

Pre-AP®

 CollegeBoard

Course launches
in **Fall 2018**

Pre-AP® Arts

COURSE SAMPLER



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The information included in this guide is still subject to change, as Pre-AP courses are in the refinement and editing stage and still incorporating educator feedback. Pre-AP course materials, including the course framework, lessons, and unit assessments will be finalized in spring 2018. Pre-AP courses will launch in fall 2018.

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About Pre-AP

Dear Educator:

Thank you for taking the time to review the sample instructional materials for the College Board's new Pre-AP Program.

Pre-AP Rationale

Less than 50% of U.S. high school students are ready for college. Over 300,000 high school students demonstrate AP potential based on their PSAT score but do not take an AP exam. Teachers have told us that they want the College Board's assistance in helping define what a Pre-AP curriculum should look like. Given these statistics and feedback, the College Board developed the Pre-AP Program.

While the AP Program has helped prepare millions of students for college, data and educator feedback show that we need to reach more students, earlier, because all students deserve access to a challenging curriculum. By offering Pre-AP courses to all ninth-graders, with more grades to come, we hope to provide a new, consistent standard of high-quality instructional resources with the focus on supporting all students, so that more of them are ready for college and, when appropriate, able to access and complete college-level work before leaving high school.

Launching in fall 2018, Pre-AP will begin with five ninth-grade courses in World History and Geography, Algebra I, Biology, English, and Arts.

Goals

- Significantly increase the number of students who are able to access and complete college-level work before leaving high school
- Improve the college readiness of all students

Teacher Developed

We developed the Pre-AP Program in collaboration with educators and teachers like you. Teacher feedback helped us design a program that supplies effective resources and yet gives teachers the freedom and flexibility to teach the way they've always wanted to teach.

What We Provide

- **Instructional Resources:** Course frameworks, high-quality texts, and source materials paired with effective teaching strategies, model lessons, and shared routines
- **Assessments:** Digital unit assessments and performance-based tasks accompanied by scoring rubrics
- **Student practice:** Resources and tools to help students master content
- **Professional learning:** Training and teacher supports

We hope you find the sample instructional materials useful. As the Pre-AP Program develops, we anticipate that feedback from our school and educator partners will help us strengthen the program to better meet our mutual goal of preparing as many students as possible for success in college. Thank you!

Respectfully,

The Pre-AP Team

Getting to Know the Pre-AP Arts Courses

Overview

The Pre-AP Arts courses are designed to be integrated into performance-focused courses in the four arts disciplines of dance, music, theatre, and visual arts. In music, the instructional materials may be adapted for use with a range of musical ensemble types.

The courses focus on skills associated with ideation, experimentation, creation, revision, reflection, and analysis—the full range of processes and activities that artists engage in while producing their work. Rather than limiting arts instruction to a singular focus on a final performance or finished portfolio and the development of technical skills that ensure the quality of this presentation, the Pre-AP Arts courses allow room for these culminating events while also emphasizing the opportunities for choice-making that enhance students' abilities to think critically and creatively as artists.

The four courses share a common course framework that is unified by a series of big ideas and enduring understandings that unite all four arts disciplines at all levels of performance, while each course features its own distinct essential knowledge and learning objectives.

Instructional Shifts for Arts

Pre-AP Arts instructional resources focus on the following key instructional shifts that are also reflected in classroom routines that bear the same name and are integrated into all four Arts courses:



Analysis and interpretation:

Students observe, investigate, and discuss a limited number of anchor works, and relate these examples to their own creative work.



Peer-to-peer dialogue:

Students engage in structured conversations with peers to share ideas, respond to and offer advice on works in progress, critique final works, and discuss next steps.



Experimentation:

Students generate and consider a range of options for both the technical and expressive content of their work and make purposeful decisions about which options to incorporate in the work.



Reflective writing:

Students communicate and clarify ideas in writing throughout the creative process: as a component of research and idea generation, in describing works in progress, and in reflecting on final works.

Shared Instructional Principles

All Pre-AP courses share a common set of classroom routines and approaches that give students many opportunities to practice and strengthen their skills while building their confidence in the classroom.

Close Observation and Analysis

Pre-AP courses require careful examination of one object, text, or problem before requiring students to grapple with multiple. Students engage in deep observation to build, refine, or confirm their knowledge, thus developing a foundational skill that supports analysis and learning in each discipline. As students encounter texts, visual art, graphs, maps, problems, and other source materials, they will learn first to engage in deep close observation before being asked to explain, and then apply or evaluate.

