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### IMPLEMENTING SUPPORT MATERIALS FOR STUDENTS WITH SPECIAL NEEDS IN AN INCLUSIVE CLASSROOM

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

IMPLEMENTING SUPPORT MATERIALS FOR STUDENTS  
WITH SPECIAL NEEDS IN AN INCLUSIVE  
CLASSROOM

A Thesis Submitted in Partial Fulfillment  
Of the Requirements for the Degree  
Of Masters of Arts

Ana Lidoine Vazquez

College of Performing and Visual Arts  
School of Theatre Arts and Dance  
Dance Education

May 2020

This Thesis by: Ana Lidoine Vazquez

Entitled: Implementing Support Materials for Students with Special Needs in an Inclusive Classroom

has been approved as meeting the requirements for the Degree of Master of Arts in the College of Performing and Visual Arts, School of Theatre Arts and Dance, Program of Dance Education

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## ABSTRACT

Vazquez, Ana Lidoine. *Implementing Support Materials for Students with Special Needs in an Inclusive Classroom*. Master of Arts thesis, University of Northern Colorado, 2020.

The purpose of this study was to help dance educators enhance their curriculum by implementing four support instruments designed to help students with special needs.

This study aimed to answer the following questions:

- Q1 In what ways does the implementation of support materials designed for students with special needs help support an inclusive classroom?
- Q2 In what ways do these support materials help dance teachers enhance their lessons for students with special needs, hence maximizing student response, participation and engagement and student-teacher relationship?

Five dance educators participated in this study where they completed an entrance and post-survey, and an implementation checklist that tracked instrument implementation and student response. Participants were able to modify instruments to fit their unique classroom and student needs. The data collected provided the researcher with quantitative and qualitative data that showed much positive responses from both students and teachers on support instrument implementation. This data supports dance educators' need for such materials in order to support an inclusive classroom and help meet students' learning goals. Further research can advocate for more like resources in the dance classroom for students with special need.

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To my amazing Cohort 4 ladies. I feel so incredibly blessed to have met you and be surrounded by such wonderful educators. You push me to be better every day. Love your hearts, your passion and your drive. Thank you.

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Lastly, to God. From which all of this is possible.

## TABLE OF CONTENTS

### CHAPTER

I. INTRODUCTION.....	1
Goal of Thesis	
Purpose of Study	
Significance of Study	
II. LITERATURE REVIEW.....	5
Inclusion and Special Education in the United States Education System	
Augmentative and Alternative Communication (AAC)	
Inclusion in the Dance Classroom	
III. METHODOLOGY.....	13
Preparation for the Study	
Description of the Research Study	
Research Instruments	
Data Analysis Procedures	
Summary	
IV. DISCUSSION.....	20
Participant Data	
Qualitative Data: Participant Post Survey	
V. CONCLUSION.....	36
Interpretations of Research Findings	
Limitations of the Study	
Suggestions for Further Research	
Conclusion	
WORKS CITED.....	41

APPENDIX A. APPROVAL LETTER FROM IRB.....	44
APPENDIX B. CONSENT FORMS.....	47
APPENDIX C. RESEARCH INSTRUMENTS.....	50



LIST OF FIGURES

FIGURE 4.1: Student Response to Implemented Instruments for Participant A.....22

FIGURE 4.2 Student Response to Implemented Instruments for Participant B.....23

FIGURE 4.3: Student Response to Implemented Instruments for Participant C.....24

FIGURE 4.4 Student Response to Implemented Instruments for Participant D.....25

FIGURE 4.5: Student Response to Implemented Instruments for Participant E.....26

FIGURE 4.6: .....28

Student Response Average to Implemented Instruments for All Participant

## CHAPTER I

### INTRODUCTION

#### **Goal of Thesis**

“The biggest case that can be made in favor of the arts programs for people with disabilities is the increase in self-esteem and self-worth that comes when a person creates something new, or something beautiful, that connects with others: (“The Arts: Dance, Drama, and Visual Arts”). Dance is one example of an arts program that allows people of all kinds to express themselves. This can be especially true for persons or students with disabilities or special needs. Because of its creative possibilities, opportunities for communication verbally and non-verbally, its physical implications, and other positive aspects of participation in dance, students with special needs may excel in the dance classroom, or, more specifically, the inclusive dance classroom.

Dance provides a constructive platform for students with disabilities to learn more about their physical health and bodies. Students can benefit from the stretches, body awareness, and recognizing and respecting personal space. It can be a type of movement therapy by helping to strengthen muscles. Dance also provides a physical and emotional outlet for all students. In the case of students with special needs, especially those with speech limitations, students can express themselves through the art of dance. Dance gives these students a voice, another avenue in which they can express their feelings and emotions. As mentioned on the Cerebral Palsy website under the many benefits of art, “arts give people with disabilities a chance to share their voice, their vision, and their

skills through expression on the stage or on the canvas. This is noteworthy because too often, people with physical or cognitive challenges don't have a clear voice or platform on which to share" ("The Arts: Dance, Drama, and Visual Arts"). By providing a platform for self-expression, dance allows students who previously struggled with communication to be able to effectively express their feeling and emotions. Lastly, a dance class offers opportunities for improving social skills. If the curriculum allows it, students are able to collaborate and interact with other students in the dance classroom. This can be done through social dancing, collaborative group work (choreographing, research project, etc.), and recognizing and respecting personal space.

The goal of this thesis study was to enhance dance curriculum and lessons with support materials for students with special needs. This research attempts to answer the following questions:

- Q1 In what ways does the implementation of support materials designed for students with special needs help support an inclusive classroom?
- Q2 In what ways do these support materials help dance teachers enhance their lessons for students with special needs, hence maximizing student response, participation and engagement and student-teacher relationship?

The support materials addressed in this study included PECS (Picture Exchange Communication Systems), positive behavior cards, behavior management tools, and visual worksheets.

### **Purpose of Study**

In order to meet the needs of most students, if not all, teachers often differentiate their lessons and curriculum. However, there are times when teachers do not receive the proper training or support to meet the needs of specific students. Although teachers do study about adapting dance, physical education, and movement to meet the needs of

students with disabilities during their undergraduate or credential training, more extensive training is not provided on students with special needs. Many times teachers do not study the different types of disabilities in detail and are not often taught how to implement support materials that can support these students. This type of training and education is usually reserved for those specializing in the field like special education specialists and teachers. Thus, the world of special education seems a bit foreign to general education teachers.

For this particular study, the researcher contacted the Resource Specialist for special education, special education classroom aides, speech therapists, and adaptive physical education teacher from Lemon Grove Academy Middle. These specialists use support materials that are designed for the student with special needs. The researcher and the special education support team collaborated, exchanged concerns and success stories, and together created enhanced support materials that can be used in the dance classroom curriculum. These support materials aimed to focus on student engagement, response, participation, and student-teacher relationship for student success in the classroom.

The purpose of this study was to provide dance teachers with specialized support materials similar to those used by special education specialists in order to enhance curriculum and lessons for students with special needs, thus supporting an inclusive classroom. The data discovered in this study may help advocate for more use of such materials to support dance curriculum and meet students' needs.

### **Significance of Study**

The benefits of creating a successful, inclusive classroom affect students and teachers alike. By implementing these support materials in the curriculum and lessons,

teachers are able to grow professionally, adding imperative knowledge to enhance their curriculum to help students with special needs meet their learning goals, maximize student response, participation, engagement, and student-teacher relationship. The data collected from this research aims to advocate for more professional development, support materials, and collaboration with special education specialists as part of their contracts.

These results also encourage teachers to reach out to special education specialists for additional support materials, tools, or ideas to implement in their classrooms. These specialists use many different resources for their students and their unique needs.

Collaborating and learning from the people who support these students and their needs may help the teacher build a better learning environment for all students and their needs.

## CHAPTER II

### LITERATURE REVIEW

#### **Inclusion and Special Education in the United States Education System**

In 1975, Congress enacted the Education for All Handicapped Children Act, otherwise known as Public Law 94-142, “to support states and localities in protecting the rights and meeting the individual needs of children and youth with disabilities” (“A 25 Year History of the IDEA: Twenty-Five Years of Progress in Educating Children with Disabilities Through IDEA”). In 1997, this law was amended and enacted as the Individuals with Disabilities Education Act (IDEA) (“A 25 Year History of the IDEA: Twenty-Five Years of Progress in Educating Children with Disabilities Through IDEA”). IDEA “makes available free and appropriate public education (FAPE) to eligible children with disabilities throughout the nation and ensures special education and related services to those children” (“About IDEA”). These federal laws mandate that “students with disabilities be included in all aspects of general public education” (Malley 3). Under IDEA, 13 disability categories include autism, deafness, deaf-blindness, intellectual disability, speech and language impairment, multiple disabilities, among others (Stanberry). With these laws in place, many students with disabilities have an opportunity to participate in an inclusive classroom. Inclusive classrooms aim to integrate and serve all children while meeting their needs through adaptations and modifications. Inclusion in the classroom also “secures opportunities for students with disabilities to learn alongside

their nondisabled peers in general education classrooms” (“What Is Inclusion? An Introduction from Special Education Guide” ). As mentioned in the “Dance: Blueprint for Teaching and Learning,” an “inclusive school is a diverse community of learners where all feel welcomed, teach and learn from each other, and actively engage in a supportive environment where all students are expected to achieve” (Buck 34). The decision of whether the student can benefit from or whether he or she is ready to participate in an inclusive classroom stems from the parents, administration, and special education and IEP team.

### *Individualized Education Program (IEP)*

Students identified with specific learning disabilities often qualify for special education and related services. The identification and evaluation process to find a student eligible for such services is carried out by the school district with permission of the parents or guardian, and performed by school psychologists and other educators (Stanberry). The evaluation determines two things; one, “whether a child has one or more of the 13 disabilities listed in IDEA”; and two, “whether the child needs special education services or accommodations in order to make progress in school and benefit from the general education program” (Stanberry).

Once the student is eligible and has met both requirements, parents work with the school team to develop an Individualized Education Program or IEP (“Learn the Law: IDEA”). An “IEP is a written document developed for each public school child who is eligible for special education” (Baumel). Although IEPs may vary from state to state, IDEA requires every IEP include “how the student is currently performing in school, how the student can achieve educational goals in the coming year, and how the student will

participate in the general education curriculum” (“Learn the Law: IDEA”). It is vital for all teachers to use the IEP to help students meet their learning goals. IEPs can provide specific modifications that can help in meeting measurable learning goals. This in turn allows the IEP team, student, parents, teachers and administrators to measure a student’s progress. “Planning time devoted to reading and understanding the Individualized Education Program of each student with a disability can guide the development of activities that support IEP goals” (Buck 37).

It is our role as teachers to accommodate, differentiate, and make any modifications in order for all students to be successful in the classroom.

According to the guidelines by the Council of Chief State School Officers for licensing general and special education teachers states that all teachers, both general education and special educators, must have knowledge and skills related to their subject matter discipline and the principles of effective teaching and learning as well as specific knowledge and skills drawn from the field of special education (qtd. in Malley 2).

This means that teachers are not only responsible for being knowledgeable in their subject matter but also have knowledge in special education, IEP’s and related services.

Along with the duties and responsibilities a teacher has to his/her classroom, department, and school, a teacher is also responsible for meeting and collaborating with the special education team. Kent-Walsh and Light mention in their article “General Education Teachers’ Experiences with Inclusion of Students Who use Augmentative and Alternative Communication” that “effective team communication/collaboration was identified as a crucial element in the inclusion process” (115). Some advantages of



collaborating include “student progress, team members learning from each other, integrated plans, therapists more likely to be viewed as a vital team member, and general and special educators having equivalent roles” (Calculator 108).

