

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

	<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 2nd 1.1.2.Cr1 a. Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional</p>	<p><u>Activity Description:</u></p> <p>Sample K-2 Dance Activities:</p> <p>Task Example #1: Students will use improvisation to create a short movement phrase (approximately 30 seconds) that communicates a story. The phrase must combine locomotor</p>

<p>Execute Express Present</p> <p>Responding Analyze Critique Interpret</p> <p>Connecting Synthesize Relate</p>	<p>sources for movement ideas</p> <p>b. Combine movements using the elements of dance to solve a movement problem.</p> <p>2nd 1.1.2.Cr2</p> <p>a. Create a movement sequence with a beginning, middle and end. Incorporate the use of a choreographic device.</p> <p>b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.</p> <p>2nd 1.1.2.Cr3</p> <p>a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.</p> <p>b. Document a dance-making experience through drawing, painting, writing, symbols,</p>	<p>(jumps, hops, skips, runs, etc.) and non-locomotor movement (freezes, shapes, spins, turns, etc.), changes to rhythmic patterns, and intentional direction of focus within a choreographic structure to (e.g., a round or canon, palindrome, repetition, or accumulation). The phrase also needs to showcase developmentally appropriate strength, flexibility, balance, and coordination.</p> <p>Task Example #2: Students will use improvisation to create short duets or trios (approximately 30 seconds) that have clearly defined beginning, middle, and endings, variations in space (level and pathways), changes in time (fast and slow), and differences in energy (strong or weak, light or heavy, smooth or sharp). Previously learned locomotor movements such as hops, skips, runs, jumps, leaps, and gallops may be used as the basis for movement invention.</p> <p>Task Example #3: Watch a dance master work choreographed by a prominent dance choreographer. Complete the dance critique hand out and discuss answers with the class.</p> <p>History/Critique Task Example #2: Discuss the origin of dance throughout history and how dance was used as a way to communicate language and stories. Have students relate it to their own lives by having them make dances that tell their own stories.</p>
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	<p>mapping, collaging, photo sequencing, photo captioning, video captioning, etc.</p> <p>Performing</p> <p>2nd</p> <p>1.1.2.Pr4</p> <p>a. Perform planned and improvised movement sequences, with variations in direction (e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups.</p> <p>b. Perform planned and improvised movement sequences, with variations in tempo, meter, and rhythm, alone and in small groups.</p> <p>c. Demonstrate contrasting dynamics and energy with accuracy (e.g., loose/tight, light/heavy, sharp/smooth).</p> <p>2nd</p>	
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	<p>1.1.2.Pr5</p> <p>a. Identify personal and general space, to share space safely with other dancers. Categorize healthful strategies (e.g., nutrition, injury prevention, emotional health and overall functioning) essential for the dancer.</p> <p>b. Identify basic body parts and joints (e.g., limb, bone) and joint actions (e.g., bend, rotate). Examine how basic body organs (e.g., brain, lungs, heart) relate and respond to dance movements.</p> <p>c. Explore the use of spine and pursue use of elongated spine. Demonstrate body organization (e.g., core/distal, head/tail, upper/lower half lateral) and explore cross-lateral body organization. Demonstrate holding a shape in the body while traveling through space.</p> <p>d. Explore a variety of body positions requiring a range of strength, flexibility and core</p>	
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	<p>support.</p> <p>e. Explore locomotor action vocabulary (e.g., gallop, hop, slide, skip) and nonlocomotor action vocabulary (e.g., bending, stretching, twisting) and execute codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition (e.g., breath control, body part initiations, body sequencing).</p> <p>2nd 1.1.2.Pr6</p> <p>a. Explore how visualization, motor imagery and breath can enhance body mechanics and the quality of a movement skill.</p> <p>b. Rehearse a simple dance using full body movement. Demonstrate the ability to recall the sequence and spatial elements.</p> <p>c. Dance for and with others in a designated space identifying a distinct area for audience and</p>	
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	<p>performers.</p> <p>d. Use simple production elements (e.g., hand props, scenery, media projections) in a dance work.</p> <p>Responding 2nd 1.1.2.Re7 a. Demonstrate movements in a dance that develop patterns.</p> <p>b. Observe and describe performed dance movements from a specific genre or culture.</p> <p>2nd 1.1.2.Re8 a. Observe a movement from a dance or phrase and explain how the movement captures a meaning or intent using simple dance terminology.</p> <p>2nd 1.1.2.Re9 a. Describe the characteristics that make several movements in a dance interesting. Use basic dance terminology.</p>	
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	<p>Connecting 2nd 1.1.2.Cn10 a. Examine how certain movements are used to express an emotion or experience in a dance that is observed or performed.</p> <p>b. Using an inquiry-based set of questions examine global issues, including climate change as a topic for dance.</p> <p>2nd 1.1.2.Cn11 a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.</p>	
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 	<ol style="list-style-type: none"> 1. Where do choreographers get ideas for dances? 2. What influences choice-making in creating choreography? 	

