

Pre-AP[®] Dance

COURSE GUIDE

INCLUDES

- ✓ Approach to teaching and learning
- ✓ Course map
- ✓ Arts framework
- ✓ Sample assessment prompts

Pre-AP[®] Dance

COURSE GUIDE

Updated Fall 2020

ABOUT COLLEGE BOARD

College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, College Board was created to expand access to higher education. Today, the membership association is made up of over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success—including the SAT[®] and the Advanced Placement Program[®]. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools.

For further information, visit www.collegeboard.org.

PRE-AP EQUITY AND ACCESS POLICY

College Board believes that all students deserve engaging, relevant, and challenging grade-level coursework. Access to this type of coursework increases opportunities for all students, including groups that have been traditionally underrepresented in AP and college classrooms. Therefore, the Pre-AP program is dedicated to collaborating with educators across the country to ensure all students have the supports to succeed in appropriately challenging classroom experiences that allow students to learn and grow. It is only through a sustained commitment to equitable preparation, access, and support that true excellence can be achieved for all students, and the Pre-AP course designation requires this commitment.

ISBN: 978-1-4573-1457-5

© 2021 College Board. PSAT/NMSQT is a registered trademark of College Board and National Merit Scholarship Corporation.

1 2 3 4 5 6 7 8 9 10

Contents

v Acknowledgments

ABOUT PRE-AP

3 Introduction to Pre-AP

3 Developing the Pre-AP Courses

3 Pre-AP Program Commitments

4 Pre-AP Educator Network

4 How to Get Involved

5 Pre-AP Approach to Teaching and Learning

5 Focused Content

5 Horizontally and Vertically Aligned Instruction

7 Targeted Assessments for Learning

8 Pre-AP Professional Learning

ABOUT PRE-AP DANCE

11 Introduction to Pre-AP Dance

12 Pre-AP Arts Areas of Focus

15 What Makes This Course Pre-AP?

15 Pre-AP Arts and Career Readiness

17 Summary of Resources and Supports

18 Course Map

20 Pre-AP Arts Framework

20 Introduction

21 Framework Components

22 Big Idea: Observe and Interpret

26 Big Idea: Practice and Experiment

30 Big Idea: Research and Make

35 Big Idea: Reflect and Evaluate

39 Big Idea: Revise and Share

42 Pre-AP Dance Model Lessons

43 Support Features in Model Lessons

44 Pre-AP Dance Assessments for Learning

45 Sample Performance Assessment and Evaluation Criteria

47 Pre-AP Dance Course Designation

49 Accessing the Digital Materials

Acknowledgments

College Board would like to acknowledge the following committee members, consultants, and reviewers for their assistance with and commitment to the development of this course. All individuals and their affiliations were current at the time of contribution.

Mike Blakeslee, *National Association for Music Education, Reston, VA*

Krista Carson Elhai, *Claremont High School, Claremont, CA*

Jo Beth Gonzalez, *Bowling Green High School, Bowling Green, OH*

Amy Petersen Jensen, *Brigham Young University, Provo, UT*

Susan McGreevy-Nichols, *National Dance Education Organization, Silver Spring, MD*

Teresa Reed, *University of Louisville, Louisville, KY*

F. Robert Sabol, *Purdue University, West Lafayette, IN*

Stacey Salazar, *Maryland Institute College of Art, Baltimore, MD*

Dale Schmid, *New Jersey State Department of Education, Trenton, NJ*

Marty Sprague (Retired), *Juanita Sanchez Educational Complex, Providence, RI*

Lynn Tuttle, *National Association for Music Education, Reston, VA*

Chris Wills, *Westtown School, Westchester, PA*

COLLEGE BOARD STAFF

Amy Charleroy, *Director, Pre-AP Curriculum, Instruction, and Assessment*

Joely Nagedly, *Senior Director, Pre-AP Curriculum, Instruction, and Assessment*

Natasha Vasavada, *Executive Director, Pre-AP Curriculum, Instruction, and Assessment*

About Pre-AP

Introduction to Pre-AP

Every student deserves classroom opportunities to learn, grow, and succeed. College Board developed Pre-AP® to deliver on this simple premise. Pre-AP courses are designed to support all students across varying levels of readiness. They are not honors or advanced courses.

Participation in Pre-AP courses allows students to slow down and focus on the most essential and relevant concepts and skills. Students have frequent opportunities to engage deeply with texts, sources, and data as well as compelling higher-order questions and problems. Across Pre-AP courses, students experience shared instructional practices and routines that help them develop and strengthen the important critical thinking skills they will need to employ in high school, college, and life. Students and teachers can see progress and opportunities for growth through varied classroom assessments that provide clear and meaningful feedback at key checkpoints throughout each course.

DEVELOPING THE PRE-AP COURSES

Pre-AP courses are carefully developed in partnership with experienced educators, including middle school, high school, and college faculty. Pre-AP educator committees work closely with College Board to ensure that the course resources define, illustrate, and measure grade-level-appropriate learning in a clear, accessible, and engaging way. College Board also gathers feedback from a variety of stakeholders, including Pre-AP partner schools from across the nation who have participated in multiyear pilots of select courses. Data and feedback from partner schools, educator committees, and advisory panels are carefully considered to ensure that Pre-AP courses provide all students with grade-level-appropriate learning experiences that place them on a path to college and career readiness.

PRE-AP PROGRAM COMMITMENTS

The Pre-AP Program asks participating schools to make four commitments:

1. **Pre-AP for All:** Pre-AP frameworks and assessments serve as the foundation for all sections of the course at the school.
2. **Course Frameworks:** Teachers align their classroom instruction with the Pre-AP course frameworks.
 - Schools commit to provide the core resources to ensure Pre-AP teachers and students have the materials they need to engage in the course.
3. **Assessments:** Teachers administer at least one learning checkpoint per unit on Pre-AP Classroom and four performance tasks.
4. **Professional Learning:** Teachers complete the foundational professional learning (Online Foundational Modules or Pre-AP Summer Institute) and at least one online performance task scoring module. The current Pre-AP coordinator completes the Pre-AP Coordinator Online Module.

PRE-AP EDUCATOR NETWORK

Similar to the way in which teachers of Advanced Placement® (AP®) courses can become more deeply involved in the program by becoming AP Readers or workshop consultants, Pre-AP teachers also have opportunities to become active in their educator network. Each year, College Board expands and strengthens the Pre-AP National Faculty—the team of educators who facilitate Pre-AP Professional Learning Workshops. Pre-AP teachers can also become curriculum and assessment contributors by working with College Board to design, review, or pilot the course resources.

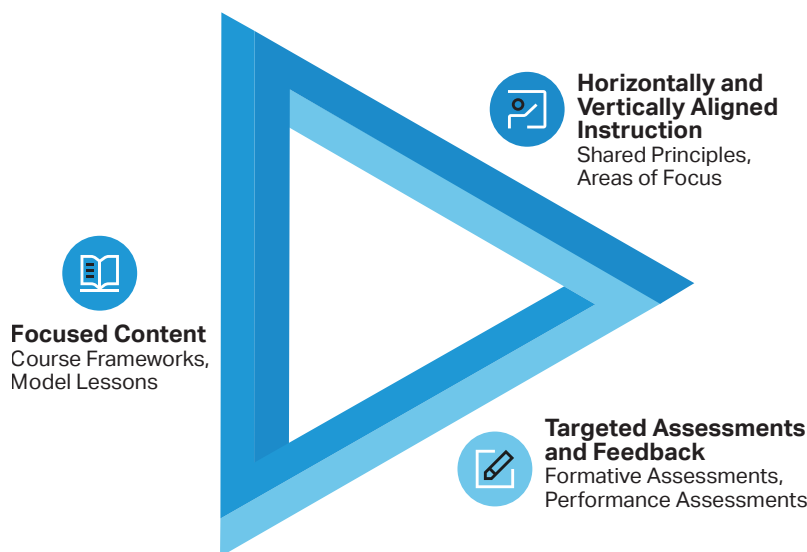
HOW TO GET INVOLVED

Schools and districts interested in learning more about participating in Pre-AP should visit preap.org/join or contact us at preap@collegeboard.org.

Teachers interested in becoming members of Pre-AP National Faculty or participating in content development should visit preap.org/national-faculty or contact us at preap@collegeboard.org.

Pre-AP Approach to Teaching and Learning

Pre-AP courses invite all students to learn, grow, and succeed through focused content, horizontally and vertically aligned instruction, and targeted assessments for learning. The Pre-AP approach to teaching and learning, as described below, is not overly complex, yet the combined strength results in powerful and lasting benefits for both teachers and students. This is our theory of action.



FOCUSED CONTENT

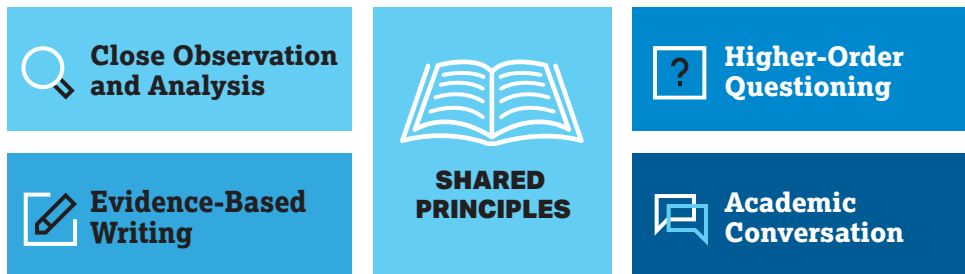
Pre-AP courses focus deeply on a limited number of concepts and skills with the broadest relevance for high school coursework and college and career success. The course framework serves as the foundation of the course and defines these prioritized concepts and skills. Pre-AP model lessons and assessments are based directly on this focused framework. The course design provides students and teachers with intentional permission to slow down and focus.

