

Dance Inclusion Strategies: High School Proficient, Accomplished, Advanced Model  
Cornerstone Assessments  
VSA/Accessibility  
The John F. Kennedy Center for the Performing Arts  
Jenny Seham, Pamela Van Gilder

## 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.

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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 – High School MCA's

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

Use multi-sensory modalities including visual, auditory and kinesthetic learning. Encourage research of the concepts through pictures and symbols as well as performing the movement and speaking the word at the same time.

Presentation of research and artistic statement can be in written, auditory, or pictorially displayed.

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 development of the dance and revisions 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 choreography when performed by classmates.

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

**Note For High School Accomplished and Advanced MCA's:**

If the students with disabilities are in the accomplished and advanced classes then they have already developed the skills needed to be in those classes and accommodations have been integrated, the following statement referring to the IEP would suffice:

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

Differentiation Strategies – High School MCA's

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.)

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.

**Note For High School Accomplished and Advanced MCA's:**

If the students with disabilities are in the accomplished and advanced classes then they have already developed the skills needed to be in those classes and accommodations have been integrated, the following statement referring to the IEP would suffice:

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