Obstacles to this ideology of inclusion in the general education classroom remain for a variety of reasons. “Teachers mention there are challenges that need to overcome in order for full inclusion to work: sufficient resources; trained teachers and TA’s; anti-bullying strategies; and parental involvement” (Shaw 303). Teachers are also “concerned that they were not actively involved in the process of developing individualized educational goals for students included in their classes” (Kent-Walsh and Light 112). This can be especially true with dance teachers who are not always included in the development of the IEP and cannot create measurable dance or movement specific goals for the student. This is why “input from the art teacher is essential because, if not included, the IEP accommodations list is not likely to identify specific arts related educational needs requiring specialized material or environmental designs and/or assistive technology” (Malley 11).

### **Augmentative and Alternative Communication (AAC)**

There are times when students with special needs have challenges with communication and may “require supports provided by special education and related service personnel, such as speech and language pathologists and assistive technology specialists. Some students make use of augmentative and alternative communication (AAC) devices” (Malley 9). There are two types of Augmentative and Alternative Communication, aided and unaided (“Augmentative and Alternative Communication”). Unaided systems include “gesture, body language, facial expressions, and sign language.”

Aided systems use some sort of tool or device (“Augmentative and Alternative Communication”). Some examples of aided systems are paper and pen, communication boards, IPADS, or computer programs that can speak for you (“Augmentative and Alternative Communication”). The American Speech-Language-Hearing-Association, or ASHA, describes augmentative and alternative communication as an area of clinical practice “that attempts to compensate (either temporarily or permanently) for the impairment and disability patterns of individuals with severe expressive communication disorders” (“Augmentative and Alternative Communication”).

These AAC systems aid in better communication strategies with students, make necessary modifications and make use of other resources and support materials that benefit both the teacher and student. These systems can also help teachers through scenarios he or she might encounter in his or her classroom like the following: communicating to students that the behavior they are exhibiting is not within the standards of the class; students communicating when they need a break, both mentally and physically; or even working together to communicate each other’s needs. As Bondy and Frost mention in the *Picture Exchange Communication System Training Manual*, the “primary goal [with the use of AAC] is to teach the students to functionally communicate” (31). Students who use augmentative communication systems see progress in their speech, according to current research (Bondy and Frost 303).

#### *Picture Exchange Communication System (PECS)*

The support materials used in this study were AAC materials that help both the student and the teacher communicate with each other in the classroom. One of these augmentative and alternative communications is the Picture Exchange Communication

System or PECS. PECS was “originally developed for use with preschool-aged students with Autism Spectrum Disorder (ASD) and other social-communicative disorders who display no functional or socially acceptable speech” (Bondy and Frost 46). Furthermore, “students using PECS learn to communicate first with single pictures but later learn to combine pictures to learn a variety of grammatical structures, semantic relationships, and communicative functions” (Bondy and Frost 47).

Special education paraprofessional and speech therapists use PECS as a form of aided AAC for students with special needs. Students often spend years learning how to implement the PECS system as a form of communication in their daily lives. As mentioned in Stephen N. Calculator’s article “Augmentative and Alternative Communication (AAC) and Inclusive Education for Students with Most Severe Disabilities,” “if administered properly, an AAC programme should not only enhance a child’s communication skills but all skills dependent on effective communication” (101).

### **Inclusion in the Dance Classroom**

Although there may be some debate about the ideology of inclusion in the general education classrooms, dance seems to be highly beneficial to students of all abilities. Theresa and Stephen P. Cone mention in their article “Strategies for Teaching Dancers of All Abilities” that through participating in “dance experiences, they [dancers with disabilities] 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” (24). The physical fitness and demands of dance gives persons with disabilities the “opportunity to build strength and develop flexibility and range of motion” (“The Arts: Dance, Drama and Visual Arts”). Students can work on fine and

gross motor skills in the dance classroom, hence aiding the student in meeting their physical goals that may be addressed in a student's IEP. In the academic world, when students are struggling to learn in the general education classroom, "the arts, with inherent opportunities for diverse and variable expressions, responses, and outcomes, offer the only means of success and full expression" (Malley 15).

Having students with special needs in the dance classroom poses unique challenges. Behavioral, emotional, and learning obstacles can arise with such students. As a teacher, classroom management and lesson differentiation are critical for students of all abilities to successfully reach their learning goals. The "Dance: Blueprint for Teaching and Learning" provides many examples and guidelines in which a teacher can be more successful in the inclusive classroom. This blueprint promotes that "consistent daily management and organization are the best tools to support positive behavior" (Buck 45). Familiar warm-up routines allow students to feel secure within the dance classroom where at times the class may seem fast-paced and ever-changing (Buck 45). Providing this consistency is important for a student with special needs and their developmental, psychological, and emotional needs.

In addressing behavioral issues, specific and personal behavior plans can be implemented. In order for these plans to be successful, oftentimes it is imperative that the dance teacher collaborate with the special education team who may already have implemented such a plan with the student. If a successful behavior plan has been implemented then it is useful to apply the same plan to the dance classroom—this supports consistency on which the student may depend (Cone and Cone 27). Reinforcements within a behavior plan are great ways to elicit and promote appropriate

behavior (Buck 50). According to the “Dance: Blueprint for Teaching and Learning,” reinforcement is anything that increases or decreases a behavior (Buck 71). For this study, the researcher used materials that can act as positive behavior reinforcements within the dance classroom. The behavior sheet and positive behavior tags are both support materials a dance teacher can utilize to promote positive behavior.

Other modifications the dance teacher can do to promote an inclusive classroom and help with students meeting specific reading and writing goals mentioned in a student’s IEP could be alternative writing activities. “Although differentiated learning should not separate students from the main lesson [or the general classroom content] there are times when some students need less direct stimulation from full-bodied movement so they may gain a sense of control and self-regulation in order to return to the group” (Buck 68). This may be helpful for when the students are distraught and start acting out in harmful and unproductive ways. These modified writing activities are essential in the dance classroom because often time “modifications have more to do with written work than with the physical part of the class, says Wrenn Cook, director of South Carolina Center for Dance Education in Columbia, CS. For example, if you give a written dance vocabulary test, you might test the special education student orally, or find a different method altogether” (Vellucci). It is also notable to mention that

dance teachers working with diverse learning groups will foster active, inquisitive, collaborative creators, capable of self-expression and awareness through movement. A strong focus on problem solving skills will enhance students’ abilities to create, perform, and respond to dance in a meaningful and inspiring way (Buck 34).

### CHAPTER III

#### METHODOLOGY

The purpose of this study was to provide dance teachers with specialized support materials similar to those used by special education specialists in order to enhance curriculum and lessons for students with special needs, thus supporting an inclusive classroom. This chapter will discuss the methods used to conduct this research study, instruments implemented, and data analysis procedures. This research study aimed to answer the following questions:

- Q1 In what ways does the implementation of support materials designed for students with special needs help support an inclusive classroom?
- Q2 In what ways do these support materials help dance teachers enhance their lessons for students with special needs, hence maximizing student response, participation and engagement and student-teacher relationship?

#### **Preparation for the Study**

Prior to conducting the study, the researcher consulted and collaborated with the special education specialist for the Special Day Program, the special education classroom aides, speech therapists, and the adaptive physical education teacher from Lemon Grove Academy Middle. The researcher and special education support team created and enhanced support materials that can be used in the dance classroom curriculum. In order to test the effectiveness of each instrument, the teacher applied the support materials to her lessons first. After months of research, collaboration, creation, application, and trial and error of the research instruments, the researcher chose four support materials for this research study.

### *Institutional Review Board (IRB) Approval*

The researcher requested approval from the University of Northern Colorado's Institutional Review Board, IRB, before beginning the thesis research project. To achieve this, the researcher submitted a narrative that summarized the purpose of this study and the methods used to implement, collect, and analyze data. The IRB also required copies of all the instruments to be used in the research study (support materials, pre and post surveys, an implementation checklist, and consent forms). The researcher made a few revisions on the consent form and narrative per the IRB's request before final approval. The IRB's final approval letter can be found in Appendix A.

### **Description of the Research Study**

The purpose of this research study was to provide teachers with support material to implement in their daily lessons to enhance the curriculum. This, in turn, can possibly increase positive behavior, participation, engagement, and teacher-student relationships with students with special needs. The data collected would be used to answer the research questions.

### *Participants*

The five participants in this study were dance teachers from various schools and studio settings. The researcher asked teacher colleagues from San Diego and Los Angeles Counties who have collaborated with the researcher in various projects or have networked with the researcher through different dance educator workshops. The researcher also asked colleagues and educators from her master's program who teach in different states like Colorado, Florida, Arizona, and New Jersey. The researcher ensured to recruit educators who had students with special needs in their classes in order to

participate in the research study. Five participants expressed interest in the research study and were asked to sign a hard copy of the consent form for their participation. A copy of the consent form can be found in Appendix B.

### **Research Instruments**

Participants received a research packet that contained pre and post surveys, four support materials, and an implementation checklist. Participants received both digital and physical copies of all research instruments. These instruments can be found in Appendix C.

#### *Pre-Survey*

Teachers completed a pre-survey that asked for their educational background, teaching experience, and their work setting information (age group, number of students with special needs, etc.). This provided the researcher with background information on participants and their current teaching environment. For example, within the survey participants were asked to identify the different types of disabilities present in their students, their training and professional development history specific to working with students with special needs, and if they are currently implementing or have implemented any tools or support instruments in their classroom for students with special needs.

#### *Support Materials/Instruments*

The research instruments used in the study were various types of support materials that participants implemented within their lessons and curriculum to support an inclusive classroom. The researcher created these support materials with the help of her onsite special education specialist, special education aides, speech therapists, and adaptive physical education teacher. The participants implemented these support



materials for five lessons within their curriculum. The researcher did not give specific instructions about how to implement each material. This approach allowed for freedom in implementation, modification, and differentiation based on teacher and student needs.

Instrument one was the PECS (Picture Exchange Communication Systems) or visual cues keychain. This keychain contains six visual cards that represent the following actions: go to a small group, sit down, run, stop, wait in line/ line up, and quiet. These visual cue cards were created on a template generator on the [Connectability.ca](http://Connectability.ca) website. The website generates visual templates for various uses including rules, schedules, choice boards, and other support tools. For the purpose of this research study, a template was generated with pictures that may be used in a dance classroom. The researcher printed, cut, and laminated each visual card and placed them on a keychain for easier use.

This instrument was created in collaboration with an adaptive physical education teacher who continually moves around during a lesson. The researcher created this instrument with this type of active movement in mind. Having a keychain on a lanyard for easy access is one way that this instrument could be implemented.

The second instrument utilized was positive behavior tags, which contained various emoji faces and were designed to address and promote positive behavior. Students with special needs may be on behavior plans that address negative behavior and focus on promoting positive behavior. Dance teachers can benefit from implementing a behavior plan in their own classrooms to address any negative behaviors. Participants received physical copies and digital copies that they can edit to better suit their needs. These positive behavior tags can be given to students when they are successful at meeting learning goals or personal goals, and/or exhibit positive behavior.

Instrument three was a behavior sheet that measures different levels of behavior through a visual guide. The behavior sheet contains three different levels of behavior represented by a green happy face, a yellow neutral face, and a red sad face. This instrument is a form of visual communication and can be used by both the teacher and student. Teachers can use this instrument to monitor a student's behavior during the lesson. Students who are non-verbal can use this instrument to communicate how they are feeling that day. Participants received physical and digital copies of this instrument.

Instrument four included various types of worksheets specific for the dance classroom. One set of worksheets were coloring sheets that showed dancers performing a specific dance move accompanied by the move's corresponding term. These coloring sheets included different dance genres like tap, cultural dance, hip hop, and ballet. The other set of worksheets were activity sheets that focused on word and picture matching. These worksheets were made in collaboration with the speech therapists and the special education specialist. These specialists were able to provide examples of written work they were using with students who are a part of their program. The researcher then modified them to fit the dance classroom. These worksheets can be used in various ways including alternative activities, extrinsic rewards, and assignment or exam modifications.

Any or all changes that were done to the above mentioned instruments by the participants to better suit the teacher's needs are mentioned in the discussion chapter of this research.