HORIZONTALLY AND VERTICALLY ALIGNED INSTRUCTION

Shared principles cut across all Pre-AP courses and disciplines. Each course is also aligned to discipline-specific areas of focus that prioritize the critical reasoning skills and practices central to that discipline.

SHARED PRINCIPLES

All Pre-AP courses share the following set of research-supported instructional principles. Classrooms that regularly focus on these cross-disciplinary principles allow students to effectively extend their content knowledge while strengthening their critical thinking skills. When students are enrolled in multiple Pre-AP courses, the horizontal alignment of the shared principles provides students and teachers across disciplines with a shared language for their learning and investigation, and multiple opportunities to practice and grow. The critical reasoning and problem-solving tools students develop through these shared principles are highly valued in college coursework and in the workplace.



CLOSE OBSERVATION AND ANALYSIS

Students are provided time to carefully observe one data set, text, image, performance piece, or problem before being asked to explain, analyze, or evaluate. This creates a safe entry point to simply express what they notice and what they wonder. It also encourages students to slow down and capture relevant details with intentionality to support more meaningful analysis, rather than rushing to completion at the expense of understanding.

HIGHER-ORDER QUESTIONING

Students engage with questions designed to encourage thinking that is elevated beyond simple memorization and recall. Higher-order questions require students to make predictions, synthesize, evaluate, and compare. As students grapple with these questions, they learn that being inquisitive promotes extended thinking and leads to deeper understanding.

EVIDENCE-BASED WRITING

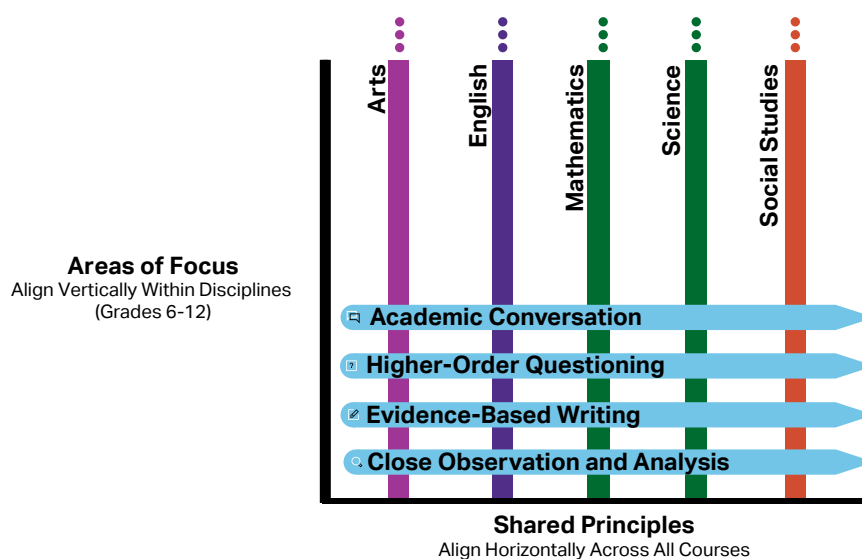
With strategic support, students frequently engage in writing coherent arguments from relevant and valid sources of evidence. Pre-AP courses embrace a purposeful and scaffolded approach to writing that begins with a focus on precise and effective sentences before progressing to longer forms of writing.

ACADEMIC CONVERSATION

Through peer-to-peer dialogue, students' ideas are explored, challenged, and refined. As students engage in academic conversation, they come to see the value in being open to new ideas and modifying their own ideas based on new information. Students grow as they frequently practice this type of respectful dialogue and critique and learn to recognize that all voices, including their own, deserve to be heard.

AREAS OF FOCUS

The areas of focus are discipline-specific reasoning skills that students develop and leverage as they engage with content. Whereas the shared principles promote horizontal alignment across disciplines, the areas of focus provide vertical alignment within a discipline, giving students the opportunity to strengthen and deepen their work with these skills in subsequent courses in the same discipline.



For a detailed description of the Pre-AP Arts areas of focus, see page 12.

TARGETED ASSESSMENTS FOR LEARNING

Pre-AP courses include strategically designed classroom assessments that serve as tools for understanding progress and identifying areas that need more support. The assessments provide frequent and meaningful feedback for both teachers and students across each module of the course and for the course as a whole. For more information about assessments in Pre-AP Arts, see page 44.

Pre-AP Professional Learning

As part of the program commitments, Pre-AP teachers agree to engage in two professional learning opportunities:

1. The first commitment is designed to help prepare teachers to teach their specific course. There are two options to meet this commitment: the Pre-AP Summer Institute (Pre-APSI) and the Online Foundational Modules. Both options provide continuing education units upon completion.
 - The Pre-AP Summer Institute provides a collaborative experience that empowers participants to prepare and plan for their Pre-AP course. While attending, teachers engage with Pre-AP course frameworks, shared principles, areas of focus, and sample model lessons. Participants are given supportive planning time where they work with peers to begin building their Pre-AP course plan.
 - Online Foundational Modules are available to all teachers of Pre-AP courses. In their 12- to 20-hour asynchronous course, teachers explore course materials and experience model lessons from the student's point of view. They also begin building their Pre-AP course plan.
2. The second professional learning opportunity helps teachers prepare for the performance tasks. As part of this commitment, teachers agree to complete at least one online performance task scoring module. Online scoring modules offer guidance and practice applying scoring guidelines and examining student work. Teachers may complete the modules independently or with teachers of the same course in their school's professional learning communities.

About Pre-AP Dance

Introduction to Pre-AP Dance

Pre-AP Dance was designed in collaboration with arts educators and leaders nationwide, to support all high school arts educators as they address the central curricular challenges in their disciplines. In designing the Pre-AP Arts courses with this team of experts, a number of key needs and course hallmarks emerged:

- **Pre-AP Arts courses emphasize the process of producing creative work, in addition to highlighting the culminating finished products or performances.**

Current practice in arts education is often disproportionately product-focused, centering on the final performance or finished portfolio and the development of technical skills that ensure the quality of this presentation. The Pre-AP approach to arts instruction allows room for these as culminating events, but also emphasizes the opportunities for choice making that enhance students' abilities to think critically and creatively as artists.

- **Pre-AP Arts assessments are relevant and accessible, assessing a range of skills, habits, and/or dispositions that are central to arts-based learning.**

Pre-AP Arts assessments are designed to address the range of abilities represented in the framework, encompassing technical skill development, but also the purposeful *refinement and revision* of creative work, as well as a student's ability to *reflect on and communicate* about that work.

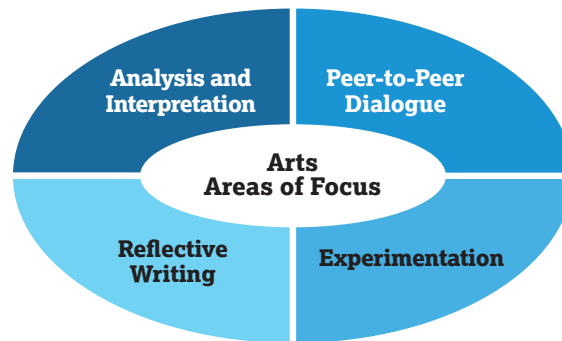
- **Pre-AP Arts instructional materials are flexible enough for a variety of settings.**

In order to use the Pre-AP Dance instructional modules and performance assessments, there is no expectation that schools will already have or need to acquire extensive materials. Instead, the lessons include recommendations for adapting the instruction to a variety of settings, making use of whatever resources are available. Pre-AP Arts courses are designed to be flexible enough to work alongside an existing class repertoire or curriculum, while providing resources to *incorporate* the core practices and ideas throughout the rest of the curriculum or performance ensemble. This flexibility results in a course that is adaptable, for example, to a range of music performing ensembles (vocal or instrumental), or to different types of visual art courses.

The Pre-AP approach to the arts is not to create additional courses to compete with existing offerings; instead, the aim is to offer a framework, instructional resources, and assessment tasks designed to shift practice within a school's already-existing performance-focused courses in four arts disciplines: dance, music, theatre, and visual arts.

PRE-AP ARTS AREAS OF FOCUS

The Pre-AP Arts areas of focus, described below, are practices that students develop and leverage as they engage with content. They were identified through educator feedback and research about where students and teachers need the most curriculum support. These areas of focus are vertically aligned to the practices embedded in other Arts courses in high school, including AP, and in college, giving students multiple opportunities to strengthen and deepen their work with these skills throughout their educational career.



ANALYSIS AND INTERPRETATION

Students observe, investigate, and discuss a limited number of anchor works, which are works of art central to the themes and content of a particular module, and relate these examples to their own creative work.

Students of the arts are commonly introduced to professional or historical examples as preparation for performing or otherwise emulating these same works. The Pre-AP approach aims to engage students with these works as a means of building skills of observation and disciplinary literacy more broadly, in addition to scaffolding particular technical skills. Examining the work of other artists will inform students' understandings of the techniques and processes of their discipline, but also the various contexts—historical, social, political—within which works of art are created.

Hallmarks of practice: Pre-AP Dance instructional modules include guidance for facilitating conversations about selected dance performances central to the module's themes and content. How students engage may vary in complexity throughout the course of a lesson or module, depending on the intent of the instruction and students' levels of familiarity with the work being discussed. They may revisit the same works for varying purposes or to consider different aspects of practice over time. In some cases, they might compare and contrast different versions of the same work in order to think about ways that dancers and choreographers can interpret the same idea in multiple ways.

All of these conversations are structured to allow for extended observation of an artistic example before the work is analyzed, getting students into the habit of describing the work in discipline-specific terms before they receive background or contextual information that will deepen their understanding and inform their discussion of the 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.

These regular and structured opportunities for peer dialogue are designed to assist students in developing their skills of communication and decision making; students will know how to effectively offer and accept feedback and also understand their options in deciding what to do with that feedback. Students will also learn to look to their peers as valuable sounding boards for advice, in addition to taking guidance from the teacher in refining their work.

