

## **Inclusion Strategies in Visual Arts**

### **Model Cornerstone Assessment: Creating, Presenting, Responding, Connecting (Grades 2, 5, 8)**

#### **Introduction to Inclusion Strategies**

The National Core Arts Standards for Visual Art and their accompanying Model Cornerstone Assessment (MCA) allow the structured flexibility for meeting the needs of a diverse student audience. This agile approach to the MCA is necessary for including those experiencing a range of (dis)abilities, from gifted-and-talented to moderate and severe disabilities, within the visual art classroom. Regardless of (dis)ability, most students will be able to achieve the goals set forth in the National Core Arts Standards for Visual Art, as long as art educators are working collaboratively with them, their special educators, their parents, and paraeducators toward implementing inclusion strategies to meet special educational needs. VSA/Accessibility Arts and Special Education consultant Sharon Malley (2014) offers guidelines for arts teachers for teaching and assessing students experiencing disabilities. These include:

- Maintain high expectations
- Promote communicative competence
- Use the principles of Universal Design for Learning
- Know how to select and use appropriate accommodations for individual learners
- Make use of evidence-based practices
- Target instruction and use formative indicators of student performance. Explanations for each guideline will be provided (p. 8)

The special education mandate holds that students experiencing disabilities must be provided an appropriate education, individualized to meet his or her particular educational needs. Therefore, it is important that the inclusive art educator (a) knows and understands the student's individualized education program (IEP) and (b) works alongside the special educator in devising inclusion and assessment strategies toward educating students in the least restrictive environment. The principles for Universal Design in Learning (UDL) are helpful to art teachers in envisioning educational strategies and assessments that include all learners. UDL principles include:

- Representing information in multiple formats and media
- Providing multiple pathways for students' actions and expressions
- Providing multiple ways to engage students' interests and motivation
- Providing collective access and interdependency
- Addressing intersectional forms of exclusion produced by inaccessible design

Art teachers who are respectful of differences and who seek to provide a fully inclusive educational community may choose to view their classrooms as sites of participatory action research. In this way, they continually document, evaluate, and interpret their teaching approaches, and student learning, reflecting upon ways to modify educational practices toward the inclusion of all. Included here are some inclusion and assessment strategies that are in keeping with principles for UDL and aligned with the National Core Arts Standards for Visual Art.

#### **Inclusion Strategies for Model Cornerstone Assessment in Visual Art**

##### **Model Cornerstone Assessment: Creating (2<sup>nd</sup> grade)**

- Participate in the IEP development process to ensure art-instructional considerations are included.
- Modify tools and materials for use by students with disabilities.
- Use assistive technology such as:
  - grips (e.g., pencils wrapped in a thick kneaded eraser or Styrofoam ball)
  - fasteners (such as Velcro)
  - non-skid materials
  - extensions for reach (like sticks or rods)

- holes or pockets in tables for placing paint or water containers
- other solutions may include high-tech devices, such as screen readers, voice activation, touch screens, Braille or other modified keyboards, and switches (e.g., button, sip/puff, etc.)
- Take an ecological perspective and focus on factors external to the student that may be adjusted.
- Present information in a variety of formats with attention to multi-modal approaches.
- Use assistive technologies and interventions that enable students to be as participatory as possible in their art making and learning.
- Use the ABC Model: *augment* abilities and *bypass*, or *compensate* for (dis)abilities.
- Organize workspace by arranging materials to be identified by touch rather than sight.
- Adjust height specifications to accommodate a wheelchair.
- Use sound and touch to communicate if a student perceives through hearing and touch with only slight movement in fingers and no speech or vision.
- Modify painting approaches to include the use of stencils, or thicken paint with sand to differentiate color, or provide greater tactile range for students with vision or movement differences.
- Adjust timelines to provide additional time for students to complete work.

### **Model Cornerstone Assessment: Presenting (2<sup>nd</sup> grade)**

- Provide various means through which students with disabilities can communicate their ideas or questions.
- Include non-verbal means to engage students who communicate best through action, rather than words.
- Create alternative spaces for exhibition with a recording device such as VoiceThread®, which enables students to display their artwork and to audio-record responses.
- Create tactually-oriented exhibition.

