

General Guidelines— Inclusion in Theatre Education

Most students, regardless of physical, cognitive, or emotional disability, have the capacity to accomplish the tasks outlined in each Model Cornerstone Assessment, provided that the teacher follows inclusion guidelines during preparation and throughout the assignment of tasks. This includes the theatre teacher consulting with special education teachers and becoming familiar with individual students' IEPs so that abilities and disabilities of each student are known and appropriate goals and accommodations are applied. Success for both the theatre teacher and the student relies on creativity, high expectations based on individual ability and the application of the three guiding principles of UDL:

1. Represent information in multiple formats and media
2. Provide multiple pathways for students' actions and expressions.
3. Provide multiple ways to engage students' interests and motivation.

Because each student's learning capability is different, even within a category of disability, instruction must accommodate a broad range of communication and learning styles. Suggestions for how the Model Cornerstone Assessments may be adopted for students with varied abilities are described within each MCA.

Theatre Education Resources for Inclusion

Astell-Burt. C. (2001). *I am the Story: The art of puppetry in education and therapy*. London, England: Souvenir Press.

Bailey, S. (1997). Drama: A powerful tool for social skill development, *Disability Solutions*, (2)1,1-5.

Bailey, S. (2003). Drama therapy for behavioral change, *Social Spectrum*, 3, 14-17.

Bailey, S. (2009). Theoretical reasons and practical applications of drama therapy with clients on the autism spectrum. In S. L. Brooke (Ed.), *The Use of the creative therapies with autism spectrum disorders*. Springfield, IL: Charles C. Thomas Publisher, 303-318.

Bailey, S. (2010). *Barrier-free theatre: Including everyone in theatre arts – In schools, recreation, and arts programs – Regardless of (dis)ability*. Eumenclaw, WA: Idyll Arbor.

Bailey, S. (2014). Exemplary theatre practices: Creating barrier-free theatre. In S. M.

Theatre Inclusion Strategies: Grade 2 Model Cornerstone Assessment
VSA/Accessibility
The John F. Kennedy Center for the Performing Arts
Lisa Dennett, Sally Bailey

Malley (Ed.), 2013 *VSA intersections: Arts and special education exemplary programs and approaches* (pp. 25-45). Washington, DC: John F. Kennedy Center for the Performing Arts. Retrieved from http://www.kennedy-center.org/education/vsa/resources/edu_parents.cfm

Carleton, J.P. (2012). *Story drama in the special needs classroom: Step-by-step lesson plans for teaching through dramatic play*. London: Jessica Kingsley Publishers.

Chasen, L. (2014). *Engaging mirror neurons to inspire connection and social emotional development for children and teens on the autism spectrum*. London, England: Jessica Kingsley Publishers.

Cohen, H. U. (1995). *Dramatically able: Making drama accessible to participants with disabilities*. Video and Teacher's Handbook, Ann Arbor, MI: Wild Swan Theatre.

Conn, C. (2007). *Using drama with children on the autism spectrum*. London, England: Speechmark, Ltd.

Crimmons, P. (2006). *Drama therapy and storymaking in special education*. London, England: Jessica Kingsley Publishers.

Davies, A. & McAfee, J. (2004). *Teaching Asperger's students social skills through acting: All their world is a stage*. Arlington, TX: Future Horizons.

Eadon, H. (2005). *Dyslexia and Drama*. London, England: David Fulton, Publishers.

Feldman D., Sussman Jones, F., & Ward, E. (2010). The Enact Method of employing drama therapy in schools. In D. R. Johnson & R. Emunah (Eds.), *Current approaches in drama therapy, 2nd ed.* (pp. 284-307). Springfield, IL: Charles C. Thomas Publisher.

Gallo-Lopez, L. & Rubin, L.C. (2012). *Play-based interventions with children and teens on the autism spectrum*. New York, NY: Routledge.

Grove, N., (2013), *Using storytelling to support children and adults with special needs: Transforming lives through telling tales*. New York, NY: Routledge.

Grove, N. & Park, K. (2001), *Social cognition through drama and literature for people with learning disabilities: Macbeth in mind*. London, England: Jessica Kingsley Publisher.

Hall, E. & Isaacs, D. (2011). *Seven keys to unlocking autism: Making miracles in the classroom*. San Francisco, CA: Jossey-Bass.

Theatre Inclusion Strategies: Grade 2 Model Cornerstone Assessment
VSA/Accessibility
The John F. Kennedy Center for the Performing Arts
Lisa Dennett, Sally Bailey

Johnson, S. L. (2014). Emotional intelligence through art: Strategies for children with emotional behavioral disturbances. In S. M. Malley (Ed.), *2013 VSA intersections: Arts and special education exemplary programs and approaches* (pp. 87-102). Washington, DC: John F. Kennedy Center for the Performing Arts. Retrieved from http://www.kennedy-center.org/education/vsa/resources/edu_parents.cfm

Kidder, B. (2001). *ImaginACTION: Activities that allow students to get up on their feet and get moving*. Ft. Collins, CO: Cottonwood Press.