Hallmarks of practice: All Pre-AP instructional modules include prompts for student dialogue about their work as it progresses. These conversations naturally take different forms at different stages, depending on the context and the purpose of this dialogue. In earlier stages, students may work together to share and respond to ideas for work that is just beginning, or discuss questions that they have about new material. As they create and rehearse their own work, these conversations will be structured to encourage thoughtful and productive feedback, rooted in close observation. After their work is completed, students may engage in a final critique to discuss their successes, as well as possible areas for further refinement.

Early in a course, teachers may need to take a more active role in facilitating these dialogues. As students become comfortable with this routine over time, the peer-to-peer dialogues could become partly or fully student facilitated as well.

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.

Creative experimentation enables purposeful student choice making in developing their creative work. Further, having instructional time set aside for experimentation creates a space for students to try out ideas that might not work, encouraging student comfort with creative risk-taking.

Hallmarks of practice: If students are to be given the agency to make a range of choices in how their work is created and presented, then they must also be given the space to experiment with a range of possibilities before. In the Pre-AP Dance course, experimentation may take the form of improvisation in generating new movement ideas, using strategies to iterate on one particular movement, or exploring several options for joining movements together to form a dance phrase. This experimentation may be undertaken individually or collaboratively.

Pre-AP Arts instruction has been designed with the belief that defined structures and guidelines for experimentation are often more useful than allowing students to try out new ideas in a fully open-ended environment. In the instructional modules for the arts, these guidelines may be teacher directed, student selected, or collaboratively determined.

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.

In arts courses, students are often asked to produce written statements only after their creative work is complete. Writing prompts in Pre-AP Arts courses are designed to inform the work of creating rather than detract from it; writing here is meant as a tool for thinking rather than an added-on exercise.

Hallmarks of practice: Pre-AP lessons and assessments involve short, structured writing prompts as tools for processing and synthesizing new information, as well as clarifying and describing the choices that students are making in their work. Initially, these prompts will invite students to articulate their ideas in a short sentence or two; over time, they will revisit, refine, and expand on their ideas to build paragraph-length statements and proposals. The final performance assessment in each module invites students to use these written pieces as the basis of a longer multiparagraph statement.

WHAT MAKES THIS COURSE PRE-AP?

Although College Board does not offer AP courses in dance, the foundational principles and artistic practices addressed in Pre-AP Dance relate to the AP Capstone sequence of study. AP Capstone is a two-year program comprised of two courses—AP Seminar and AP Research—focusing on skills of research, analysis of sources, constructing arguments, and communicating ideas. Pre-AP Dance instruction highlights these skills as well, inviting students to analyze and respond to works of dance, develop and refine their own ideas by drawing on a variety of source material, and constructively respond to the work of peers as it develops.

PRE-AP ARTS AND CAREER READINESS

Pre-AP Arts instruction equips students with the ability to think critically, creatively, and flexibly; to practice and persist in the development of artistic skills and the creation of new work; and to effectively communicate with other artists and with wider audiences about their processes of creating that work—all skills that lend themselves to success in a variety of future roles and workplaces. Creativity has been cited in surveys of business leaders and superintendents as being among the most-needed skills of the current and future workforce.

Similarly, the Partnership for 21st Century Skills cites the abilities of critical thinking, communication, collaboration, and creativity—key components of the Pre-AP Arts framework and instruction—as being vital to 21st-century workforce preparation. There are many viable career paths within the world of the arts as well: Americans for the Arts reports that in 2017, arts-related businesses in the United States employed 3.48 million people, in careers ranging from advertising to museum work. McKinsey's 2019 report, *The Future of Work in America*, further cites creatives and arts management as a growing field in coming years.

The skills and habits that students build in Pre-AP Arts courses can provide a foundation for careers in the arts and in arts-related fields, such as those below.

Careers in the Arts	
▪ actor	▪ illustrator
▪ art director	▪ industrial designer
▪ art therapist	▪ interior designer
▪ arts administration/arts management	▪ lighting designer
▪ arts educator (dance, music, theatre, visual arts, media arts, etc.)	▪ multimedia artist/ animator
▪ choreographer	▪ museum worker (or worker in other cultural organization)
▪ composer	▪ music director/music producer
▪ costume designer	▪ music therapist
▪ curator	▪ musician
▪ dancer	▪ photographer
▪ director	▪ producer (film, theatre, television, video)
▪ fashion designer	▪ sound designer
▪ fine artist	▪ stage director
▪ graphic designer	▪ technical director

Source for Career Clusters: "Advanced Placement and Career and Technical Education: Working Together." Advance CTE and the College Board. October 2018. careertech.org/resource/ap-cte-working-together.

For more information about careers related to the arts, teachers and students can visit and explore the College Board's Big Future resources: bigfuture.collegeboard.org/majors-careers.

SUMMARY OF RESOURCES AND SUPPORTS

Teachers are strongly encouraged to take advantage of the full set of resources and supports for Pre-AP Dance, which are summarized below. Some of these resources are part of the Pre-AP Program commitments that lead to Pre-AP Course Designation. To learn more about the commitments for course designation, see details below and on page 47.

COURSE FRAMEWORK

Included in this guide as well as in the *Pre-AP Dance Teacher Resources*, the framework defines what students should know and be able to do by the end of the course. It serves as an anchor for model lessons and assessments, and it is the primary resource needed to plan the course. **Teachers commit to aligning their classroom instruction with the course framework.** *For more details see page 20.*

MODEL LESSONS

Teacher resources, available in print and online, include a robust set of model lessons that demonstrate how to translate the course framework, shared principles, and areas of focus into daily instruction. **Use of the model lessons is encouraged.** *For more details see page 42.*

PERFORMANCE ASSESSMENTS

Available in the teacher resources, performance assessments allow students to demonstrate their learning through extended problem-solving, writing, analysis, and/or reasoning tasks. Scoring guidelines are provided to inform teacher scoring, with additional practice and feedback suggestions available in online modules on Pre-AP Classroom. **Teachers commit to using each module's performance assessment.** *For more details see page 44.*

PROFESSIONAL LEARNING

Both the Pre-AP Summer Institute (Pre-APSI) and the Online Foundational Modules support teachers in preparing and planning to teach their Pre-AP course. **All Pre-AP teachers make a commitment to either attend the Pre-APSI (in person or virtually) or complete the Online Foundational Modules. In addition, teachers agree to complete at least one Online Performance Task Scoring module.** *For more details see page 8.*

Course Map

Model Lesson and Assessment Sequence

PLAN

The course map shows how components are positioned throughout the course. As the map indicates, the course is designed to be taught over 140 class periods (based on 45-minute class periods), for a total of 28 weeks.

Model lessons are included for approximately 5–10 weeks per semester.

TEACH

The model lessons demonstrate how the Pre-AP shared principles, the arts areas of focus, and the framework come to life in the classroom.

Shared Principles

Close observation and analysis
Higher-order questioning
Evidence-based writing
Academic conversation

Arts Areas of Focus

Analysis and interpretation
Peer-to-peer dialogue
Experimentation
Reflective writing

ASSESS AND REFLECT

Each module includes two formative assessments and a performance assessment. The formative assessments are designed to provide meaningful feedback for both teachers and students.

MODULE 1 Sources

~25 Class Periods Total

LEARNING CYCLE 1

Students are introduced to the module's anchor work, *Village Etude*, and collaboratively build a dance study based on Julia Alvarez's short story "Snow."

Formative Assessment

LEARNING CYCLE 2

Students create a new dance study based on a short story, focusing on using time, space, and energy/dynamics to communicate key aspects of the narrative.

Formative Assessment

LEARNING CYCLE 3

Students analyze their own work and each other's as they revise, refine, and perform their dance studies.

Performance Assessment

Part 1: Student Performance
Part 2: Written Reflection

Anchor Work

Village Etude. Choreography by Deborah Friedes, inspired by Sophie Maslow.

MODULE 2 Structures

~25 Class Periods Total

LEARNING CYCLE 1

Students analyze anchor works in the genres of ballet and hip-hop and experiment with movement ideas from each.

Formative Assessment

LEARNING CYCLE 2

Students develop a dance study incorporating elements of ballet, hip-hop, and a fusion of the two.

Formative Assessment

LEARNING CYCLE 3

After performing their dance studies and gathering feedback, students develop personal improvement plans to continue building and refining their skills.

Performance Assessment

Part 1: Final Performance of ABC Dance Study
Part 2: Written Reflection

Anchor Works

Various examples of ballet, hip-hop, and fusion performances, including Anna Pavlova performing "The Dying Swan" and Yo Yo Ma and Lil Buck performing "The Swan"

MODULE 3 Iteration

~25 Class Periods Total

LEARNING CYCLE 1

Students analyze the anchor works as an introduction to the concept of theme and variation, and then they develop short theme-and-variation studies of their own.

Formative Assessment

LEARNING CYCLE 2

Students engage in an iterative process of generating movement ideas based on Anna Sokolow's *Rooms*, developing multiple versions of short dance phrases.

Formative Assessment

LEARNING CYCLE 3

Students build a new theme-and-variation study by revising and combining the movement phrases they developed in the second learning cycle.

Performance Assessment

Part 1: Written Reflection
Part 2: Final Iteration Dance Study

Anchor Works

Rooms. Choreography by Anna Sokolow.

In addition, one of the following:

- *Cosmati Variations 1–4*. Choreography by Molissa Fenley.
- *Prelude One 2 Bolero*. Choreography by Deborah Damast.
- *For Betty*. Choreography by Bill Evans.

Pre-AP Arts Framework

INTRODUCTION

Based on the Understanding by Design® (Wiggins and McTighe) model, the Pre-AP Arts Framework is back mapped from AP expectations and aligned to essential grade-level expectations. The framework serves as a teacher's blueprint for the Pre-AP Dance instructional resources and assessments.

