

Teaching Art to Students with Autism: Improving
Skill and Expressiveness
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Abstract

The purpose of this study was to investigate the effect of the Nicolaides Drawing Method on the skill and expressiveness of students diagnosed with Autism Spectrum Disorder.

Two participants were involved in the study. Both participants received drawing instruction in the Nicolaides Drawing Method. A drawing pre-test was administered to establish a skill and expressiveness baseline. A post-test given one week after the initial instruction found that students receiving the Nicolaides Drawing Method improved either their skill or expressiveness.

Introduction

One of the major problems faced by individuals diagnosed with Autism Spectrum Disorder (ASD) is a lack of expression. Children with ASD typically have a poorly defined sense of symbolic understanding and tend to experience the world in concrete, rather than expressive or imagined ways (Osborne, 2003).

Recent research suggests that as many as 1 in 100 children are diagnosed with ASD in the United States due to broader definitions of the behavior and increased identification in younger children (Johnson, 2009). Very little has been written to date about the artistic development of children with ASD and how they best learn artistic and expressive skills (Martin, 2008). The Nicolaides Drawing Method may provide one way to teach children with ASD how to improve artistic skill and expression, which may make it possible for these children to experience the world in a more expressive way. Engaging in art making using the Nicolaides Drawing Method may transcend practical artistic skills, resulting in a less literal, more expressive student (Osborne, 2003).

Statement of the Problem

The purpose of this study was to investigate the effects of the Nicolaides Drawing Method on the skill and expressiveness of the art of children with ASD. Autism Spectrum Disorder may cause “severe and pervasive impairment in thinking, feeling, language, and the ability to relate to others” (National Institute of Mental Health, 2009, www.nimh.nih.gov). The Nicolaides Drawing Method teaches students to not just draw what they see, but to use all their senses, feeling the object they draw in space.

Review of Related Literature

On the subject of artistic development among individuals with ASD, very little has been written (Furniss, 2008). Typical children develop skills according to Lowenfeld's stages of artistic development; this artistic development is related to their acquisition of cognitive gains along the same timeline. The artistic development of children with ASD however, is related to their nonverbal mental age (Martin, 2008). Because ASD is a spectrum disorder, individuals function along a wide range of needs and abilities. Some may notice the tiniest flickers of the lights in a classroom, while others are content to sit quietly rocking back and forth, and yet others have savant level skills but lack the ability to empathize and relate to people around them.

Like Temple Grandin (1996), some individuals with ASD think visually but have a hard time analyzing the meaning of auditory data, leaving them floundering in a Sargasso sea of abstract information. According to Grandin, children with ASD have problems learning new information that cannot be thought about in pictures (1996). Visual thinking is the ability to create and present thoughts and ideas as images (Cyrs, 1997).

Because many individuals with ASD have a poorly defined sense of symbolic perception, they tend to experience the world in literal, concrete ways (Tissot & Evans, 2003). Engagement in the visual arts forces individuals with ASD to move beyond concrete, literal thought into the realm of theoretical self-expression. The typical child can find emotional relationships between herself and the objects she creates during the process of creation, however, children with ASD cannot forge the same emotionally charged relationships with the subject of a work of art because they only sense the subject in its most literal form (Emery, 2004).

Because of the many diverse skill levels in a typical art classroom, instruction must be highly individualized to each student (McDevitt, 2004). The art of children is a developmental progression expressed by stages that reflect that development. These stages are clearly defined according to Lowenfeld's Stages of Artistic Growth.

In very young children, the act of scribbling is their first conscious act to make changes in their environment. The Scribble Stage typically presents itself in the 2-4 year old child and consists of 4 sub-stages: Disordered, marks the child makes with little or no control over the medium with which they use; Longitudinal, which presents visual awareness through controlled movements; Circular, where the child makes specific movements to build complex shapes; and Naming, wherein the child creates stories about the scribble representing a shift artistic thought from thinking about their work in terms of movement to thinking about their work in imaginative ways.

In the 4-6 year old child, we see a movement to the Pre-Schematic Stage in which marks begin to suggest figures or objects. Often times, the marks made during this stage show what the child believes to be most important. Objects are placed all around the page showing little to no understanding of pictorial space.

The Schematic Stage typically presents in 7-9 year olds as an awareness of space. A defined sky and base line appear and children know the concept of up and down. The use of exaggeration is used to express feelings about an object in the work. Some objects appear in an x-ray view where the subject is shown from the outside as well as the inside. Colors during the Schematic Stage reflect the natural colors of objects.