### **Model Cornerstone Assessment: Responding/Connecting (2<sup>nd</sup> grade)**

- Provide varying means through which students can express what they have learned.
- Allow for instructional pacing variation, kinesthetic strategies, peer teaching, sequencing processes into small components, role-play or other empathetic processes, and tactile and manipulative methods, in meeting a variety of student needs.
- Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
- Create social and instructional supports that include all stakeholders, particularly all students in the art class who are working with special educators, to discuss strategies for inclusion of all learners.

*Inclusion Strategies from:* Kraft, M., & Keifer-Boyd, K. (2013). *Including difference: A communitarian approach to art education in the least restrictive environment*. Reston, VA: National Art Education Association.

#### *Additional Resources:*

Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

Malley, S. (2014). *Students with disabilities and the core art standards: Guiding principles for teachers*. The John F. Kennedy Center for the Performing Arts.

### **Model Cornerstone Assessment: Creating (5<sup>th</sup> grade)**

- Participate in the IEP development process to ensure art-instructional considerations are included.
- Modify tools and materials for use by students with disabilities.
- Use assistive technology such as:
  - grips (e.g., pencils wrapped in a thick kneaded eraser or Styrofoam ball)
  - fasteners (such as Velcro)
  - non-skid materials
  - extensions for reach (like sticks or rods)
  - holes or pockets in tables for placing paint or water containers

- other solutions may include high-tech devices, such as screen readers, voice activation, touch screens, Braille or other modified keyboards, and switches (e.g., button, sip/puff, etc.)
- Take an ecological perspective and focus on factors external to the student that may be adjusted.
- Present information in a variety of formats with attention to multi-modal approaches.
- Use assistive technologies and interventions that enable students to be as participatory as possible in their art making and learning.
- Use the ABC Model: *augment* abilities and *bypass*, or *compensate* for (dis)abilities.
- Organize workspace by arranging materials to be identified by touch rather than sight.
- Adjust height specifications to accommodate a wheelchair.
- Use sound and touch to communicate if a student perceives through hearing and touch with only slight movement in fingers and no speech or vision.
- Modify painting approaches to include the use of stencils, or thicken paint with sand to differentiate color, or provide greater tactile range for students with vision or movement differences.
- Adjust timelines to provide additional time for students to complete work.

### **Model Cornerstone Assessment: Presenting (5<sup>th</sup> grade)**

- Provide various means through which students with disabilities can communicate their ideas or questions.
- Include non-verbal means to engage students who communicate best through action, rather than words.
- Create alternative spaces for exhibition with a recording device such as VoiceThread®, which enables students to display their artwork and to audio-record responses.
- Create tactually-oriented exhibition.

### **Model Cornerstone Assessment: Responding/Connecting (5<sup>th</sup> grade)**

- Provide varying means through which students can express what they have learned.
- Allow for instructional pacing variation, kinesthetic strategies, peer teaching, sequencing processes into small components, role-play or other empathetic processes, and tactile and manipulative methods, in meeting a variety of student needs.
- Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
- Create social and instructional supports that include all stakeholders, particularly all students in the art class who are working with special educators, to discuss strategies for inclusion of all learners.
- Scan readings so that the electronic text can be read aloud using human sounding synthetic speech.
- Enlarge text or image on the computer screen and printed materials.
- Create hyperlinks for clarification and to reduce reading difficulty.

*Inclusion Strategies from:* Kraft, M., & Keifer-Boyd, K. (2013). *Including difference: A communitarian approach to art education in the least restrictive environment*. Reston, VA: National Art Education Association.

#### *Additional Resources:*

Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

Malley, S. (2014). *Students with disabilities and the core art standards: Guiding principles for teachers*. The John F. Kennedy Center for the Performing Arts.

### **Model Cornerstone Assessment: Creating (8<sup>th</sup> grade)**

- Participate in the IEP development process to ensure art-instructional considerations are included.
- Modify tools and materials for use by students with disabilities.
- Use assistive technology such as:
  - grips (e.g., pencils wrapped in a thick kneaded eraser or Styrofoam ball)
  - fasteners (such as Velcro)

