

## 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.

Dance Inclusion Strategies: Grade 5 Model Cornerstone Assessment  
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New York City Department of Education (2009). *Dance education for diverse 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 5 MCA

### Task 1 Individual Self Portrait Solo

Peer partnerships can maximize collaboration, and documentation of the artistic process throughout all tasks.

Using multi-sensory modalities including visual, auditory and kinesthetic learning, list the word choices for the solo in written and spoken language, in pictures and symbols as well as performing the movement and speaking the word at the same time.

Display the dance elements in the classroom in written and symbolic language, in Braille or audio for student reference.

Use technology, if applicable, to record pictures/video and written narrative on the dance-making process.

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

A peer may assist a student to facilitate movement, e.g: for those in a wheelchair, who are visually impaired, or others who would benefit from partner assistance.

Use of technology to video the original solo and the revised solo for self-reflection and for presentation to the class.

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.

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

## Part 2: Building Community

Discuss and chart the term community through the use of multi-sensory modalities in pictures, written and spoken language, kinesthetic experiences, and through the use of technology.

Provide peer assistance and group collaboration within the research process.

Research, attend, or observe an inclusive dance performance live or on video. Teacher or peers describe the performance to those with visual impairment.

Learn the personal movement preferences from each member of the group and incorporate each into a group dance study.

Document personal improvement over time through writing, audio recording, video, and pictures.

## Part 3: Individual and Community

Include movement preferences and abilities from all students in the solo and group community dance. Use choreographic devices and dance structures to create a solo and community dance that includes the movement preferences and abilities of all students.

A peer may assist a student to facilitate movement, e.g: for those in a wheelchair, who are visually impaired, or others who would benefit from partner assistance.

Document the personal and group learning process through writing, audio recording, video, and pictures.

## Differentiation Strategies- Grade 5 MCA

### Task 1 Individual Self Portrait Solo

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

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

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Accommodate for differentiation in communication abilities including but not limited to 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.

### Part 2: Building Community

Research methods that accommodate learning ability as designated in the IEP should be followed.

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

Work within each student's physical abilities and limitations while encouraging him/her to expand their range of movement vocabulary.