### *Implementation Checklist*

Participants implemented the above support materials within five lessons of their choice. To keep track of implementation of their instruments during their five lessons,

participants completed an implementation checklist. Teacher participants received a physical and digital copy of this document. Teachers were able to track their use of each instrument as well as student response. Student response was measured on a scale from 1-3, 1 being the most successful, 2 being somewhat successful, and 3 being not successful. This sheet provided quantitative data that was analyzed for the purpose of this study.

#### *Post-Survey*

At the end of the five lessons, teachers completed a post-survey that allowed them to reflect upon the support materials they implemented, student response, and the effectiveness of each instrument during their lessons. This post-survey asks four questions for each support material provided to participants: A) How did you implement the support material? B) How was the instrument/support materials received by the student or students (positively, negatively, student engagement)? C) Were there any issues or concerns that came up while implementing this support material? D) Will you continue to implement this support material in your classroom? Why or why not?

This instrument provided qualitative data that was analyzed to answer the initial questions of this research study. Participants received both physical and digital copies of the post-survey for ease of completion.

#### **Data Analysis Procedures**

Once all materials were collected, the researcher analyzed the data from participants. The researcher analyzed each instrument (pre-survey, implementation checklist, post-survey) and searched for themes that emerged. To organize and present the data, the researcher created bar graphs. The bar graphs focused on quantitative data that emerged from the participants' implementation checklist. Qualitative data was also

included throughout the discussion chapter and focused on participants' responses to the pre and post-surveys. The researcher used code numbers to identify participants and maintain confidentiality.

### **Summary**

The researcher provided many support materials for participants to implement in their lessons. Participants completed a pre-survey, implementation checklist, and post-survey to be used by the researcher for analyzing and identifying qualitative and quantitative data. The following chapter will aim to discuss the findings of the data analysis.

## CHAPTER IV

### DISCUSSION

The purpose of this study was to examine the implementation of support materials by teacher participants in order to ascertain how it supports an inclusive dance classroom and how these materials can enhance lessons for students with special needs, hence maximizing student response, participation, engagement, and student-teacher relationship. This chapter will focus on the qualitative and quantitative data collected from the participant's pre and post surveys and instrument implementation checklist.

#### **Participant Data**

##### *Qualitative Data: Participant Entrance Survey*

Five teachers who currently teach dance in school and studio settings completed an entry survey that inquired about each participants' educational background, teaching experience, and information about students with disabilities currently in their classes. The first questions asked about the degrees and/or certifications each participant holds at the time of this study. Two of the five participants hold undergraduate degrees in Dance and Single Subject credentials or certifications in Dance. Three of the five participants hold Multiple Subject or Elementary certifications. Three of the five participants hold Master's degrees in Dance Education. All five participants have been teaching for five to ten years.

The researcher wanted to know, more specifically, if participants had received any training in teaching students with special needs. Participant A, D, and E receive professional development training once a year. Participant B receives ten hours of

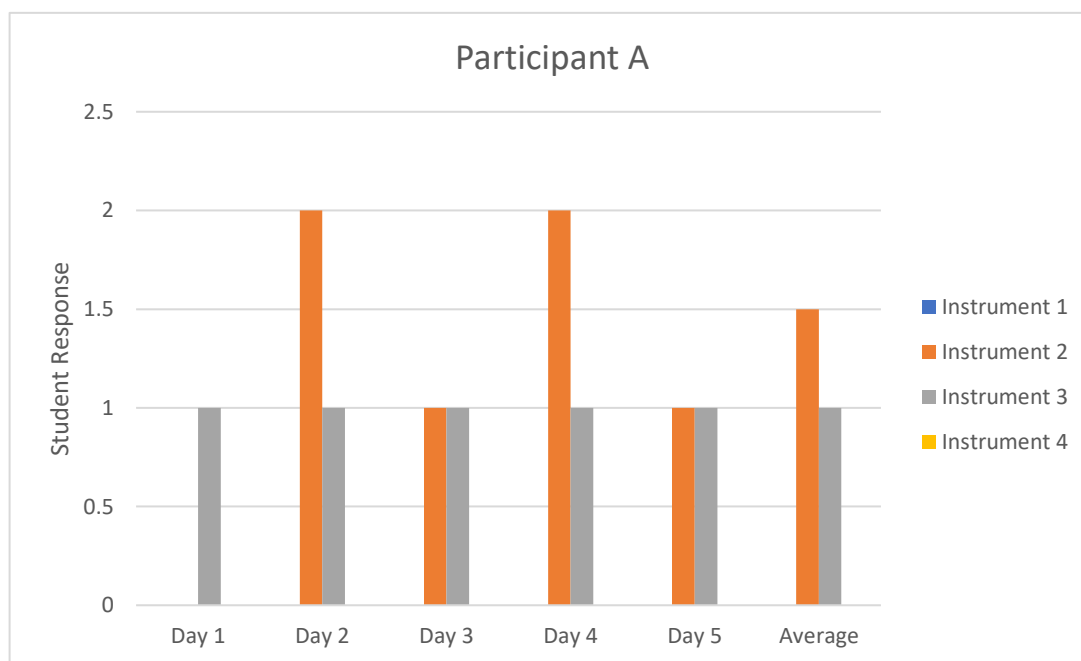
professional development training throughout the school year, while Participant C does not and has not received any training in teaching students with special needs.

The entrance survey also asked specific questions about students with special needs in their classes. Three of the five participants had three to four students with special needs in their classroom, while two participants have five or more. Three participants noted they had a paraprofessional aide accompanying the students with special needs in the dance classroom. Two participants did not have a paraprofessional aide in the dance classroom. The following documents the different types of disabilities as listed by participants: Down syndrome; Autism (low, moderate, and severe); High-functioning autism; ADHD; Specific Learning Disability; Physical disability; Behavioral Needs; Anxiety; Prader Willi Syndrome; and Deafness.

The last question on the entrance survey asked whether or not the participants implemented any modifications/tools, instruments in their classrooms for students with special needs. Participant C mentions “longer testing, quizzing, homework and dressing time; modified testing, quizzes and assignments; one-on-one check-ins when possible; and smart grouping.” Participant B uses “timers, visual aids, individualized behavioral plans; modified steps/class expectations, communication log with parents, a predictable structured routine of class and expectations.” Participants A, D, and E mention the same types of modifications and tools.

### *Quantitative Data: Instrument Implementation Checklist*

For this research study, participants were asked to implement four support instruments within five lessons of their dance curriculum. These support instruments and the implementation checklist can be found in Appendix C. Teachers completed an implementation checklist to keep track of instrument use and student response. Student response was measured by using the following system: 1 for successful student response; 2 for somewhat successful; and 3 for not successful. The below graphs show the quantitative data for each participant's implementation checklist within five lessons of their curriculum. The average student response was calculated for each instrument and each participant.

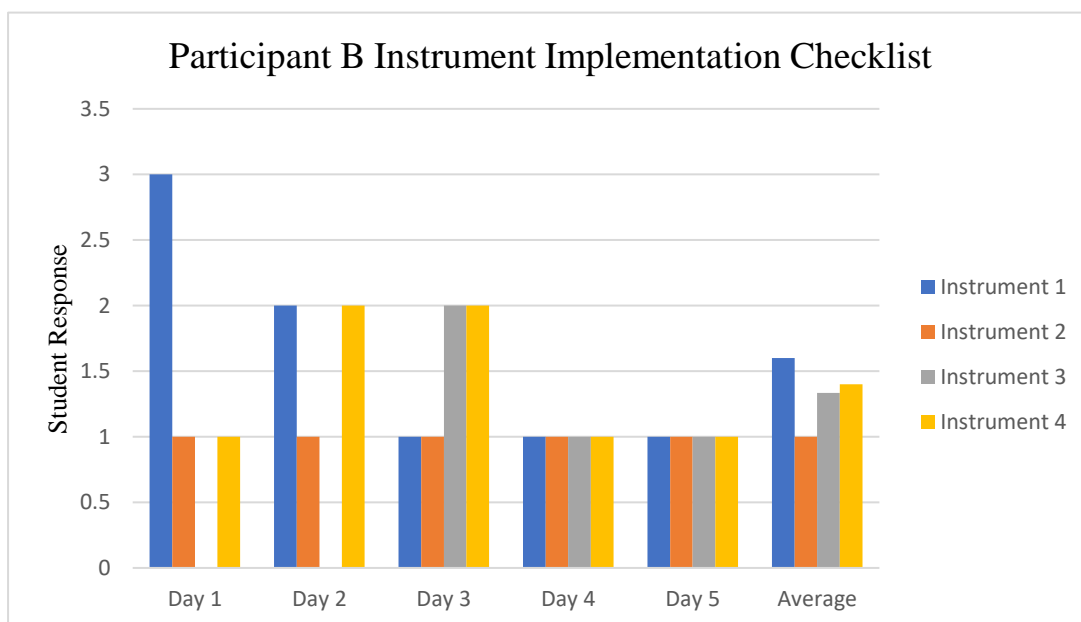


**Figure 4.1.** Student Response to Implemented Instruments for Participant A

The data above shows participant A's instrument implementation data for five lessons within her curriculum. Participant A did not implement instrument 1 or 4, and therefore only implemented Instruments 2 and 3. The teacher's reasoning behind not

using Instrument 1 will be mentioned in the Qualitative Data for participants' Post-Survey. The graph indicates that the average student response stayed below 2, showing that the overall student response was between successful and somewhat successful.

Participant B's data below in Figure 4.2. shows that the teacher participant did not start implementing Instrument 1 until the third lesson. This is the first graph that shows a student response of 3 or not successful. However, there is a gradual positive response in later lessons for Instruments 1 and 4. By day 4 and 5, all instruments had positive and successful responses from students. Again, the graph indicates that the average student response stayed below 2, showing that the overall student response was between successful and somewhat successful.

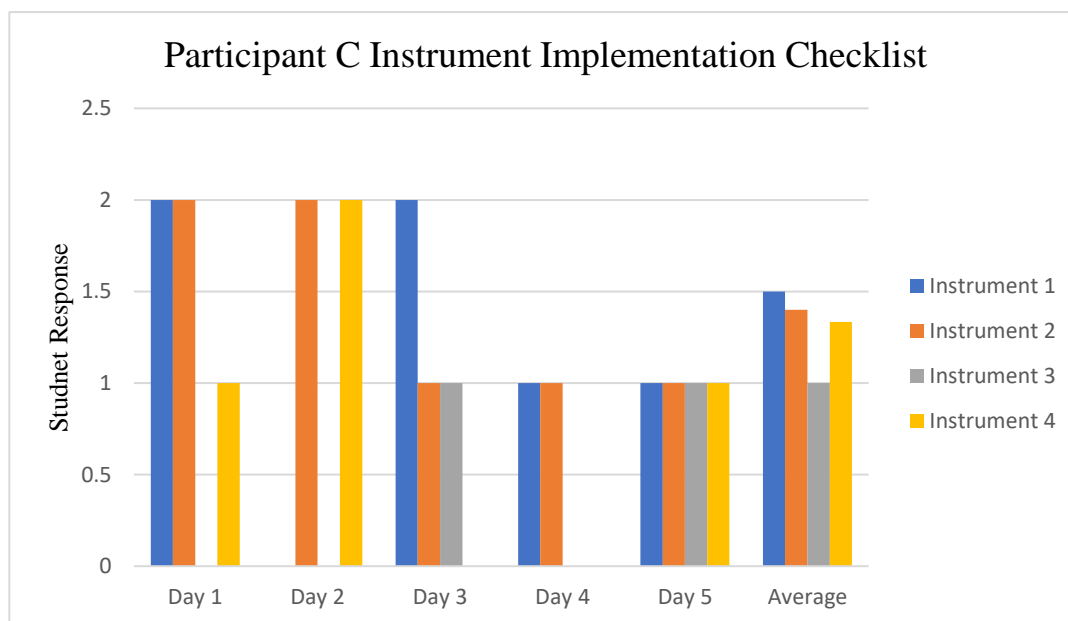


**Figure 4.2.** Student Response to Implemented Instruments for Participant B

Figure 4.3 shows student responses for instrument implementation of Participant C. Teacher participant did not implement Instrument 3 on days 1, 2, and 4, nor Instrument 4 on days 3 and 4. Instrument 2 seemed to be the only instrument that was used consistently throughout her lessons. Further information on the participant's