Krakaur, L. (2014). Mastering the curriculum: Students framed as experts. In S. M. Malley (Ed.), *2013 VSA intersections: Arts and special education exemplary programs and approaches* (pp. 70-86). Washington, DC: John F. Kennedy Center for the Performing Arts. Retrieved from http://www.kennedy-center.org/education/vsa/resources/edu_parents.cfm

Leigh, L., Dix, A., Gersch, I., & Haythorne, D. (2012). *Dramatherapy with children, young people and schools: Enabling creativity, sociability, communication and learning*. London, England: Routledge.

Martinovich, J. (2005). *Creative expressive activities and Asperger's syndrome: Social and emotional skills and positive life goals for adolescents and young adults*. London, England: Jessica Kingsley Publishers.

McAfee, J. (2002). *Navigating the social world: A curriculum for individuals with Asperger's syndrome, high functioning autism, and related disorders*. Arlington, TX: Future Horizons.

McCarty, T. (2014). Visual theatre: Building a bridge for student success. In S. M. Malley (Ed.), *2013 VSA intersections: Arts and special education exemplary programs and approaches* (pp. 46-69). Washington, DC: John F. Kennedy Center for the Performing Arts. Retrieved from http://www.kennedy-center.org/education/vsa/resources/edu_parents.cfm

McCurrach, I. & Darnley, B. (1999). *Special talents, special needs: Drama for people with learning disabilities*. London, England: Jessica Kingsley Publishers.

Nelson, L. & Finneran, L. (2006). *Drama and the adolescent journey: Warm-ups and activities to address teen issues*. Portsmouth, NH: Heinemann.

Theatre Inclusion Strategies: Grade 2 Model Cornerstone Assessment
VSA/Accessibility
The John F. Kennedy Center for the Performing Arts
Lisa Dennett, Sally Bailey

Osoff-Bultz, B. (2005). A template for the multidisciplinary team-led social and life skills groups utilizing drama and other creative arts therapies: Its application for girls experiencing neurological challenges. In C. La Navenec & L. Bridges (Eds.). *Creating Connections between Nursing Care and the Creative Arts Therapies: Expanding the Concept of Holistic Care*. Springfield, IL: Charles C. Thomas Publisher.

Salmon, M.D., & Sainato, D.M. (2009). Beyond Pinocchio: Puppets as teaching tools in inclusive early childhood classrooms. *Young Exceptional Children*,(3)3, 12-19.

Schneider, C.B. (2007). *Acting antics: A theatrical approach to teaching social understanding to kids and teens with Asperger syndrome*. London, England: Jessica Kingsley Publishers.

Sherratt, D. & Peter, M. (2001). *Developing play and drama with children with autistic spectrum disorders*, London, England: David Fulton Publishers.

Vickers, S. & Emanuel, R. (2010). *The stories within: Developing inclusive drama and storymaking*. Buckingham, England: Hinton House Publishers, Ltd.

Wolf, A. (2005). *Acting for kids on the autism spectrum*. New York, NY: iUniverse, Inc.

Zuver, D.J. (2007). Acting for advocacy. In A. Blatner & D. J. Wiener (Eds.). *Interactive and improvisational drama: Varieties of applied theatre and performance* (pp. 230-239). New York: iUniverse, Inc.

Strategies for Inclusion – 2nd Grade MCA

2nd Grade

Artistic Processes: Creating, Performing, Responding, Connecting

Title: Drama Machine

- Provide actual (tactile) examples of a machine for students to hold and feel the moving parts. Be sure to choose something the student will not get hurt touching. It could be something in the classroom that is unplugged or has the batteries removed but still has movable parts so that students can *feel* movement of different parts, such as a pencil sharpener, printer or clock.

- Provide visual examples of various machines and their parts - photos, symbols, video - to ease the challenge of the abstract discussion and instructions of general “machine”. These should be shown to the entire class, as they will aid everyone, not just those students with cognitive difficulties and other learning disabilities
 - Add visuals to aid in the transition to Character Machine, as this can be a challenging concept. Focus on one character at a time, showing the book the character is from and the illustration of that character.
 - Consider modeling an example of this – choose a character for the students, discuss the character traits, making sure to use photos as well as sounds that depict emotion, and guide students in what is expected of them as an example, then making that character off limits so that they can choose their own characters. In this way you have shown them the process, leaving room for them to make their own decisions.