Any dance can be modified to include students of all abilities.

As the dance class begins, the students form a circle and begin to move to the music. Some students do a small up-and-down knee bounce, others wave their arms side to side, and several nod their heads up and down to the beat of the music. They all smile, excited to be together and happy to dance. Enjoying moments of personal, cultural, and social expression through dance can be an exhilarating experience for students of all ages. Through participation in dance experiences, they learn new movement patterns, have an opportunity to interact socially, gain an understanding of cultural traditions, increase their fitness level, and share their creative imagination with others (Cone & Cone, 2005).

For many students, dance is a component of their physical education program or arts education curriculum. In either program, students with disabilities should have the same opportunities as their peers to learn, perform, and create dances. Any dance can be taught using a developmentally appropriate approach that considers the student's age, ability, and interest. It is the educator's role to create a learning experience that is meaningful and relevant. Educators who eagerly embrace teaching students with disabilities demonstrate an accepting attitude and see the abilities of their students as dancers and dance makers. McCarthy-Brown (2009) stated, "Learning is stifled in a space where individuals do not feel welcome. Everyone has an entry point; and if the paradigm is circular rather than linear then all entry points are valid and valuable" (p. 122). The teacher's positive attitude toward teaching students with disabilities forms the foundation for designing and using appropriate accommodations when needed. In these classes students are respected for their personal learning styles, and success is defined using individualized standards. Tortora (2006) noted, "Individuality emerges as individual differences are supported. Children are encouraged to learn about themselves by feeling and exploring their own existence from a physically and emotionally felt place" (p. 57). Each student's uniqueness contributes to everyone's learning experiences. When students learn that there are many variations of a dance and many different ways to perform a movement, then acceptance of differences is valued and stereotypes are dismissed.

Dance is an ideal activity for students with disabilities because the very nature of dance makes it a personally meaningful, creative, and enjoyable experience. Students socialize while learning a dance, collaborate to create a new dance, and feel group unity when everyone is moving to the same beat. Critical-thinking skills, problem solving, memorization, language acquisition, abstract thinking, analysis, and evaluation are critical dance components that also engage students intellectually (Kaufmann, 2006). Students gain a sense of empowerment, self-worth, and
identity as they discover how to use dance to express and communicate their inner thoughts and feelings (DuPonsee & Scott, 2003). This learning experience that recognizes a holistic approach is not available anywhere else in the school curriculum. Dance uses the body and its infinite movement possibilities as the conduit to increase understanding of self, others, and our existence in the world. Eisner (1998) also supported the importance of dance-learning experiences in the curriculum, contending that “through the arts students can learn how to discover not only the possibilities the world offers but also their own possibilities. Expression and discovery are two major contributions the arts make to human development” (p. 85). All students have ideas and feelings they want to express, and through dance they can learn how to use movement as another medium of expression and communication in addition to music, visual arts, writing, and speaking. Any dance in the curriculum can be modified to include all students of all abilities. Perhaps the tempo can be altered, the space condensed, the complexity of the steps and gestures adjusted, but the main purpose of the dance remains the same. As a learning experience, dance celebrates individuality and acknowledges a variety of movements and styles within a wide range of competencies.

Depending on the school’s resources and organization, there is a continuum of services for students with disabilities that follow the least-restrictive-environment principle (Block, 2007). Students with disabilities can be in an inclusive classroom where they learn alongside their peers. The class may include one or more students with a disability and a paraeducator may be available for all or part of the time. These students attend the physical education or dance program and experience the same curricular offerings as everyone else in the class. While some students may need instructional accommodations, others participate without any modifications. In some schools, students with disabilities are in a self-contained classroom and they may attend the physical education or dance program as an entire class. These students are accompanied by the classroom paraeducators or other school personnel. Their dance program would follow the same curriculum offered to all students in the school, but accommodations would be made for each individual to ensure success.