Evidence-Based Writing

Pre-AP courses provide a scaffolded approach to writing that begins with a focus on the sentence before progressing to paragraph and essay level writing. All courses provide tools and supports (sentence frames, outlines, and graphic organizers) to support writing skills. In the Arts courses, students engage in reflective writing as they consider the choices they make as artists and the outcomes of those choices on the artistic process as well as the final products.

Higher-Order Questioning

When examining texts, data, problems, and other sources of evidence, students will be guided to grapple with questions that spark curiosity, cultivate wonder, and promote productive lingering. Pre-AP lessons provide teachers with questions that motivate thought and support students to build evidence-based claims and to solve problems from multiple angles.

Academic Conversations

In Pre-AP classrooms, students have frequent opportunities for active, thoughtful participation in collaborative conversations about significant themes, topics, and texts. Through these discussions, students practice the skills of academic conversation that they will need to employ in college and career settings. Students regularly compare, critique, debate, and build upon others' ideas and arguments to advance their learning.

Course Framework

The Pre-AP Arts course framework is intended to provide a clear and focused description of what students should **know** and be able to **do** as a result of this course of study in order to secure the foundations for advanced study and college readiness in Arts.

Based on the *Understanding by Design* model (Wiggins & McTighe, 1998) the framework as the blueprint for the instructional units and assessments that are part of the Pre-AP course.

Big Ideas and Enduring Understandings

Big ideas and enduring understandings cut across all units of the course. The big ideas map out the core principles and processes of Arts that offer students a broad way of thinking about the disciplines. Enduring understandings represent the long-term takeaways that students should develop as a result of focused study of the key concepts in the course. By design, Pre-AP Arts courses are based on a small, focused set of big ideas and enduring understandings that can rest on a single page. This design supports deeper learning of concepts and skills and allows students to understand the connections among these major principles.

The full course framework will be released in spring 2018, but the following section offers a preview of the framework as well as the instructional practices that are central to the course.



Big Ideas and Enduring Understandings

The Pre-AP Arts course framework is built around skills associated with ideation, experimentation, creation, revision, reflection, and analysis—the full range of processes and activities that artists engage in while producing their work.

Observe and Interpret

Enduring Understanding 1.1

[Observe] Artists study works of art to understand how they are made.

Enduring Understanding 1.2

[Interpret] An artist's work can be received, understood, and interpreted in multiple ways.

Practice and Experiment

Enduring Understanding 2.1

[Practice] Artists engage and persist in practice to refine skills, knowledge, and dispositions.

Enduring Understanding 2.2

[Experiment] Artists experiment with techniques, tools, processes, texts, and media in order to generate new expressive possibilities.

Research and Make

Enduring Understanding 3.1

[Research] Artists observe, investigate, and respond to various disciplines and contexts to inform their creative ideas.

Enduring Understanding 3.2

[Make] Artists create to expressively communicate or embody intent.

Reflect and Evaluate

Enduring Understanding 4.1

[Reflect] Artists reflect upon how choices made over time impact creative output, convey intent, and communicate their understanding of contexts.

Enduring Understanding 4.2

[Evaluate] Artists use self-evaluation and feedback from others to judge the effectiveness of their work, make decisions about refinements, and generate new ideas.

Revise and Share

Enduring Understanding 5.1

[Revise] Artists revise their work through a dynamic and iterative process of analysis and synthesis.

Enduring Understanding 5.2

[Share] Artists share their work to connect with others and inform their creation.

Instructional Resources

Each of the four Pre-AP Arts courses includes two modules with model lessons that provide scaffolding and support for implementing the instructional shifts and routines and that may be incorporated into existing coursework. Although the modules are discipline-specific, they are united across disciplines by common topics of artistic investigation and core instructional routines. In addition to using these model lessons, teachers are encouraged to infuse the instructional shifts, routines, and practices throughout the remaining weeks of the course.

The following resources are provided to support teachers and students:

Instructional Modules: Five-week lesson sets (two per course) that support the instructional shifts and demonstrate how to apply the Pre-AP principles and meet course objectives. Lessons include anchor works (artist examples) related to each module's topic of artistic investigation.

At the ninth-grade level, modules for all four arts disciplines are built around the same two organizing themes: Structures and Sources. Each course (dance, music, theatre, and visual art) includes one Structures module and one Sources module.

