

DELAWARE VALLEY SCHOOL DISTRICT

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

Elementary String Orchestra

Curriculum Writing Committee: Kayla Jones and Cynthia Stine

Grade Levels: 3, 4, 5

Date of Board Approval: 2021

Grading Scale:

Lesson Preparation	75%
Orchestra Rehearsal	15%
Practice Charts	10%
Total	100%

Curriculum Map – Year One

Overview:

This graded course is designed to teach third, fourth, and fifth grade students how to perform music using the four major orchestral stringed instruments: violin, viola, cello, and double bass. Students participate in one small group lesson and one large group rehearsal weekly for the entire school year, with emphasis on music reading and performance skills. Students experience personal growth in responsibility and teamwork as contributing members of the orchestra who both practice independently and fully participate in ensemble activities. Orchestra students also discover connections between music and other art forms and academic disciplines, and they develop an appreciation for music's place in society.

Time/Credit for the Course: First 3 Years

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1. Marking Period One Goals:

Understanding of:

- Proper care and handling of instruments
- Parts of instruments and bows
- Correct posture
- Pizzicato (plucking) technique
- Quarter note rhythms and rests
- Open strings - plucking an OSC (Open String Cycle)
- Playing a 3 note pattern on every string (Patterns #1 & 2)
- Introduction of bow hold and bowing exercises

2. Marking Period Two Goals:

Understanding of:

- Proper bow hold
- Detaché bow technique
- Plucking three note patterns using high/low 2 for violin and viola, 2nd and 3rd finger for cello and 2nd and 4th fingers for bass
- Identify notes on staff by finger number

3. Marking Period Three Goals

Understanding of:

- Shifting from I to III position (String Bass)
- Paired eighth note rhythms
- Half note rhythms and rests, 2/4 time signature
- Four note finger pattern (adding the 3rd finger violin/viola, cello 4th)
- Learning the note names by letter on the fingerboard

4. Marking Period Four Goals:

Understanding of:

- Note names on the staff
- D Scale
- Reading notes of the D Scale on the staff
- Five note patterns on each string (adding pinky for violin/viola)

Big Idea #1: Preparing instruments for playing and proper storage keeps instruments in good condition.

Big Idea #2: Proper posture and instrument position sets students up for healthy and efficient playing.

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Big Idea #3: Producing pleasing tones on a stringed instrument involves plucking the strings correctly and proper placement of left hand fingers.

Big Idea #4: Reading music requires an understanding of rhythm and rest values.

Big Idea #5: Producing pleasing tones on a stringed instrument involves bowing the strings.

Big Idea #6: Pitches are created by using a fingering system on the instruments.

Big Idea #7: In addition to the location of pitches written on the music staff, key signatures and/or accidentals determine how high or low notes are performed.

Big Idea #8: Rhythm notation, such as half notes, half rests, and eighth note pairs, are differentiated by shape.

Big Idea #9: 2/4 time signature affects how beats are organized and rhythms are counted.

Big Idea #10: Reading music requires an understanding of pitches arranged on a musical staff.

Big Idea #11: Technology may be used to access appropriate information for music research.

Big Idea #12: Musicians listen to and think critically about music performance.

Textbooks and Supplemental Resources:

Sound Innovations

Essential Elements 2000

Bornoff Method Primer

Concert Repertoire

Curriculum Map – Year Two

1. Marking Period One Goals:

Understanding of:

- Whole note rhythms
- Several new pitches, notations, and fingerings specific to their respective instruments
- Reading notes on the staff of all four strings
- Staccato bowing
- Hooked bowing
- Ties

2. Marking Period Two Goals:

Understanding of:

- Slurred bowing
- Basic dynamics; *p*, *mp*, *mf*, *f*

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- Bowing in different “lanes”
- Several new pitches, notations, and fingerings specific to their respective instruments (finger pattern #4 utilizing a low first finger)

3. Marking Period Three Goals:

Understanding of:

- Dotted half note rhythms in 4/4 and 3/4
- Single eighth notes and eighth rests, including off-beat rhythms
- Dotted quarter/eighth note rhythms
- Spiccato bowing on open strings
- Several new pitches, notations, and fingerings specific to their respective instruments
- Procedures for sight-reading

4. Marking Period Four Goals:

Understanding of:

- Tempo Markings
- Several new pitches, notations, and fingerings specific to their respective instruments
- Improvisation and what constitutes an improvisation
- Music research and basic performance analysis

Big Idea #1: A tie combines two or more rhythms into one longer note.

Big Idea #2: Staccato bowing produces short, separated tones.

