(04.29)

R: OK, so first of all – what - can you tell me what Matteo’s date of birth is?

P: \*\*

R: Fab, thank you. And does your child have an identified special educational need, and if so - what is it?

P: Yes, he does. Um? What do you want – what do you want? So, he's got a diagnosis of autism,

R: Yeah?

P: And dyspraxia. And then he's got a genetic disorder called Cardio Facio Cutaneous syndrome. Often CFC is fine.

R: Thank you. And he goes to \*\* College at the moment and he's in year \*?

P: Yeah.

R: Excellent. That's the that's the kind of details, bit thank you. So, thinking about the body mapping activity, what do you think are the positives about using body mapping as a kind of an interview support tool? And you're allowed to say you don't think there are any. That's fine,

P: No. I think it's um. It was good for Matteo to try it as a prompt, for Matteo to try and think about where he might have feelings and, and to try and link those things together. It's something that he would find particularly difficult. You probably would notice when he answered questions that that he, he couldn't understand where those feelings were within his body, so it was good for him to try and do that, but I think it's something that he would find really, really tricky. Um, I think that he's quite a visual learner, so I think the fact that it's visual and on the screen and it stays on the screen. I think that probably then helped him to be able to refer back to some of the other things that he. Um? Some of the other ideas that you had before.

(06.30)

R: Did you feel that he was quite engaged? I mean, I obviously don't know Matteo well, so I don't know what his engagement is like with other tasks. Do you think he was relatively engaged with this in comparison to other things that he does?

P: Yeah, I think he, um. Yeah, I think because I think if he if he wasn't, you have known that because he would have wanted to stop. So, you know if he if he really doesn't like something he will, he will kind of just say no I've had enough now thanks. The fact that he kept going for quite a long time he that that's a good sign.

R: So. The original task - the way that it was designed was to be done in person and rather than on kind of screen sized page, it would have been a life-sized body map and there’d have been lots of craft activities and paints, and cutting and sticking, and all of those kind of things. What do you think for Matteo would have been the best way of doing it? Do you think he was happy doing it this way, or do you think he would have liked the kind of more active way of doing the task?

P: I think this way he needed quite a lot of support from me to try and get what he was wanting on to the paper. Whereas I can see that if it was a larger and more real thing then that would’ve been good for him. He does find things generally with kind of those fine motor skills and, and all those sorts of things so craft things are particularly difficult for him and he does find kind of this arts and this sort of slightly more abstract way of thinking really hard. So, I think for him, a sort of an interview where someone else was helping to make that visual would be, would be good. I think for him to imagine something, um, the, for him to sort of…. For him, it's quite difficult to, to try and think of the thing in the first place. So, Matteo’s standard response to everything is ‘it's amazing’, ‘it's wonderful’, ‘yes, it’s great’. So, I think it, it needs kind of quite a lot of sort of digging into to kind of get underneath that. So I think if there's other things sort of layered on top of it then that kind of just almost adds to that sort of confusion almost, and then he becomes kind of more fixated on something like spelling or something like kind of you know what, what does that look like rather than actually then thinking about the thing itself?

(09.22)

R: So, do you think the, the simplicity then of having it just on the screen rather than loads of stuff around him that he could use was, was beneficial?

P: Um. I don't know, yeah, maybe I guess maybe if we had the right type of system to, to do that 'cause I think a lot of the drawing really was, was me trying to help him and I kind of had to step in quite a lot. Which then I suppose was making it less him. No, well not me because I was, you know, because obviously I was doing exactly what he was saying, but I think it was sort of more. It. There was probably I think in person there would be more opportunity for him to actually be able to speak. He would well. He would have felt that there was more opportunity for him to be able to speak. Um. And to kind of go into a bit greater depth of what he. Um. How we felt and, and things. But I know that he has got lots of quite strong feelings about how the sort of transition, especially from secondary school to college, was managed and not necessarily at school level. But I think he didn't really feel particularly supported because of the whole coronavirus thing, and I think he didn't feel particularly supported because of um. You know, the, the, the delays in kind of sorting out his education, health and care plan and we didn't even have transport in place with the first few days of him starting college. So there was lots of things that really didn't go well for him, but I don't think that perhaps that was kind of - I don't think he really showed any of that during the session, so I think there's probably something - does that make sense? I don't think he probably expressed the things that he perhaps might've expressed, and I think that was probably because he was sort of, you know, almost this, the, the sort of drawing aspect of it for him is was, was sort of a distraction almost. I think maybe for him some you know things are a little bit more real and concrete, I mean it takes, so we always say with, with Matteo like if he's got to do a task you kind of have to take everything away from it. But to get to the core of the thing that you want him to do so you know if it's a, if it's a writing task, then actually we try and take away, you know, a creative writing task, for example. Then we try and take away everything else that kind of causes a barrier to that because everything in Matteo’s World kind of is an additional barrier and additional kind of complication. Just because of the profile of his learning needs, but yeah, so if we were to do, say for example, a creative writing task, we would probably give him a computer so he hasn't got to think about the the, the physical handwriting and we would give say, and we would make sure that he's got the right sort of writing slope and a wobble cushion and all those sorts of things. So, we try and kind of take all of those additional things away from him. So, I think anything that kind of ads for Matteo anything that adds. – I don't want to say distraction, it's not a distraction, but anything that adds to the kind of complexity of a task sometimes makes it more difficult to get to the core of the things that you want him to get out of him.