The framework was designed to meet the following criteria:

- **Focused:** The framework provides a deep focus on a limited number of concepts and skills that have the broadest relevance for later high school and college success.
- **Measurable:** The framework's learning objectives are observable and measurable statements about the knowledge and skills students should develop in the course.
- **Manageable:** The framework is manageable for a full year of instruction, fosters the ability to explore concepts in depth, and enables room for additional local or state standards to be addressed where appropriate.
- **Accessible:** The framework's learning objectives are designed to provide all students, across varying levels of readiness, with opportunities to learn, grow, and succeed.

FRAMEWORK COMPONENTS

The Pre-AP Arts Framework includes the following components, which are illustrated and defined below:

- **Big Ideas**
- **Enduring Understandings**
- **Learning Objectives**
- **Essential Knowledge Statements**

Big Ideas

The framework is unified by a series of big ideas that connect all four arts disciplines at all levels of performance: observe and interpret, practice and experiment, research and make, reflect and evaluate, and revise and share.

About Pre-AP Dance
Pre-AP Arts Framework

Big Idea: Practice and Experiment

The second big idea is concerned with persistence in the process of gaining fluency with the fundamental skills and techniques of an artistic discipline, while also taking opportunities to experiment with the expressive possibilities of these processes and techniques as they are learned.

ENDURING UNDERSTANDING 2.1

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

Essential Knowledge (Students need to know that...)	Learning Objective (Students will be able to...)		
	Advanced	Proficient	Emerging
Dance			
EK 2.1A-D: Choreographers and dancers continuously build knowledge and skill in the use of elements of dance, choreographic structures, and processes.	Engage in regular instruction and sustained practice in a range of dance genres or styles, including targeted practice toward the continuing refinement of selected skills and abilities.	Engage in regular practice, building fluency with movement skills, elements of dance, and choreographic structures and processes in one or more genres.	Build familiarity with elements of dance and choreographic processes through structured practice.
EK 2.1B-D: Through practice, choreographers and dancers demonstrate dispositions such as persistence, patience, and adaptability.	Self-evaluate ongoing progress in technique and skill refinement, identifying areas in need of improvement and specific steps for refining those skills.	With teacher guidance, develop ongoing habits of regular practice, set personal goals for skill refinement, and reflect on their own progress toward goals.	Persist in practice with a new or unfamiliar skill or technique.
Music			
EK 2.1A-M: Musicians participate in regular and consistent practice to build knowledge and skills and increase their expressive abilities.	Engage in a practice routine focused on the continued development of technique, intonation, and expression for the purpose of preparing a level-appropriate repertoire in several contrasting styles for performance.	Engage in a regular practice routine focused on foundational technique and level-appropriate repertoire in at least one style.	Hear, recognize, and appreciate excellence in a range of musical performances as a fundamental practice routine is built.

Enduring Understandings

Enduring understandings describe the big ideas in terms of artistic practice and process. EUs apply to all arts disciplines and give specificity to the ways that artists plan, experiment, revise, analyze, and/or reflect, which allows readers to see how artistic inquiry is similar to and different from inquiry in other areas.

Essential Knowledge Statements

The essential knowledge statements are discipline-specific translations of the ideas in the enduring understandings.

Learning Objectives

Learning objectives are articulated at three levels of proficiency: advanced, proficient, and emerging. Pre-AP Arts courses are organized according to proficiency levels, as opposed to grade levels, because middle and high school arts courses often include students in multiple grades.

The proficient-level learning objectives and related instructional resources are designed for early high school arts courses and ensembles.

Big Idea: Observe and Interpret

The first big idea describes the relationship of form and meaning in the ways that works of art are both made and interpreted. Close observation encourages thorough description/investigation of form, and an understanding of the technical and stylistic choices made by the artist. The process of analysis and interpretation relates perceived meaning to these formal and stylistic choices, and also to relevant contextual factors.

ENDURING UNDERSTANDING 1.1

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

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Dance			
EK 1.1A-D: In studying professional examples, dancers and choreographers identify the elements of dance as well as choreographic structures and processes that dancers work within.	Suggest and justify ideas for adapting and recombining the elements of dance in a given example.	Using dance-specific vocabulary, compare and contrast the uses of the elements of dance and choreographic structures and processes in two or more works of dance.	Identify the elements of dance and choreographic structures and processes in given examples.
EK 1.1B-D: Dancers and choreographers study the works of others to discern stylistic and interpretive choices that may inspire and inform their own work.	Describe how specific aspects of a work of dance either relate to or diverge from the norms of a particular style or genre.	Using dance-specific vocabulary, compare and contrast stylistic choices made in works of dance.	Discern and describe stylistic differences in works of dance.
Music			
EK 1.1A-M: Musicians study musical works to identify and understand the elements of music and the ways that music can be shaped by composer and performer.	Suggest ways that a particular musical work's form, structure, instrumentation, melody, or harmony might be altered to create a new interpretation of the work.	Using music-specific vocabulary, discern and articulate how musicians alter the elements of music in different renditions of a single work.	Identify a variety of techniques associated with a given musical work, including instrumentation, melodic and harmonic line structure, and voicing, as well as individual instrumental (or vocal) technique used in performance of the work.

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
EK 1.1B-M: In studying and comparing musical works, musicians identify stylistic and expressive choices that may inspire and inform their own work.	Describe how aspects of a particular musical work either relate to or diverge from the norms of a particular style.	Using music-specific vocabulary, describe, compare, and contrast the expressive and stylistic choices made by composers and performers in their interpretations of existing works.	Listen to and discern stylistic differences in music, including musical differences in various renditions of a single musical work.
Theatre			
EK 1.1A-T: In studying plays and performances, theatre artists learn to identify the tools, techniques, and structures of their discipline.	Suggest and justify new ways that selected tools and techniques of acting, writing, directing, design, and/or management might be used in their work.	Compare ways that two or more theatre artists have experimented with techniques of acting, writing, directing, design, and/or management in their work.	For a given example, identify and describe tools and techniques of acting, writing, directing, design, and management that theatre artists use to create work.
EK 1.1B-T: In studying and comparing works of theatre, theatre artists identify the range of stylistic and interpretive choices that may be made in preparing and presenting a work of theatre.	Suggest and justify how an artist might apply one or more new stylistic choices to a work of theatre.	Compare and contrast similarities and differences in theatre artists' stylistic and interpretive choices in various renditions of the same theatre work.	Describe stylistic and interpretive choices made in works of theatre.
Visual Arts			
EK 1.1A-VA: Visual artists study the work of other artists to identify and understand the elements of the discipline and the ways that they may be manipulated.	Compare and contrast compositional choices in several related works.	Using art-specific vocabulary, describe the relationship between compositional elements in a given example.	Describe a work of art in terms of its compositional elements.
EK 1.1B-VA: Artists study works of art to understand the ways in which techniques and processes of the discipline can be purposefully manipulated and combined.	Using art-specific vocabulary, identify and discuss a range of stylistic choices within a given technique or process.	Using art-specific vocabulary, compare and contrast similarities and differences in artists' choices of materials, processes, and techniques in two or more examples.	Describe a work of art in terms of the techniques and processes used by the artist.

ENDURING UNDERSTANDING 1.2**Interpret: An artist's work can be received, understood, and interpreted in multiple ways.**

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Dance			
EK 1.2A-D: Choreographers understand that history, culture, and society inspire and influence their work.	In describing their own work and the work of others, articulate how the context in which a work of dance is presented affects the way that it is interpreted.	Compare and contrast examples of dance from specific historical, cultural, social, and political contexts.	Identify what unites a work to a specific historical, cultural, social, or political context in dance.
EK 1.2B-D: As audience members, dancers and choreographers analyze the elements of a performance and interpret each element's contribution to the meaning of the work.	Respond to increasingly complex work that allows for multiple interpretations, and justify an interpretation by linking it to specific evidence from the work.	Relate their own emotional response to a work of dance to the specific choices made by choreographers and performers.	Describe the components of a given work of dance and the overall mood, narrative, or idea that is created by those components.
Music			
EK 1.2A-M: Musical examples are situated within social, historical, and stylistic contexts that influence their content.	In describing their own work and the work of others, articulate how the context in which a musical work is presented affects the way that it is interpreted.	Compare and contrast two or more musical works that relate to the same historical, social, or stylistic context.	Identify aspects of a musical work that relate it to a particular social, historical, or stylistic context.
EK 1.2B-M: Musicians can articulate a personal response to or interpretation of a performance, basing their ideas on particular evidence from the work itself.	Consider increasingly complex musical work and present an interpretation of the artist's intent, justifying their points of view with specific examples from the work itself and recognizing that other interpretations of the work are possible.	Relate individual interpretation of or emotional response to a musical work to the specific stylistic and technical decisions made by the composer and performers.	Describe the components of a musical performance, and articulate something about the overall style or effect of the piece or a theme or idea that may be associated with the work.

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Theatre			
EK 1.2A-T: Theatre artists are influenced by and defy social, cultural, political, economic, and other contextual frameworks.	Suggest new approaches for interpreting an existing theatre work by altering aspects of its context.	Analyze creative choices made in a theatre work based on an understanding of historical, social, and cultural contexts.	Describe creative choices made in a theatre work that relate it to a particular historical, social, or cultural context.
EK 1.2B-T: As audience members, theatre artists analyze and respond to the technical and performed elements of a work and describe how these components contribute to its overall meaning or effect.	Identify and evaluate the artistic choices made in a theatre work by articulating personal responses to the work and relating them to the responses and interpretations of others.	In responding to a theatre work, recognize and analyze choices made by the theatre artists, and describe how those choices contribute to the overall meaning of the work.	Describe the production elements of a theatre work and the potential meanings created by the combination of those elements.
Visual Arts			
EK 1.2A-VA: Art making is shaped by, and sometimes defies, tradition and change in historical, cultural, or social contexts.	Propose a reinterpretation of an existing work of art that alters its meaning by altering aspects of its context.	Compare and contrast qualities of two or more works from different historical, cultural, or social contexts.	Identify aspects of a work of art that relate it to a particular historical, cultural, or social context.
EK 1.2B-VA: Artists respond to works of art by analyzing and interpreting how the use of compositional elements, materials, and processes contributes to meaning.	Describe the ways in which the compositional elements, materials, and processes contribute to the meaning of a work, while acknowledging other possible interpretations.	Describe and analyze the ways in which the choices made by the artist in their use of compositional elements, materials, and processes contribute to the theme, narrative, or idea being expressed.	Describe the ways in which compositional elements or choices of materials contribute to the theme, narrative, or idea being expressed.