Big Idea #3: Hooked bowing is a variation of staccato focusing on bow direction and bow divisions

Big Idea #4: Rhythm notation, such as whole notes, are differentiated by shape.

Big Idea #5: Notation, such as whole notes, helps musicians determine the length of sound or silence on instruments.

Big Idea #6: A slur combines two or more successive notes into one bow stroke.

Big Idea #7: Dynamics are used by composers when they intend to change volume level, either gradually, as with crescendos and decrescendos, or suddenly (forte to piano; piano to forte).

Big Idea #8: Orchestral musicians use several techniques to create dynamic changes.

Big Idea # 9: Music is mathematical and includes the subdivision of musical beats within measures.

Big Idea #10: 3/4 time signature affects how beats are organized and rhythms are counted.

Big Idea #11: Dotted half notes are worth three beats in $\frac{3}{4}$ time.

Big Idea #12: Rhythm notation, such as a single eighth notes and eighth rests, are differentiated by shape.

Big Idea # 13: In addition to the location of pitches written on the music staff, key signatures and/or accidentals determine how high or low notes are performed.

Big Idea #14: Tempo markings help musicians know how fast or slow music should be played.

Big Idea # 15: Musicians can improvise by changing one or more musical elements (rhythm, pitch, articulation, etc.) of a familiar tune.

Textbooks and Supplemental Resources:

Sound Innovations
Essential Elements 2000
Bornoff Method Primer
Concert Repertoire

Curriculum Map – Year Three

1. Marking Period One Goals:

Understanding of:

- Cut time half notes and quarter notes
- Tuning using fine tuners
- Sixteenth note rhythms
- Syncopation
- Patterns #1-5 for vn/va/bs (using a low 1 for vn/va and intro to $\frac{1}{2}$ position for bass)
- Pattern #4 introduction for cello using II position

2. Marking Period Two Goals:

Understanding of:

- Slurred bows on 3 or more notes
- Sight-reading procedures
- Sixteenth/Eighth note combinations

3. Marking Period Three Goals

Understanding of:

- Playing harmonics (shifting preparation)
- Double stops
- Reading dotted eighth/sixteenth notes combos
- Cello pattern #5 using II position

4. Marking Period Four Goals:

Understanding of:

- Improvisation on simple melodies
- Composition of an eight measure melody

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- Several new pitches, notations, and fingerings specific to their respective instruments
- Music research and basic performance analysis
- Shifting to Harmonics

Big Idea #1: Strings often need to be re-calibrated (tuned) to correct pitches and fine tuners can be used to make these corrections

Big Idea #2: Some key signatures require a half step between the open string and the first finger

Big Idea #3: The beat can be divided into four parts to create sixteenth notes

Big Idea #4: Rhythm notations, such as sixteenth/eighth note combinations, are differentiated by shape.

Big Idea #5: Notation, such as sixteenth/eighth note combinations, help musicians determine the length of sound or silence on instruments.

Big Idea #7: Syncopation occurs when weaker parts of beats are emphasized.

Big Idea #8: Cut time affects how beats are organized.

Big Idea #9: Musicians may improvise by creating their own melodies over a chord progression

Big Idea #10: Sight reading is a skill that musicians need to continuously develop

Big Idea #11: String players may use double stops to play two notes simultaneously which requires good bow control and sense of pitch

Big Idea #12: Open-string harmonics are created by lightly touching the string with a finger of the left hand at specific fractional lengths of a string.

Big Idea # 13: Shifting the left hand from first position to higher positions allows string players to play higher-pitched notes further along the fingerboard

Big Idea # 14: Technology may be used to access appropriate information for music research.

Big Idea #15: Musicians listen to and think critically about music performance.

Textbooks and Supplemental Resources:

Sound Innovations

Essential Elements 2000

Bornoff Method Primer

Concert Repertoire

UNIT #1: INSTRUMENT CARE AND TONE PRODUCTION

Time Range in Days: 30 minutes instruction weekly/3-4 lessons

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 E, 9.1.3 G, 9.1.3 H

Anchor(s): CC.2.1.3, C.1

Eligible Content:

Students learn the basics of proper storage and maintenance. They also practice posture and instrument position while beginning to produce pleasing tones by plucking on their respective orchestral instruments.