- non-skid materials
- extensions for reach (like sticks or rods)
- holes or pockets in tables for placing paint or water containers
- other solutions may include high-tech devices, such as screen readers, voice activation, touch screens, Braille or other modified keyboards, and switches (e.g., button, sip/puff, etc.)
- Take an ecological perspective and focus on factors external to the student that may be adjusted.
- Present information in a variety of formats with attention to multi-modal approaches.
- Use assistive technologies and interventions that enable students to be as participatory as possible in their art making and learning.
- Use the ABC Model: *augment* abilities and *bypass*, or *compensate* for (dis)abilities.
- Organize workspace by arranging materials to be identified by touch rather than sight.
- Adjust height specifications to accommodate a wheelchair.
- Use sound and touch to communicate if a student perceives through hearing and touch with only slight movement in fingers and no speech or vision.
- Modify painting approaches to include the use of stencils, or thicken paint with sand to differentiate color, or provide greater tactile range for students with vision or movement differences.
- Adjust timelines to provide additional time for students to complete work.

### **Model Cornerstone Assessment: Presenting (8<sup>th</sup> grade)**

- Provide various means through which students with disabilities can communicate their ideas or questions.
- Include non-verbal means to engage students who communicate best through action, rather than words.
- Create alternative spaces for exhibition with a recording device such as VoiceThread®, which enables students to display their artwork and to audio-record responses.
- Create tactually-oriented exhibition.

### **Model Cornerstone Assessment: Responding/Connecting (8<sup>th</sup> grade)**

- Provide varying means through which students can express what they have learned.
- Allow for instructional pacing variation, kinesthetic strategies, peer teaching, sequencing processes into small components, role-play or other empathetic processes, and tactile and manipulative methods, in meeting a variety of student needs.
- Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
- Create social and instructional supports that include all stakeholders, particularly all students in the art class who are working with special educators, to discuss strategies for inclusion of all learners.
- To generate changes in perceptions of disability as abnormal, include viewing and discussing artworks that challenge and reclaim what disability means.
- Include discussion questions to identify if and how the art challenges pervasive disabling narratives.
- Discuss if the individual or social world surrounding the individual change their views and relationship to or within the person experiencing a disability.
- Scan readings so that the electronic text can be read aloud using human sounding synthetic speech.
- Enlarge text or image on the computer screen and printed materials.
- Create hyperlinks for clarification and to reduce reading difficulty.
- Encourage students to explore various subtopics of a larger topic or issue.

*Inclusion Strategies from:* Kraft, M., & Keifer-Boyd, K. (2013). *Including difference: A communitarian approach to art education in the least restrictive environment*. Reston, VA: National Art Education Association.

*Additional Resources:*

Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

Malley, S. (2014). *Students with disabilities and the core art standards: Guiding principles for teachers*. The John F. Kennedy Center for the Performing Arts.

**Strategies for Inclusion**  
**Media Arts (Special Education) NCCAS**  
**Prepared by Meryl Alper and Kylie Pepler**  
**August 2014**

**Grade 2**

There are a number of tasks outlined in this MCA that may pose challenges to youth with sensory, cognitive, emotional, and intellectual disabilities. One example includes the emphasis on the verbal response to the work as well as the extensive planning cycles for this work, which will prove difficult for a broad range of learners. However, provided that inclusion guidelines are met by the teacher prior to and throughout the assignment of the tasks, most students have the capacity to produce a 1-minute video about a media artwork of their choice. This will likely require the media arts teacher consulting with special education teachers and becoming familiar with individual students' IEPs so that the abilities and disabilities of each student are known, that appropriate goals are targeted, and that the proper accommodations are applied.

Success for both the media arts teacher and the student relies on creativity, an expectation of excellence based on individual ability and the application of the three guiding principles of UDL:

1. Represent information in multiple formats and media outside of written and verbal communication.
2. Provide multiple pathways for students' actions and expressions that are open to a variety of processes not outlined in the suggested sequence.
3. Provide multiple ways to engage students' interests and motivation.

Because each student's learning ability and strength is different, even within a category of disability, instruction must accommodate a broad range of communication and learning styles. Some suggestions for how the Model Cornerstone Assessment may be adopted for students with varied abilities are described below but are not meant to be inclusive of all possibilities.

Representation

Perception

- Offer non-visual alternatives to visual information, evidence, and editing. For example, instead of producing a video on a visual artist, students can produce a podcast on a recording artist, singer, or musician. (\*In the "Resources" section, possible audio editing software should be listed, e.g., Garage Band.)

