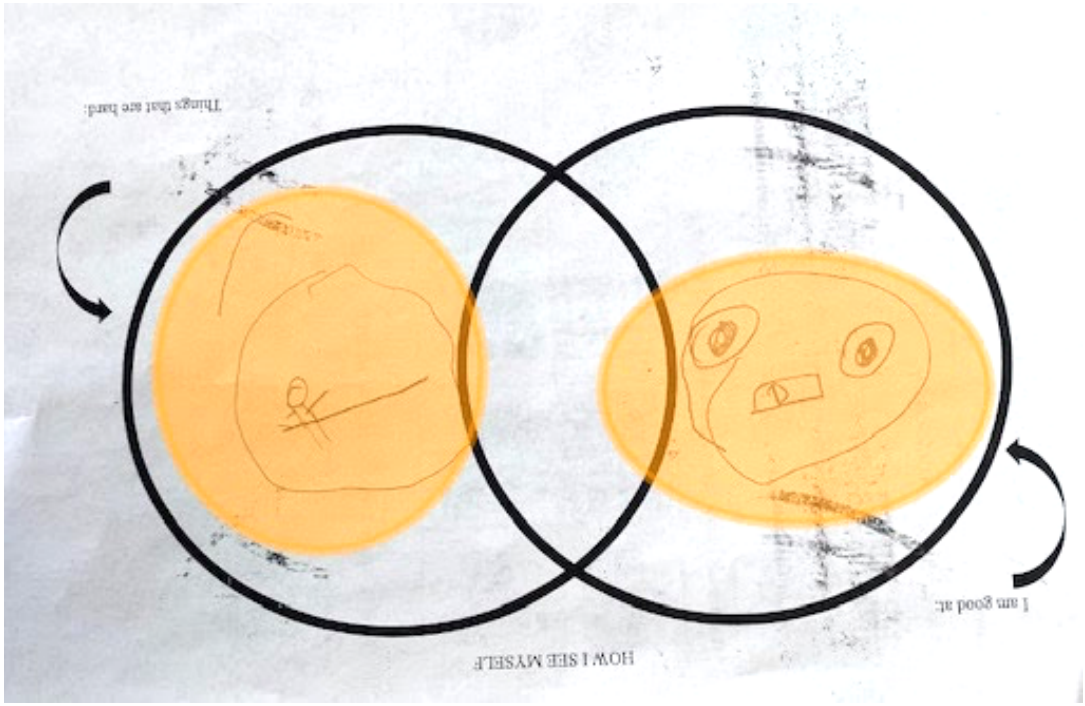


Coded Surveys
Figure 43 Malachite Coded Surveys



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