Objectives:

Students will identify instrument parts and accessories. (DOK: Level 1)

Students will relate instrument preparation to quality of sound (tuning, rosined bow, etc.). (DOK: Level 2)

Students will demonstrate proper posture. (DOK: Level 2)

Students will demonstrate proper plucking technique. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher names, shows, and has students touch or point to various essential parts of the instrument.
- Teacher explains proper storage of instruments at school and home and the necessity for taking care of instruments; each student develops a plan for instrument storage at home.
- Teacher demonstrates proper instrument preparation and explains the reasons for such preparation (taking instrument out of case, tightening bow hair, adjusting end pin, etc.); students model that preparation.
- Teacher demonstrates proper instrument position; students practice proper instrument position.
- Teacher demonstrates proper left hand position for various stringed instruments; students practice placing left hands in correct position.
- Teacher explains and demonstrates pizzicato technique (plucking); students imitate technique.
- Teacher demonstrates proper bow hold; students practice shaping correct bow hold.
- Teacher demonstrates proper bow movements; Students imitate teacher movements.

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Assessments:

Diagnostic:

Teacher questions students on prior knowledge

Formative:

Observation of weekly progress

Summative:

Student demonstration/teacher evaluation

UNIT #2: BASIC MUSIC NOTATION/READING MUSIC

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3H

Anchor(s): CC.2.1.3, C.1

Eligible Content:

Basic symbols used to read music are discussed: staff, clef signs, ledger lines, measures, bar lines, double bars, repeat signs, 4/4 time signature, quarter note rhythms and rests. Reading open strings on the staff.

Objectives:

Students will identify the open strings and locate on the staff(DOK: Level 1)
Students will identify and apply the following to the performance of musical excerpts: measures, bar lines, double bars, repeat signs. (DOK: Levels 1 & 2)
Students will explain the relational pattern of pitch level with the position on the staff (DOK Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher draws treble, alto, and bass clefs and explain which instruments read each clef.
- Teacher shows and explains music staff, ledger lines
- Teacher explains the concept of quarter note and quarter rest rhythms.
- Teacher demonstrates how to play quarter notes and rests using basic patterns written for students; students will repeat rhythms and play several other examples on respective instruments.
- Teacher explains 4/4 time signature, division of beats/notes into measures, function of bar lines and double bars.
- Teacher and students play songs/exercises in lesson book involving pitches, rhythms, and symbols used in this unit.

Assessments:

Diagnostic:

Teacher questioning

Observation

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Formative:

Flashcard with rhythms

Group and Individual performance in class

Summative:

Written or Oral Evaluation of Note Identification

Playing Test

Unit 3: NEW NOTATION/FINGERINGS

Time Range in Days: 30 minutes instruction weekly/ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Eligible Content:

Students will learn the first three notes of each string using patterns #1 and #2

Students will identify new pitches based on their location on the staff.

Students will demonstrate the correct fingering for each new pitch.

Objectives:

Students will identify all pitches used in pattern #1 and 2 on every string (DOK: Level 1)

Students will perform songs utilizing notes in Pattern #1&2 on every string (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher introduces each note name and fingering through demonstration and explanation.
- Students practice each series of notes by saying the letter names and fingerings out loud before playing.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Flashcard review of notes

Group and Individual performance in class

Summative:

Written or Oral Evaluation of Note Identification

Playing Test

Unit 4: BOWING (Detaché)

Time Range in Days: 30 minutes instruction weekly/3-4 lessons

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 B, 9.1.3 C, 9.1.3 G

Eligible Content:

Students are introduced to proper bow hold, bow placement on strings, and bowing mechanics.

Students will produce pleasing tones on the instruments with the bow.

Objectives:

Students will demonstrate proper bow hold. (DOK: Level 2)

Students will demonstrate proper bow motion. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher reviews proper instrument position/Students practice proper instrument position.
- Teacher demonstrates proper bow hold/Students practice shaping correct bow hold.
- Teacher demonstrates proper bow movements/Students imitate teacher movements.

Assessments:

Diagnostic:

Teacher questions students on prior knowledge

Formative:

Observation of weekly progress

Summative:

Student demonstration/teacher evaluation

Unit 5: HALF NOTES, HALF RESTS, AND EIGHTH NOTE PAIRS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Anchor:

CC.2.1.3.C.1

Eligible Content:

Students expand their rhythmic repertoire by learning half notes, half rests, and eighth note pairs and practicing them in isolation, in method book excerpts, and performance music.

Students will be able to perform simple tunes that include half notes, half rests, and eighth note pairs.

Students will begin to adjust the amount of bow used based on note values.

Objectives:

Students will identify half notes, half rests, and eighth note pairs based on their shape. (DOK-1)

Students will produce sounds or silence for specific durations of beats based on the notation. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher and students review basic music notation and rhythms learned to date, including quarter notes and rests, and experience playing said rhythms and notations in previously learned exercises/songs.
- Discussion and demonstration on how to identify half notes and rests, how many beats each receives, and how half notes differ from previously learned notation.
- Students clap half notes, counting out loud while clapping.
- Students select a pitch on respective instruments and play as a group several half notes while teacher counts the beats out loud and/or plays along.
- Students as a group clap rhythms of specified exercises/songs in lesson book prior to playing them on respective instruments.
- Listen to accompaniment and follow along in lesson book to hear examples with half notes and rests included.
- Teacher and students repeat the above steps in order to learn about eighth notes.