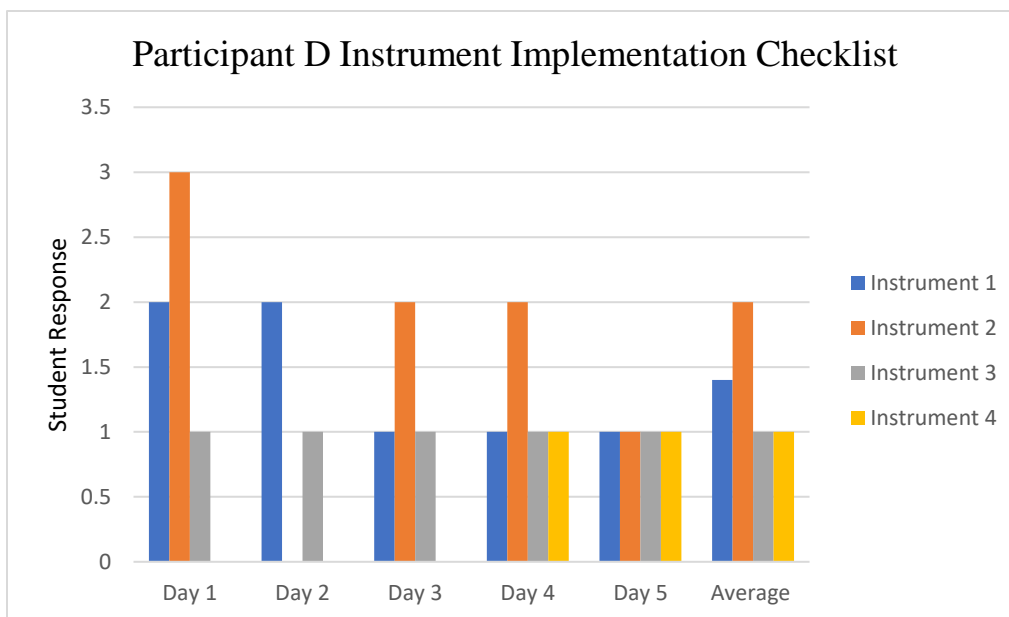


experience with Instruments implementation will be discussed in the Qualitative Data for participants' Post-Survey section of this chapter. By the last day, all instruments were used and received a score of 1 for successful student responses. The average student response for all instruments was below 1.5, indicating a positive and successful student response with instrument implementation in participant's lessons.



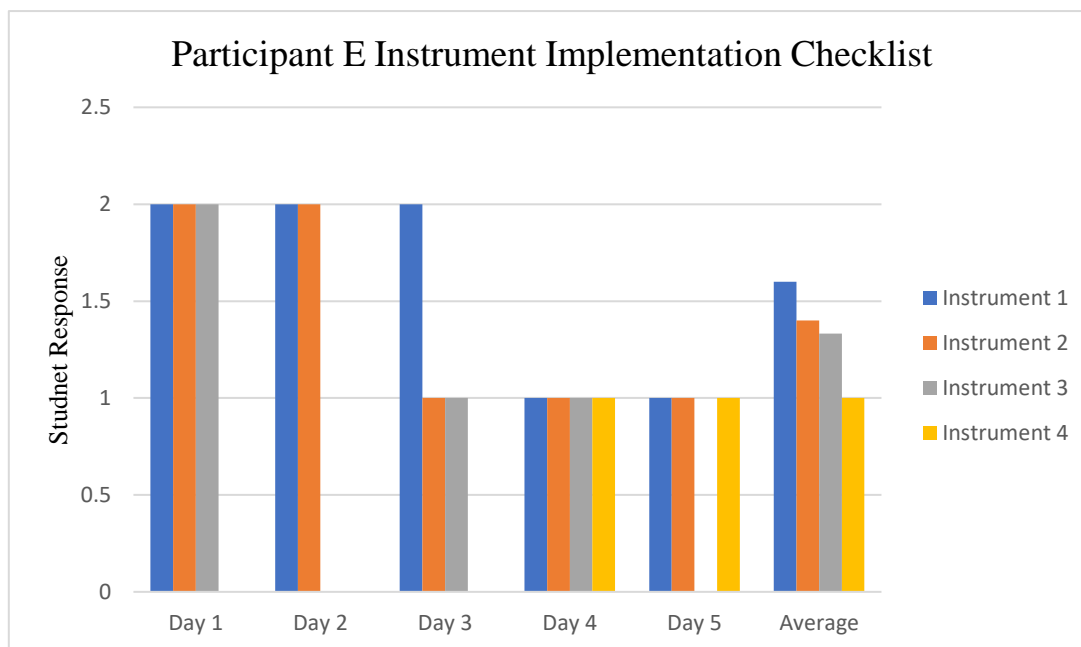
**Figure 4.3.** Student Response to Implemented Instruments for Participant C

Figure 4.4. below shows the quantitative data for Participant D's instrument implementation and student response. Participant D did not implement Instrument 3 during lessons 1, 2, and 4, nor instrument 1 during days 1 and 2. Instrument 4 was not implemented during days 3 and 4. During the participant's first few days of instrument implementation, most of the student response was somewhat successful, especially for instrument 2. By the 5<sup>th</sup> lesson, however, all instruments received a score of 1, indicating successful student response.



**Figure 4.4.** Student Response to Implemented Instruments for Participant D

The graph below (Figure 4.5) shows participant E's quantitative data for instrument implementation and student response. Teacher participant E did not implement instrument 3 on days 2 or 5, nor instrument 4 on days 1 through 3. Student response was consistent throughout the first three days with a student response of 2 (somewhat successful) for all instruments. By day 4 and 5, however, the student response was a score of 1 (successful) for mostly all instruments implemented. The average student response for all instruments implemented in all five lessons stayed below 2, showing that the overall student response was between successful and somewhat successful.



**Figure 4.5.** Student Response to Implemented Instruments for Participant E

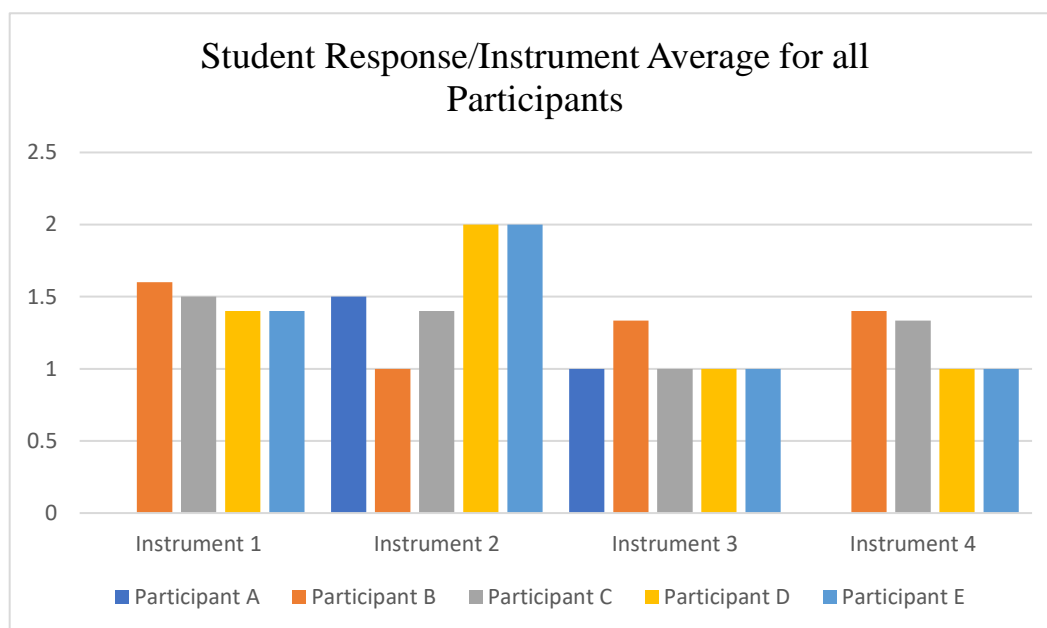
The final graph shown below (Figure 4.6.) calculates the average student response for all instruments implemented by all participants. Instrument 1 was the PECS keychain that allowed teachers to communicate six basic actions to students relevant to the dance classroom. This instrument had an average of 1.3-1.6 student response throughout all participant implementations.

Instrument two was a behavior sheet that measures different levels of behavior through a visual guide. This guide could be posted throughout the dance classroom or could be carried to communicate and measure student behavior. This behavior sheet could also be used by students to indicate how they are feeling or show teachers how they measured their own behavior for that day's lesson. The second instrument shows the highest variation in student response average across all participants.

Instrument 3 was a series of worksheet activities that students could complete. The worksheets included word and picture matching activities that used terminology and

vocabulary specific to the dance classroom. It also included coloring sheets that showed dancers performing different dance moves from different genres like tap, cultural dance, hip hop, and ballet. The sheets identified each movement or genre with its corresponding terminology. This instrument has the most positive and successful student response throughout all participants. With the exception of Participant B, all other teacher participants averaged a score of 1 (successful) while implementing this instrument into their lessons.

Instrument four included the behavior tags teacher participants could implement as a type of reinforcement for positive behavior. Lastly, student response average for instrument 4 also showed some variation but stayed well below the 1.5 mark. This indicates a successful to mostly successful student response to this particular instrument.



**Figure 4.6.** Student Response Average to Implemented Instruments for All Participant

More information on participant personal experience while implementing support instruments within their lessons will be discussed in the following section that looks into the research study post-survey data.

### **Qualitative Data: Participant Post Survey**

After teacher participants implemented the four support instruments into five lessons within their curriculum, participants completed a post-survey. This post-survey can be found in Appendix C. Although participants completed a checklist to keep track of instrument implementation and student response, the researcher also wanted to ensure that participants had a chance to document their own experiences and responses as educators to the instruments they were asked to implement. This study was designed to help dance educators in their efforts to create a more inclusive dance classroom hence supporting students with special needs. As mentioned, these support materials aim to help dance teachers enhance their lessons for students with special needs with the goal of

maximizing student response, participation and engagement, and student-teacher relationships.

The post-survey posed four questions for each instrument implemented:

Question 1: How did you implement the support material?

Question 2: How was the instrument/support materials received by the student or students (positively, negatively, student engagement)?

Question 3: Were there any issues or concerns that came up while implementing this support material?

Question 4: Will you continue to implement this support material in your classroom? Why or why not?

The following data will follow participants' responses to these questions for each instrument. The data also includes participants' responses regarding whether or not they implemented the support material and why, and any changes the participants made to any of these instruments to better suit their needs.

*Post-Survey Instrument 1: Picture  
Exchange Communication  
System (PECS)/Visual  
Cues Keychain  
or Lanyard*

This instrument was designed to keep in mind the dance teacher's constant movement during daily lessons. The keychain instrument was made small enough for teachers to be able to carry around with them throughout the classroom; however, this instrument was the most modified by participants to better suit their classroom needs. Participant B mentions she "posted them on the mirror in the dance studio and referenced them when needed throughout the class. Since it was something that I had on the mirror

in a large studio space, I made each visual cue larger so it could be easily seen throughout the classroom.” Participant D and E also modified the instrument in similar ways.

Participant D mentions that she “took them off the key chain and posted them on her class bulletin board,” while participant E “posted them on her whiteboard in her dance studio class.” Participant C was the only teacher who kept them on the keychain but found herself “forget[ing] the keychain on [her] desk in the locker room. This delayed use of the keychain at the start of class on a couple of occasions. Once [she] had established a consistent routine, there were no issues.” Participant A was the only participant that did not implement this instrument because she felt “it was too much to handle while teaching classes and constantly moving around.” All participants with the exception of participant A mentioned they would continue using this instrument in future lessons.