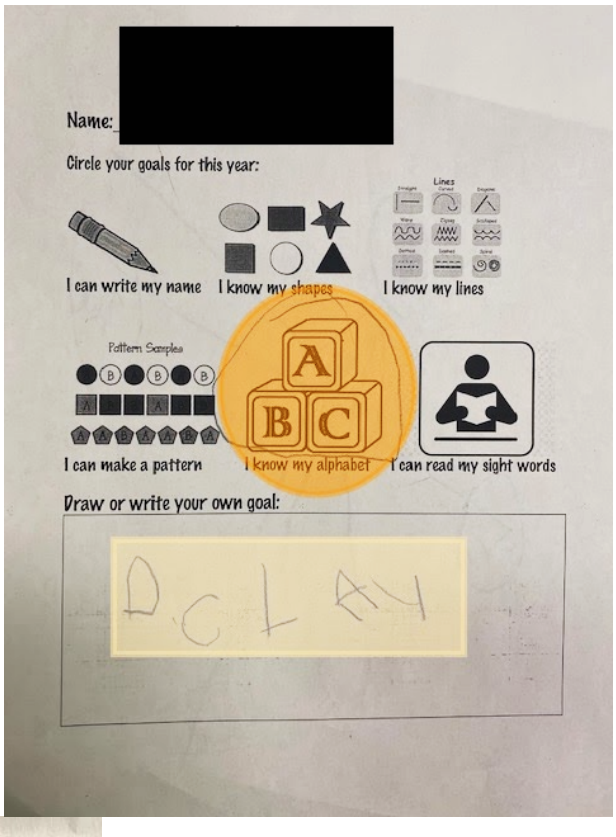
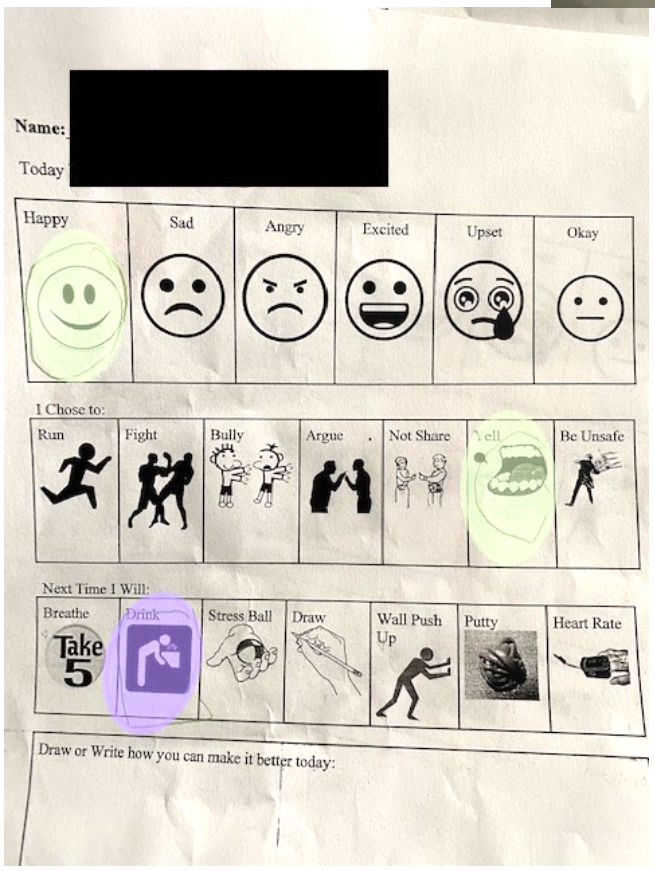
Coded Goal Survey & Reflection Sheet