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- Comparison of quarter and half rests – similarities and differences.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Group and Individual performance in class

Summative:

Performance Test (counting, speaking, and/or playing rhythms)

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Unit 6: 2/4 TIME AND TEMPO MARKINGS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Anchor:

CC.2.1.3.C.1

Eligible Content:

Students learn how to count and play music written in 2/4 time signature. Several tempo markings, such as allegro, moderato, and andante, are also introduced.

Students will identify, explain, and play music using 2/4 time signature.

Students will understand various tempo markings.

Objectives:

Students will identify 2/4 time signature and explain its meaning. (DOK: Levels 1 & 2)

Students will play various exercises in 2/4 time. (DOK: Level 2)

Students will observe and demonstrate basic tempos in various exercises. (DOK Levels 1 and 2)

Core Activities and Corresponding Instructional Methods:

- Explanation of 2/4 time signature, division of beats into measures containing two beats, and how it differs from 4/4 time.
- Students identify prior to playing a song/exercise in method books or sheet music, the time signature and how many beats will be counted in each measure.
- Teacher and students as a group will practice correctly pronouncing the following tempos: andante, moderato, and allegro. Discussion of English translation from Italian of each tempo and how it is applied to written music.
- Students identify tempo marking for specific songs in method books or sheet music prior to playing said song. Students play these songs with/without CD accompaniment.

Assessments:

Diagnostic:

- Teacher questioning

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- Observation

Formative:

- Group and Individual performance in class

Summative:

- Performance Test (counting, speaking, and/or playing)

Unit 7: TIES

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Anchor: CC.2.1.3.C.1

Eligible Content:

Students will learn the function of a tie and perform music that uses this concept.

Students will understand the how to recognize ties.

Students will use tie notation properly in a piece of music.

Objectives:

Students will identify and explain the ties. (DOK: Levels 1)

Students will count and play rhythms that are tied. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Discussion and demonstration of how to identify ties in music and what ties sound like when played correctly. Teacher will play specific rhythms with/without ties.
- Students will play individually/as a group specific songs/exercises in lesson book which include ties to demonstrate that students understand the concept, with/without CD accompaniment.

Assessments:

Diagnostic:

- Teacher questioning
- Observation

Formative:

- Group and Individual performance in class

Summative:

- Performance Test (counting, speaking, and/or playing)

Unit 8: 3/4 TIME AND DOTTED HALF NOTES

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Anchor:

CC.2.1.3.C.1

Eligible Content:

Students become familiar with 3/4 time and the use of dotted half notes.

Students will be able to play music in 3/4 time.

Students will correctly play dotted half notes.

Objectives:

Students will identify 3/4 time signature and explain its meaning. (DOK: Levels 1 & 2)

Students will play various exercises in 3/4 time. (DOK: Level 2)

Students will identify dotted half notes, count the dotted half notes correctly, and use them properly in a musical selection. (DOK: Levels 1 and 2)

Core Activities and Corresponding Instructional Methods:

- Explanation of 3/4 time signature, division of beats into measures containing three beats, and how it differs from 4/4 time and 2/4 time.
- Students identify prior to playing a song/exercise in method books or sheet music, the time signature and how many beats will be counted in each measure.
- Discussion and demonstration on how to identify and count dotted half notes.
- Students clap dotted half notes, counting out loud while clapping.
- Students select a pitch on respective instruments and play as a group several dotted half notes while teacher counts the beats out loud and/or plays along.
- Students as a group clap rhythms of specified exercises/songs in lesson book prior to playing them on respective instruments.
- Listen to accompaniment and follow along in lesson book to hear examples with dotted half notes.

Assessments:

Diagnostic:

- Teacher questioning

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- Observation

Formative:

- Group and Individual performance in class

Summative:

- Performance Test (counting, speaking, and/or playing)

UNIT 9: NEW NOTATION/FINGERINGS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Eligible Content:

Students will learn how to recognize and correctly play the notes in G Major on respective instruments in scale form, short songs, and other specific exercises.

Students will identify new pitches in the correct key.

Students will demonstrate the correct fingering for each new pitch.