Big Idea: Practice and Experiment

The second big idea is concerned with persistence in the process of gaining fluency with the fundamental skills and techniques of an artistic discipline, while also taking opportunities to experiment with the expressive possibilities of these processes and techniques as they are learned.

ENDURING UNDERSTANDING 2.1

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

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Dance			
EK 2.1A-D: Choreographers and dancers continuously build knowledge and skill in the use of elements of dance, choreographic structures, and processes.	Engage in regular instruction and sustained practice in a range of dance genres or styles, including targeted practice toward the continuing refinement of selected skills and abilities.	Engage in regular practice, building fluency with movement skills, elements of dance, and choreographic structures and processes in one or more genres.	Build familiarity with elements of dance and choreographic processes through structured practice.
EK 2.1B-D: Through practice, choreographers and dancers demonstrate dispositions such as persistence, patience, and adaptability.	Self-evaluate ongoing progress in technique and skill refinement, identifying areas in need of improvement and specific steps for refining those skills.	With teacher guidance, develop ongoing habits of regular practice, set personal goals for skill refinement, and reflect on their own progress toward goals.	Persist in practice with a new or unfamiliar skill or technique.
Music			
EK 2.1A-M: Musicians participate in regular and consistent practice to build knowledge and skills and increase their expressive abilities.	Engage in a practice routine focused on the continued development of technique, intonation, and expression for the purpose of preparing a level-appropriate repertoire in several contrasting styles for performance.	Engage in a regular practice routine focused on foundational technique and level-appropriate repertoire in at least one style.	Hear, recognize, and appreciate excellence in a range of musical performances as a fundamental practice routine is built.

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
EK 2.1B-M: Musicians cultivate dispositions of patience and persistence by refining their practice routines and self-identifying areas for improvement.	Self-evaluate ongoing progress in technique and skill refinement, identifying areas in need of improvement and specific steps for refining those skills.	In practice and rehearsal, recognize opportunities for skill refinement while building a repertoire of appropriate foundational techniques.	In practicing and rehearsing musical works, identify the technical skills necessary to meet the goals of a particular performance.
Theatre			
EK 2.1A-T: Theatre artists build practical knowledge and refine technique through rehearsal and practice.	In practice and rehearsal, evaluate ongoing progress in technical skill refinement, identifying areas in need of improvement and specific steps for refining those skills.	Apply routines and structures for practice and rehearsal that enable consistent development of practical knowledge of theatre techniques, structures, and processes.	In reading and practicing theatre works, identify key technical skills associated with design, character development, staging, management, or playwriting which may be necessary to meet the goals of a particular theatre work.
EK 2.1B-T: Theatre artists refine skills of collaboration through practice and rehearsal.	Working collaboratively with peers, develop, refine, and critically examine a theatre work by collectively generating and purposefully selecting ideas and approaches to it.	With teacher guidance, collaboratively refine a theatre work by considering peer solutions to creative problems and collectively choosing which ideas to implement.	With teacher guidance, collaborate with peers to create a theatre work.
Visual Arts			
EK 2.1A-VA: Artists practice to build and refine skills.	Independently reflect on and analyze their progress in refining skills, and identify skills or techniques they wish to develop further or combine in new ways.	Reflect the process of creating multiple iterations of a work, identifying skills or techniques they wish to refine.	Build familiarity with materials and processes by producing multiple iterations of a single work or multiple investigations using the same material or process.
EK 2.1B-VA: Through practice, artists cultivate dispositions of persistence and flexibility.	Through sustained practice and refinement of skill, identify areas in need of improvement and generate solutions to artistic problems.	Engage in sustained practice with a new medium or process to expand their expressive repertoires.	Persist to complete a work using unfamiliar or challenging media or techniques.

ENDURING UNDERSTANDING 2.2

Experiment: Artists experiment with techniques, tools, processes, texts, and media to generate new expressive possibilities.

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Dance			
EK 2.2A-D: Choreographers and dancers experiment within various genres, styles, or original movement to expand their own physical and expressive ranges.	Create and synthesize original movement ideas and uses of choreographic structures and processes in the creation of new work, purposefully selecting approaches best suited for a particular purpose.	Experiment with and selectively perform a range of movement choices and choreographic structures for the same dance study or exercise.	Experiment with the elements of dance and choreographic structures or processes to improve expressive and communicative abilities.
EK 2.2B-D: Choreographers generate movement ideas in planned and spontaneous ways and recognize the opportunities presented by accidents and serendipitously made mistakes.	Through structured methods and ongoing improvisation, develop new and unexpected movement choices, expanding their repertoire of ideas.	Purposefully select improvised or unexpected solutions that communicate the artistic intent of a dance.	Notice and experiment with unexpected movement choices that may communicate the artistic intent of a dance.
Music			
EK 2.2A-M: Musicians experiment with technique to actualize a fully realized and expressive performance.	In an ongoing way, experiment with technique in a variety of musical structures and repertoire and reflect on the relative success of these experiments.	Experiment with and selectively perform a variety of techniques based on the repertoire studied, including appropriate text settings.	Engage in structured experimentation with a variety of techniques associated with their instrument (or voice).
EK 2.2B-M: Musicians capture newly created ideas in written notation and may also improvise or perform those new ideas.	Generate ideas, either in written notation or in prepared or improvised performance, for new musical works with both melodic and harmonic interest and/or implications.	Generate ideas, either in written notation or in prepared or improvised performance, for new melodic materials or new versions or variations of existing melodic materials.	Generate new rhythmic ideas and notate them using conventional or innovative media.

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Theatre			
EK 2.2A-T: Theatre artists experiment with processes, texts, and media to originate, adapt, and/or perform theatre work.	Formulate a project that purposefully adapts or combines specific aspects of selected theatre texts, processes, and media in an unexpected way.	Identify specific elements of selected texts, processes, and media forms and integrate them into a creative work.	Through structured experimentation activities, generate several ideas for interpreting selected texts, processes, or media.
EK 2.2B-T: Theatre artists experiment with the way theatre tools and techniques are utilized.	Experiment with several approaches for purposefully combining different techniques and tools of writing, directing, design, and management.	Experiment with an approach to acting, writing, directing, or design that results in a new or revised expression of a theatre work.	Engage in structured exploration of the tools and techniques of acting, writing, directing, and design that theatre artists use to create work.
Visual Arts			
EK 2.2A-VA: Artists experiment with tools and media.	Reflect on experiments with a new tool or medium and select the one best suited for a particular expressive purpose.	Document several new possibilities for working with a particular tool or medium.	Document use of an unfamiliar tool or medium.
EK 2.2B-VA: Artists improvise and explore the possibilities of particular techniques and processes.	Document multiple experiments with several techniques and processes, familiar and unfamiliar, and document ideas for implementing one or more of these experiments in later work.	Document multiple experiments with several techniques and processes, either familiar or unfamiliar.	Document an experiment with an unfamiliar technique or process.

Big Idea: Research and Make

The third big idea relates to the sources that inspire and inform artists in creating their work, as well as the specific processes of relating creative decisions to one's central idea, purpose, or intent for a work.

ENDURING UNDERSTANDING 3.1

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

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Dance			
EK 3.1A-D: Choreographers make new work by adapting and interpreting the work of others.	In creating new works of dance, deliberately draw on and adapt ideas and techniques observed in a range of professional examples.	Collect a variety of movement strategies based on adaptation of existing works of dance.	Generate basic movement ideas by identifying specific aspects of existing works of dance to adapt and interpret.
EK 3.1B-D: Choreographers investigate themes and ideas to develop new work.	In creating new work, identify and draw upon two or more examples of professional works that explore a similar topic or theme but that arise from different historical or social contexts.	Research examples of dance related to a specific topic of interest, or from a particular historical, social, or political context, to determine how others express similar ideas.	Identify a theme or idea of interest and generate several movement ideas related to that theme.
EK 3.1C-D: Choreographers draw from and synthesize elements of their own personal experiences and the experiences of others to inform their work.	Analyze and synthesize movement ideas based on personal, observed, or imagined experience.	Generate a series of movement ideas based on observation of the world, personal experience, or the imagined experiences of others.	Identify personal experiences that may inspire basic movement explorations.
Music			
EK 3.1A-M: Musicians interpret music in multiple ways, including through altering melody, harmony, rhythm, articulation, style, and/or expression.	Based on research of stylistic norms, suggest new approaches for interpreting an existing musical work, deliberately choosing whether to work within or diverge from the conventions of a particular style.	Based on an understanding of stylistic norms, suggest options for altering melody, harmony, rhythm, or articulation in interpreting a selected musical work.	Identify the most important technical and expressive elements of a particular musical work.