In Dawning Realism, a drawing by a 9-11 year old appears less spontaneous than in previous stages. The child begins to experiment with realism and is self critical of her work.

For 11-13 year olds, the Pseudorealistic Stage marks the point where the product, not the process of creating, becomes most important. Many works by children at this age create images which appear like a stage performance; the subject is presented to the viewer as if the artist is looking at it from a stage. Color is used as a tool to mirror the emotional attachment of the artist to the subject or the child will begin to study how color changes under varied lighting conditions.

Art class is the key to unlock skill and expression so that children with ASD can expand their horizons. Artistic expression echoes a child's growth and development and the way in which she orders her world, but children with ASD do not develop according to the schema outlined by Lowenfeld and typically show little interest in drawing or even creating a squiggle on a sheet of paper (Emery, 2004).

Although some people believe that art is just "good" for children with disabilities; making art provides children with visceral pleasure, independence, and an alternate way to communicate. Ganz says that visual processing is a strength for many individuals with ASD (2007). Children with autism are typically visually oriented and have an overwhelming need for sensory input (Martin, 2008). Art thus provides an opportunity for common ground between the teacher and student with ASD and may decrease the ASD child's reliance on language based skills. Temple Grandin wrote in her book, *Thinking in Pictures* (1996), about how most people with ASD excel at visual spatial skills while performing poorly at verbal skills. She goes on to discuss how she learns

nothing that is language based. She converts words to images in her mind so that she might understand what is being said (Berube, 2007). Typical teaching relies almost entirely on auditory instruction (Tissot & Evans, 2003).

The Nicolaides' Drawing Method, developed in 1941 by Kimon Nicolaides for adults, forbids the artist from looking at the drawing paper while making contour line drawings (Spielman, 1976). This method focuses on the artist's subject allowing a visceral, intuitive connection between the student and the object.

Statement of the Hypothesis

Expression is one of the problems that students with Autism Spectrum Disorder face. The typical child connects physically and emotionally with their artwork which becomes emotionally and physically expressive. The progression of drawing in children with ASD is related to their nonverbal mental age and follows the development of typical children but at a slower pace. Many children with ASD have trouble learning through auditory instruction, but seem to excel at visual tasks. The Nicolaides Drawing Method offers students a chance to connect to the subject of their work in a visceral way, focusing on the visual task at hand. Because students with ASD have trouble with expression and lag behind their non-Autistic counterparts in terms of artistic development, it was hypothesized that participants with ASD who experience instruction based on the Nicolaides Drawing Method will increase their skill and expressiveness in drawing the human figure.

Method

Participants

Participants are part of HM Arndt Middle School, a population of convenience. I selected 2 students, one of which was enrolled in my art class. The other student has not had any art instruction. Participants were purposively selected from the special needs population in grades 7-8 at HM Arndt based on their diagnosis of having Autism Spectrum Disorder. This large selection provided the participant pool from which the 2 students were selected. A total of 2 students were involved in the study. Both students received training in the Nicolaidis Drawing Method. Student B had no previous art instruction. Student A has received art instruction throughout the current school year.

Instrument

The Nicolaidis Drawing Method was the selected treatment. The instrument I selected to assess the success of the drawings is found in Appendix A. The Nicolaidis Drawing Method describes in detail how to create contour, gesture, and weighted and modeled figure drawings. Nicolaidis' lessons focus on gesture, action, feeling and expression, all of which are key factors in artistic development. Nicolaidis' stresses that in order to draw well, one must not draw what the figure looks like, but rather what it is doing. This approach to the figure suggests a visceral interpretation of the subject. The work may not always appear realistic, but should suggest the essential feeling of the figure. The artist must then sense the thing they are drawing by understanding its essential essence; is the subject coiled, spiky, hard, soft, unbalanced, or solid.

Design of the Research Project

The design used in this study is a comparative design. Two participants were selected based on their diagnosis as having ASD, Student A and Student B. Student A has had no art training and tends to get frustrated when working in art. Student B has had art instruction within the last year. Both students will receive instruction in the Nicolaidis Drawing Method.

The Nicolaidis Drawing Method is designed to take place over the course of one year, drawing for three hours per setting per lesson. Due to time constraints with the selected group as well the protection involved of said group, the lessons were modified to take place for thirty minutes per lesson for a week with a post-drawing created at a later time. Students A and B were asked to create a baseline drawing to identify their current levels of skill and expressiveness and a post-drawing for comparative purposes.

