

## 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

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Strategies for Inclusion – 8<sup>th</sup> Grade MCA

### **8<sup>th</sup> Grade A**

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

#### **Title: Creating an original plot and characters through improvisation**

[*this one already has something in the box for Inclusion Strategies*]

- Keep in mind that students can fully participate in this activity of creating a character even if non-verbal in the performance of it.
- For students with language or speech difficulties a way of working in groups should already be established, so as not to exclude anyone during verbal discussion group planning of the activity. These can include large chart paper with the points to be covered prepared in advance to given to each group so that the conversation can be followed and remain on track.
- With an expectation of vocal and facial characteristics, provide examples via photo or video.

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## **8<sup>th</sup> Grade B**

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

#### **Title: Pantomime**

- With no props or costumes used, provide an avenue of visual cue, such as lights on/off, for those who need support transitioning to/from the start/end of each task in the activity (start/stop of the pantomime).
- With a focus on movement, assessment will need to consider those with limited mobility and locomotion.
- Given this is primarily a non-verbal activity with an expectation of facial expression, provide examples via photo or video, as some students may have difficulty distinguishing what different facial characteristics mean. This can be part of the scaffolding that happens prior to this lesson. Especially important for those on the Autism Spectrum and those with visual impairments.