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
EK 3.1B-M: Musicians recognize that musical works are often developed in response to themes and ideas of interest.	Using two or more examples of musical works relating to the same theme or idea, describe the ways that interpretive or expressive choices can change the meaning of a work.	Research examples of stylistically and expressively varied musical works that relate to the same theme.	Suggest a theme or idea that may be associated with a given musical example, based on the expressive and stylistic choices made in the work.
EK 3.1C-M: Musicians create meaning by purposefully selecting repertoire of personal significance.	When both composing and selecting repertoire, articulate the thematic links between varied musical examples.	Generate musical ideas and/or participate in the selection of repertoire based on personal experiences and musical interests.	Identify basic connections or similarities between classroom repertoire and individual musical preferences and experiences outside of the school context.
Theatre			
EK 3.1A-T: Theatre artists adapt specific qualities of existing material as they invent new material.	Generate and combine ideas for theatre work that deliberately draw on and adapt ideas and techniques observed in professional examples.	Consider and select one or more aspects of an existing theatre work to adapt for a particular dramatic purpose.	Identify one or more aspects of an existing theatre work to use as the basis of improvisation and idea generation for new work.
EK 3.1B-T: Theatre artists explore themes and ideas of interest in the creation of theatre work.	Using two or more examples of theatre works that relate to the same theme or idea, identify ways that stylistic and interpretive choices may change the meaning of a work.	Identify a theme or idea of interest and research examples of stylistically and expressively varied theatre works that relate to the same theme or idea.	Describe how a theatre artist addressed a theme or idea of interest based on a given example.
EK 3.1C-T: Theatre artists draw on personal experience and the experiences of others to inform their work.	Integrate personal experience into analysis and synthesis of themes and ideas of a theatre work.	Generate ideas for theatre themes and topics based on personal experience and the experiences of others.	Identify personal experience that relates to themes and ideas in preparation for basic theatre explorations.
Visual Arts			
EK 3.1A-VA: Artists use the physical world, including the work of other artists, as source material to inform their own art making.	Combine inspiration from other artists and the physical world in generating ideas for a work of art.	Identify ways that artists draw from and reinterpret aspects of the physical world.	Identify examples of artists working within traditions wherein they adapt and interpret one another's work.

Essential Knowledge <i>(Students need to know that ...)</i>	Learning Objective <i>(Students will be able to ...)</i>		
	Advanced	Proficient	Emerging
EK 3.1B-VA: Artists use and combine a range of perceptual strategies to explore the world around them.	Develop ideas for studio work by creatively adapting and combining ideas generated through direct experience with the physical world.	Collect source material for studio work by recording aspects of the world from observation and adapting or interpreting the work of others.	Record aspects of the world around them to generate ideas for studio work.
EK 3.1C-VA: Artists use their own lives and experiences, as well as the experiences of others, as source material for their work.	Draw on multiple sources or areas of personal interest in the creation of studio work.	Identify opportunities to incorporate topics, themes, and content of personal interest in studio work.	Record elements of daily life from memory and observation.

ENDURING UNDERSTANDING 3.2**Make: Artists create to expressively communicate or embody intent.**

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Dance			
EK 3.2A-D: Choreographers use their knowledge of styles, techniques, structures, and performers in dance to make deliberate choices that convey a particular idea.	Compare individual dancers' performances to synthesize and differentiate among their physical and expressive ranges as needed in the dance.	Experiment with various movement choices to discover the best use of dancers' physical and expressive ranges.	Explore and compare individual dancers' performances of dance phrases and/or any movement problems to select appropriate dance content.
EK 3.2B-D: Choreographers link their expressive goals to their own personal strengths and preferences as dancers.	Make complex movement choices related to the artistic intent and based on personal strengths and preferences, drawing on a familiarity with a range of styles and genres.	Develop a range of movement choices that reflect a selected idea or theme and that draw on their own personal preferences and strengths.	Identify their own strengths and preferences as dancers, and describe the expressive possibilities of these strengths.
Music			
EK 3.2A-M: Composers and performers determine what they want to say or express and manipulate musical elements and techniques to best express these ideas.	When working with increasingly complex material, determine which aspects are to be emphasized and defend these choices both musically and verbally, using music-specific vocabulary.	Manipulate phrasing, articulation, and tone choices in an existing or new work, and articulate how changes in these elements alter the way a piece is heard.	Propose basic manipulations of musical material to emphasize different aspects of the work.
EK 3.2B-M: Musicians work collaboratively in an ensemble to create fully realized and expressive performances.	Collaboratively experiment with the expressive function of individual voices and lines in their ensemble, and justify the choices made for final performance.	Demonstrate and describe the expressive function of individual voices and lines in an ensemble.	Hear and identify the individual voices and lines (melodic and harmonic) in their ensembles.

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Theatre			
EK 3.2A-T: Theatre artists make technical and expressive choices to convey a particular intent in creating a work of theatre.	Make and justify a range of stylistic, technical, and expressive choices in adapting existing works of theatre or creating new work.	As part of developing a work of art, identify key stylistic, technical, or expressive choices, and then refine these elements as the work progresses.	Improvise images and dialogue that develop the theme or plot of a new theatre work.
EK 3.2B-T: Theatre artists individually and collectively make decisions that affect the overall meaning of a theatre work.	Collaborate to effectively unify elements of design, character, and staging into a cohesive whole, and provide a rationale for the elements that were included in the work.	Purposefully adapt and interpret their own work and the work of others individually and collaboratively, making choices related to space, timing, movement, and imagination.	Use basic staging elements, such as characterization and stage-picture choices, to vary the interpretation of a scene.
Visual Arts			
EK 3.2A-VA: Artists make stylistic and expressive choices that relate to the idea that is being explored in the work.	As part of developing a work of art, identify key stylistic, technical, or expressive choices related to the theme or idea of interest, and refine these elements as the work progresses.	As part of developing a work of art, identify key stylistic, technical, or expressive choices they wish to experiment with or incorporate into the work.	Make expressive and stylistic choices as a part of the process of creating a work of art.
EK 3.2B-VA: Artists manipulate materials, techniques, ideas, and contexts to convey meaning.	Engage in thoughtful and ongoing decision making in using and combining media, techniques, and processes to investigate increasingly complex ideas of personal interest; this may involve working in a series to investigate a single idea over several works.	Deliberately use an understanding of materials, techniques, processes, and contexts to explore and express ideas of personal interest.	Use materials and techniques to express an idea or a narrative in a straightforward way.

Big Idea: Reflect and Evaluate

The objectives outlined here describe creative work as a process of ongoing decision making. These objectives are presented with the acknowledgment that one’s intent for their creative work is not necessarily a plan developed at the outset, but a series of decisions made over the course of creating a work. Artists consider the individual parts of a work and the way they form a cohesive whole in making decisions about which aspects of a work to refine.

ENDURING UNDERSTANDING 4.1

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

Essential Knowledge <i>(Students need to know that ...)</i>	Learning Objective <i>(Students will be able to ...)</i>		
	Advanced	Proficient	Emerging
Dance			
EK 4.1A-D: Dancers and choreographers reflect on the development of their technical skills, creative and expressive decision making, and connection of creative decisions to the context or audience for the work.	Describe and respond to one’s own work and the work of others in terms of technical ability, the alignment of stylistic choices to expressive intent, the originality or inventiveness of creative solutions, and the relationship of the work to the context in which it is presented.	In conversation and in writing, discuss choreographic and performed work by relating decisions on technique and the use of the material to the meaning, intent, or expressive purpose of the dance.	Describe basic decisions made in their own choreographic and performed work using dance-specific vocabulary and elements of dance.
EK 4.1B-D: Dancers and choreographers consider their own insights and the feedback of teachers and peers as they develop a work of dance.	Engage in formal and informal methods of self- and peer reflection and feedback, and direct these conversations by identifying particular areas in which feedback is needed.	Engage in written and oral reflection, clearly articulating choices and suggestions using dance-specific vocabulary.	Engage in directed reflection activities individually and with peers based on areas of focus determined by the teacher.

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Music			
EK 4.1A-M: Musicians consider the accuracy of technique, creative and stylistic decisions, and an understanding of context when reflecting on their performance.	In conversation and in writing, describe their own work and the work of peers in terms of stylistic and technical ability, the inventiveness of phrasing or improvisation, and an understanding of the context of the composition.	Describe the development of their stylistic and technical abilities, including tone and note accuracy in pitch and rhythm.	Recognize and describe fundamental aspects of their own music making (e.g., posture, dynamics, articulation, fingering, breathing).
EK 4.1B-M: Decisions made in developing a performance are shaped by individual and group reflection throughout the creative process.	Engage in formal and informal methods of self-, peer, and external evaluation to inform and refine their musical work, and direct these conversations by identifying particular areas in which they would like feedback.	Engage in one-on-one reflection with the teacher and in collective discussions with peers as a part of the rehearsal process.	Respond to targeted teacher feedback and engage in directed written and discussion-based reflection activities.
Theatre			
EK 4.1A-T: Theatre artists consider aspects of technique, stylistic choices, audience, context, and other criteria when reflecting on the development of their work.	In speaking and writing, reflect on the effectiveness of a theatre work by describing technical and stylistic choices, assessing the originality or inventiveness of these choices, and considering the relationship of the work to the audience or context.	In speaking and writing, describe and discuss their theatre work in terms of technical and stylistic choices, believability of performance, cohesiveness of the work, and collaboration.	Describe the choices made in developing and executing a theatre work, and begin to self-evaluate technical and stylistic choices.
EK 4.1B-T: Theatre artists receive and participate in individual and group feedback as an ongoing part of developing a theatre work.	Engage in constructive criticism as an ongoing part of developing a theatre work; this may include exchanging ideas with the teacher and peers as well as with external reviewers.	Engage in structured feedback discussions with peers, incorporating detailed positive observations and specific suggestions for improvement.	Through structured verbal and written reflection, identify suggestions for improving a theatre work.