Performance Assessments: Two performance tasks and scoring rubrics embedded within the modules: the final created art work (or portfolio of works) and a student reflective writing product, both of which are teacher scored with the provided rubric.

Courses at a Glance	
Dance	Music
Sources Module (4-5 weeks)	Sources Module (4-5 weeks)
Structures Module (4-5 weeks)	Structures Module (4-5 weeks)
Implementation of routines in teacher-selected curriculum	Implementation of routines in teacher-selected curriculum
Theatre	Visual Art
Sources Module (4-5 weeks)	Sources Module (4-5 weeks)
Structures Module (4-5 weeks)	Structures Module (4-5 weeks)
Implementation of routines in teacher-selected curriculum	Implementation of routines in teacher-selected curriculum

Module Overview: Structures

Through the Structures modules, teachers and students investigate the organizing principles that guide creative production in different artistic disciplines. Students of dance, for example, study ballet, hip hop, and a fusion of the two, analyzing the rules and norms that define different genres. In Visual Art, students complete a series of short assignments with limited materials or time in order to consider the ways that working within closely defined constraints can facilitate creative thinking.

Module Overview: Sources

The Sources modules focus on the ways that artists refer to and interpret source material in their work. In music, instruction is built around the study of programmatic music—music created for a specific purpose or event—and the ways that performers' expressive choices can convey something about a work's programmatic intent. By contrast, the theatre module invites students to analyze a single source (the text of a selected play) through the lens of director, dramaturg, and designer.

Pre-AP Arts Instructional Practices:

The lesson sets all intentionally feature these four routines or practices that not only support student skill and knowledge in the arts, but also support broader college and career readiness skills.

Analysis and Interpretation

- Features close observation and discussion of a range of artistic examples
- Begins with extended observation, incorporating both general and discipline-specific vocabulary
- Addresses a specific line of inquiry (e.g., content, form, expressive intent, historical context)
- Offers a range of complexity by including varied numbers and types of sources

Peer to Peer Dialogue

- Includes structured discussions of students' own work and ideas and the work of their peers
- Provides specific and directed prompts related to the focus and goals of student discussion
- Offers a range of complexity by varying the context and purpose of the dialogue (e.g., collaborative brainstorming, discussing works in progress, final reflections and critiques) and the level of student autonomy in facilitation

Experimentation

- Provides opportunities for students to generate a range of options for the technical and expressive content of their work
- Includes guidelines and parameters that may be teacher-directed, student-directed, or developed collaboratively
- Allows for the possibility that students may generate ideas that they may not use or that ultimately fail when put into practice
- Offers a range of approaches as the purpose and goals may shift over the course of a module (e.g., experimenting with process, forms, materials and structures, expressive intent)

Reflective Writing

- Features writing prompts designed to help students clarify and synthesize their thoughts on their work and progress
- Includes sentence- and paragraph-level frames and prompts, with guidance for multiparagraph compositions as a component of students' final written reflection statements
- Offers varied complexity by including writing for a range of contexts and purposes (e.g., synthesizing and summarizing research, reflecting on works in progress, generating and clarifying ideas for next steps) as well as variations in the expected structure and length of student responses

Pre-AP Arts Sample Lesson

Analysis and Interpretation

The Pre-AP Arts sequence is built with an emphasis on observing and responding to artistic examples as a way of informing and enhancing students' own creative work. Examining the work of other artists will inform students' understandings of the craft and processes of their discipline, but also the various contexts—historical, social, political—within which works of art are created.

This practice applies to modules in all four arts disciplines (dance, music, theatre, and visual art) and organizes conversations around artistic examples into three segments.

OBSERVE A few minutes of close observation of an artistic example: what do students notice about the work? Students are prompted to share general observations as well as observations framed in the vocabulary of the discipline.

ANALYZE Students analyze aspects of the work, using their observations to inform their interpretations. As examples may be used for varying purposes at different points in a unit, this phase of the conversation might go in one of several directions—considering, for example, form, technique, historical/social context, or the subject matter/narrative being explored in the work.

APPLY Students share further thoughts on the work and apply it to their own work as artists.

The following pages include excerpts of this practice as it is found in Pre-AP instructional modules for Dance, Music, Theatre, and Visual Art.