Language, Expression, and Symbols

- Consider "pre-teaching" the Key Vocabulary and other core concepts prior to the assignment.
- Consider clarifying that the terms "documentary" can apply to different media (e.g., documentary film, documentary photography, or radio documentary). At its core, a "documentary" is telling a story about something that happened in real life.

Comprehension

- Students may need a template or graphic organizer to scaffold the writing of their script.

Action and Expression

Physical Action

- Provide students with assistive technology/alternative means of input for using the computer and editing software (e.g., switch access).
- Provide students with touch-screen or tablet technology to lower barriers to expression.

#### Expressive Skills and Fluency

- Students may need to "script" their projects in a mode other than through the written word (e.g., visual storyboards, talking into a tape recorder). Since it is unclear (from the way the MCA is written) in what form the final "student reflection" should be, students should also be able to communicate this reflection in a manner that works best with their strengths and preferences for mode of communication.

#### Executive Function

- Scaffold students' organization of assets they are gathering and creating (e.g., helping the student to set up and label folders on the computers).
- Instead of using editing software to create a documentary, a program with more scaffolding structure, such as a Prezi, may be a more appropriate tool for constructing a montage of imagery, panning and zooming, writing corresponding content, etc.

#### Engagement

##### Recruiting Interest

- Provide extended time to work on the project.
- During the production sessions, use cues to mark the pace of working, the length of the session, and the availability of breaks.

##### Sustaining Effort and Persistence

- Provide prompts that guide learners in when and how to ask peers and/or teachers for help with the assignment.

##### Self-Regulation

- Check in with students frequently and inquire about their proposed next steps.

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## Grade 5

There are a number of tasks outlined in this MCA that may pose challenges to youth with sensory, cognitive, emotional, and intellectual disabilities. One example includes the fine motor and executive function needed to edit the documentary. However, provided that inclusion guidelines are met by the teacher prior to and throughout the assignment of the tasks, most students have the capacity to produce a 1-minute documentary video that compares and contrasts the form and content of a selected documentary or news segment (informational) with a 30-second commercial (persuasion) on a related topic. This will likely require the media arts teacher consulting with special education teachers and becoming familiar with individual students' IEPs so that the abilities and disabilities of each student are known, that appropriate goals are targeted, and that the proper accommodations are applied.

Success for both the media arts teacher and the student relies on creativity, an expectation of excellence based on individual ability and the application of the three guiding principles of UDL:

1. Represent information in multiple formats and media.
2. Provide multiple pathways for students' actions and expressions.
3. Provide multiple ways to engage students' interests and motivation.

Because each student's learning capability and strength is different, even within a category of disability, instruction must accommodate a broad range of communication and learning styles. Some suggestions for how the Model Cornerstone Assessment may be adopted for students with varied abilities are described below but are not meant to be inclusive of all possibilities.

#### Representation

#### Perception

- Offer non-visual alternatives to visual information, evidence, and editing. For example, instead of producing a video comparing a news segment and a commercial from TV, students can produce a podcast using material from the radio (\*In the “Resources” section, possible audio editing software should be listed, e.g., Garage Band.)

#### Language, Expression, and Symbols

- Consider “pre-teaching” the Key Vocabulary and other core concepts prior to the assignment.
- Consider clarifying that the terms “documentary” can apply to different media (e.g., documentary film, documentary photography, or radio documentary). At its core, a “documentary” is telling a story about something that happened in real life.

#### Comprehension

- Students may need explicit prompts to evaluate the work of others, and to incorporate the feedback of others into their own work.
- Students may need a template or graphic organizer to scaffold the writing of their script.

#### Action and Expression

##### Physical Action

- Provide students with assistive technology/alternative means of input for using the computer and editing software (e.g., switch access).
- Consider using touch-screen devices and appropriate applications to allow for easy gestures to more fluidly combine images and sound together.

##### Expressive Skills and Fluency

- Students may need to “script” their projects in a mode other than through the written word (e.g., visual storyboards, talking into a tape recorder). Since it is unclear (from the way the MCA is written) in what form the final “student reflection” should be, students should also be able to communicate this reflection in a manner that works best with their strengths and preferences for mode of communication.

##### Executive Function

- Scaffold students’ organization of assets they are gathering and creating (e.g., helping the student to set up and label folders on the computers).
- Instead of using editing software to create a documentary, a program with more scaffolding structure, such as a Prezi, may be a more appropriate tool for constructing a montage of imagery, panning and zooming, writing corresponding content, etc.