The study was a mixed method design that employed both quantitative and qualitative methods. The rubric used to Assess Drawing Skill in Appendix A was used to assign a score to the baseline drawings of both participants and was used a second time to assess the posttest drawings. Although the number of participants was small, descriptive statistics related to the pre- and post-test drawings provide one view of the effect of the treatment. These scores were one set of data.

The second data set developed from the observations of the parents, the invited teacher, and the researcher. Notes and comments from each of these sources were examined for patterns and themes. The qualitative and quantitative data were interpreted to develop an understanding to the effect of the Nicolaidis Drawing Method for ASD art students.

Procedure

Parents were given a questionnaire to answer so that I might better understand their child's specific diagnosis (Appendix B). No questionnaires were returned. Parents were invited in the room during the course of the study to help protect the student from any undue pressures or concerns that the parents may have. Additionally, parents were invited to participate in the study as well, creating their own drawings and taking notes on the behavior of their child, writing down anything of importance in relation to their child's reactions or behaviors. Despite expressing satisfaction at having been invited, no parents participated in the study. Additionally, another teacher was invited in the room to observe the lessons to make sure that each lesson was homogeneous and treatment of the students was fair and equitable. This teacher was responsible for taking notes on the reactions of the children as the drawing lessons were administered and any other information they considered important.

Participants created a baseline drawing of the human form using a mannequin. The baseline drawing was drawn on a sheet of 15x20 inch white paper with a pencil. Participants had their choice of materials with which to color the baseline work, if chosen at all. The baseline drawing established a sense of what the participant knows and is able to create without prior instruction.

Five lessons using the Kimon Nicolaidis Drawing Method were administered to participants. The first lesson consisted of creating a contour line drawing using a medium soft drawing pencil with a sharp point on paper about 15x20 inches in size. Participants were instructed not to use their erasers during this drawing. Participants manipulated a mannequin into a pose. They then assumed the pose of the mannequin and

created a drawing based on that pose using the contour line method wherein participants focused their eyes on the model and not their paper. Participants may look at their paper, but they must not draw when they look.

In the second drawing lesson participants keep their pencil tips blunt and thick. Participants drew the pose of the model rapidly and continuously around and around in a ceaseless line without taking the pencil off the paper. Participants did not draw what the model looked like, but what it was doing, feeling how the figure moved in space.

The third lesson focused on potential gesture. This lesson is similar to gesture drawing, but instead of drawing the model as they saw it, participants were instructed to draw what they thought the model would do next. For this lesson, participants did not draw the human figure form from the previous lessons. Instead, they were instructed to draw from a live model. This was designed so that participants could anticipate the movement of the figure.

The fourth lesson focused on drawing weight. Participants used a crayon broken in half and, using the side of the crayon, were instructed to draw on a 15x 20 inch sheet of paper. Participants attempted to feel the weight of the figure in this exercise. Participants were instructed to start their drawing in the middle of the figure, working their way to the outside. The figure should be a solid, dark mass.

The final lesson consisted of creating a memory drawing. The model was posed while the participants memorized the pose for 20 seconds. Each model was covered by a small cloth so that participants could not see the pose. They were then instructed to draw the pose from memory on a large sheet of 15x20 inch paper. Their drawings create a narrative wherein each drawing is compared with the original baseline drawing to

observe if the Nicolaidis Drawing Method improved the skill and expressiveness of their works.

Results

When the study began, neither student had experience drawing the human form. Participants were treated to a series of five thirty minute lessons using the Nicolaides Drawing Method.

Student A's baseline drawing scored a combined score of 7 on the Drawing Skill Assessment suggesting that the student works skillfully, but without much expressive content. Student A's baseline drawing is firmly rooted in reality, creating a detailed drawing with individual joints including the slits where arm and leg segments join. Some parts of the body are out of proportion with each other, but overall, the work is large and shows an awareness of pictorial space.

Student B's baseline drawing scored a combined score of 3 on the Drawing Skill Assessment suggesting that the student works expressively, but without much skill. Student B's baseline drawing appears to be a work of fantasy rather than reality. The work is small, taking up $\frac{1}{4}$ of the page, with many parts of the body out of proportion. Student B's baseline drawing shows no awareness of pictorial space, suggesting that Student B exists on the Pre-Schematic Stage on the continuum of artistic development.

