

Marking Period		Unit Title	Recommended Instructional Days
N/A		Dance 6-8	N/A
Artistic Process:	Anchor Standard: <i>General Knowledge & Skills</i>	Recommended Activities, Investigations, Interdisciplinary Connections, and/or Student Experiences to Explore NJSL-S-VPA within Unit	
Creating Performing Responding Connecting	<p>Standard #: Anchor Standard 1 Description: Generating and conceptualizing ideas.</p> <p>Standard #: Anchor Standard 2 Description: Organizing and developing ideas.</p> <p>Standard #: Anchor Standard 3 Description: Refining and completing products.</p> <p>Standard #: Anchor Standard 4 Description: Selecting, analyzing, and interpreting work.</p> <p>Standard #: Anchor Standard 5 Description: Developing and refining techniques and models or steps needed to create products.</p> <p>Standard #: Anchor Standard 6 Description: Conveying meaning through art.</p>		

	<p>Standard #: Anchor Standard 7 Description: Perceiving and analyzing products.</p> <p>Standard #: Anchor Standard 8 Description: Interpreting intent and meaning.</p> <p>Standard #: Anchor Standard 9 Description: Applying criteria to evaluate products.</p> <p>Standard #: Anchor Standard 10 Description: Synthesizing and relating knowledge and personal experiences to make art.</p> <p>Standard #: Anchor Standard 11 Description: Relating artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p>	
Artistic Practice:	Performance Expectation/s:	
<p>Creating Explore Plan Revise</p> <p>Performing Embody</p>	<p>Creating 8th 1.1.8.Cr1 a. Implement movement created from a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena,</p>	<p><u>Activity Description:</u></p> <p>Sample 6-8 Dance Activities:</p> <p>Task Example #1: Choose a dance masterwork with historical significance to have students watch and analyze. Have the students write a critique paper answering the prompts given in</p>

<p>Execute Express Present</p> <p>Responding Analyze Critique Interpret</p> <p>Connecting Synthesize Relate</p>	<p>experiences, current news, social events) to develop an original dance study</p> <p>b. Explore various movement genres through the elements of dance. Identify and select personal preferences to create an original dance study.</p> <p>8th 1.1.8.Cr2</p> <p>a. Demonstrate a variety of choreographic devices and dance structures (e.g., ABA, palindrome, theme and variation, rondo, retrograde, inversion, narrative, accumulation), to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to articulate and justify reasons for movement choices.</p> <p>b. Establish criteria to choreograph a dance that communicates personal, historical, socio-political, or cultural meaning. Articulate how the criteria clarify or intensify the artistic intent.</p>	<p>the areas of Movement, Choreography, Space, Performance, Music, Staging, Personal Response, and Overall Reaction.</p> <p>Task Example #2: Students will create a solo dance (one minute) demonstrating variation in body pattern and spatial patterns, extended range of motion, varied balances, and the use of varied space, time and energy/force qualities (while employing proper body mechanics), and alter the dance phrase by using the choreographic devices of reordering and retrograde to create the final composition. The dances must be performed for the teacher and peers in the classroom or a public venue.</p> <p>Task Example #3: The students will create, rehearse and perform a one-minute dance (solo or duet) that integrates the use of the media arts to support and communicate a theme and discuss how the media arts support the thematic content of the dance.</p>
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	<p>8th 1.1.8.Cr3 a. Revise choreography collaboratively or independently based on artistic criteria, self-reflection, and the feedback of others. Explain movement choices and revisions and how they impact the artistic intent.</p> <p>b. Record changes in a dance sequence through writing and or drawing (e.g., directions, spatial pathways, relationships) using dance notations symbols, or forms of media technology</p> <p>Performing 8th 1.1.8.Pr4 a. Perform planned and improvised movement sequences with increasing complexity in the use of floor and air pathways, including various spatial designs for movement interest and contrast to sculpt the body in space.</p> <p>b. Perform planned and</p>	
