

## 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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Theatre Inclusion Strategies: HS Advanced Model Cornerstone Assessment  
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Strategies for Inclusion – High School Advanced MCA

## **HS Advanced**

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

#### **Title: Play Performance**

- Provide the tools necessary for students with limited memory capacity to memorize in various ways: visual cues (written or story board are examples). These must be taught and not expected that the student will know how to do this.
- Even with scaffolding and prior lessons, students on the Autism Spectrum and some with other cognitive delays may continue to need reinforcements to be able to “interpret motivations” and use “facial expressions” and “emotional honesty” appropriately. Pairing with the other actors in the scene to work together on the emotions for each character and for the scene itself, as well as meetings with the director on this will help to keep those clear.