As instruction progressed, participants were more likely to include expressive content in their drawings. During much of the instruction, Student B was heard stating that he could not draw well without looking at his paper. Student A, while not speaking about his trouble, was obviously upset when he commented that he "wanted to look."

Before instruction in the Nicolaides Drawing Method, participants drew their images based on concrete fact. After instruction in the Nicolaides Drawing Method, participants were more likely to draw their figures using expressive content. When

participants were explicitly instructed to use crayon on their paper, the size of the figure drawings enlarged.

Student A's figures progressed from concrete depictions to expressive representations of the mannequin. Student B's figures became more realistic in the depiction of movement and more expressive in terms of content. Out of the five drawings completed, Student A used color on two drawings while Student B used color on 4 drawings.

By the close of the study, Student A scored a combined total of 8 on the Drawing Skill Assessment while Student B scored 5. Examination of the participant's drawings at the end of the study indicates that Student A's skill level did not increase, but the expressive content in each drawing increased. Student B experienced an increase in skill, but not in expressiveness. Therefore, the original hypothesis that "participants who experience the Nicolaidis Drawing Method will increase their skill and expressiveness in drawing the human figure" is incorrect. Student A and B both experience positive gains; Student A in expressiveness and Student B in skill.

It is of note that Student A did not experience drawing instruction prior to instruction with the Nicolaidis Drawing Method, but experienced a large gain on the Drawing Skill Assessment.

Discussion

The results of this study do not support the original hypothesis: participants who experience the Nicolaides Drawing Method increased their skill and expressiveness in drawing the human figure. Participants benefited from the Nicolaides Drawing Method, but in markedly different ways. Student A increased expressiveness levels while skill levels remained the same while Student B increased skill level with no gains in expressiveness. It was observed that the participants experiencing the Nicolaides Drawing Method showed an increased eagerness to draw more often.

The results of this study should not be generalized to all students diagnosed with ASD, especially those on the higher end of the spectrum, such as those students with Asperger's Syndrome. However, since this study was limited to teaching participants with ASD how to draw and express the human figure, the results of this study should not be generalized to drawing other subjects.

The Nicolaides Drawing Method was designed for college level students. If this method of drawing the human figure is to be used at the elementary or middle school levels, adjustments must be made to the program. The level of the instruction and the language used to present it must be given in a way that is easy for the primary level student to understand.

This method utilizes a number of lessons designed to be practiced a few hours per day. For the primary level student, practicing for 2-3 hours per day is simply not feasible, thus when teaching this method, one should not expect enormous leaps and bounds in skill or expressiveness.

The Nicolaides Drawing Method appears to be a viable teaching tool when instructing children with ASD how to draw the human figure. Although participants saw only slight gains in either expressiveness or skill level, the benefits offered by the Nicolaides Drawing Method warrant that art teachers be mindful of this drawing method when teaching students with ASD how to draw the human figure.

In an age of 504's, IEP's, and Pep's, individualized instruction is more important than ever. The Nicolaides Drawing Method may provide students with ASD an increase in either skill or expressiveness and could be a useful tool to teach children with ASD. It is important that art teachers take advantage of every instructional strategy available to make our classes the rich learning environments they should be.

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Appendix A

Skill

- A) Resemblance to Mannequin
 - a. Likeness of mannequin – 1 point
- B) Pressure
 - a. Faint lines – 0 points
 - b. Medium pressure – 1 point
 - c. Dark lines – 1 points
 - d. Very heavy pressure – 1 points
 - e. Varying Pressure – 2 points
- C) Size
 - a. Small, 1/3 or less of the paper – 0 points
 - b. Medium, uses $\frac{1}{2}$ the paper – 1 point
 - c. Large, 2/3 of the paper – 2 points
 - d. Uses the entire page, touching all 4 sides – 3 points
- D) Placement
 - a. Center of paper – 0 points
 - b. Left or Right of center – 1 point
 - c. Above or Below Center – 1 point

Expressiveness

- A) Line Quality
 - a. Sketchy – 0 points
 - b. Fluid – 1 point
 - c. Shaky – 0 points
- B) Detail
 - a. Minimal Detail – 0 points
 - b. Moderate Detail (body segments) – 1 point
 - c. Highly Detailed (body segments, joints, other detail) – 2 points
- C) Color Use
 - a. Representational – 0 points
 - b. Abstract – 1 point
 - c. No color use – 0 points
- D) Developmental Stage
 - a. Scribbling (2-4) – 0 points
 - b. Preschematic (4-7) – 1 point
 - c. Schematic (7-9) – 2 points

- d. Gang Age (9-12) – 3 points
- e. Pseudo Naturalistic (12-14) – 4 points

Appendix B

Steven Hoke
Teaching Art to Students with Autism using the
Nicolaides Method: Improving Skill and
Expressiveness
Art 6898: Research Methods

Parent Questionnaire

What is your child's specific diagnosis?