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	<p>improvised movement sequences of varying lengths with increasing complexity in the use of metric, kinesthetic and breath phrasing.</p> <p>c. Perform planned and improvised movement sequences and dance combinations applying dynamic phrasing, energy, emotional intent and characterization.</p> <p>8th 1.1.8.Pr5</p> <p>a. Examine how healthful strategies (e.g., nutrition, injury prevention emotional health and overall functioning) and safe body-use practices are essential for the dancer.</p> <p>b. Examine how kinesthetic principles and various body systems (e.g., cardiovascular, respiratory, musculoskeletal) relate to the dancing body.</p> <p>c. Demonstrate use of elongated spine and engage in release of tension from spine/shoulders. the</p>	
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	<p>placement and shifting of energy in the body. Use vertical, off-center, and non-vertical alignment. Maintain organization of the body while moving through space.</p> <p>d. Explore movement that develops a wide range of motion, muscular flexibility, strength, and endurance. Explore different body conditioning techniques (e.g., yoga, weight training, aerobics, Pilates).</p> <p>e. Transfer vocabulary and codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.</p> <p>8th 1.1.8.Pr6 a. Investigate visualization, motor imagery, and breath to apply and enhance the quality of body mechanics and the energy related to the movement skill.</p>	
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	<p>b. Apply specific feedback in rehearsal to refine performance accuracy, consistency, and expressiveness. Clarify the execution of complex patterns, sequences and formations.</p> <p>c. Apply feedback to make changes to and adapt movements to performance area. Use performance etiquette and performance practices during class, rehearsal and performance. Accept notes from choreographer, apply corrections, and document performance process using dance and production terminology. Analyze and evaluate the success of a performance.</p> <p>d. Differentiate technical and production elements and terminology to communicate with performers and backstage personnel to enhance the artistic intent of the dances.</p> <p>Responding 8th</p>	
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	<p>1.1.8.Re7</p> <p>a. Use genre-specific terminology to compare and contrast recurring patterns of movement and their relationships in dance in context of artistic intent.</p> <p>b. Use genre-specific dance terminology. Explain how the elements of dance are used and how they differ in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology</p> <p>8th</p> <p>1.1.8.Re8</p> <p>a. Examine a dance and explain how artistic expression is achieved through relationships among the elements of dance, use of body, dance technique and context. Interpret using genre specific dance terminology.</p> <p>8th</p> <p>1.1.8.Re9</p> <p>a. Examine artistic criteria to</p>	
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	<p>determine what makes an effective performance. Consider content, context, genre, style, and /or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.</p> <p>Connecting 8th 1.1.8.Cn10 a. Explain how the perspectives expressed by the choreographer impacts personal interpretation. Consider how personal background and experiences influence responses to dance works.</p> <p>b. Employ a variety of research methods to inform the development of original dances about global issues, including climate change. Articulate ways the research deepened understanding of the topic and how big ideas are expressed metaphorically through dance.</p> <p>8th 1.1.8.Cn11</p>	
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	a. Research and analyze how dances from a variety of cultures, societies, historical periods, or communities reveal the ideas and perspectives of the people of which the dances originate.	
