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

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


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


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
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.


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


Strategies for Inclusion – High School Accomplished MCA

**HS Accomplished**

**Artistic Processes: Creating, Performing, Responding, Connecting**

**Title: Visual/Aural Composition of Design Concept**

- Provide examples of different design concepts that have been done. Those examples should be in written form – and spoken as well as read - as well as visual examples of the same (photos, video, tactile models, fabrics to touch).
- Adaptations may be needed to be made for those who are totally blind in terms of visual design elements of set, lighting, make-up and costume. A variety of materials on hand, a set model, etc.
- Pairing students in heterogeneous groups will help.