Essential Knowledge <i>(Students need to know that ...)</i>	Learning Objective <i>(Students will be able to ...)</i>		
	Advanced	Proficient	Emerging
Visual Arts			
EK 4.1A-VA: Artists discuss their work in terms of technical skill, expressive intent, creativity, and problem-solving approaches.	In speaking and writing, assess their own work in progress and the work of others in terms of technical skill, originality of creative solutions, and the relationship of the work to the context in which it is created or presented.	Engage in discussion of material, technical, and compositional choices as they align with their expressive intent, or with the problem to be solved, in creating a work of art.	Describe the material and compositional decisions made while creating a work of art, and articulate how these choices relate to the assignment or prompt given.
EK 4.1B-VA: Artists describe their own progress in both structured and informal ways throughout the process of creating a work of art.	Engage in ongoing reflection and evaluation in a variety of formats, and direct these conversations by identifying specific areas in which feedback is needed.	Engage in formal and informal reflection as an ongoing part of the process of creating their studio work; this may include describing and discussing their work in group critiques, writing reflections in sketchbooks, or sharing process images with one another online.	Follow prompts to engage in group and/or individual reflection on their work and the work of their peers.

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.

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Dance			
EK 4.2A-D: Dancers and choreographers reflect on the feedback of others and choose which suggestions to incorporate into their work.	Analyze the range of options and suggestions generated during reflection and evaluation, and select next steps, which may include pursuing new ideas generated in the reflection process.	Engage in structured feedback discussions with their peers and collectively make decisions about next steps in a work of dance.	Identify aspects of their own work in further need of refinement, based on information gathered through the evaluation process.
Music			
EK 4.2A-M: Musicians use feedback and evaluation as a tool for identifying next steps in improving a performance or composition.	Make and justify decisions about next steps to improve a performance or composition in an increasingly self-directed way.	Synthesize teacher and peer feedback to understand the variety of ways that their performances or compositions may be improved.	Based on information gathered in feedback and evaluation, articulate elements of their musical work that need to be refined.
Theatre			
EK 4.2A-T: Theatre artists work individually and collaboratively to consider constructive criticism and decide on the next steps of a theatre work.	Evaluating the variety of options available to them and/or the group, make and justify decisions in an ongoing way about the next steps in refining a theatre work.	Make intentional and informed individual and group decisions on which aspects of a theatre work to refine based on feedback and evaluation from teachers and peers.	Link different types of comments to different types of skills or aspects of their theatre work that may need to be refined.
Visual Arts			
EK 4.2A-VA: Artists use information gathered in reflection and evaluation to refine formal and conceptual aspects of a work and to plan for future works.	Based on reflection and evaluation, document possibilities for either refining their current work or planning new work.	Decide how to refine formal or conceptual aspects of their work in order to plan for a new work.	Decide how to refine material or compositional components of their work based on ideas gathered during reflection and evaluation.

Big Idea: Revise and Share

The final big idea relates to the steps students take toward finishing a work of art (bearing in mind that it may be revisited or inform/inspire new iterations of a work), including making adjustments to improve the work and considering one's audience in making decisions about how it will be presented.

ENDURING UNDERSTANDING 5.1

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

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Dance			
EK 5.1A-D: Dancers and choreographers refine and synthesize the components of a dance to form a cohesive work.	Continually refine movement ideas by adapting, rearranging, or eliminating elements of a work and generating new ideas when necessary.	With guidance, thoughtfully refine works in progress by inspecting each element of a dance and deciding which parts to adapt, rearrange, or eliminate to improve the cohesiveness of the whole.	When presented with a limited set of options, make choices about how to adapt or combine the elements of a dance.
Music			
EK 5.1A-M: Musicians refine the technical and expressive elements of the various parts of a work to form a cohesive whole.	Refine a wider range of technical and expressive elements in an ongoing way through practice and rehearsal, and independently identify which techniques or elements may be in need of further refinement.	Through guided reflection, identify technical and expressive elements of their performance that are in need of further refinement.	Working within a range of teacher-determined options, make basic choices about how to adapt or combine the elements of a musical work.
Theatre			
EK 5.1A-T: Theatre artists improve their work by considering the various ways its elements can be synthesized and rearranged.	In an ongoing way, make active and informed decisions to keep, discard, rearrange, and reinterpret elements of a theatre work, and envision alternate approaches or solutions for strengthening the work.	Through guided conversation and reflection, choose elements of a theatre work to keep, discard, rearrange, or reinterpret.	When presented with a set of options, make choices about how to adapt or combine the elements of a theatre work in order to strengthen it.

Essential Knowledge <i>(Students need to know that ...)</i>	Learning Objective <i>(Students will be able to ...)</i>		
	Advanced	Proficient	Emerging
Visual Arts			
EK 5.1A-VA: Artists revise and improve their work by considering the ways that individual parts relate to and strengthen one another.	Make independent and informed decisions about which aspects of a work to adapt, remove, combine, or rearrange, and articulate how these choices convey their intent.	With guidance, experiment with removing, combining, rearranging, or reworking one or more parts of a work of art to better align with the overall intent of the piece.	Working within a range of options, choose methods for combining or structuring different parts of a work of art to convey a particular idea.

ENDURING UNDERSTANDING 5.2

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

Essential Knowledge <i>(Students need to know that ...)</i>	Learning Objective <i>(Students will be able to ...)</i>		
	Advanced	Proficient	Emerging
Dance			
EK 5.2A-D: Choreographers consider the audience and environment of a performance when making creative decisions in the development of a work.	Consider the audience when selecting or generating ideas for a new work to perform, adapt stylistic and interpretive choices based on audience and context, and relate adaptations to goals or needs associated with a particular audience or space.	Participate in choosing and developing work to be performed and in choosing the context in which it is presented.	Make basic interpretive or stylistic choices in consideration of a given audience.
Music			
EK 5.2A-M: Musicians consider their audience and the context in which they are presenting a work when making decisions about what and how to perform.	Develop a performance (including music selection and stylistic or interpretive decision making) with a particular audience or performance context in mind.	Develop an awareness of audience through the refining of skills associated with stage presence, the ordering of repertoire, and the honing of performance etiquette, understanding that interaction with the audience changes the performance.	Consider audience response when reflecting on the relative success of a musical work and then refining it further.

Essential Knowledge (Students need to know that ...)	Learning Objective (Students will be able to ...)		
	Advanced	Proficient	Emerging
Theatre			
EK 5.2A-T: Theatre artists make creative decisions based on an understanding of their unique potential audiences and of the different contexts in which they might perform.	Develop theatre work for particular audiences or contexts, making decisions related to all aspects of the production and presentation of the work when selecting, rehearsing, and performing.	Compare and contrast potential choices for selecting, rehearsing, and performing a theatre work based on an understanding of potential audiences and of potential contexts in which the work might be performed.	Consider audience response as part of selecting, rehearsing, and performing a theatre work.
Visual Arts			
EK 5.2A-VA: Artists create and present their work for a range of audiences (including themselves), and they understand that the way a work is presented can enhance its meaning.	Curate exhibitions of their own work and the work of peers, making and explaining decisions about the presentation of a work.	Share the same work in multiple contexts, and describe how a difference in site or audience changes the meaning or perception of a work.	Present their work in the context of the classroom or school, and consider peer responses when revising it.

Pre-AP Dance Model Lessons

Model lessons in Pre-AP Dance are developed in collaboration with educators across the country and are rooted in the framework, shared principles, and areas of focus. The lessons are carefully designed to illustrate on-grade-level instruction. Pre-AP strongly encourages teachers to internalize the lessons and then offer the supports, extensions, and adaptations necessary to help all students achieve the lesson goals.

These materials may be incorporated into existing coursework and performance schedules. Each module is specific to the study of dance, music, theatre, or visual arts, but all modules are united by common topics of artistic investigation.

The purpose of these model lessons is twofold:

- **Robust instructional support for teachers:** Pre-AP Dance model lessons embody the Pre-AP approach to teaching and learning. Model lessons provide clear and substantial instructional guidance to support teachers as they engage students in the shared principles and areas of focus.
- **Key instructional strategies:** Commentary and analysis embedded in each lesson highlight not just what students and teachers do in the lesson, but also how and why they do it. This educative approach provides a way for teachers to gain unique insight into key instructional moves that are powerfully aligned with the Pre-AP approach to teaching and learning.

Teachers have the option to use any or all model lessons alongside their own locally developed instructional resources.

SUPPORT FEATURES IN MODEL LESSONS

The following support features recur throughout the Pre-AP Arts lessons to promote teacher understanding of the lesson design and provide direct-to-teacher strategies for adapting lessons to meet their students' needs:

- **Instructional Rationale**
- **Guiding Student Thinking**
- **Areas of Focus**
- **Classroom Facilitation**

Guiding Student Thinking

Recommendations for anticipating tasks that students might misinterpret and strategies for meeting the learning objectives by explaining expectations and clarifying students' misunderstandings.

GUIDING STUDENT THINKING

Students might comment that this activity feels repetitive; they already worked together to test out and recommend particular expressive choices in the first learning cycle. This time, however, the analysis handout will give them a more specific vocabulary for describing the range of options that are available to them, and it will likely prompt ideas that they had not considered before. Encourage students to review the categories of terms on the handout when considering all possible expressive choices that they could try.

As students work, remind them of the original guidelines of this group experimentation:

- The composer's notation must remain unaltered.
- When trying out new expressive approaches, there are no right or wrong answers. There are no failures, only discoveries. Everyone's input is valued.
- Expressive decisions made in the group should be documented. One person in the group should record which parts of the experimentation seemed to work and which parts didn't.
- No decision is carved in stone. Experimentation is ongoing and open-ended.

As a group or section, students should finalize the expressive change to be contributed to the performance of the piece. The group can decide on something different from the choice originally made, or they can decide to alter a different section of the anchor work or different part of the section previously altered. The group may also decide to retain its original decision but should be prepared to give its rationale for doing so. The scribe will make notes and will later report the rationale for the group's decision to the class.

AREA OF FOCUS: PEER-TO-PEER DIALOGUE

As students propose ideas to one another, their peers may naturally wish to offer suggestions that could improve on them. Encourage students to express these suggestions as questions:

- "What would happen if ...?"
- "Have you considered ...?"

In doing so, the emphasis of the discussions shifts from one of judgment or evaluation to one of collaborative brainstorming, and students retain ownership of their work by deciding which suggestions they will act on.