Enduring Understanding/s:	Essential Question/s:	
<ol style="list-style-type: none">1. Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.2. The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.3. Choreographers analyze, evaluate, refine, and document their work to communicate meaning.4. Space, time, and energy are basic elements of dance.	<ol style="list-style-type: none">1. Where do choreographers get ideas for dances?2. What influences choice-making in creating choreography?3. How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?4. How do dancers work with space, time and energy to communicate	

<p>5. The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions.</p> <p>6. Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression. Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.</p> <p>7. Dance is perceived and analyzed to comprehend its meaning.</p> <p>8. Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance,</p>	<p>artistic expression?</p> <p>5. How is the body used as an instrument for technical and artistic expression?</p> <p>6. What must a dancer do to prepare the mind and body for artistic expression? How does a dancer heighten artistry in a public performance?</p> <p>7. How is a dance understood?</p> <p>8. How is dance interpreted?</p> <p>9. What criteria are used to evaluate dance?</p> <p>10. How does dance deepen our understanding of ourselves, other knowledge, and events around us?</p>	
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<p>dance technique, dance structure, and context.</p> <p>9. Criteria for evaluating dance vary across genres, styles, and cultures.</p> <p>10. As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</p> <p>11. Dance literacy includes deep knowledge and perspectives about societal, cultural, historical, and community contexts.</p>	<p>11. How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	
<p>Social and Emotional Learning: <i>Competencies</i></p>	<p>Social and Emotional Learning: <i>Sub-Competencies</i></p>	
<p>SEL- Create, Perform, Respond, Connect</p> <ul style="list-style-type: none"> - (1) Recognize one's feelings and thoughts - (2) Recognize the impact of one's 	<p>SEL/Create (1 and 2) EU: One's feelings, thoughts, personal traits, strengths and challenges influence the creative process.</p>	

<p>feelings and thoughts on one's own behavior</p> <ul style="list-style-type: none"> - (3) Recognize one's personal traits, strengths and limitations - (4) Recognize the importance of self-confidence in handling daily tasks and challenges - (5) Understand and practice strategies for managing one's own emotions, thoughts and behaviors - (6) Recognize the skills needed to establish and achieve personal and educational goals - (7) Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals 	<p>EU: Recognizing the impact of one's feelings and thoughts on the creative process.</p> <p>EQ: How does the awareness of one's strengths, challenges, feelings, and thoughts influence the generation of creative ideas?</p> <p>(3) EU: Artists organize and develop creative ideas while recognizing the impact of one's personal traits, strengths and challenges.</p> <p>EQ: How does the recognition of one's personal traits, strengths and challenges influence the creative process?</p> <p>(4) EU: Refinement of artistic work is an iterative process that takes time, discipline, self-confidence, and collaboration</p> <p>EQ: How does self-confidence in handling daily tasks and challenges inform the process of refining and completing a work of art?</p> <p>(5) EU: Emotions, thoughts, and behaviors impact the creative</p>	
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<ul style="list-style-type: none"> - (8) Recognize and identify the thoughts, feelings and perspectives of others - (9) Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds - (10) Demonstrate an understanding of the need for mutual respect when viewpoints differ - (11) Demonstrate an awareness of the expectations for social interactions in a variety of settings - (12) Establish and maintain healthy relationships - (13) Utilize positive communication and 	<p>process and artists utilize strategies to manage their emotions when refining artistic work.</p> <p>EU: Managing emotions, thoughts, and behaviors is an integral part of the generation, refinement, and completion of creative ideas.</p> <p>EQ: How do different strategies for managing one's emotions affect the creative process?</p> <p>(6)</p> <p>EU: Artists recognize the skills needed to generate, refine and complete creative ideas in order to achieve their goals.</p> <p>EQ: How do artists balance what is known with what is discovered during the creative process?</p> <p>(7)</p> <p>EU: The creative process is iterative and requires perseverance and strategies to overcome obstacles in order to successfully execute the artist's vision.</p>	