#### Engagement

##### Recruiting Interest

- Provide extended time to work on the project.
- During the production sessions, use cues to mark the pace of working, the length of the session, and the availability of breaks.

##### Sustaining Effort and Persistence

- Allow students the option to work in pairs or groups.
- Provide prompts that guide learners in when and how to ask peers and/or teachers for help with the assignment.

##### Self-Regulation

- Check in with students frequently and inquire about their proposed next steps.

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## Grade 8

There are a number of tasks outlined in this MCA that may pose challenges to youth with



sensory, cognitive, emotional, and intellectual disabilities. However, provided that inclusion guidelines are met by the teacher prior to and throughout the assignment of the tasks, most students have the capacity to produce a documentary showcasing the work of another artist. This will likely require the media arts teacher consulting with special education teachers and becoming familiar with individual students' IEPs so that the abilities and disabilities of each student are known, that appropriate goals are targeted, and that the proper accommodations are applied.

Success for both the media arts teacher and the student relies on creativity, an expectation of excellence based on individual ability and the application of the three guiding principles of UDL:

1. Represent information in multiple formats and media.
2. Provide multiple pathways for students' actions and expressions.
3. Provide multiple ways to engage students' interests and motivation.

Because each student's learning capability and strength is different, even within a category of disability, instruction must accommodate a broad range of communication and learning styles. Some suggestions for how the Model Cornerstone Assessment may be adopted for students with varied abilities are described below but are not meant to be inclusive of all possibilities.

#### Representation

##### Perception

- Offer non-visual alternatives to visual information, evidence, and editing. For example, instead of producing a video on a visual artist, students can produce a podcast on a recording artist, singer, or musician. (\*In the "Resources" section, possible audio editing software should be listed, e.g., Garage Band.)

##### Language, Expression, and Symbols

- Consider "pre-teaching" the Key Vocabulary and other core concepts prior to the assignment.
- Consider clarifying that the terms "documentary" can apply to different media (e.g., documentary film, documentary photography, or radio documentary). At its core, a "documentary" is telling a story about something that happened in real life.

##### Comprehension

- Students may need explicit prompts to evaluate the work of others.

#### Action and Expression

##### Physical Action

- Provide students with assistive technology/alternative means of input for using the computer and editing software (e.g., switch access).

##### Expressive Skills and Fluency

- Students may need to "script" their projects in a mode other than through the written word (e.g. visual storyboards, talking into a tape recorder). Since it is unclear (from the way the MCA is written) in what form the final "student reflection" should be, students should also be able to communicate this reflection in a manner that works best with their strengths and preferences for mode of communication.

##### Executive Function

- Scaffold students' organization of assets they are gathering and creating (e.g., helping the student to set up and label folders on the computers).
- Instead of using editing software to create a documentary, a program with more scaffolding structure, such as a Prezi, may be a more appropriate tool for constructing a montage of imagery, panning and zooming, writing corresponding content, etc.

## Engagement

### Recruiting Interest

- Provide extended time to work on the project.
- During the production sessions, use cues to mark the pace of working, the length of the session, and the availability of breaks.

### Sustaining Effort and Persistence

- Allow students the option to work in pairs or groups.

### Self-Regulation

- Check in with students frequently and inquire about their proposed next steps.
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## **HS-Proficient**

There are a number of tasks outlined in this MCA that may pose challenges to youth with sensory, cognitive, emotional, and intellectual disabilities. However, provided that inclusion guidelines are met by the teacher prior to and throughout the assignment of the tasks, most students have the capacity to produce a 2 to 3 minute video documentary about a moving image artist of their choice. This will likely require the media arts teacher consulting with special education teachers and becoming familiar with individual students' IEPs so that the abilities and disabilities of each student are known, that appropriate goals are targeted, and that the proper accommodations are applied.

Success for both the media arts teacher and the student relies on creativity, an expectation of excellence based on individual ability and the application of the three guiding principles of UDL:

1. Represent information in multiple formats and media.
2. Provide multiple pathways for students' actions and expressions.
3. Provide multiple ways to engage students' interests and motivation.