How would you describe your child's artistic skills?

How would you describe your child's ability to relate to others?

How would you describe your child's ability to empathize?

How would you describe your child's social skills?

Does your child fixate on anything in particular? Sounds? Colors? Textures?

I want your child to be as comfortable as possible during this series of lessons. What else would you like me to know about your child?

Appendix C

Observation Checklist

*Some items from this checklist will be used during the instructional time. Other items will be studied after instructional time, when I have taken up the work for review.

Student Observed: _____

Lesson: _____

Date: _____

Start Time: _____

Finish Time: _____

In Class Observations

Behavior:

Poor use of visual discrimination when learning (fixates on parts of objects such as size, color, position...)

- 1) What part of the figure did student fixate on?

- 2) What color did student use? Was student prompted to use color? If so, who prompted student to use color?

Actively avoids eye contact.

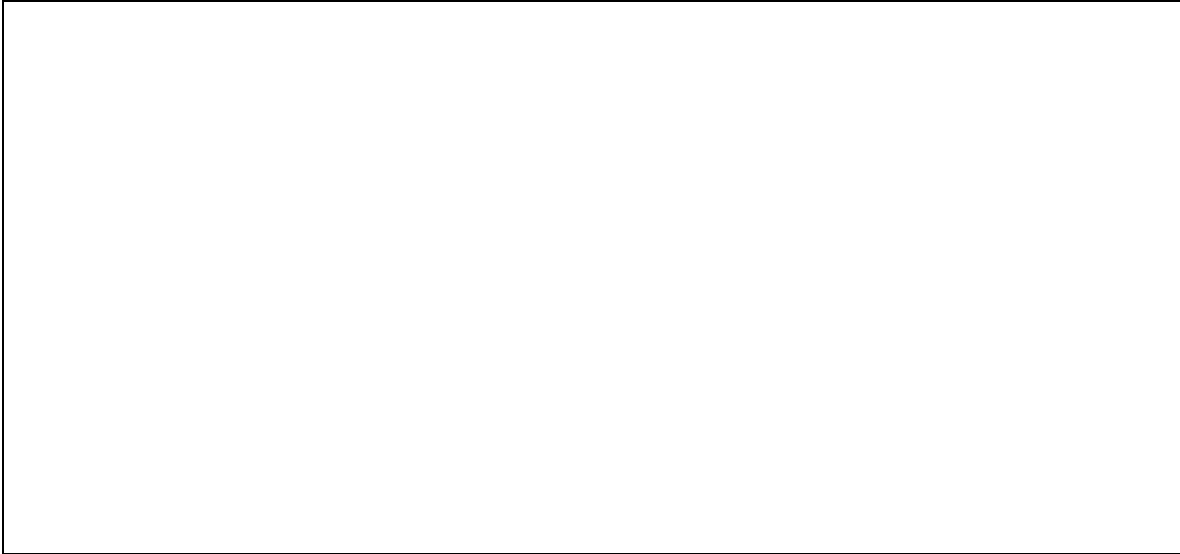
- 1) Did student look at instructor during instruction?

- 2) Did student look in instructors' eyes?

Feels objects in the environment.

- 1) Did the student manipulate the figure? How? What other objects did the student touch?

- 2) Did student fixate on manipulating the figure?



Out of Class Observations:

Behavior:

Poor use of visual discrimination when learning (fixates on parts of objects such as size, color, position...).

- 1) What size is the figure in relation to the paper?
- 2) Where did the student place the figure on the paper?

Pencil: Pencil is grasped firmly and used fluidly; Fumbles or plays with pencil

- 1) Describe the marks the student makes with the pencil.

Pressure: Applies even pressure; applies heavy pressure; applies little to no pressure

- 1) What type of pressure did the student use in the drawing?
- 2) Describe how the pressure of the pencil changes throughout the work.

Media Choice:

- 1) What media did student choose?