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<p>social skills to interact effectively with others</p> <ul style="list-style-type: none"> - (14) Identify ways to resist inappropriate social pressure - (15) Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways - (16) Identify who, when, where, or how to seek help for oneself or others when needed - (17) Develop, implement and model effective problem solving and critical thinking skills - (18) Identify the consequences associated with one's actions in order to make constructive choices 	<p>EQ: How does overcoming obstacles during the creative process impact the refinement and completion of an artistic work?</p> <p>(8, 9, 10, 11)</p> <p>EU: Artists may consider the thoughts, feelings, and perspectives of others, and the influence of these factors varies based on an artist's intent.</p> <p>EQ: When do differences among individuals, groups and others' cultural background influence the creative process?</p> <p>(12, 13, 14)</p> <p>EU: Artists conceptualize and generate ideas and works in relationship with others.</p> <p>EU: Artists are able to explain their intent and creative choices in constructive ways.</p> <p>EQ: How do social skills, social norms, and maintaining healthy relationships influence the creative process?</p> <p>(15)</p>	
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<p>- (19) Evaluate personal, ethical, safety and civic impact of decisions</p>	<p>EU: Artists utilize conflict management skills when working collaboratively to fulfill an artistic vision.</p> <p>EQ: How does conflict impact the creative process?</p> <p>(16)</p> <p>EU: Artists identify and seek input from others during the creative process.</p> <p>EQ: How do artists balance their own creative ideas with the input of others?</p> <p>(17, 18, 19)</p> <p>EU: Artists identify and seek input from others during the creative process.</p> <p>EQ: How do artists balance their own creative ideas with the input of others?</p> <p>SEL/Perform</p> <p>(1, 2, 3, 4)</p> <p>EU: An artists' thoughts, feelings, strengths, and limitations affect the selection, interpretation and</p>	
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	<p>performance/presentation/producti on of artistic works.</p> <p>EU: Artists develop personal processes to refine their work and recognize how their own feelings, thoughts, strengths, and challenges influence the manner in which artistic work is presented/performed.</p> <p>EU: Artists build self-confidence through selecting/rehearsing/refining artistic works for performance/presentation/producti on.</p> <p>EQ: How does the recognition of one's feelings, thoughts, strengths and challenges impact the iterative process of preparing for a performance/presentation and inform the final product?</p> <p>EQ: How do varying degrees of self-confidence affect the performance/presentation/producti on of artistic works?</p> <p>(5)</p> <p>EU: Artists analyze, evaluate, and refine their presentation/performance/producti on over time through openness to</p>	
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	<p>new ideas, persistence, and the application of appropriate criteria.</p> <p>EQ: How do artists' processes and skills for managing emotions impact practice/rehearsal/refinement strategies and the quality of their presentation, production or performance?</p> <p>(6 and 7)</p> <p>EU: Artists develop strategies for managing behaviors, and recognize and develop skills necessary to achieve goals.</p> <p>EU: Artists persevere to overcome barriers in order to perform/present/produce refined artistic works that convey meaning.</p> <p>EQ: How do strategies for self-management contribute to the process of preparing for presentation/performance/production?</p> <p>(8, 9, 10, 11)</p> <p>EU: Artists consider a variety of viewpoints and make choices</p>	
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	<p>about the selection and performance/presentation/production of artistic works by considering cultural, historical, and social perspectives of the intended audience.</p> <p>EQ: How does social awareness influence the criteria that artists use to select, prepare and present/perform/produce artistic works?</p> <p>(12, 13, 14, 15, 16)</p> <p>EU: Maintaining professional communication, sustaining healthy relationships, and fostering collaboration can greatly enhance the performance/presentation/production of an artistic work.</p> <p>EU: The performance/presentation/production of an artistic work is enhanced by seeking help from others.</p> <p>EQ: How can an artist's relationship with others impact the performance/presentation/production of artistic works?</p> <p>(17, 18, 19)</p>	
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	<p>EU: Artists develop practices for decision making that enable them to realize their creative work in constructive ways.</p> <p>EQ: How do artists use problem solving and critical thinking skills to impact the quality of their presentation/performance/producti on?</p> <p>EQ: How do choices made in the process of preparing and presenting/performing/producing artistic works affect the intended impact on the audience?</p> <p>SEL/Responding</p> <p>(1, 2, 3, 4)</p> <p>EU: The perception, analysis, and interpretation of artistic works uniquely influence one's thoughts and feelings.</p> <p>EU: Understanding an artist's intent helps the viewer relate their own thoughts and feelings to artistic works.</p> <p>EU: Awareness of ones' thoughts and feelings, coupled with evaluation criteria, can help the</p>	