Figure 43 Malachite Coded Surveys





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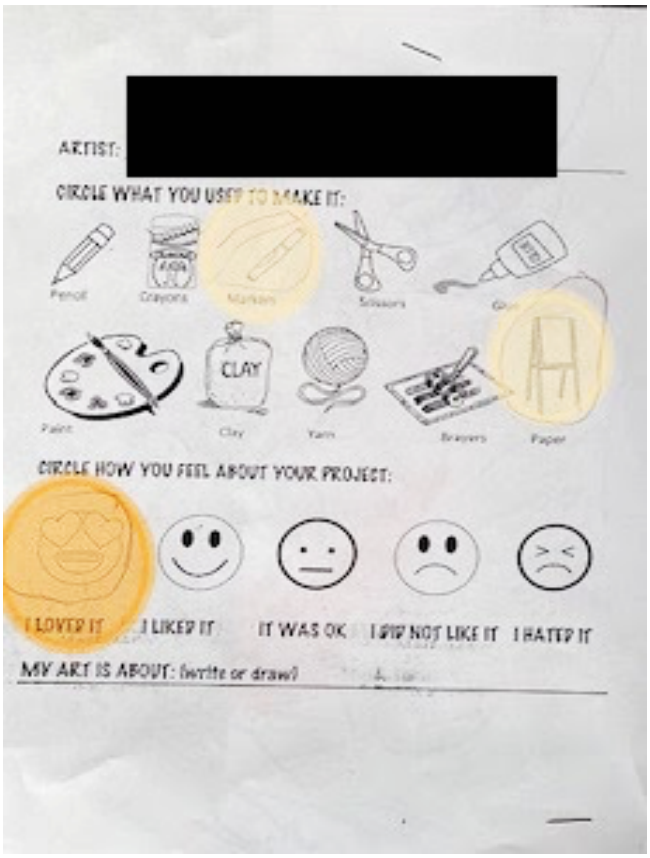
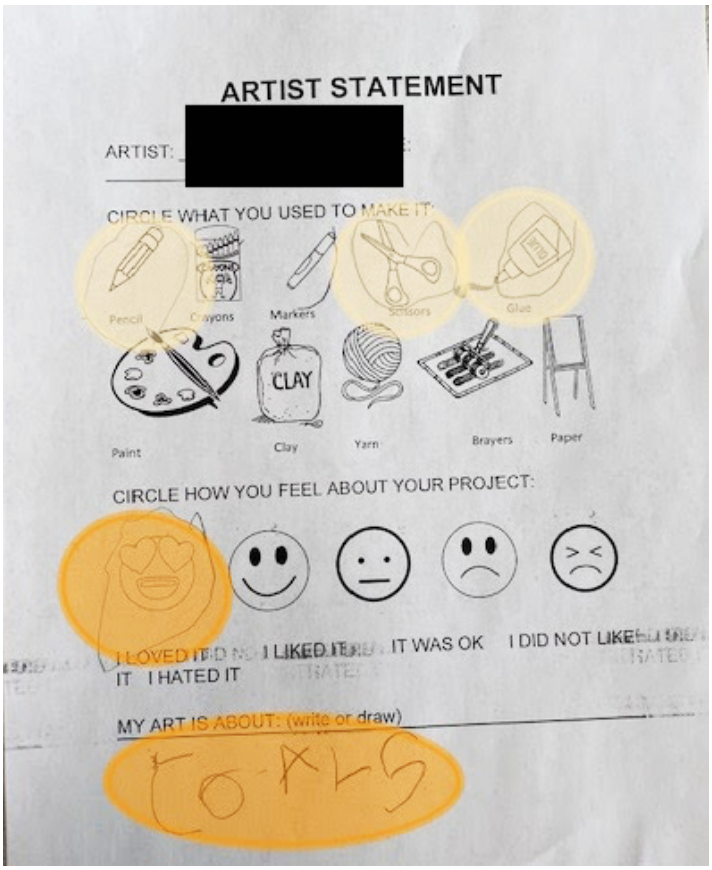


Coded Artist Statements

Figure 44 Malachite Coded Artist Statements



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Appendix I: Agate Data

Raw Data

Figures 20 & 21 Agate Questionnaire Segments

1. **What would you define as trauma?**

We cannot tell anyone what is trauma.
Trauma is any experience a person/student goes through that leaves them feeling hopeless, helpless, fearful for their life/safety or their survival. It can be real or perceived. It is how someone experiences what is happening to them. They can be direct victims, related to someone who went through trauma or even hearing/listening to someone else's trauma.

2. What behaviors would you consider students to exhibit who have experienced trauma?

This can be any behavior that we see in students in our classrooms. We may see aggression or yelling (fight), elopement, addiction, shutting down (flight). We may also see off task behavior, attention issues, not learning the content because they cannot focus. Students who are experiencing trauma cannot access the part of their brain that learns.

3. Are there topics or lessons you would avoid speaking about or teaching to students you believe have experienced traumatic events? What are they?

I do not think there is one topic that I would necessarily avoid for all kids. I would talk and get to know the student and their history to know what the triggers are. One person's trigger(s) may not be the same for another student. It is important to get to know the student and their history so that you can learn what their individual trigger may be. It also may not be as easy as asking the student what is wrong or what is happening as they may not even know in the moment why they acted that way.

4. What are your thoughts on students being triggered or re-traumatized during the school day?

I definitely think this can happen on a daily basis. The trigger could literally be anything and could be school related. That feeling is very real to them and it is important to validate their feelings.

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5. In your opinion, how can teachers decrease re-traumatizing or triggering students during the day? What ideas do you have?

I think teachers can decrease re-traumatizing or triggering students during the day by knowing their students and validating their feelings. It is important for students to have a person they can trust to go to in each environment especially if they do not have anyone like that at home. I think making connections with kids so that each kid has one person in the building they know they can trust and talk to without judgment. Prioritizing social and emotional skills over academics. Kids cannot learn when they are stressed. Teach them the coping strategies they need so they can later access the curriculum. Make them feel safe. Teachers can change their mindset by saying how is this student's thinking affecting his behavior. Be curious about what may be happening to cause the student to exhibit these behaviors instead of "what is wrong with this kid?"