<p>choreographic devices serve as both a foundation and a departure point for choreographers.</p> <p>3. Choreographers analyze, evaluate, refine, and document their work to communicate meaning.</p> <p>4. Space, time, and energy are basic elements of dance.</p> <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</p>	<p>3. How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?</p> <p>4. How do dancers work with space, time and energy to communicate 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</p>	
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<p>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, 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,</p>	<p>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> <p>11. How does knowing about societal, cultural, historical and community experiences expand dance literacy?</p>	
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historical, and community contexts.		
Social and Emotional Learning: <i>Competencies</i>	Social and Emotional Learning: <i>Sub-Competencies</i>	
SEL- Create, Perform, Respond, Connect <ul style="list-style-type: none"> - (1) Recognize one's feelings and thoughts - (2) Recognize the impact of one's feelings and thoughts on one's own behavior - (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 	SEL/Create (1 and 2) EU: One's feelings, thoughts, personal traits, strengths and challenges influence the creative process. EU: Recognizing the impact of one's feelings and thoughts on the creative process. EQ: How does the awareness of one's strengths, challenges, feelings, and thoughts influence the generation of creative ideas? (3) EU: Artists organize and develop creative ideas while recognizing the impact of one's personal traits, strengths and challenges. EQ: How does the recognition of one's personal traits, strengths and challenges influence the creative process?	

<p>emotions, thoughts and behaviors</p> <ul style="list-style-type: none"> - (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 - (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 	<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 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) EU: Artists recognize the skills needed to generate, refine and</p>	
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<ul style="list-style-type: none"> - (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 social skills to interact effectively with others - (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 	<p>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> <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>	
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<ul style="list-style-type: none"> - (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 - (19) Evaluate personal, ethical, safety and civic impact of decisions 	<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> <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>	
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	<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 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</p>	
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	<p>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/production of artistic works?</p> <p>(5)</p> <p>EU: Artists analyze, evaluate, and refine their presentation/performance/production over time through openness to 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>	
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	<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/producti on?</p> <p>(8, 9, 10, 11)</p> <p>EU: Artists consider a variety of viewpoints and make choices about the selection and performance/presentation/producti on 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</p>	
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	<p>performance/presentation/producti on of an artistic work.</p> <p>EU: The performance/presentation/producti on 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/producti on of artistic works?</p> <p>(17, 18, 19)</p> <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>	
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	<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 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>	
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	<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 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</p>	
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	<p>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 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</p>	
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	<p>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 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>	
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	<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> <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>	
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	<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> <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</p>	
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	our own strategies for building perseverance, managing emotions, thoughts and behaviors?		
Assessments (Formative) <i>To show evidence of meeting the standard/s, students will successfully engage within:</i>		Assessments (Summative) <i>To show evidence of meeting the standard/s, students will successfully complete:</i>	
<u>Formative Assessments:</u> <ul style="list-style-type: none">• Peer and self feedback in critical response format		<u>Benchmarks:</u> <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 Resources/Materials			
Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core Resources
Dewey, J. (1902). <i>The child and the curriculum</i> . Chicago: University of Chicago Press. Eisner, E. (2002). <i>The Educational Imagination 3rd ed.</i> Upper Saddle River, NJ: Prentice Hall Flinders, J. & Thornton, S. (2004). <i>The Curriculum Studies Reader</i> . NY: Routledge. Freire, P. (1972). <i>Pedagogy of the oppressed</i> . New York: Herder and	<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.	<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>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> <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>comprehension and time on task.</p> <ul style="list-style-type: none"> • 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 therapist, etc.). Many can be borrowed from a student's special education classroom, or the school's Occupational or Physical Therapists. 		
<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 Strategies & Techniques</p>			

Core Resources	Alternate Core Resources <i>IEP/504/At-Risk/ESL</i>	ELL Core Resources	Gifted & Talented Core
<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. ● 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. 	<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 steps required for project completion by varying the method (repetition, simple explanations, visual step-by-step guides, additional examples, modeling, etc). ● 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 	<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. ● Check often for understanding, and review as needed, providing oral and visual prompts when necessary. 	<ul style="list-style-type: none"> ● Offer pre-assessments to better understand students' strengths, and create an enhanced set of introductory activities accordingly. ● 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.

Content Area: Visual & Performing Arts (NJSLS-VPA K-2)
Visual and Performing Arts: Dance
Grade: K-2

Dev. Date:
2020-2021

	their IEP or 504 plan. Review, restate and repeat directions during any formal or informal assessments.		
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