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	<p>viewer respond to artistic works more objectively.</p> <p>EQ: How does the awareness of one's thoughts and feelings influence how a viewer responds to artistic works? How can responding to artistic works inform one's awareness of their thoughts and feelings?</p> <p>EQ: Why is it important to have self-confidence when responding to artistic works?</p> <p>(5)</p> <p>EU: Managing one's emotions, thoughts and behaviors can impact how the viewer perceives, analyzes and interprets an artistic work.</p> <p>EQ: How do artistic works challenge one's emotions, thoughts and behaviors?</p> <p>EQ: How does the practice of responding to artistic expression develop capacity to manage emotions, thoughts or behaviors?</p> <p>(6)</p> <p>EU: Analyzing, interpreting and evaluating artistic works/process</p>	
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	<p>develops the ability to better identify, understand, and apply essential skills needed to achieve one's goals.</p> <p>EQ: How can understanding and appreciating artistic works/process help artists/audiences achieve one's goals?</p> <p>EQ: How does a practice of responding to artistic works hone skills that are also needed to achieve one's goals?</p> <p>(7)</p> <p>EU: When responding to artistic works, the perception, interpretation, and application of criteria builds capacity to persevere and overcome barriers to achieve one's goals.</p> <p>EQ: How do perceptions, interpretations, and application of criteria effect one's view of artistic works?</p> <p>(8 and 9)</p> <p>EU: Through interpretation and evaluation of artistic works, the thoughts, feelings, perspectives, and cultural differences among</p>	
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	<p>individuals and groups are recognized and acknowledged.</p> <p>EQ: How does awareness of thoughts, feelings, perspectives, and cultural differences influence the way one responds to artistic works and invoke consideration about artistic impact?</p> <p>(10)</p> <p>EU: Openness and mutual respect for differing viewpoints impact one's perception, analysis or interpretation of artistic works.</p> <p>EQ: How does understanding the need of mutual respect for differing viewpoints impact the way an artist or audience perceives, analyzes, interprets artistic works?</p> <p>(11)</p> <p>EU: Considering the artists' intent heightens awareness to social interactions in a variety of settings.</p> <p>EQ: How do the differences among individuals, groups and others' cultural background</p>	
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	<p>influence one's response to artistic works?</p> <p>(12, 13, 14, 15, 16)</p> <p>EU: Responding to artistic works develops capacity for positive communication and constructive conflict resolution.</p> <p>EU: Artists rely on feedback and critique from others in response to an artistic work. Artists utilize appropriate criteria to analyze/assess and evaluate the performance/ presentation/ production of an artistic work.</p> <p>EQ: How do artists communicate intent through artistic works to engage audience and provoke conversations?</p> <p>(17, 18, 19)</p> <p>EU: Artists consider the impact of critical thinking, and the perspective that is used to create an artistic work.</p> <p>EQ: How does responding to an artistic work develop the capacity to evaluate and think critically?</p> <p>SEL/Connecting</p>	
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	<p>(1 and 2)</p> <p>EU: The recognition of one's thoughts, feelings and their impact on one's behavior are integrated to synthesize, make and interpret meaning in artistic works.</p> <p>EQ: How does one's feelings and thoughts connect to artistic works?</p> <p>EQ: How does one's behavior connect one's feelings and thoughts to artistic works?</p> <p>(3)</p> <p>EU: Through individual connections in the arts personal strengths, traits and challenges are recognized.</p> <p>EU: Perspectives about societal, cultural and historical concepts in the arts reveal one's own traits, strengths and limitations.</p> <p>EQ: How does engagement in the arts deepen recognition of one's personal traits, strengths and challenges?</p> <p>(4)</p>	
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	<p>EU: An artist's confidence in the value of personal experiences, ideas, and knowledge is essential to interpret meaning in an artistic work.</p> <p>EQ: How does building self-confidence impact making and relating to artistic works?</p> <p>EQ: How does handling daily artistic tasks build self-awareness?</p> <p>(5, 6, 7)</p> <p>EU: Through engagement in the artistic process artists develop strategies for managing one's emotions, thoughts and behaviors.</p> <p>EQ: How does engaging in the arts deepen our understanding of our own strategies for building perseverance, managing emotions, thoughts and behaviors?</p>	
<p>Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i></p>		<p>Assessments (Summative) <i>To show evidence of meeting the standard/s, students will successfully complete:</i></p>
<p><u>Formative Assessments:</u></p> <ul style="list-style-type: none"> • Peer and self feedback in critical response format 		<p><u>Benchmarks:</u></p> <ul style="list-style-type: none"> • Rubric evaluations • Tests/Quizzes