In other schools a few students with disabilities might be put in a physical education or dance class with students they do not know and without paraeducator support. These students are often left on the sidelines and relegated to listening to music during class. The teacher may not have a background in teaching students with disabilities and may feel challenged to meet the students’ needs without additional in-class support or effective teaching strategies and resources. In this situation, the teacher needs to become an advocate and ensure that support is available so the student with disabilities can have equal access to the dance-learning experiences. One way to gain support is to clearly explain the purpose and value of the dance activities to administrators, classroom teachers, paraeducators, and parents. The dance-learning experiences may be able to address students’ individualized education program (IEP) goals for increasing motor skills, social and behavioral skills, and intellectual ability. When dance educators attend an IEP meeting, there is an opportunity to learn more about the student’s abilities and needs and about teaching strategies that can be integrated into the dance program.

Teaching Strategies
This article offers strategies for teaching students with disabilities as individuals in an inclusive environment or as participants in an entire class of students with disabilities. The strategies are based on the universal design principle (Lieberman, Lytle, & Claracq, 2008), which promotes that teaching and learning strategies that are applicable for students with disabilities can also benefit learning for all other students. The universal design principle calls for using flexibility and creativity as ongoing teaching approaches. For example, all students can benefit from working with a partner, knowing the activity schedule for the day, and from specific positive feedback.

Dances can be modified by adding more time to learn or perform movements, students can be partnered with a buddy, the movement sequence length can be shortened, or the coordination requirements can be reduced. One of the best ways to find out how to modify a dance movement for a student with a disability is to ask the student to tell or show the adaptation that works best for him or her. Gotthob and Oka (2007) noted that “if a teacher is willing to listen to a child carefully and start with the child’s interests and abilities, she will inevitably build her teachings upon a strong foundation” (p. 15). When making any modification to a dance, the teacher can refer to the adaptation checklist in Lieberman and Houston-Wilson (2002, p. 63) to assess the appropriateness and effectiveness of the modification. The checklist emphasizes that the content should be age appropriate yet challenging for students, that all students be safe, the activity concept be maintained, and the modification be embraced by the student and be minimized or deleted as the student progresses. An important approach that demonstrates respect and maintains a student’s dignity is to use person-first language when referring to students with disabilities. For example, “child with autism,” “person who uses a wheelchair,” or “dancer with an intellectual disability,” instead of “autistic child,” “wheelchair-bound man,” or “mentally retarded.” This helps the teacher to recognize that the student is an individual and to view the disability as only one characteristic rather than the defining factor of his or her complete identity.

The strategies described in this section reflect teaching that acknowledges individual learning styles and offer class-management ideas to help with classroom control, consistency, and student comfort.

Routines. It is important to set a lesson routine that is consistent each time the students attend class. The routine provides a structure that sets up a behavioral expectation.
It helps to organize the beginning and ending of a session, and because students know what will occur during the class they feel more secure and less anxious. For example, the class can begin with a warm-up consisting of the same formation and sequence of movements each time. The remainder of the class could focus on teaching the steps to a dance and then performing the completed dance. Other ideas for developing a routine include always beginning and ending in a circle formation, using a designated spot in the room for listening to directions, and taking attendance the same way for each class.

Greetings. Each student is greeted as they enter the space with a verbal welcome, high five, fist pound, or a special handshake that has been developed with the student. Using the student's name and making a comment about what the student is wearing, his or her favorite sport team, TV show, or other interests provides an opportunity to assess how the student is feeling on that day or to help the student practice social or language skills.

**Visual Activity Schedule.** A list of the activities for the class session can be posted on a wall or easel. The list can include words and pictures that illustrate the activity sequence that will occur in the session (figure 1). After each activity is completed, a check can be marked next to the activity to confirm completion. This helps students understand what they will be doing first, second, third, and so on during the class session. They can track their progress and feel a sense of accomplishment as they check off each completed activity. When students with disabilities are included in a general physical education or dance class, they should arrive before the class so the teacher can explain the lesson by showing them a list of the activities or taking them through the space to show them where the activities will occur.

**Personal Session-Schedule Folder.** This strategy is appropriate when one or two students are included in a general physical education or dance class. The student is given a folder that includes the daily activity plan for the dance session. The plan can include words and pictures describing the activities (figure 2). At the beginning of the class the student reviews the plan and returns to the folder after each activity and checks off the completed activities. This strategy helps students organize their thinking about what they have completed and what is left to be accomplished. The teacher reviews the checklist with the student at the end of the lesson.