According to the participants’ post-survey, student responses for this instrument were overall positive. Participant C stated that it “promoted better engagement” from her students with special needs, and Participant B mentions that “this helped the students better understand what was being asked of them. It also reached different types of learners because not all students learn best through auditory instructions.”

*Post-Survey Instrument 2:  
Behavior Sheet*

This instrument was a tool to help teachers and students communicate desired behavior in the dance classroom. The instrument measured different levels of behavior represented by a green happy face, a yellow neutral face, and a red sad face. All participants mention putting this instrument up on the mirrors, bulletin boards, whiteboards, and walls of their classrooms or studios. Participant E mentions, “it was a

great way to give non-verbal feedback while still communicating to students what is needed or expected of them. This made it a quick and easy way to redirect not just my students with special needs, but all students.” Participant A’s response supports this while stating that student “engagement increased rather immediately” not only with her special needs student but with the “entire class.”

Participant B stated,

I referenced them throughout class in a whole group manner. I would point to the different smiley faces based on how I felt the class was listening/participating/etc. I would use positive reinforcement if the students were very well behaved by pointing to the green smiley. I would praise them for their great listening skills. If they started to get chatty or off task, I would point to the yellow or red and use it as a way to motivate them back to green.

Participant C had a similar experience while implementing this support instrument. She stated, “I pointed at the faces in response to their behavior. It was discreet and did not require any verbal communication which was nice for two students that do not communicate very well verbally.”

Student responses varied within some participants’ dance classes. While most participants reported seeing positive responses, only participant B had inconsistencies with student responses. The participant had one student in particular who has behavioral and anxiety problems. The teacher stated, “She always wants attention, and then when she gets it and it is negative, she does not always have the most pleasant reactions. However, she and I have a wonderful relationship. We work well together. It is important to reinforce positive and negative behaviors.”



Despite this inconsistency with student responses, the data from the post-survey suggests a positive response toward implementing this instrument two because of how easy it was to use. All participants indicated they will continue using this in future lessons or incorporating it in daily lessons.

*Post-Survey Instrument 3:  
Worksheets*

This support material consisted of different types of worksheets participants could implement in their lessons. One worksheet used word and picture matching activities that were relevant to the dance classroom, and the other consisted of coloring sheets showing dancers performing different types of dance movements from different types of dance genres. These worksheets were designed to be used in various ways, including alternate activities, extrinsic rewards, and assignment or exam modifications.

Each participant stated that using this instrument in various ways to better accommodate their students or better suit the needs of their personal classroom. Participant A stated, "I used the worksheets in two ways. At first, I used the worksheets for the special education students that would not participate. I made copies of the worksheets that were most relevant to the vocab being practiced in class, positions and tendu. I re-labeled one worksheet to make it look like tendu. Additionally, I used these sheets as assessments. I asked the students to complete the matching papers that were most appropriate to how we were moving in class."

Similarly, participant C, who also works with high school age students, used this instrument with a student with Down syndrome.

The student absolutely loved that the worksheets had graphics of dancers. The student was thankful to have an assignment to work on while other students in the

class took long, challenging quizzes that were too hard for the down-syndrome student. The color pages were a savior some days, when the student was particularly anti-social or physically tired, and not able to be part of the whole group. It prevented her getting upset and having a meltdown in class.

Participant B took a different approach and instead of using it in the classroom, she gave the instrument to students to complete at home. She mentioned, “I gave them out at the end of class. The parents enjoyed this because it gave them something to do with their child at home to reinforce their child’s newly acquired skills. It also gave the parents a way to connect with their child about dance outside of the dance studio/classroom.” Similarly, participant E, who also works in a studio setting with younger students, mentioned that she “made it into a parent/student activity during the last 5 minutes of class as a way for parents to make connections with their students and make them a part of the process.” Participant D also works with younger students and “implemented this activity with All students! It was such a great way for all students to interact over a shared activity.”

Similar to the quantitative data, this instrument had the highest student response average across all participants. Similarly, this support material had positive responses from participants based on post-survey responses. All participants stated they will continue to implement this support instrument in their curriculum and their lessons.

*Post-Survey Instrument 4:  
Behavior Tags*

The behavior tags were a support instrument designed as a reinforcement for positive behavior in the dance classroom. For participants B, D, and E who all work with younger students, this instrument seemed to have a positive student response during

lesson implementations. Participant B stated that she used this instrument as “individual student motivation. If I liked the way a student was working or participating, I would reward them with an individual behavior tag. At times, I would reward the entire class by giving one to each student if everyone was working really hard. When the students earned 5 five tags individually, they would get to pick from my prize box. This was very motivating and exciting for the students.” Participant E had a similar experience as she “uses a similar system in the regular classroom. It was nice to also implement this into the dance studio setting for not only my students with special needs but for all students.” Teacher participants expressed they would continue implementing this instrument in their lessons.

Participant C, who works with high school students, had a different experience implementing this instrument and this type of reward system for the first time. The teacher mentioned she used them as “occasional ‘rewards’ for extra-good days or actions. That way they did not become too commonplace and lose their value.” And although the overall average of student response for this instrument was positive with a score of 1.33, the participant struggled to implement the instrument in a successful way during the five lessons. She explains how one student was upset that she couldn’t get one every day after “receiving her first brag tag the day prior. It took time to help her understand that they were for extra-special days when she gave a particularly good effort in class. Depending on how her day was going, she would sometimes get mad or cry if I didn’t give her a brag tag. But on days she did receive one, WOW she was excited. Very effective tool if they are able to comprehend the idea of something being reward-driven rather than routine driven.” Despite this challenge, this teacher participant mentioned she “may implement

these again, but in a different way. I may want to better explain how they are very special rewards.”

Participant A did not implement this support instrument. In her post-survey, she mentions that the “little pieces [of the instrument] and keychain are extra things to physically handle through class, and I am not good at that. I did not use it this time because I do not like to have a lot extra things around.” She did, however, mention considering implementing this instrument in the future stating, “I could have a few prepared to handout when appropriate.”

## CHAPTER V

### CONCLUSION

The purpose of this research study was to provide dance educators with support materials and instruments in order to enhance the dance curriculum and lessons for a more inclusive classroom. This study attempted to answer the following research questions:

- Q1 In what ways does the implementation of support materials designed for students with special needs help support an inclusive classroom?
- Q2 In what ways do these support materials help dance teachers enhance their lessons for students with special needs, hence maximizing student response, participation and engagement and student-teacher relationship?

The support materials addressed in this study were a PECS (Picture Exchange Communication Systems)/visual cues keychain or lanyard, behavior sheet, positive behavior tags, and activity worksheets related to the dance classroom.

In an effort to answer the above research questions, five dance educators were asked to implement the four support materials in five lessons in their curriculum. Teacher participants were provided with electronic and physical copies of each support material to allow for freedom of instrument modifications and/or personalization. Participants first completed an entrance survey that inquired about their educational background and their current teaching situation with students with special needs. Participants then kept track of instrument implementation and student response during five lessons of choice.

Lastly, teacher participants were asked to complete a post-survey that asked about their personal experiences and thoughts while implementing the support materials in their

lessons. The post-survey also asked to elaborate on student responses during the lessons in which instruments were implemented. The researcher used the data from these two surveys to analyze and identify qualitative and quantitative data.

### **Interpretation of Research Findings**

Based on the data of this research study, it is evident that participants had positive responses to most or all of the support materials provided by the researcher. The quantitative data collected from the participant's implementation checklist shows an overall positive response from students in the classroom. The average student response for all participant's instrument implementations as shown in Figure 4.6, indicates an overall average score that stayed well below 1.5, indicating student responses were mostly successful.

In the post-surveys, participants reported seeing an overall increase in positive student response and student engagement. Participants also showed an overall positive response to implementing the support materials as part of their lessons. One participant reported that this research study "empowered [her] to ask for more training and use the tools [she] was given as examples of things the whole staff could benefit from." This positive response was evident in the participants' willingness to continue implementing such materials into their future lessons. Participants also enjoyed the flexibility provided for each support material. As the data showed, participants were able to modify and personalize each instrument to better meet their classroom and student needs.

The data collected by teacher participants helped answer the research questions posed in this study. By the positive responses from both students and teachers, the support materials helped participants enhance lessons, hence maximizing student

response and engagement to support a more inclusive dance classroom for students with special needs.

### **Limitations of this Study**

The biggest factor that affected the outcome of this study was the number of participants that took part of the research study. In order to have more supporting data to analyze and interpret, the researcher felt that having more participants in this study would be necessary. However, there were a few reasons that prevented more dance educators to participate in this research study. Many of the potential teacher participants were new to the field and felt they were not ready for such a task while they were still trying to implement a brand new curriculum and keep up with teacher obligations within their own schools. A few teachers had personal situations that affected their decision to participate in the research study. Pregnancies, weddings, sickness, or death in the family were a few situations that arose in the educators' lives. Another factor that prevented educators from participating in the research study were educational priorities. The researcher asked colleagues from her master's program to be a part of the research study. There were a few that had students with special needs in their classrooms and agreed to participate by signing the consent form but were later unable to participate due to prioritizing their own research studies.

Another limitation to the study was a lack of information for data analysis. This was due to the researcher's lack of knowledge or experience in conducting such a study. The researcher realized that some information from the participants was missing. Some examples of this were the age range of the participants' students, their classroom settings,

the specific number of student participants, and a more descriptive scoring system on student response for more accurate data.

Lastly, another limitation that presented itself during the research study was the amount of time for implementation. Adding more time to implement the instruments could have affected student response and help answer the research questions with more accuracy. The researcher herself implemented the support instruments for almost a semester to test student reaction and instrument effectiveness before starting the research study. Research participants could have also benefited from added implementation time for the support materials.

### **Suggestions for Future Research**

As educators, it is important that one stays current in best practices and continues growing. Ideologies, theories, and practices continue evolving in the field of education and dance theory. To further explore the field of special education and inclusivity in the classroom, further research can be done.

Some suggestions for further research include the creation and implementation of more support materials. Participants mentioned a few suggestions for modifications to support materials the researcher can do in the future. The researcher plans to continue modifying such instruments providing further editable options and creating other resources for future implementation.

Further studies could also look at students within specific age ranges. Since the participants for this study had students that varied greatly, focusing on specific age groups can help further modify the support instrument to target these specific age groups. Participants A and C, who focused on high school level students, struggled a bit with the



implementation and student responses with these support materials. In the future, participants can have more variety by revising instruments to fit specific age groups.

### **Conclusion**

This study aimed to support an inclusive dance curriculum and improve student engagement, participation, and student-teacher relationships through the implementation of support instruments. It is evident through the qualitative and quantitative data analyzed in this study that such instruments do enhance dance curriculum and support inclusive classrooms. Through further implementation and research, teachers can grow as educators and keep up with ever-changing educational practices. The main goal is to support all students and help them meet their personal and educational goals. The researcher believes that with further implementation of such support instruments, students can continue having positive responses and experiences in the dance classroom.

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APPENDIX A

APPROVAL LETTER FROM INSTITUTIONAL REVIEW BOARD



*Institutional Review Board*

DATE: June 10, 2019

TO: Ana Vazquez  
FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [1351395-2] Implementing Support Materials for Students with Special Needs in an Inclusive Classroom

SUBMISSION TYPE: Revision

ACTION: APPROVAL/VERIFICATION OF EXEMPT STATUS

DECISION DATE: June 10, 2019

EXPIRATION DATE: June 10, 2023

Thank you for your submission of Revision materials for this project. The University of Northern Colorado (UNCO) IRB approves this project and verifies its status as EXEMPT according to federal IRB regulations.

*Thank you for addressing the necessary revisions. You are no free to begin your research.*

*Best of luck!*

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Nicole Morse at 970-351-1910 or [nicole.morse@unco.edu](mailto:nicole.morse@unco.edu). Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.