		<u>Summative Assessments:</u> <ul style="list-style-type: none">● Performances● In-studio showings	
Differentiated Student Access to Content: Teaching and Learning <i>Resources/Materials</i>			
Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core Resources
<p>Dewey, J. (1902). <i>The child and the curriculum</i>. Chicago: University of Chicago Press.</p> <p>Eisner, E. (2002). <i>The Educational Imagination 3rd ed</i>. Upper Saddle River, NJ: Prentice Hall</p> <p>Flinders, J. & Thornton, S. (2004). <i>The Curriculum Studies Reader</i>. NY: Routledge.</p> <p>Freire, P. (1972). <i>Pedagogy of the oppressed</i>. New York: Herder and Herder.</p> <p>Fritha Pengelly M.F.A. (2010) <i>Anatomy for Dance: An Expanded Design</i>, Journal of Dance Education,10:3, 77-82, DOI: 10.1080/15290824.2010.508696</p> <p>hooks,b., (1994). <i>Teaching to transgress: Education as the practice of freedom</i>.</p>	<ul style="list-style-type: none">● Meet with the student’s special education or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual special needs, as well as to discuss whether or not homework is appropriate.● Provide access to an individual or classroom aide, when required by the student’s IEP or 504, to improve student focus, comprehension and time on task.● Provide access to modified materials as needed to improve accessibility (slant boards, headphones for auditory processing disorders, gym mats for additional cushioning, active/sensory seating pads, helmets and body padding as required by physical	<ul style="list-style-type: none">● Allow access to supplemental materials, including use of online bilingual dictionary.● Meet with an ELL trained or inclusion teacher prior to initial assessment to learn how to best tailor the format of any classwork, quiz or test to their individual needs.	<ul style="list-style-type: none">● Connect students to related talent development opportunities, often offered through area colleges, with the assistance of guidance counselors.

<p>NJCCCS (2020). <i>2020 New Jersey Student Learning Standards for Visual and Performing Arts</i>. https://njartsstandards.org/sites/default/files/2020-06/NJ_dance_at_a_glance.pdf</p> <p>Woodson, C. (2005). <i>Beginning. Of, The Mis-Education of the Negro</i> (1-87). Mineola, NY: Dover Publications Inc.</p>	<p>therapist, etc.). Many can be borrowed from a student's special education classroom, or the school's Occupational or Physical Therapists.</p>		
<p align="center">Supplemental Resources</p>			
<p>Technology:</p> <ul style="list-style-type: none"> Assistive technology may be required for students with IEPs and 504s. Access to computers with screen readers, voice recognition software, and talking word processing applications may be beneficial. Some students with limited verbal abilities may require access to assistive communication devices and tablets that can be accessed through the school's speech therapist. <p>Other:</p> <ul style="list-style-type: none"> N/A 			
<p align="center">Differentiated Student Access to Content: Recommended <i>Strategies & Techniques</i></p>			
<p align="center">Core Resources</p>	<p align="center">Alternate Core Resources <i>IEP/504/At-Risk/ESL</i></p>	<p align="center">ELL Core Resources</p>	<p align="center">Gifted & Talented Core</p>
<ul style="list-style-type: none"> Offer resources to students in a variety of ways to accommodate for multiple learning styles. Engage all learners through implementation of various resources including visual, audio, and tactile materials. 	<ul style="list-style-type: none"> Utilize a multi-sensory (Visual, Auditory, Kinesthetic, Tactile) approach as needed during instruction to better engage all learners. Provide alternate presentations of skills and 	<ul style="list-style-type: none"> Provide extended time to complete classwork and assessments as needed. Assignments and rubrics may need to be modified. Provide access to preferred seating, when requested. 	<ul style="list-style-type: none"> Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly.

<ul style="list-style-type: none">● Provide easy access to course resources so the student can utilize materials within the classroom or at home to reiterate content learned within the course.	<p>steps required for project completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc).</p> <ul style="list-style-type: none">● Allow additional time to complete classwork as needed, when required according to students' IEP or 504 plan. Break assignments up into shorter tasks while repeating directions as needed. Offer additional individual instruction time as needed.● Modify test content and/or format, allowing students additional time and preferential seating as needed, according to their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.	<ul style="list-style-type: none">● Check often for understanding, and review as needed, providing oral and visual prompts when necessary.	<ul style="list-style-type: none">● Integrate active teaching and learning opportunities, including grouping gifted students together to push each other academically.● Propose interest-based extension activities and opportunities for extra credit.
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