

## General Guidelines – Inclusion in Dance Education

Most students, regardless of physical, cognitive, or emotional disability, have the capacity to accomplish the tasks described in the MCA's, provided that inclusion guidelines are met by the teacher prior to and throughout the assignment of the tasks. This includes the arts 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 arts teacher and the student relies on creativity, an expectation of excellence 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 and strength is different, even within a category of disability, instruction must accommodate a broad range of communication and learning styles. Some suggestions for how the Model Cornerstone Assessments may be adopted for students with varied abilities are described within each MCA but are not meant to be inclusive of all possibilities.

## Dance Education Resources for Inclusion

Block, B. A., & Johnson, P. V. (2011). The adapted dance process. *Journal of Physical Education, Recreation & Dance*, 82(2), 16-23. DOI: 10.1080/07303084.2011.10598577

Cone, T. P., & Cone, S. L. (2011). Strategies for Teaching Dancers of All Abilities. *Journal of Physical Education, Recreation & Dance*, 82:2, 24-31, DOI: 10.1080/07303084.2011.10598578

Dunphy, Kim, & Scott, Jenny. (2003). *Freedom to Move: Movement and Dance for People with Intellectual Disabilities*. Sydney, Philadelphia, London: MacLennan & Petty.

Elin, Jane, & Boswell Boni B., (2004). *Re-envisioning Dance: Perceiving the Aesthetics of Disability*. American Association for Active Lifestyles. Debuque, Iowa: Kendall/Hunt Publishing Company.

Kaufmann, Karen A. (2006). *Inclusive Creative Movement and Dance*. Champaign, IL: Human Kinetics.

New York City Department of Education (2009). *Dance education for diverse*

Dance Inclusion Strategies: Grade 2 Model Cornerstone Assessment  
VSA/Accessibility  
The John F. Kennedy Center for the Performing Arts  
Jenny Seham, Pamela Van Gilder

*learners: A special education supplement for the blueprint for teaching and learning in dance.* New York, NY: Author. Retrieved  
from: [http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/Dance%20Spec%20Ed%](http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/Dance%20Spec%20Ed%20)

Strategies for Inclusion- Grade 2 MCA:

#### Task 1 Individual Self Portrait Solo

Using multi-sensory modalities including visual, auditory and kinesthetic learning, present the words to be explored in written and spoken language, in pictures and symbols as well as performing the movement and speaking the word at the same time.

Include teacher guidance, peer modeling, and assistance as needed in both the exploration and in the creation of the solo.

Provide written, pictograph, or verbal prompts in the creation and performance of the solo as needed.

Provide alternative ways of expressing and communicating movement choices through written words, pictures, symbols, assistive technology, movement demonstration or auditory choices.

For students with visual impairment teacher uses descriptive language in the guided exploration of movement and the teacher or peer quietly describes the solos as they are performed by classmates.

Strategies for Inclusion:

#### Task 2: Individual and Community

Use multi-sensory modalities to explore the concept of community through pictures, written and spoken language, and kinesthetic experiences.

The teacher will incorporate movement from all students and modify the choreography in the Community Dance, as needed, for students with limited range of movement.

Differentiation Strategies – Grade 2 MCA:

#### Task 1 Individual Self Portrait Solo

Accommodations for students' response to the work (synthesize, critique, and analyze) will be created according to the strategies in the individual student's IEP.

Develop content-specific goals and accommodations based on the student's IEP and consultation with the Special Education teacher.

Dance Inclusion Strategies: Grade 2 Model Cornerstone Assessment  
VSA/Accessibility  
The John F. Kennedy Center for the Performing Arts  
Jenny Seham, Pamela Van Gilder

Accommodate movement limitations and restrictions as indicated on health and wellness form (heart conditions, allergy & asthma, CP and other physically limiting conditions.)

Accommodate for differentiation in communication abilities including sign language, gestures, sounds, facial expressions, and assistive technology.

Scaffold the tasks from simple to complex as needed for student learning, presenting the material in multi-sensory modalities.

Task 2: Individual and Community

Accommodations for students' response to the work (synthesize, critique, and analyze) will be created according to the strategies in the individual student's IEP.