Areas of Focus

Guidance on specific strategies for facilitating processes of experimentation, analysis and interpretation, peer-to-peer dialogue, and reflective writing in Pre-AP Arts classrooms.

Give students at least two class periods to plan and rehearse their scenari. Encourage them to rehearse in phases: First they can just improvise according to the basic sequence of activities in the scenario, with an emphasis on portraying their individual characters. They can then run through the scenario with a focus on adding elements that will emphasize the differences in status among the characters. They may spend an extended period experimenting with several approaches to incorporating lazzi into their performances before selecting the most effective ideas. Then they can revisit their performance again to think about the ways that gibberish and masks can best be used to enhance the performance.

Classroom Facilitation

Since you now have a full-class collection of masks, students do not necessarily need to make new ones—they can borrow across groups to work with the masks that are most appropriate to their performance.

These phases of rehearsal can be handled in a more structured way, with you guiding students through all phases of work at the same time, or students could work in their groups more independently, varying their pace as needed. Decide which approach will be best based on the needs of your students.

PART 3: PERFORMANCE OF SCENARI

Have students perform their scenari for one another. Remind everyone that the performances should:

- demonstrate an understanding of the attributes of the stock character each student is portraying
- demonstrate an understanding of lazzi and incorporate two instances of lazzi
- demonstrate an understanding of gibberish and use it selectively to enhance the physical comedy
- demonstrate an understanding of mask work and use masks to enhance and inform the physical work of the characters they are portraying

Before performing, each group should share their assigned scenario and ask for feedback in one particular area of their performance. For example, they might want suggestions from their peers for ways to emphasize differences in status or ways to more effectively incorporate gibberish into the performance.

INSTRUCTIONAL RATIONALE

In contrast to earlier peer discussions, which were focused mostly on offering and receiving straightforward observations of student work, students are now being given additional responsibility in deciding which aspects of their performance they would like assistance with refining. This encourages students to think critically about their work in progress and to be willing to share the aspects of it that are currently less successful or resolved. These guidelines also enable responding students to be targeted and constructive in their feedback.

Classroom Facilitation

Tips related to the logistics of a lesson, such as suggestions for alternative materials or ways to alleviate pacing concerns.

Instructional Rationale

Insight into why a particular instructional step or strategy is recommended. The rationales highlight the purpose and intended impact on learning and often call attention to instructional approaches that can easily be applied to other lessons.

Pre-AP Dance Assessments for Learning

Assessment in the arts often focuses almost exclusively on the technical and creative merits of students' final created or performed work. While these culminating pieces are certainly important milestones worthy of attention and evaluation, focusing exclusively on the finished works often does not capture the full range of skills that students have employed along the way. Pre-AP Arts assessments are designed to address the range of abilities represented in the framework, encompassing technical skill development, but also the purposeful refinement and revision of creative work, as well as a student's ability to reflect on and communicate about that work. All arts assessments are performance based and rubric scored, and they are directly tied to the work of the instructional modules.

Whereas other Pre-AP courses feature digital quizzes and performance tasks, assessments in the Pre-AP Arts courses are entirely performance based. Assessment therefore is fully embedded in instructional practice and arises from the authentic work that students engage in throughout a module of study. Students are not given separate creative tasks for the purpose of assessment; the work that is assessed is the work that they have made throughout the module.

Pre-AP Arts students will not submit portfolios or performance documentation for external review and scoring by College Board. Student work will be teacher scored using rubrics provided as part of the instructional modules.

Performance assessments in the Pre-AP Arts courses consist of two parts, with instructions and separate rubrics for evaluating each part. These two components are:

- **Students' created or performed work:** This may be represented as a portfolio of works or process documentation created throughout the module.
- **Written statements:** These written statements are guided by specific prompts that encourage students to thoroughly describe their work and reflect on the process of creating and refining it; sometimes the final written statements involve revisiting, revising, and building on shorter statements that students wrote earlier in the module.

Rubrics for each component include at least three learning objectives from the framework and describe the qualities of student work that relate to those objectives. The assessment criteria associated with each objective are organized into three performance levels.

Teachers participating in the official Pre-AP Program will receive access to online learning modules to support them in evaluating student work for each performance task. These on-demand experiences will orient teachers to the content of the task and rubric requirements and engage teachers in scoring student work samples in preparation for evaluating their own students' work.

SAMPLE PERFORMANCE ASSESSMENT AND EVALUATION CRITERIA

The following is representative of what students and educators encounter on the performance assessments. These examples are drawn from the Sources module.

PART 1: STUDENT PERFORMANCE

Use the rubric to assess student performance, including a review of the videos from the end of the second and third learning cycles. The review and comparison of both of these pieces will not only allow for an assessment of each group's success in using aspects of time, space, and energy to explore aspects of a character, theme, or moment in time from a particular story, it will also enable an evaluation of student work related to the revision and refinement of this study.

Sample evaluation criteria:

The following is an excerpt from the rubric for Part 1, including descriptions of the qualities of student performance. The full rubric includes three categories for assessment.

Student Performance				
Criteria for Success	Related Learning Objective	Strong Evidence	Sufficient Evidence	Limited Evidence
There is evidence of thoughtful and purposeful revision between the two versions of the dance study.	5.1A-D (Proficient): With guidance, thoughtfully refine works in progress by inspecting each element of a dance and deciding which parts to adapt, rearrange, or eliminate to improve the cohesiveness of the whole.	A comparison between the two videos offers evidence of considered and purposeful revision using two or more approaches: adaptation, rearrangement, elimination, or addition of elements. Individual sections and the study as a whole have been made more cohesive and aligned with artistic intent.	A comparison between the two videos offers evidence of refinement through adaptation, rearrangement, elimination, or addition of elements. Revisions have made the dance study more cohesive.	A comparison between the two videos indicates few or no revisions have been made, or revisions do not relate to the story lens or make the study more cohesive.

PART 2: WRITTEN REFLECTION

Students' written reflection statements should describe the story their dance study is based on and the lens (character, theme, moment) that their dance study highlights. In addition, students will be asked to describe key choices and revisions that they made in the process of making the study and reflect on the relative success of their work.

Sample evaluation criteria:

The following is an excerpt from the rubric for the written reflection. The full rubric includes three categories for assessment.

Written Reflection				
Criteria for Success	Related Learning Objective	Strong Evidence	Sufficient Evidence	Limited Evidence
The written reflection connects choices made to the aspect of the story (character, theme, or moment in time) being explored.	4.1A-D (Proficient): In conversation and in writing, discuss choreographic and performed work by relating decisions on technique and the use of the material to the meaning, intent, or expressive purpose of the dance.	Student provides rationale for specific movement choices and overall sequencing of the study that clearly reflect their selected story lens.	Student provides rationale linking specific movement examples to the story lens.	Student does not describe their intent and does not link to choices made, or does so in an overly general way.

Pre-AP Dance Course Designation

Schools can earn an official Pre-AP Dance course designation by meeting the program commitments summarized below. Pre-AP Course Audit Administrators and teachers will complete a Pre-AP Course Audit process to attest to these commitments. All schools offering courses that have received a Pre-AP Course Designation will be listed in the Pre-AP Course Ledger, in a process similar to that used for listing authorized AP courses.

PROGRAM COMMITMENTS

- Teachers have read the most recent *Pre-AP Dance Course Guide*.
- The school ensures that Pre-AP frameworks and assessments serve as the foundation for all sections of the course at the school. This means that the school must not establish any barriers (e.g., test scores, grades in prior coursework, teacher or counselor recommendation) to student access and participation in Pre-AP Dance coursework.
- Teachers complete the foundational professional learning (Online Foundational Modules or Pre-AP Summer Institute) and at least one online performance task scoring module. The current Pre-AP coordinator completes the Pre-AP Coordinator Online Module.
- Teachers align instruction to the Pre-AP Arts Framework and ensure their course meets the curricular commitments summarized below.
- The school ensures that the resource commitments summarized below are met.

CURRICULAR COMMITMENTS

- The course provides opportunities for students to develop understanding of the Pre-AP Arts knowledge and skills articulated in the framework through the three modules of study.
- The course provides opportunities for students to engage in the Pre-AP shared instructional principles:
 - ◆ close observation and analysis
 - ◆ evidence-based writing
 - ◆ higher-order questioning
 - ◆ academic conversation
- The course provides opportunities for students to engage in the four Pre-AP Arts areas of focus. The areas of focus are:
 - ◆ analysis and interpretation
 - ◆ peer-to-peer dialogue
 - ◆ experimentation
 - ◆ reflective writing

- The instructional plan for the course includes opportunities for students to continue to practice and develop disciplinary skills.
- The instructional plan reflects time and instructional methods for engaging students in reflection and feedback based on their progress.
- The instructional plan for the course includes one performance assessment and two formative assessments per module. Note: Semester-length arts courses are responsible for implementing one module and corresponding assessment.
- The instructional plan reflects making responsive adjustments to instruction based on student performance.

RESOURCE REQUIREMENTS

- The school ensures that participating teachers and students are provided computer and internet access.
- Teachers should have consistent access to a video projector for sharing web-based instructional content and short web videos.
- The school ensures that participating teachers and students are provided with classroom resources enabling the study of anchor works central to each module.
- The school ensures that participating teachers and students are provided with discipline-specific materials and resources enabling students to complete the production- and performance-based work associated with the instructional modules. In Pre-AP Dance, this includes an appropriate space for dance practice and performance.

Accessing the Digital Materials

Pre-AP Classroom is the online application through which teachers and students can access Pre-AP instructional resources and assessments. The digital platform is similar to AP Classroom, the online system used for AP courses.

Pre-AP coordinators receive access to Pre-AP Classroom via an access code delivered after orders are processed. Teachers receive access after the Pre-AP Course Audit process has been completed.

Once teachers have created course sections, students can enroll in them via access codes. When both teachers and students have access, teachers can share instructional resources with students and complete online learning modules.