**Warm-ups to Promote Leadership.** Each class session should start with a warm-up. This strategy provides a physical, emotional, intellectual, and social transition into the dance class. The warm-up also provides a consistent way of beginning the class, which makes students aware of the class expectations. Movements should include bilateral, cross-lateral, and body-part isolation movements to increase flexibility, strength, balance, endurance, and coordination.

**Home-Base Spaces.** This strategy provides a specific location in the dance space for each student to identify as his or her "home base." This spot is a secure place for the student to use when listening to directions, taking attendance, or completing warm-ups or cool-downs. The spot can be marked with tape, a plastic spot-marker, or an identified floor line.

**Space Boundaries.** Space boundaries for dance activities should be clearly identified. The teacher informs the student about the boundaries and plans an activity to practice how to use them when in the dance space. The lines on a gym floor

<table>
<thead>
<tr>
<th></th>
<th>Circle Warm-up Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>In and out</td>
</tr>
<tr>
<td></td>
<td>Right and left</td>
</tr>
<tr>
<td></td>
<td>Up and down</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Cat Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Slow</td>
</tr>
<tr>
<td></td>
<td>Fast</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Frog Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Small</td>
</tr>
<tr>
<td></td>
<td>Big</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Bird Dance</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Low</td>
</tr>
<tr>
<td></td>
<td>High</td>
</tr>
</tbody>
</table>

**Figure 1: Visual Activity Schedule**
Figure 2: Personal Session Schedule

**Date:** November 16, 2010  
**Name:** Marc

<table>
<thead>
<tr>
<th>Dance Activity</th>
<th>Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm-ups</td>
<td></td>
</tr>
<tr>
<td>Stop-and-go Dance</td>
<td></td>
</tr>
<tr>
<td>Making shapes, big and small</td>
<td></td>
</tr>
<tr>
<td>Cloud Dance</td>
<td></td>
</tr>
<tr>
<td>Good-bye Dance</td>
<td></td>
</tr>
</tbody>
</table>

How was my behavior today?

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I followed directions</td>
<td></td>
</tr>
<tr>
<td>I did not yell out in class</td>
<td></td>
</tr>
</tbody>
</table>

provide clear boundary markers, or cones and plastic spot markers can help define the boundaries. For students with blindness or visual impairments, boundaries can be marked with strings at waist height or the string can be taped onto the floor as in the sport of goalkball.

**Space Safety.** This strategy ensures that the space is safe and appropriate for learning. The space should be clear of excess furniture, and the equipment that is used during class should be organized and stored in specific spots or containers that are clearly labeled in legible print. The space should also be clean and well lit, and it should minimize extraneous auditory distractions. A wood floor is best for students who use wheelchairs, scooters, or crutches for mobility. Students with blindness or a visual impairment may need to have a detailed explanation of the space arrangement and a movement orientation before each class session. They need to know where the CD or iPod player is located, as well as props, chairs, bleachers, or other objects that will be used in the lesson.

**Activity Change Alert.** Notify students before the activity changes or ends. The alert can be given verbally or by using a sign and can be provided individually or to the whole class. For example, a teacher might say, “We are stopping in one minute,” or “We are going to change to a new activity after we finish performing this dance one more time.” This strategy helps students prepare for the transition from one activity to the next.

**Peer Buddies.** Identify students who would be helpful and respectful assistants or partners. Ask the class who would be interested in helping and prepare the partners to provide safe and effective directions, feedback, and skill demonstrations. The peer buddy is not responsible for modifying the activity, addressing behavior issues, or providing physical assistance to lift or move the student.

**Paraeducator Support.** Plan for how the paraeducator (aide or teacher assistant) can help the student learn the dances. The paraeducator needs information on how to specifically help with the learning process. Decide whether the “hand over hand” method is appropriate (physically manipulating the body), and determine physical demonstration (“Do it like this”), verbal reinforcement of directions, and the appropriate type of feedback. The paraeducator can also help with supporting behavior plans, using assistive technology for access and communication, and assisting with bathroom or drink needs. The teacher is responsible for developing all strategies and adaptations, but asking the paraeducator for ideas can encourage cooperation and collaboration (Lieberman, 2007).