APPENDIX B  
CONSENT FORMS





CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH  
UNIVERSITY OF NORTHERN COLORADO

Project Title: Enhancing Dance Curriculum Through the Use of Support Materials for Students with Special Needs

Researcher: Ana Vazquez, M.A., Dance Education

Phone: 562-445-7957 E-mail: [vazq0677@bears.unco.edu](mailto:vazq0677@bears.unco.edu)

Advisor: Christy O'Connell-Black, M.A.

Phone: 950-351-4133 E-mail: [Christy.oconnellblack@unco.edu](mailto:Christy.oconnellblack@unco.edu)

Participation is Voluntary.

**Purpose and Description:** The primary purpose of this study is to provide dance teachers/participants with support materials aimed for students with special needs. Researcher will provide four support materials which the participant will be asked to implement in his or her classroom for a period of one week. The study will measure the amount of use or implementation of support materials as well as student engagement. The study will also focus on teacher's experience with the support materials and whether or not they feel it enhances their curriculum, lessons and classroom environment. Participants will also complete a pre and post survey as part of the research.

Dance offers many benefits physically, emotionally, socially, and psychologically to many types of students, especially to students with special needs. Because of this most dance classes are used to mainstream students. However, sometimes there is a shortage of support materials made especially for students with special needs in the dance classroom. Providing support materials that are similar to those used in the special education classroom can enhance dance curriculum and lessons.

This implementation of support materials supports the teacher by adding support tools to the many resources he or she may already be implementing in his or her lesson. These support materials may increase participation, understanding, engagement, and positive response for students with special needs. This in turn can also help these students reach their IEP (Individualized Education Program) goals.

At the end of the experiment, we would be happy to share your data with you at your request. We will take every precaution in order to protect your confidentiality. We will assign a subject number to you. Only the lead investigator will know the name connected with a subject number and when we report data, your name will not be used. Data collected and analyzed for this study will be kept in a locked cabinet in researchers home, or on computer password protected for all electronic data.

Potential risks in this project are minimal. As with introducing new materials to students with special needs there may be a chance for some negative response. Also, participant may not feel comfortable implementing said materials into lessons for various reasons. To counter this risk, support materials will come with instructions from researcher providing different ways each support material may be implemented. Participants are also welcomed to implement support materials in a manner that suits their classroom and lessons. All students and needs are different, therefore, implementation may be manipulated in a way that works best for you. These changes and modifications will be addressed in post survey. You may also choose to contact researcher before implementation for any questions.

Upon completion, you will be permitted to keep all support materials.

Participation is voluntary. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

---

Subject's Signature

Date

---

Researcher's Signature

Date

APPENDIX C

RESEARCH INSTRUMENTS

## Support Materials for an Inclusive Dance Classroom

## Participant Entrance Survey

1. What degrees or certifications do you currently hold?
  - a. I have a BA, BS, or BFA in Dance
  - b. I have a MA, MS, OR MFA in Dance.
  - c. I have a state teaching license. If yes, please state what type of certification: \_\_\_\_\_  
\_\_\_\_\_
  - d. I have a state teaching license. If yes, which state \_\_\_\_\_  
\_\_\_\_\_
  - e. Other: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
  
2. How many years total have you been teaching dance?
  - a. 1-5 years
  - b. 5-10 years
  - c. 10-15 years
  - d. 15+ years
  
3. Do you have students with special needs in the classroom? If yes, how many?
  - a. 1-2
  - b. 3-4
  - c. 5+
  
4. Do you have a paraprofessional aide accompanying the students with special needs? \_\_\_\_\_
  
5. To the best of your knowledge, please list the different types of disabilities your students have and its severity (moderate to severe) without specifying names, gender, or age: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Support Materials for an Inclusive Dance Classroom

### Implementation Checklist

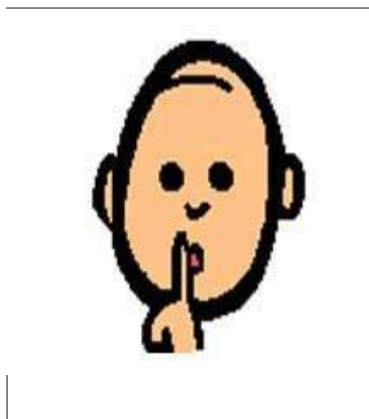
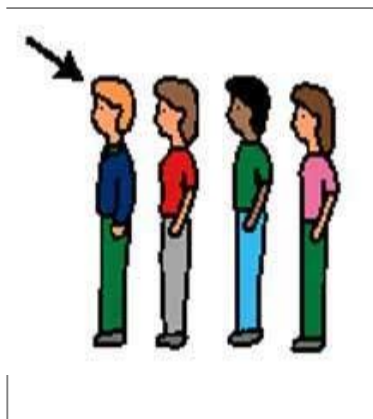
Please indicate usage of instruments/support materials by checking off per lesson/day or by indicating number of times used in a lesson.

Please indicate students' response using the following:

**1**-Successful **2**-Somewhat successful **3**-Not successful

	Instrument 1 Pecs/Visual Cues Keychain	Instrument 2 Behavior Wall/Sheet	Instrument 3 Worksheets	Instrument 4 Behavior Tags
Lesson/Day 1				
Student Response				
Lesson/Day 2				
Student Response				
Lesson/Day 3				
Student Response				
Lesson/Day 4				
Student Response				
Lesson/Day 5				
Student Response				

SUPPORT MATERIAL 1: PECS/VISUAL CUES



## SUPPORT MATERIAL 2: BEHAVIOR SHEETS





## SUPPORT MATERIAL 3: DANCE WORKSHEETS

# Match Words to Pictures

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Encourage child to match words to pictures.

RUN



TOUCH TOES



SIT



CLAP



STAGE



DANCE



# Match Words to Pictures

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Encourage child to match words to pictures.

POINTED FOOT

PLIE

LEAP/JUMP

PASSE

BATTEMENT/KICK

TURN



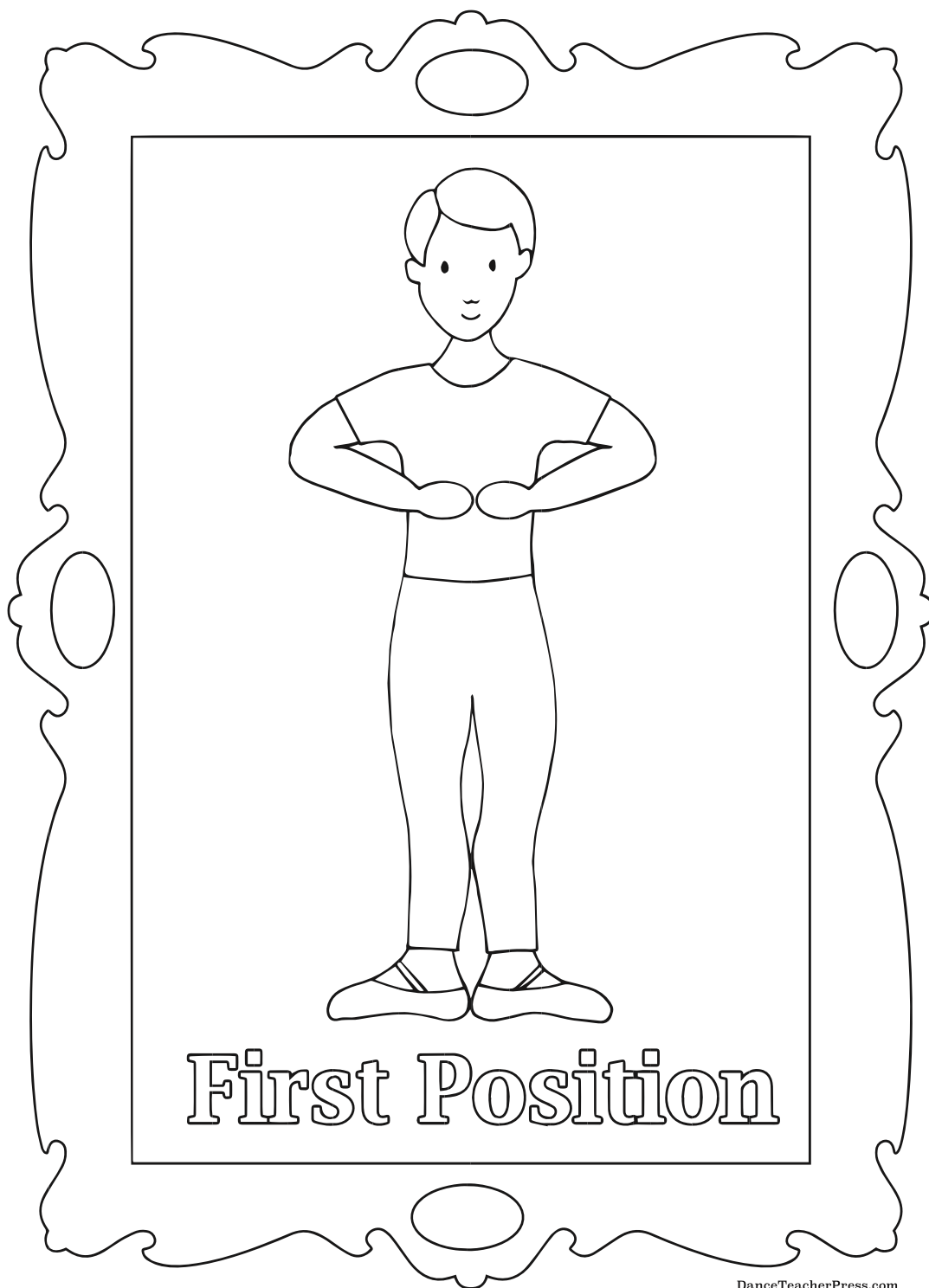
## Match the Words

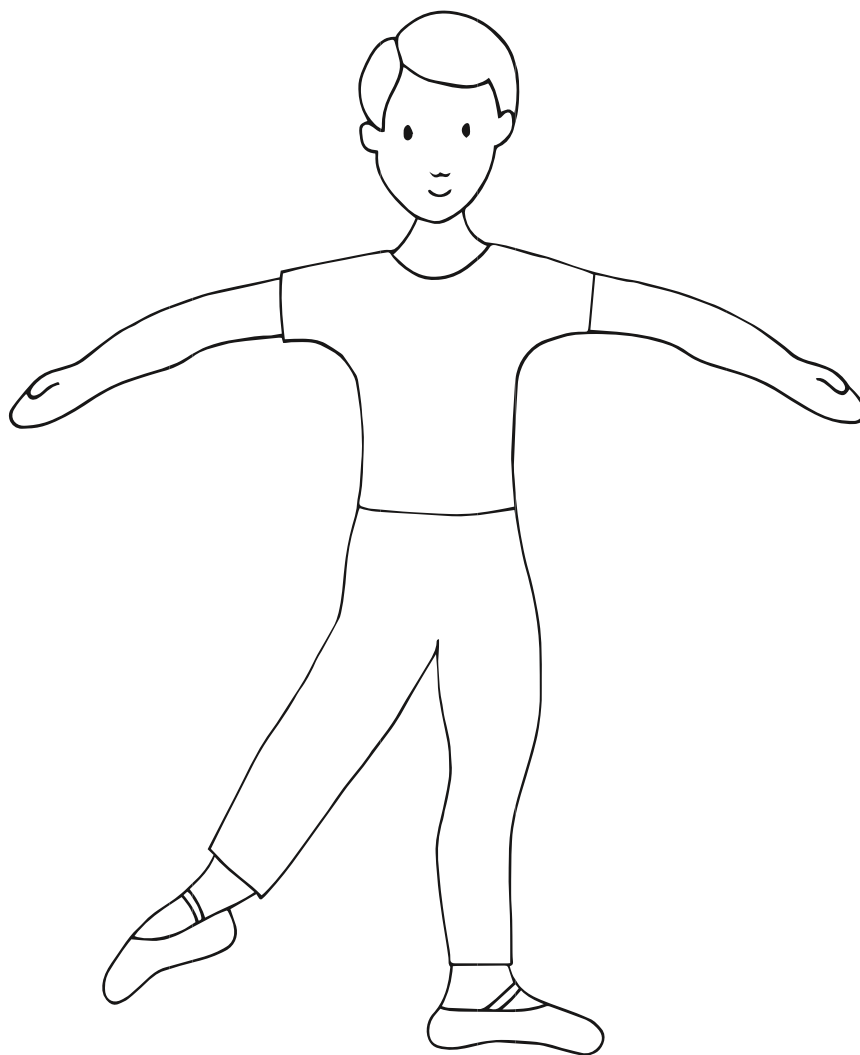
Name: \_\_\_\_\_ Date: \_\_\_\_\_

Match words that are the same.