Pre-AP Arts

Instructional Practice

Analysis and Interpretation in Dance

Discussion of “The Swan,” as performed by Yo Yo Ma and Lil’ Buck

Pre-AP Arts

Teacher Guide

Context

In the Pre-AP dance course, the module focused on structures includes the study of two genres of dance—ballet and hip-hop, as well as the fusion of the two. In the first set of lessons, students study ballet and hip-hop separately, using analysis and practice to determine the qualities of movement that define each genre. The excerpt below comes after that initial instruction, and students are introduced to the concept of fusion in dance by viewing an example of a performance that combines the characteristics of ballet and hip-hop. In subsequent lessons, students create their own short dance studies by including three segments with elements of ballet, hip-hop, and fusion.

Instructional Moves

Share the following video with students and ask students to consider the Observe questions:

“The Swan”:

OBSERVE

- What do you notice about the way the dancer moves?
- What do you notice about the way the dancer uses the space around him?
- What do you notice about the way the dancer presents himself while performing?

Students have already seen and discussed a video of Anna Pavlova performing “Dying Swan.” The next questions invite a comparison between the two. It may be useful to revisit the Pavlova video with students so they will be more readily able to compare it with the contemporary example. Facilitate a classroom discussion as students consider and respond to the following questions:

ANALYZE

- What is shared across these two examples?
- Which elements of ballet (and specifically of “Dying Swan”) did Lil’ Buck keep in his performance? What did he alter or add?
- How did Lil’ Buck maintain the topic and expression of the dying swan?

APPLY

- Suggest one adaptation that could be made to Lil’ Buck’s performance of The Swan
- How else could he have used the space around him?
- What other qualities of movement could he have selected? (for example, controlled vs. uncontrolled, powerful vs. delicate)
- How would one or more of these changes alter the way an audience member might understand it?

Analysis and Interpretation in Music

Discussion of John Williams's "Superman Theme"

Pre-AP Arts

Teacher Guide

Context

The Pre-AP music module on the theme of Sources guides students through an exploration of programmatic music: music created in relation to a specific purpose, event, or theme. The module is made to be adaptable for use with a range of performance ensembles, and the discussion below is appropriate for a concert band or orchestra. This discussion is featured in the first lesson and is designed to introduce students to the concept of programmatic music and the ways that particular expressive choices affect the way a work is received. In subsequent lessons, students propose their own expressive choices during the rehearsal of this anchor work, with the purpose of highlighting specific aspects of its programmatic intent.

Instructional Moves

Share the "Superman Theme" with students, and ask students to consider the Observe questions:

OBSERVE

- What do you notice most when you listen to this work? What grabs your attention in the first few seconds of the piece?
- What instruments/instrumentation/voices do you hear? Who is performing?
- What do you notice about the tempo? The dynamics? The meter? Is it primarily in a major key, in a minor key, or in both, or neither?

At this point, invite students to offer their own ideas as to the identity and/or background of the piece as they consider and respond to the questions below:

ANALYZE

- What might the composer have been trying to express and/or accomplish? What makes you say that?
- Who might be the composer's intended audience?
- What moment (or moments) in history might this piece reflect?

After 5–10 minutes of discussion, confirm the title/composer/date of the work. Then, extend the analysis by offering a key piece of information specific to this work:

John Williams composed "Superman Theme" in 1978.

Ask students to consider whether this piece could have been composed with the same effect by someone else at an earlier or later time in history.

Invite students to carefully consider their own responses to the work and how their observations might inform their own creative process. Use the following prompts:

APPLY

- What questions would you ask the composer or arranger?
- How effectively do you think the composer painted the intended musical “picture”? What, specifically, did the composer do with instrumentation, tempo, dynamics, rhythm, expression, etc., to evoke the program associated with this piece? (Ask students to give their own ideas about what the music portrays and how the music portrays it.)
- What suggestions would you give to help the composer/arranger make this piece more expressive and effective? What effects would the changes you imagine have on the overall piece?

Finally, provide an opportunity for students to demonstrate their understanding while also practicing sentence-level writing skills. Ask students to use the stems below to write complete sentences:

Williams used (name 1-2 specific techniques) because _____.

Williams used (name 1-2 specific techniques), but _____.