**Interests and Favorites.** It helps to know students’ interests and favorite things, such as colors, teams, animals, characters, songs, or topics. This information can be used to help students identify their home base, partner, or prop, or to motivate participation. For example, if a student loves the color red, he or she could use a red scarf in the dance, a red hoop, or a red home-base marker. A student who likes butterflies can use butterfly movements in creative dance or be given butterfly stickers to mark completed activities.

**Behavior Plans.** If a behavior plan already exists to help the student participate successfully, the teacher can apply the same plan in the physical education or dance class to maintain consistency and to monitor progress. If the student needs a place in the teaching space to rest or take a break from the activity, this space needs to be designated before it is needed. The student may need to rest physically, reduce stimulation, or relax emotionally. This can be the same place for any student in the class and should be a quiet location where the teacher, the paraeducator, or the student can monitor a behavior change.

**Sensory Awareness.** Each student has a sensory profile that can be compiled by determining what colors, textures,
Preservice students from Rowan University served as peer buddies for students from Kingsway Learning Center (left) and used peer modeling (right) as a teaching technique.

sounds, or movements the student prefers or dislikes. One example is a student who likes the sound of soft music, but does not like the sound of the fire alarm. Some students like the texture of a squishy ball, but not the texture of holding a hand. There may be students who love the sensation of rolling on the floor, while others use only small, light movements. This information is important in planning dances that acknowledge the student's sensory needs and that avoid sounds, textures, and movements that are disconcerting. Sensory overload such as visual distractions, long sequences of directions, or large groups should be avoided, and the light and temperature of the space should be monitored.

Complexity and Scope Adjustments. Changes to the complexity or scope of the dance need to be planned. The adjustments will vary, or may be unnecessary, depending on the student's physical, intellectual, emotional, and social abilities. The number of dance steps can be reduced, parts of a dance deleted, the sequence simplified, or additional gestures removed. Teaching the dance in smaller segments and repeating it several times will establish the motor pattern. The principle of universal design is also applicable here, since the entire class may need some adjustments in the selected activity to be successful. Effective teachers know when this is appropriate.

Unexpected Events. A clear plan should be in place for unexpected events. The school already has procedures for events such as fire drills, evacuations, lock downs, equipment failure, and student injury or sudden illness. Teachers do well to plan what they will do in such events, how they will organize the students, and how they will help the student with a disability cope with the emergency. A loud fire drill bell can be very disturbing and incite an emotional or physical reaction. If possible, the teacher could ask when the fire drill will occur and teach the student how to handle the event, or practice the procedure with the whole class.

Contraindicated Movements. Each student will have a different range of motion and level of strength. Movements need to be safe and healthy and not cause strain or injury. This information is especially important for students who use wheelchairs, crutches, scooters, or braces to support their mobility. The physical therapist or school nurse may be able to provide information specific to each student.

Directions and Demonstrations. Short, specific movement tasks are better than lengthy explanations. The teacher should emphasize cue words and check frequently for understanding by asking specific questions such as, "Tell me which direction you will move," rather than "Does everyone understand?" or "Are there any questions?" When demonstrating a dance step or any body movement while facing a child, it may be difficult for the student to match the right and left sides accurately. Same-color wrist or ankle "bracelets" for the teacher and student, demonstrating side-by-side, or having the child stand behind the teacher may help the student to match the movement on the correct side.

Abstract Concepts. A concrete object, drawing, picture, physical demonstration, or video can be used to support and illustrate abstract concepts. For example, if the concept of a round shape is being explored, a ball can represent the concept of round, or if the concept is light and flowing, a juggling scarf tossed into the air could demonstrate lightness and flowing movement. It is always good pedagogy to support verbal directions, abstract concepts, feelings and new ideas by using an object or a physical demonstration in conjunction with the words.

Feedback. The teacher could develop a list of positive words and phrases to use in addition to the commonly used, "Good job." To acquire the student's attention, the student's name needs to be said first before directions or feedback are given. Feedback can be general, "fantastic, wonderful," or more specific, "Your knees bent when you landed your jump. That is
A student uses mirroring to teach a dance activity.

Yellow hoops express the concept of the sun in this creative movement exercise.

a good safe jump.” When corrective feedback is needed, the sandwich approach—providing a positive phrase, a corrective phrase, and another positive phrase—is recommended. For example, “Cara that is a great round shape. Can you make it with your whole body and not only your hands? I know you can do it.”