6. What accommodations or modifications do you recommend for students with negative behaviors?

I would recommend:
-Access to a sensory area to de-escalate or any safe place. This may also be in the classroom. Show them the area prior to using it escalated. Give them time in the designated area and teach them how to use it before they are so escalated they cannot access it.

-Direct instruction of coping strategies
-Daily check-ins with a staff member they have a connection with
-Extra time to complete assignments missed when emotionally escalated
-I also think that suspension should not be a punishment for students that have had severe trauma and their actions were a result of the trigger. Sometimes suspending them may put them in a place where more trauma may happen - abuse, no food etc.
-give them small moments for success - when they meet success they want to do more. That may look like less problems to show mastery

7. How many other teachers do you believe would be interested or willing to implement trauma-informed practices in their classrooms?

Unfortunately, in my experience people are not always willing to listen or learn more. Students and their experiences have changes and we as educators need to adapt. Any person who works with children should be trauma informed. It should be a mandatory training. Usually the people who need it most are the ones who are not signing up to learn about it.

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8. What factors of the learning environment do you consider important?

I think number one is the community. Connections are important.

9. What types of professional development have you experienced in regards to trauma-informed practices?

STARR Commonwealth Trauma Informed and Resilient Schools. Awesome training. I did this on my own because I am very interested in the topic of trauma and how it affects our kids.

10. What information about trauma-informed practices do you wish to learn more about?

Everything!

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Coded Data

Figure 43 Agate Coded Questionnaire Segment

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10.What information about trauma-informed practices do you wish to learn more about?

Everything!

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Appendix J: Emerald Data

Raw Data

Figure 22 Emerald Questionnaire Segment 1

1. What would you define as trauma?

A deeply and triggering experience that eats at you mentally, socially, physically and emotionally.

2. What behaviors would you consider students to exhibit who have experienced trauma?

Inattentive, unable to regulate emotions in certain capacities, lashing out towards adults and teachers.

3. Are there topics or lessons you would avoid speaking about or teaching to students you believe have experienced traumatic events? What are they?

It's hard to say, for instance you can teach a lesson on "good touch bad touch" and it can trigger someone in the class that might have been touched inappropriately and/or raped. Same thing if you wanted to discuss suicide not knowing that someone in the classroom had a parent or another relative that committed suicide, but then what if the lesson on suicide being taught just stopped someone in the classroom that was contemplating suicide. Therefore, I would take my chances though of not avoiding a topic or lesson but pay attention to body language and emotions as the topic or lesson is being discussed. I would also offer debriefing afterwards given you never know who the topic or lesson could have weighed heavy on.

4. What are your thoughts on students being triggered or re-traumatized during the school day?

I feel it is something that happens

5. In your opinion, how can teachers decrease re-traumatizing or triggering students during the day? What ideas do you have?

I feel teachers need to be trained more on how to create trauma-informed classrooms, not sure what that would look like.

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6. What accommodations or modifications do you recommend for students with negative behaviors?

I would recommend accommodations such as seating charts, check in/check out system, journaling station and reflection zone. I would recommend modifications such reduced time or assignment and break cards.

7. How many other teachers do you believe would be interested or willing to implement trauma-informed practices in their classrooms?

Honesty it really depends on the teacher, we as educators and/or leaders of schools often forget that teachers suffer their own trauma and often times suppress their trauma so that they can be strong for their classrooms and can survive; which I guess is not a good or bad thing but its often an unbalance. In general, I do believe teachers are open to trauma-informed practices in a sense it would more likely help the teacher and the classroom.

8. What factors of the learning environment do you consider important?

When educators implement or rather tie in real life experiences to the learning environment.

9. What types of professional development have you experienced in regards to trauma-informed practices?

I have read book on childhood trauma; I have sat through trainings discussing trauma-informed classrooms and how to overcome trauma.

10. What information about trauma-informed practices do you wish to learn more about?

I wish to learn how to teach or educate teachers on trauma-informed practices and how teachers can balance the trauma they have experienced with the trauma they see everyday in their students.

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Coded Data

Figure 44 Emerald Coded Questionnaire Segment

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