Pre-AP Arts

Teacher Guide

Analysis and Interpretation in Theatre

Discussion of the opening scene of *Peter and the Starcatcher*

Pre-AP Arts

Student Handout

Context

In the Pre-AP Theatre module on Structures, students are introduced to narrative structures that guide works of theatre as well as the hallmarks and characteristics of particular genres of theatre, including Story Theatre. The discussion below is excerpted from the middle of the lesson set, at a point when students have just been introduced to the defining characteristics of Story Theatre—for example, that it involves an ensemble cast sharing the roles of narrator and character and that Story Theatre performances often involve the use of simple props to represent more complex objects and scenic elements. Students bring these shared understandings with them to a reading of the first scene of *Peter and the Starcatcher*, and they use the discussion of this text to delve further into describing and understanding certain aspects of Story Theatre. In subsequent lessons, students apply these understandings by adapting a myth for performance in the Story Theatre genre.

Instructional Moves

Share the text with students and ask students to consider the Observe questions:

OBSERVE

- What did you notice about this text when you read this scene for the first time?
- Which parts were the most interesting? Why?
- Which hallmarks of Story Theatre did you notice in this scene?

One of the clearest elements of Story Theatre to be found in this scene is the constant shifting of point of view between character and narrator; several characters take turns as the narrator and then shift back into their character roles. Students are likely to comment on this, and the following questions will continue that line of discussion.

ANALYZE

- Where did you notice the shifts between characters and narrator?

Have students revisit the scene and read it aloud, reading only the character parts and eliminating the narrator lines (no matter which character is narrating). Then, facilitate deeper understanding by asking the following:

- Does the story still make sense without the narrator?
- Why might the writer have chosen to include a narrator voice in this scene at all? How would the story be different without it?

APPLY

- What are the challenges in telling a story collectively? What are the benefits?

Analysis and Interpretation in Visual Art

Discussion of *The Swing (After Fragonard)*

Pre-AP Arts

Teacher Guide

Context

This discussion serves as the introduction to a Visual Art lesson in the Sources module that highlights the ways in which existing works of art are often used by artists as the basis for new works. In this conversation, students use and strengthen their skills of observation and interpretation while gaining an understanding of the ways in which historical, social, and cultural contexts affect the ways that works of art are understood. Later in the unit, students draw on the ideas discussed here as they select a historical portrait that they purposefully adapt and modify in order to create a new self-portrait.

Instructional Moves

Facilitate a guided discussion by asking students to answer the following questions while viewing Shonibare's *The Swing (After Fragonard)*:

OBSERVE

- What do you notice about this work? What captures your eye first?
- What do you see that someone else might miss?
- What do you notice about this work's [form, materials, subject matter, context]?

ANALYZE

- What do you notice about this painting, as compared to the installation we just discussed? Which aspects are similar and different?
- [After learning that *The Swing* was painted in France in 1767 and the installation was created by Yinka Shonibare, a British-Nigerian artist, in 2001] Why might Shonibare have selected the Fragonard work as the basis of his own work? What might he have been interested in/responding to in the original painting?
- Which aspects of *The Swing* did Shonibare keep? Which did he alter?
- What are the effects of these changes?

APPLY

- Suggest one adaptation that could be made to the form, materials, subject matter, or context of Shonibare's work. How would your suggested change alter the way a viewer might see and understand it?

Pre-AP Arts

Student Handout



Yinka Shonibare, *The Swing (After Fragonard)*, 2001. © Tate, London 2017.

Pre-AP Arts

Student Handout



Jean-Honoré Fragonard, *The Swing*, 1767

Pre-AP Arts Performance Tasks

Pre-AP Arts

Performance Tasks

Performance Tasks in the Pre-AP Arts courses consist of two parts, with instructions and separate rubrics for evaluating each part:

- The final created work (or a portfolio of works created throughout the unit)
- A student writing product that describes the process of creating and refining that work.

Part 1: Assessment of Culminating Work

Sample criteria for a performance task in Visual Art:

- The student was consistently able to refine ideas by substituting constraints.
- The student demonstrated a range of possibilities with a tool or medium.
- The student deliberately chose constraints and discovered an idea of personal interest along the way.
- The student identified a change in constraint in order to propose and create a new work.
- Given multiple opportunities, the student was able to theorize ways in which constraints inform the meaning of a work.

Part 2: Written Reflection

Student Prompt

Write a one-page statement that answers the following questions:

1. Which constraints (choosing from material, form, process, content, or context) were you focused on as you created this work? What important choices did you make related to these constraints?
2. In what ways do the various constraints (material, process, form, content, context) contribute to the meaning of your finished work?
3. If you were to make a new work of art by changing one or more of the constraints of this one, what would you alter? Why?

In your answers, give evidence from your finished work or your planning and process documentation in your visual journal.

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