Positive Word Wall. This strategy includes a list of positive words or symbols placed on a wall or a poster. The students are asked how they performed in the game, practiced the skills, focused on positive behavior, or completed their personal goals for the lesson. They can touch the word or symbol at the end of the session to reinforce skill achievement or appropriate behaviors.

Ball or Object in Hand. This strategy addresses the sensory needs of students. The teacher has a container of different types of small hand-held balls or some of the student’s favorite objects that have different textures. These are balls or objects that can be squeezed and manipulated when a student is waiting for a turn or listening to directions. Some students need to constantly keep moving, and the ball or object in their hand can help to keep the student focused.

Equipment. Equipment should be provided in different sizes, weights, colors, textures, lengths, and widths. Other adaptations include decreasing the distance a student needs to move, using smaller groups, or decreasing or increasing boundaries. The activity, equipment, and music should all be age appropriate.

Inclusive Dances
Every student can be involved in learning, performing, creating, and responding to dance. The following dances, described briefly, provide an experience that is appropriate for a full class of students with disabilities or a general physical education or dance class with several students with disabilities.

Circle Hello Dance. In this social dance, students use a basic movement pattern to greet each other. Everyone begins in a circle. On the teacher’s signal, everyone moves toward the center and says “Hello.” Then everyone moves backward to their original position. The teacher can decide how far to move into and out of the circle. This first part is repeated several times to establish a pattern. Next, a different way to say hello is added, such as a hand wave, high five, fist bump or pound, hello in another language, or using sign language. One variation is to have only two people move in and out of the circle and greet each other, or to name a category such as all girls, all boys, anyone wearing the color red, or people wearing sneakers. Providing variations can help group members to identify themselves as different and as similar to others in the group.

Pass a Move. In this dance students create and reproduce movements. The dance is like the “Wave,” where one person starts the wave movement and then the person next to them repeats it until it travels around to everyone in the circle. Students stand in a circle. One student creates a movement, the student to his or her left or right repeats the move, and then the move is passed to the next person in the circle until everyone has performed it. Then another person chooses another movement and passes it around the circle. In this activity, students can be creative, practice reproducing movements, add their own style to a movement, and visually track a movement around the circle.

Move and Stop. In this dance, students practice dynamic and static balance, listening skills, and moving safely through space. The teacher calls out a locomotor or nonlocomotor movement and then signals the students to move. After 10 to 15 seconds, the teacher uses an auditory or visual signal to indicate to students that they must stop moving. Stopping signals can include turning off the music, a voice signal (“Everyone freeze”), a drum hit, bell ring, hand clap, hand or streamer wave, a held sign, or switching the light
off and on. When the stop signal occurs, the students form a still shape. Then the teacher calls out another way to move and repeats the stop signal. The movements and stop shapes can be printed on large cards for student to read, and the stops can focus on different balances or shapes. For example, “Walk slowly and on the stop signal make a twisted shape.”

_Dance Moves Cube Toss._ This dance requires students to read words, pictures, and numbers that describe how to move. The dance is created by chance through the toss of two 5-inch cubes. One cube has a different movement printed on, or pictures attached to, each of its six sides. The second cube has six numbers attached, one number on each side. Both cubes are tossed and when they land on the floor, the students read the words or pictures and the numbers and perform the designated movements the number of times shown on the cube. Movement ideas can include turn and freeze, jump side to side, wiggle high and low, stretch up slowly, run fast in place, or swing arms big then small.

_Spiral Dance._ This is a social dance that combines movements and formations that are common to many folk dances. Students begin in a circle connected by holding hands or holding scarves between each person. The leader lets go of the hand of the person on his or her right but stays connected to the person on the left. The leader walks forward inside the circle while the rest of the students follow. The leader walks a spiral pathway until he or she arrives at the center of the circle. Then the leader turns to the right and unwinds the spiral and continues to walk in a circle until everyone is facing into the circle. The leader rejoins hands with the person on his or her right. Then the leader and the person on his or her right lift up their joined hands to form an arch.