Size: Drawing is large, taking up most of the space of the page; drawing is medium sized, taking up an average area of the page; drawing is small, taking up a small amount of space on the page.

- 1) Describe the size of the drawing.
- 2) Describe the proportions of the figure. Are some parts of the figure larger than others?

Placement: Drawing is placed in the center; in the lower left; the upper left; center left; the lower right; the upper right; center right; there is a definite ground and sky relationship established by a horizon line

- 1) Where is the drawing placed on the page?
- 2) Is there a horizon line on the page?

Detail: Student paid attention to many small details, giving an accurate description of the figure; student drew some details; student drew very few details.

- 1) Describe the detail the student used.

Color use: Student used many colors; student used few colors; student used no color; Do colors reflect the figure? How were colors chosen? Are colors emotive, not tied to the object in any specific way? When choosing color, what was the student doing?

- 1) Do the colors reflect the colors of the figure?
- 2) Are the colors emotive, not tied to the figure in any way?

Expressive Content: Did the student draw the figure exactly as it appears? Did student add extra information to the subject?

- 1) Does the drawing mirror the figure exactly?
- 2) What extra information did the student add to the drawing?

- 3) Are there any repetitive lines, shapes, or colors?
- 4) Do these repetitions appear to follow a pattern?
- 5) Did the student fixate on any particular part of the image?
- 6) Describe the student's drawing.

Other Observations:

Appendix D



University and Medical Center Institutional Review Board
 East Carolina University • Brody School of Medicine
 600 Moye Boulevard • Old Health Sciences Library, Room 1L-09 • Greenville, NC 27834
 Office 252-744-2914 • Fax 252-744-2284 • www.ecu.edu/irb
 Chair and Director of Biomedical IRB: L. Wiley Nifong, MD
 Chair and Director of Behavioral and Social Science IRB: Susan L. McCammon, PhD

TO: Steven Hoke, 317 E K Street, Newton, NC 28658

FROM: UMCIRB ~~2/2~~

DATE: November 13, 2009

RE: Human Research Activities Determined to Meet Exempt Criteria

TITLE: "Teaching Art to Students with Autism Using the Nicolaidis Method: Improving Skill and Expressiveness"

UMCIRB #09-0831

This research study has undergone IRB review on 11.10.09. It is the determination of the IRB Chairperson (or designee) that these activities meet the criteria set forth in the federal regulations for exemption from 45 CFR 46 Subpart A. This human research activity meets the criteria for an exempt status because it is a research conducted in established or commonly accepted educational settings, involving normal educational practices, such as research on regular and special education instructional strategies, or research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.

The Chairperson (or designee) deemed this **unfunded study no more than minimal risk**. This research study does not require any additional interaction with the UMCIRB unless there are proposed changes to this study. Any changes must be submitted to the UMCIRB for review prior to implementation to allow determination that proposed changes do not impact the activities eligibility for exempt status. Should it found that a proposed change does require more substantive review, you will be notified in writing within five business days.

The following items were reviewed in determination exempt certification:

- Internal Processing Form (dated 9.21.09)
- In Class Observations
- Parent Questionnaire
- Student Questionnaire
- Minor Assent
- Parental Permission Form
- COI Disclosure Form (dated 10.22.09)
- Letter of Support from Principal, (dated 10.23.09)
- Research Plan (dated 10.10.09)

It was furthermore determined that the reviewer does not have a potential for conflict of interest on this study.

The UMCIRB applies 45 CFR 46, Subparts A-D, to all research reviewed by the UMCIRB regardless of the funding source. 21 CFR 50 and 21 CFR 56 are applied to all research studies that fall under the purview of Food and Drug Administration regulations. The UMCIRB follows applicable International Conference on Harmonisation Good Clinical Practice guidelines.

IRB00000705 East Carolina U IRB #1 (Biomedical) IORG0000418
 IRB00003781 East Carolina U IRB #2 (Behavioral/SS) IORG0000418
 IRB00004973 East Carolina U IRB #4 (Behavioral/SS Summer) IORG0000418
 Version 3-5-07

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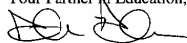
Dear Parent/Guardian,

I'm presently working on my Master of Arts in Education at East Carolina University. As part of my degree requirements, I am planning an educational research project to take place in my classroom that will help me to learn more about and improve the teaching of art to children with Autism Spectrum Disorder. The fundamental goal of this research study is to improve the artistic and expressive skill level of students with Autism Spectrum Disorder through a series of five art lessons using the Nicolaides Drawing Method.