R: Yeah. That's really useful. Yes, that's a really helpful observation. Um. One of the other one of the other ways that we've looked at doing the project is too, rather than me asking the questions is to send them to a parent and the parent runs through the tasks. Do you think that would be a good thing or a bad thing as far as Matteo was concerned? So, if you had a list of all the questions and gone through it without me being present at all.

P: I think it’s difficult to know really, because I think I know as, as his parent I know how he's going to cope with those things, so I'd be worried that I would kind of be, um putting a spin on things that perhaps he's already moved on past. You know, maybe it's not bothering him anymore, but you know, maybe I would be kind of almost as, as somebody that kind of knows him really well. Probably leading it probably a bit more than perhaps you would if it was you. I think you’d have probably got a lot out of him. If it was a kind of, you know if you were one to one with him doing that activity in in the in the in a room and really thinking about it over the course of a few sessions, I think you would have got probably a lot more out of the activity from him, definitely. It is. But I think for Matteo like a kind of straightforward almost so question and answer thing is, is probably easier for him but with plenty of opportunity to kind of play and move about in the mean in the middle.

R: Yeah, that's helpful. I'm just thinking about how I could adapt the task so it could be maybe there's a little bit of drawing and then a lot more conversation in between, so maybe simplify the drawing tasks a bit.

P: Yeah, yeah.

R: And maybe have the conversation and talk about what he's going to draw first and then give him the screen available to draw.

P: Yeah. Or like you know someone else to kind of be that kind of drawer or that scribe or, or whatever you know you could kind of come if you had a long conversation with him because he can talk for England Matteo can. If you had a long conversation with him and then you kind of have then had through that conversation had a. Decided how you could represent that onto something. Then that would -that would probably have worked better for him, so almost the other way round. You probably wouldn't actually think. Well, what can I draw rather than? How is that a true representation of what, what I'm feeling or something you know he might think. He might be able to verbalize, oh you know when I feel angry it feels like whatever, you know, but he wouldn't think, well, I know how to draw the - for example, heart beating really fast. So, he would, he wouldn't then be able to kind of move from one thing on to the other, so he probably comes back to, which he does with his writing as well. He kind of comes back to the; what can I spell? what can I do? how can I write it? rather than the whole getting the whole essence of it out. So yeah, for for, for a child like Matteo, I think it's probably to sort of take away some. To try and take away some of that extra bit for him. And so, stick with the conversation, not stick with the conversation, because I think it's really nice to produce something really nice in that body map at the end of it, but I think he'd need a lot more support with that. The body map bit that for him than the actual conversation.

R: Yeah. Um. Any other thoughts about I'm doing? Do you think it's a, it's worth pursuing? Do you think it's a technique that, once it's kind of honed a bit better could be useful?

P: Yeah, definitely because I think it's really nice to have something there that's visual that you can kind of then potentially even look back on and think actually right. you know, I, I made that and that was that was that was a, a really detailed look into how I was feeling at that particular moment in time, And I think you know when it came - you can see when it came back up on the screen he kind of had this kind of Oh yeah Oh yeah, I remember Oh yeah, I remember when I did that and. So, I think as he is, he is - it is really hard. He's really - he's a visual learner, but he finds it hard to draw. You know, that’s, that's almost the barrier for him is that kind of ability to put those two things together. So, I think if you could get something like that really right then that's it's exactly the right way forward, but it's just that I'm trying to help these kids that find that kind of slightly more abstract…

R: Yeah, I mean some of those questions, were tough questions for anybody to answer. So I think he did a really good job. Super well that's all my questions, so unless there's anything else you would like to ask, we are for the moment done.

(18.51)