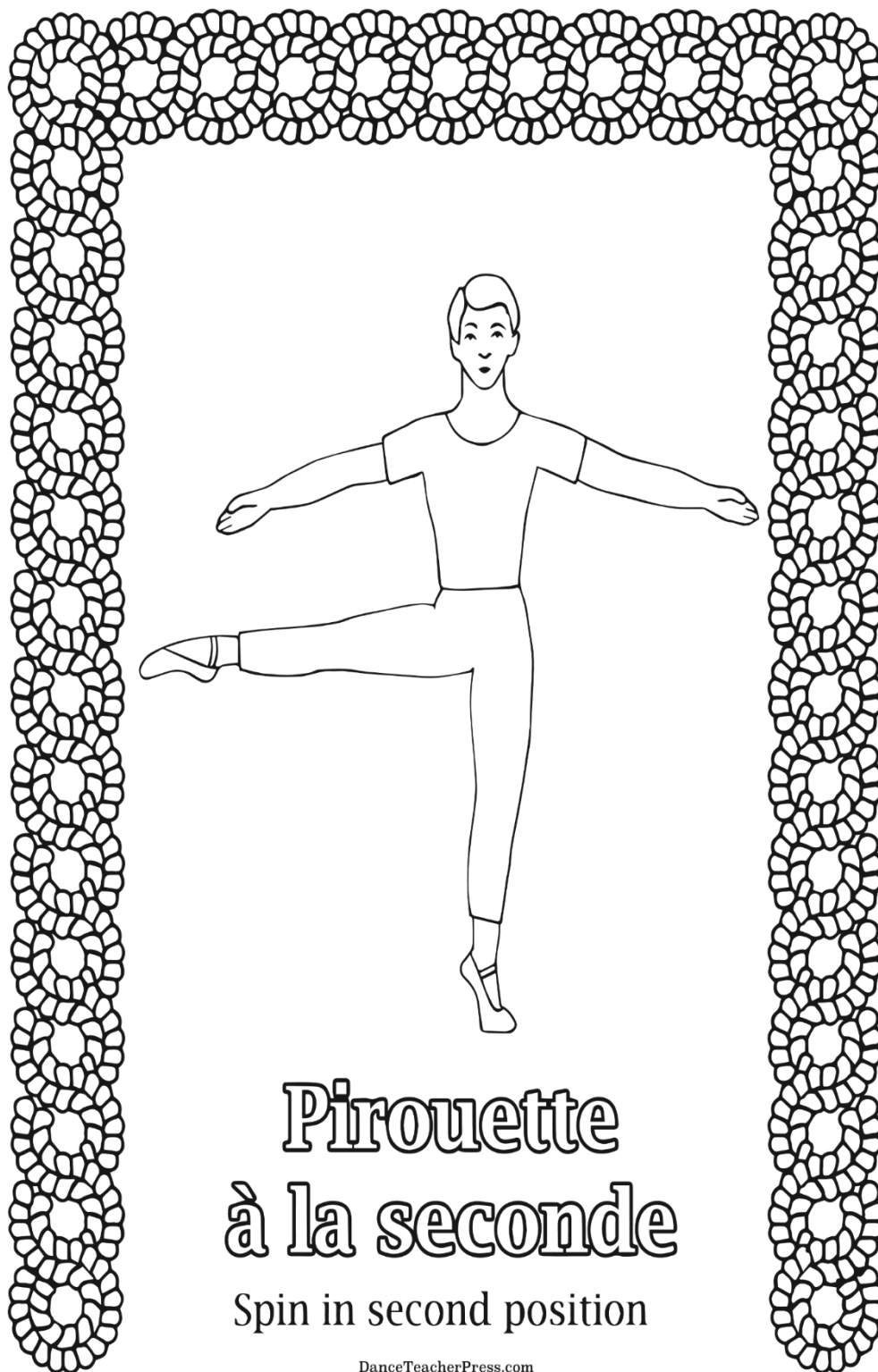
RUN	DANCE
TOUCH TOES	CLAP
SIT	STAGE
CLAP	SIT
STAGE	RUN
DANCE	TOUCH TOES

GRAPEVINE	PASSE
PLIE	CHASSE
LEAP	PLIE
PASSE	TURN
BATTEMENT	GRAPEVINE
TURN	LEAP
CHASSE	BATTEMENT

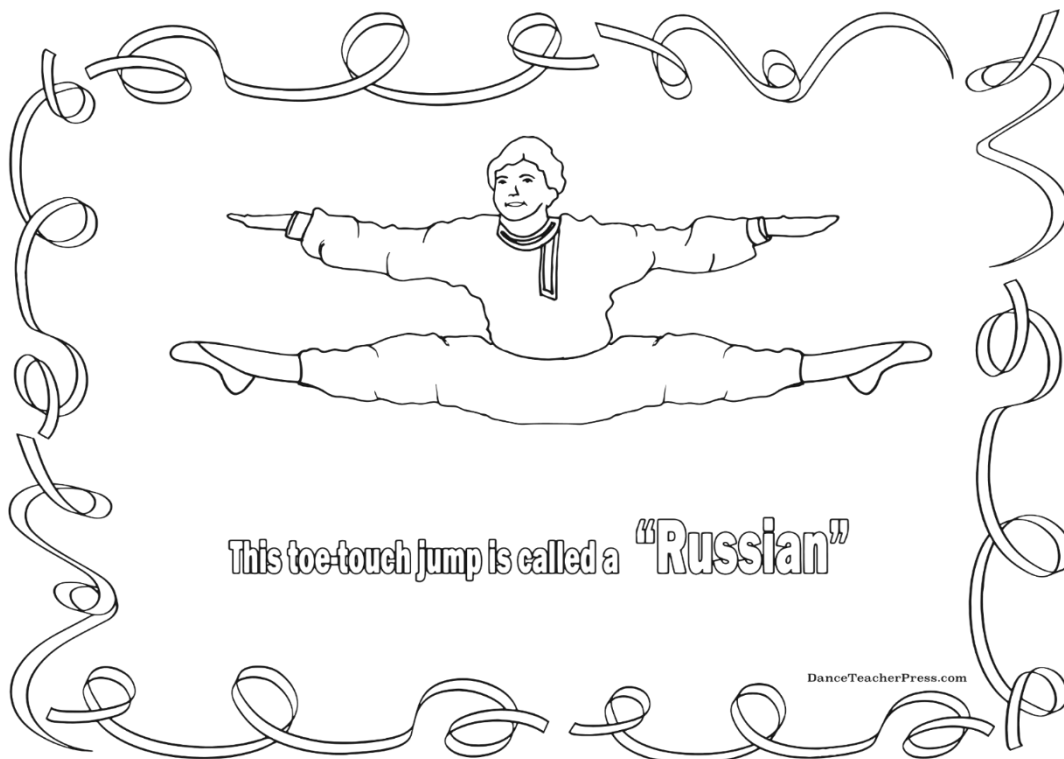




Battement Dégagé

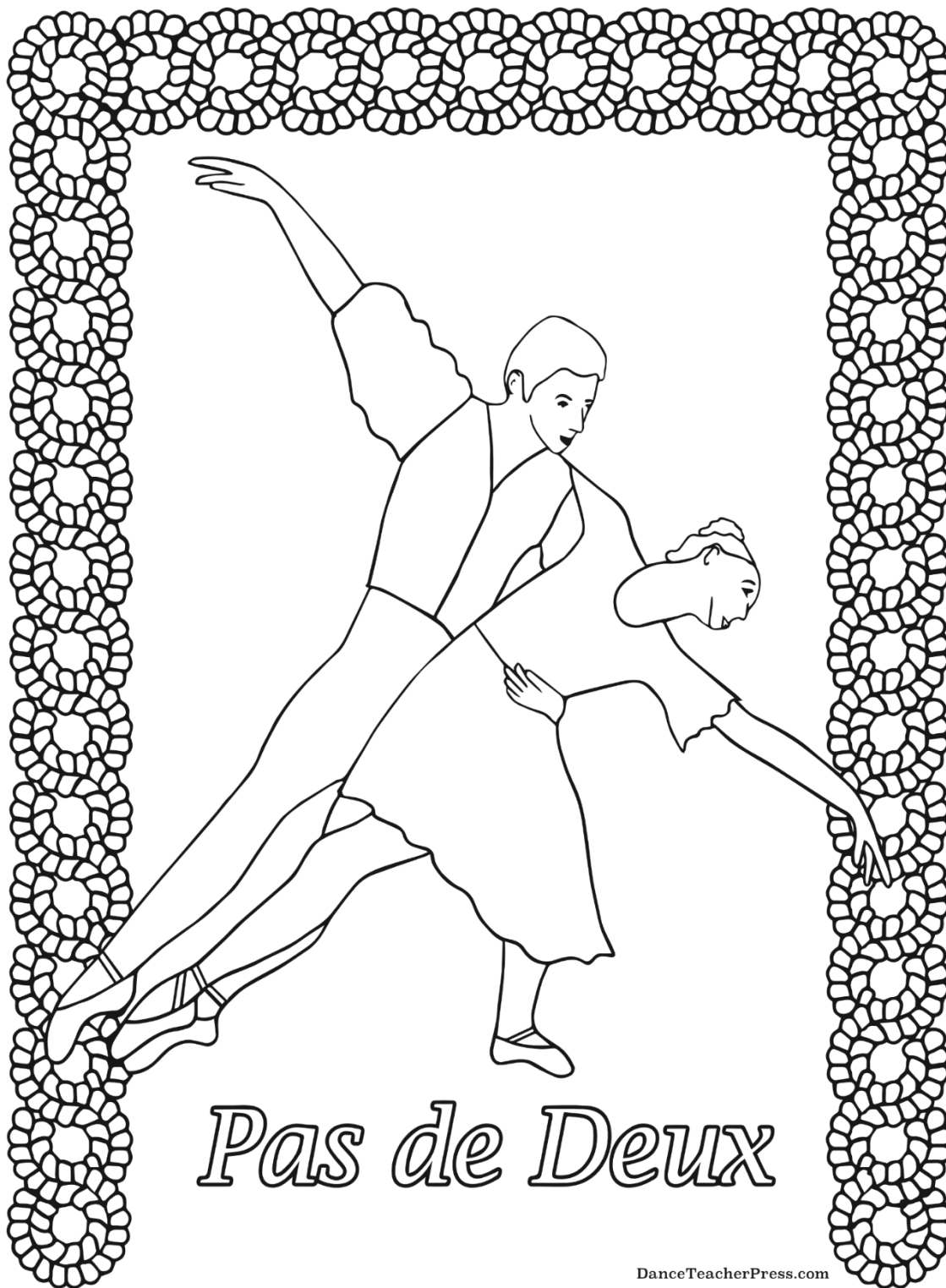




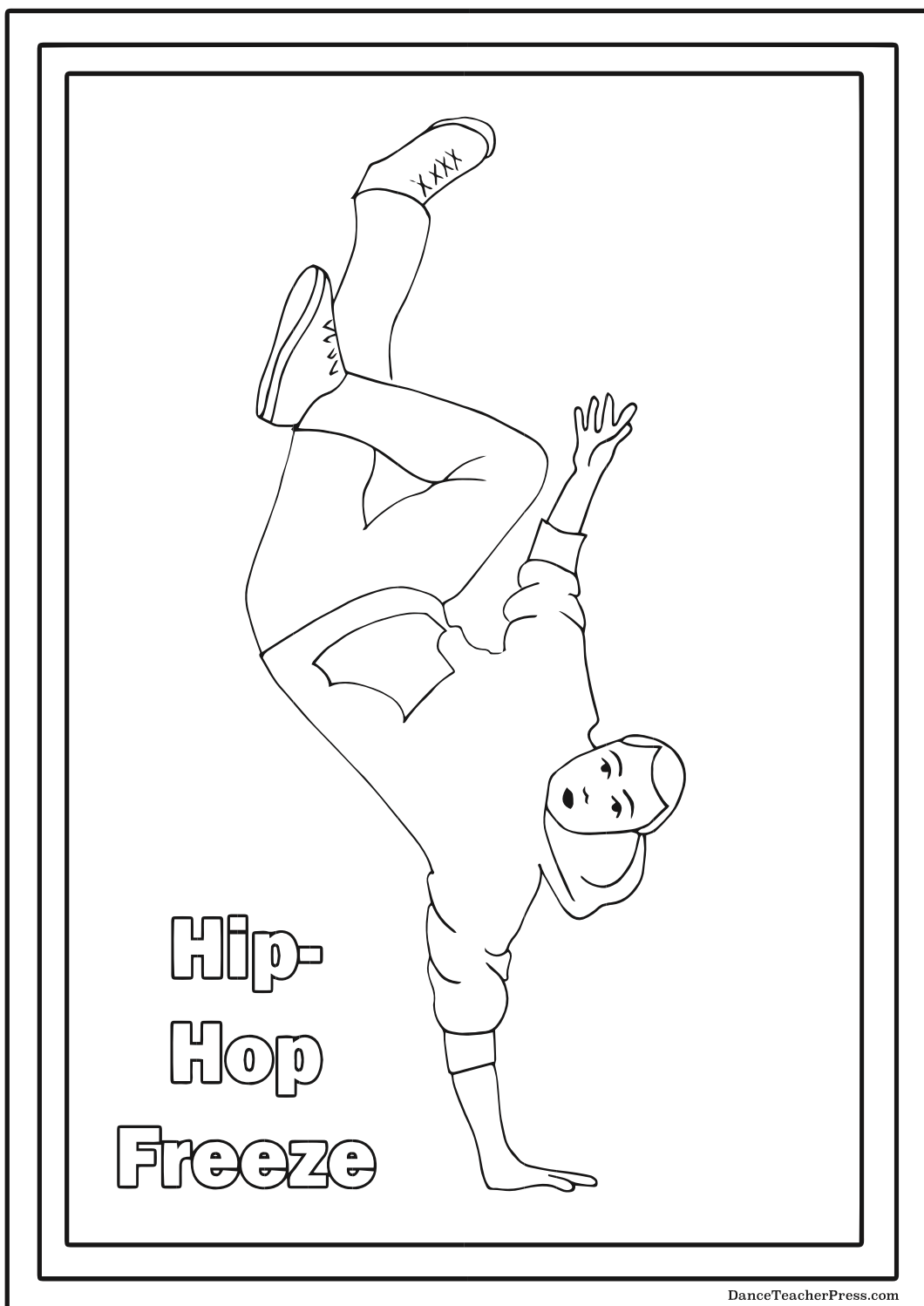




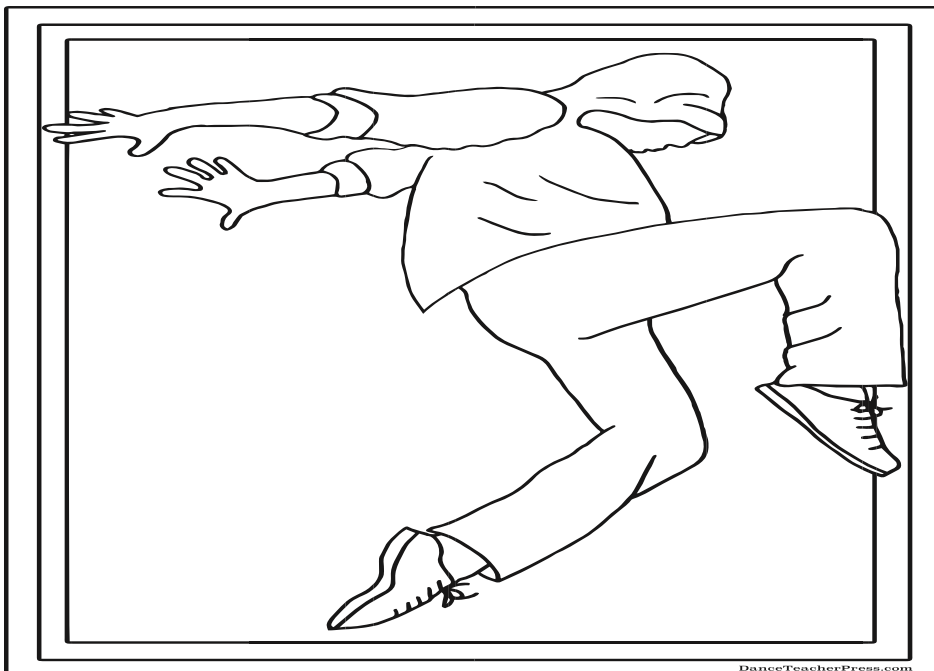
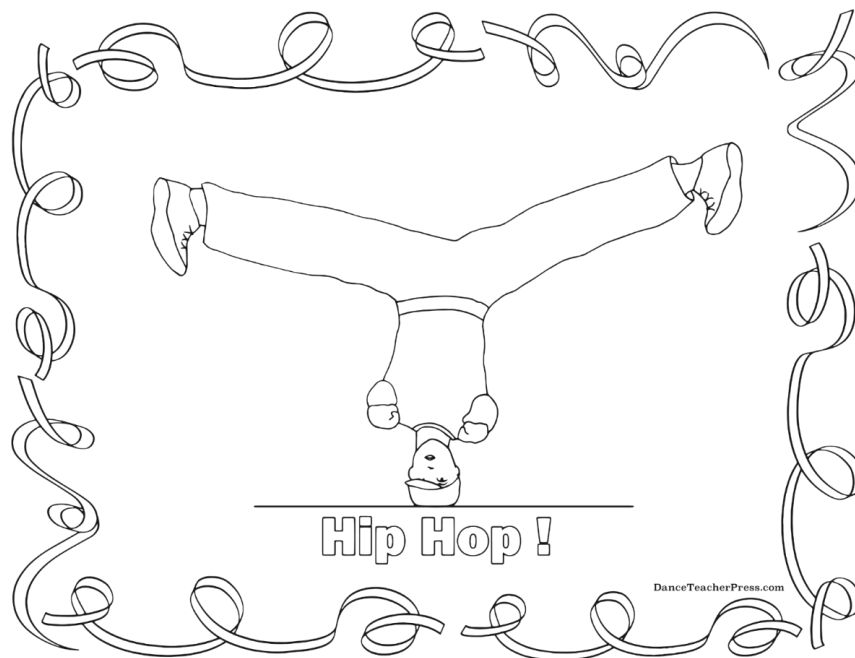




*Pas de Deux*



**Hip-  
Hop  
Freeze**



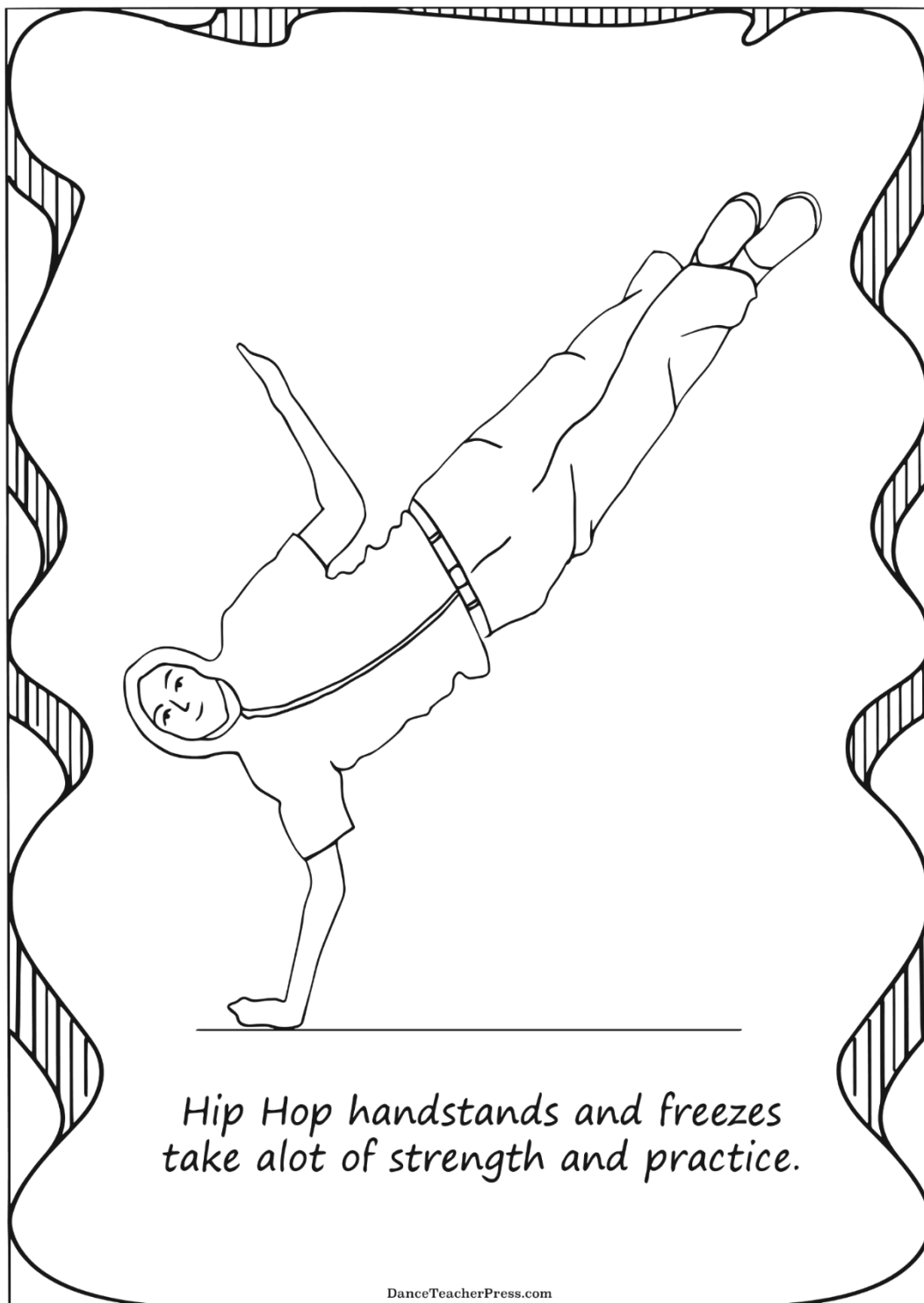


DanceTeacherPress.com



DanceTeacherPress.com





# Classic Tap



# Top Hat and Tails



SUPPORT MATERIAL 4: BEHAVIOR TAGS



## Support Materials for an Inclusive Dance Classroom

### Participant Post-survey

The purpose of support materials provided by the researcher were to help the participant/teacher enhance their lessons/curriculum to promote a more inclusive classroom.

Please apply the following questions to all support materials:

1. How did you implement support material?
2. How was the instrument/support materials received by the student or students (positively, negatively, student engagement)?
3. Were there any issues or concerns that came up while implementing this support material?
4. Will you continue to implement this support material in your classroom? Why or why not?

#### A. PECS/Visual Cues Keychain or Lanyard

- 1.
- 2.
- 3.
- 4.

#### B. Behavior Wall/Sheet

- 1.
- 2.
- 3.
- 4.

#### C. Worksheets

- 1.
- 2.
- 3.
- 4.