The two people directly across from the leader walk forward across the center of the circle with everyone holding hands and following. They go under the arch and let go of each other's hands. Then the person on the right walks to the right, and the person on the left walks to the left. They walk around the outside of the circle, with everyone still following and holding hands. These two leaders rejoin hands and form an arch. Now, the two people who were the first arch walk across the circle, under this second arch, let go of hands and lead their respective line around the outside of the circle. They rejoin hands to form the circle. The whole dance can then be repeated again.

_Cloud Dance._ The movements in this dance express an imaginary story about clouds that move in different ways in the sky. Students are organized into couples or groups of three or four. Each group or set of partners has a white sheer curtain or square sheer piece of material. Each student holds a corner of the material, or the corner is attached to a wrist band, which provides a more secure grip. The teacher asks each group to create different ways to move their cloud. Students can take turns sharing their ideas, or the teacher can offer ideas. Ideas can include moving the material slowly up and down, shaking it quickly, moving it up on one side and down on the other like a wave, having one person go under the cloud while the cloud is lifted up and down, having the group move in close together and then move back apart. Groups can also move their cloud to different spaces in the room, one cloud can go under another cloud or two clouds, can move toward and away from each other. A story, told by the teacher, can be added to support a sequence of movements. For example, “In the great big blue sky there were clouds that slowly moved up and down. A small wind began to blow the clouds, and they moved side to side. Then a stronger wind blew the clouds all around the sky. Clouds were moving forward and backward, spinning, and moving under other clouds. Then the wind stopped, and the clouds slowly floated down to the ground.”

Octopus Story. This dance uses a small parachute with plastic streamers tied to the handles as a prop to join all the dancers together as they move in different ways to tell a story about an octopus living under the sea. The students hold onto one or two of the streamers as the limbs of the octopus. The teacher calls out different ways to move the limbs, such as up and down, side to side, in and out, or across and open. Students can also add ideas. After exploration, a story is told to support a sequence of movements. The story begins with the students making a still shape to express a
sleeping octopus. Next, the octopus wakes up, and the students stretch their arms slowly up and down. The octopus is hungry and swims around the ocean looking for something to eat. The students travel around the space while all holding onto the parachute and streamers. The octopus finds a crab and has a delicious breakfast. To express this part of the story students move the parachute and attached streamers up and down over a plastic inflatable or toy crab. Finally the octopus is tired and swims back to its home and goes back to sleep. The students travel back to their original spot and slowly return to a still shape to show they are sleeping. The teacher tells the story, while the students dance to support the connection of words and actions.

Sport Picture Dance. In this dance, students reproduce athletes' poses from a variety of magazine and online photos, then they select three sport pictures and organize them into a dance sequence. The pictures are placed on a wall with a number above each picture. First, the students look at each picture and practice forming the same pose as each of the athletes. Next, the three poses are used as the still shapes for a dance. The dance begins with students holding the first pose for 16 counts, then traveling in the dance space using any locomotor movement for 16 counts, freezing in the second pose for 16 counts, traveling in the space using the same or a different locomotor movement for 16 counts, and ending the dance by freezing in the third pose for 16 counts.

Conclusion
Every student can relate to one or more dances presented in the dance program. It may be the music selection, the lyrics of a song, the color of a hoop, or the dance topic that encourages the students to express themselves through dance. Any dance offered in the program can be modified to include students of all abilities. The important element is a teacher who is creative, flexible, and willing to find ways to include all students in a meaningful and respectful way. Surprising variations that reinvent dances and create new ones occur when everyone is given an opportunity to dance and share in the excitement of dancing together.

References

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Crabtree
Continued from page 15
allows all students to acknowledge the strengths of others and recognize areas needing improvement.
Adapted dance concepts and strategies can easily be implemented in dance and physical education classes, camps and skills clinics, after-school programs, recreational dance programs, and private dance studios. Essentially, educators can be more in control of the inclusive process, instead of relying solely on disability services to facilitate accommodations for students with disabilities. This feature will introduce educators to the adapted dance process, movement for stress reduction, teaching strategies, and an example of how one camp incorporated dance for young people with differing abilities into its curriculum. Diversity in the classroom continues to increase with each new group of students, and the prevalence of children with disabilities is as much of a challenge as teachers choose to make it. Focusing on the word "ability" within the term "disability" will help to eradicate any fears and stereotypes that may exist in the learning environment.

References

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