As part of this research project in my classroom, your student will participate in various lessons over the next 1-2 weeks that will allow me to learn whether the Nicolaides Drawing Method is the preferred drawing method for students with Autism Spectrum Disorder. The Nicolaides method is a simple drawing system that involves creating a series of drawings on large paper using pencil and crayons. The Nicolaides method is simple and easy to follow. As this study is for educational research purposes only, the results of each activity **will not** affect your child's grade.

I am requesting permission from you to use your student's data in my research study. Please know that participation is entirely voluntary.

If you have any questions or concerns, please feel free to contact me at school at (828) 256-9545 or by emailing me at steven_hoke@catawbaschools.net. If you permit your child's data to be used in my study, please return the attached form by November 1st, 2009. Thank you for your interest in my educational research study.

Your Partner in Education,

 Mr. Steven Hoke

As the parent or guardian of _____,
 (write your student's name)

I grant my permission for Mr. Hoke to use his/her data in his educational research project regarding the Nicolaides Drawing Method. I voluntarily consent to Mr. Hoke using any of the data gathered about my student in his study. I fully understand that the data will not affect my student's grade, will be kept completely confidential, and will be used only for the purposes of his research study.

Signature of Parent/Guardian: _____ Date _____

FROM: 11.01.09
 TO: M. H. Hoke
 UNCLERKED
 APPROVED

East Carolina University



1907-2007
CENTENNIAL

Assent Form

Things You Should Know Before You Agree To Take Part in this Research

IRB Study # 090731

Title of Study: Teaching Art to Children with Autism using the Nicolaides Drawing Method

Person in charge of study: Steven Hoke
Where they work: HM Arndt Middle School
Other people who work on the study: Angela Odom, EC Teacher

Study contact phone number: 828-464-8167
Study contact E-mail Address: steven_hoke@catawbaschools.net

People at ECU study ways to make people's lives better. These studies are called research. This research is trying to find out how to best teach art to you and other children with Autism

Your parent(s) needs to give permission for you to be in this research. You do not have to be in this research if you don't want to, even if your parent(s) has already given permission.

You may stop being in the study at any time. If you decide to stop, no one will be angry or upset with you.

Why are you doing this research study?

The reason for doing this research is to figure out the best way to teach drawing to children with Autism. We want to understand if the way we teach art now is the best or if we should teach you art using a different method.

Why am I being asked to be in this research study?

We are asking you to take part in this research because we don't know much the best way to teach art to children with Autism. We would like to know if this drawing method is best.

How many people will take part in this study?

If you decide to be in this research, you will be one of about four people taking part in it.

What will happen during this study?

- 1) You will be taught 5 art lessons. Each art lesson uses a different kind of drawing.
- 2) You will draw pictures by looking at a mannequin (a fake human).
- 3) Each lesson will last about an hour after school for one week.
- 4) We will ask you questions about your drawing.
- 5) We will collect your drawings. You will get your work back, if you want it.

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TO 10/27/2009

This study will take place at Arndt Middle School and will last for one week.

Who will be told the things we learn about you in this study?

Your parents, your EC teachers, our principal, and our guidance counselor will be told about the things we learn in this study. The only information that teachers will be told is that you are working with us to learn more about art. Your parents will know about the progress you are making and they will be able to see your drawings.

What are the good things that might happen?

Sometimes good things happen to people who take part in research. These are called "benefits." The benefits to you of being in this study may be an increased skill in drawing.

What are the bad things that might happen?

Sometimes things we may not like happen to people in research studies. These things may even make them feel bad. These are called "risks." There are no known risks associated with this study. Things may happen that the researchers do not know about right now. You should report any problems to your parents and to the researcher

Will you get any money or gifts for being in this research study?

You will not receive any money or gifts for being in this research study.

Who should you ask if you have any questions?

If you have questions about the research, you should ask the people listed on the first page of this form. If you have other questions about your rights while you are in this research study you may call the Institutional Review Board at 252-744-2914.

If you decide to take part in this research, you should sign your name below. It means that you agree to take part in this research study.

Sign your name here if you want to be in the study

Date

Print your name here if you want to be in the study

Signature of Person Obtaining Assent

Date

Printed Name of Person Obtaining Assent

UNMC/IRB
APPROVED
FROM 11.10.09
TO 10.03.12 Form