Because each student's learning capability and strength is different, even within a category of disability, instruction must accommodate a broad range of communication and learning styles. Some suggestions for how the Model Cornerstone Assessment may be adopted for students with varied abilities are described below but are not meant to be inclusive of all possibilities.

## Representation

### Perception

- Offer non-visual alternatives to visual information, evidence, and editing. For example, instead of producing a video documentary about a moving image artist of their choice, students can produce a podcast on a recording artist, singer, or musician. (\*In the "Resources" section, possible audio editing software should be listed, e.g., Garage Band.)

### Language, Expression, and Symbols

- Consider "pre-teaching" the Key Vocabulary and other core concepts prior to the assignment.
- Consider clarifying that the terms "documentary" can apply to different media (e.g., documentary film, documentary photography, or radio documentary). At its core, a "documentary" is telling a story about something that happened in real life.

### Comprehension

- Students may need explicit prompts to evaluate the work of others.

## Action and Expression

### Physical Action

- Provide students with assistive technology/alternative means of input for using the computer editing software (e.g., switch access).

### Expressive Skills and Fluency

- Students may need to "script" their projects in a mode other than through the written word (e.g. visual storyboards, talking into a tape recorder). Since it is unclear (from the way the MCA is written) in what form the final "student reflection" should be, students should also be able to communicate this reflection in a manner that works best with their strengths and preferences for mode of communication.

### Executive Function

- Scaffold students' organization of assets they are gathering and creating (e.g., helping the student to set up and label folders on the computers).
- Instead of using editing software to create a documentary, a program with more scaffolding structure, such as a Prezi, may be a more appropriate tool for constructing a montage of imagery, panning and zooming, writing corresponding content, etc.

## Engagement

### Recruiting Interest

- Provide extended time to work on the project.
- During the production sessions, use cues to mark the pace of working, the length of the session, and the availability of breaks.

### Sustaining Effort and Persistence

- As this assignment is very complex, encourage the division of long-term goals of video production into short-term objectives.

### Self-Regulation

- Check in with students frequently and inquire about their proposed next steps.

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## **HS-Advanced**

There are a number of tasks outlined in this MCA that may pose challenges to youth with sensory, cognitive, emotional, and intellectual disabilities. However, provided that inclusion guidelines are met by the teacher prior to and throughout the assignment of the tasks, most students have the capacity to produce a short-length documentary on emerging trends in media arts. This will likely require the media arts teacher consulting with special education teachers and becoming familiar with individual students' IEPs so that the abilities and disabilities of each student are known, that appropriate goals are targeted, and that the proper accommodations are applied.

Success for both the media arts teacher and the student relies on creativity, an expectation of excellence based on individual ability and the application of the three guiding principles of UDL:

1. Represent information in multiple formats and media.
2. Provide multiple pathways for students' actions and expressions.
3. Provide multiple ways to engage students' interests and motivation.

Because each student's learning capability and strength is different, even within a category of disability, instruction must accommodate a broad range of communication and learning styles. Some suggestions for how the Model Cornerstone Assessment may be adopted for students with varied abilities are described below but are not meant to be inclusive of all possibilities.

## Representation

### Perception

- Offer non-visual alternatives to visual information, evidence, and editing. For example, instead of producing a documentary on emerging trends in media arts, students can produce a podcast. (\*In the "Resources" section, possible audio editing software should be listed, e.g., Garage Band.)

### Language, Expression, and Symbols

- Consider "pre-teaching" the Key Vocabulary and other core concepts prior to the assignment.
- Consider clarifying that the terms "documentary" can apply to different media (e.g., documentary film, documentary photography, or radio documentary). At its core, a "documentary" is telling a story about something that happened in real life.

### Comprehension

- Students may need explicit prompts to evaluate the work of others.

## Action and Expression

### Physical Action

- Provide students with assistive technology/alternative means of input for using the computer and editing software (e.g., switch access).

### Expressive Skills and Fluency

- Students may need to "script" their projects in a mode other than through the written word (e.g. visual storyboards, talking into a tape recorder). Since it is unclear (from the way the MCA is written) in what form the final "student reflection" should be, students should also be able to communicate this reflection in a manner that works best with their strengths and preferences for mode of communication.

### Executive Function

- Scaffold students' organization of assets they are gathering and creating (e.g., helping the student to set up and label folders on the computers).
- Instead of using editing software to create a documentary, a program with more scaffolding structure, such as a Prezi, may be a more appropriate tool for constructing a montage of imagery, panning and zooming, writing corresponding content, etc.

## Engagement

### Recruiting Interest

- Provide extended time to work on the project.
- During the production sessions, use cues to mark the pace of working, the length of the session, and the availability of breaks.

### Sustaining Effort and Persistence

- As this assignment is very complex, encourage the division of long-term goals of video production into short-term objectives.

### Self-Regulation

- Check in with students frequently and inquire about their proposed next steps.

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## **HS-Accomplished**

There are a number of tasks outlined in this MCA that may pose significant challenges to youth with sensory, cognitive, emotional, and intellectual disabilities. However, provided that inclusion guidelines are met by the teacher prior to and throughout the assignment of the tasks, some students have the capacity to produce a transmedia documentary showcasing the work of a

digital media artist. This will likely require the media arts teacher consulting with special education teachers and becoming familiar with individual students' IEPs so that the abilities and disabilities of each student are known, that appropriate goals are targeted, and that the proper accommodations are applied.

Success for both the media arts teacher and the student relies on creativity, an expectation of excellence based on individual ability and the application of the three guiding principles of UDL:

1. Represent information in multiple formats and media.
2. Provide multiple pathways for students' actions and expressions.
3. Provide multiple ways to engage students' interests and motivation.

Because each student's learning capability and strength is different, even within a category of disability, instruction must accommodate a broad range of communication and learning styles. Some suggestions for how the Model Cornerstone Assessment may be adopted for students with varied abilities are described below but are not meant to be inclusive of all possibilities.

### Representation

#### Perception

- Offer non-visual alternatives to visual information, evidence, and editing. For example, instead of producing a video or a digital game on a digital media artist, students can produce a podcast. (\*In the "Resources" section, possible audio editing software should be listed, e.g., Garage Band.)

#### Language, Expression, and Symbols

- Consider "pre-teaching" the Key Vocabulary and other core concepts prior to the assignment.
- Consider providing multiple examples of different kinds of transmedia documentaries that connect to their cultural background and interests.
- Consider clarifying that the terms "documentary" can apply to different media (e.g., documentary film, documentary photography, or radio documentary). At its core, a "documentary" is telling a story about something that happened in real life.
- Consider clarifying how digital games can be used to tell stories (as not all digital games have narrative or biographical elements)

#### Comprehension

- Students may need explicit prompts to evaluate the work of others.

### Action and Expression

#### Physical Action

- Provide students with assistive technology/alternative means of input for using the computer and editing software (e.g., switch access).

#### Expressive Skills and Fluency

- Students may need to "script" their projects in a mode other than through the written word (e.g. visual storyboards, talking into a tape recorder). Since it is unclear (from the way the MCA is written) in what form the final "student reflection" should be, students should also be able to communicate this reflection in a manner that works best with their strengths and preferences for mode of communication.

#### Executive Function

- Scaffold students' organization of assets they are gathering and creating (e.g., helping the student to set up and label folders on the computers).
- Instead of using editing software to create a documentary, a program with more scaffolding structure, such as a Prezi, may be a more appropriate tool for constructing a

**Comment [MA1]:** Side note: I find this sample lesson plan rather confusing. Are students supposed to be expressing another artist's themes, recreating the artists' work in multiple media, creating a biography? Also unclear what necessarily makes this a transmedia project (i.e. why both a video and a digital game, and what is their relationship to one another?). There is zero scaffolding to understand transmedia (a concept that adults find hard to grasp!) Various tasks listed (e.g. "Participate with existing transmedia works, articulate how media artists have utilized various platforms in their works") are super vague. And, how long is this assignment supposed to take to complete if it involves building a digital game AND a short movie? One thing I also realized, is that if this is for the Accomplished HS group, it would be nice if the bar was set high so that students were encouraged to create video with closed captioning.

montage of imagery, panning and zooming, writing corresponding content, etc.

### Engagement

#### Recruiting Interest

- Provide extended time to work on the project.
- During the production sessions, use cues to mark the pace of working, the length of the session, and the availability of breaks.

#### Sustaining Effort and Persistence

- As this assignment is very complex, encourage the division of long-term goals of video and game production into short-term objectives.

#### Self-Regulation

- Check in with students frequently and inquire about their proposed next steps.