Objectives:

Students will identify pitches in G Major by letter name and fingering. (DOK: Level 1)

Students will perform short excerpts from their music that utilizes notes in the key of G Major. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher introduces each note name and fingering through demonstration and explanation.
- Students practice notes by saying the letter names and fingerings out loud before playing.

Assessments:

Diagnostic:

- Teacher questioning
- Observation

Formative:

- Flashcard review of notes
- Group and Individual performance in class

Summative:

- Written or Oral Evaluation of Note Identification
- Playing Test

Unit 10: Music History/Technology/Listening Project

Time Range in Days: 30 minutes instruction weekly/2-4 lessons and ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.2.3 A, 9.2.3 B, 9.2.3 C, 9.2.3 D, 9.2.3 E, 9.2.3 F, 9.2.3 G, 9.2.3 H, 9.2.3 I, 9.2.3 J, 9.2.3 K, 9.2.3 L, 9.3.3 A, 9.3.3 B, 9.3.3 C, 9.3.3 D, 9.3.3 E, 9.3.3 F, 9.3.3 G, 9.4.3 A, 9.4.3 B, 9.4.3 C, 9.4.3 D

Anchor(s):

CC.1.4.3.U, CC.1.4.3.V, CC.1.4.3.W

Eligible Content:

Students will write a critique of an orchestral performance or present a paper/project based on history of chosen composer/musician, time period/genre, or orchestral music selection.

Students will find and present information about musical topics.

Students will effectively critique an orchestral performance.

Objectives:

Students will be able to:

Collect information about musicians or musical works of interest. (DOK: Level 2) · Create presentations based on information/insights gained by research. (DOK: 4) OR

Analyze musical works based on various musical performance elements. (DOK: 4) · Create presentations that reflect this analysis. (DOK: Level 4)

Core Activities and Corresponding Instructional Methods:

- Students may use the internet to research the history of a composer whose music they have played and write/type at least a three paragraph report.
- Students may use the internet to research the history of an orchestral musical selection whose music they have played and write/type at least a three paragraph report. · Students may write/type at least a three paragraph report critiquing an orchestral performance.

Assessments:

Diagnostic:

- Teacher questioning

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- Observation

Formative:

- Weekly progress of research and/or reflection

Summative:

- Final project

Elementary Orchestra Units - Year Two

Curriculum Plan

Unit 1: WHOLE NOTES AND WHOLE RESTS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Anchor: CC.2.1.3.C.1

Eligible Content:

Students will expand their rhythmic repertoire by learning how to recognize and play whole notes and rests.

Students will identify whole notes and whole rests based on their shape. 2.

Students will count and demonstrate whole notes and whole rests based on their note value in a particular time signature.

Objectives:

Students will identify whole notes and whole rests based on their shape. (DOK: Level 1)

Students will produce sounds or silence for specific durations of beats based on the notation. (DOK: Levels 1 and 2)

Core Activities and Corresponding Instructional Methods:

- Teacher and students review basic music notation and rhythms learned to date, including quarter notes and rests, half notes and rests, eighth notes and rests, and experience playing said rhythms and notations in previously learned exercises/songs.
- Discussion and demonstration on how to identify whole notes and rests, how many beats each receives, and how whole notes differ from previously learned notation.
- Students clap whole notes, counting out loud while clapping.
- Students select a pitch on respective instruments and play as a group several whole notes while teacher counts the beats out loud and/or plays along.

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- Students as a group clap rhythms of specified exercises/songs in lesson book prior to playing them on respective instruments.
- Listen to accompaniment and follow along in lesson book to hear examples with whole notes and whole rests included.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Group and Individual performance in class

Summative:

Performance Test (counting, speaking, and/or playing rhythms)

Unit 2: NEW NOTATION/FINGERINGS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Eligible Content:

Viola and cello students will recognize and correctly play the “C” string notes in scale form, short songs, and other specific exercises.

Violins will recognize and correctly play the “E” string notes in scale form, short songs, and other specific exercises.

Bass students will recognize and correctly play notes in II position on the G string in scale form, short songs, and other specific exercises.

Students will identify new pitches in the correct key.

Students will demonstrate the correct fingering for each new pitch.

Objectives:

Students will identify pitches by letter name and fingering. (DOK: Level 1) Students will perform short excerpts from their music that utilizes notes on the new strings or positions. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher introduces each note name and fingering through demonstration and explanation.
- Students practice notes by saying the letter names and fingerings out loud before playing.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Flashcard review of notes

Group and Individual performance in class

Summative:

Written or Oral Evaluation of Note Identification

Playing Test

UNIT 3: STACCATO AND HOOKED BOWS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Eligible Content:

Students will learn staccato and hooked bowing techniques and how to apply them appropriately in music.

Students will recognize and use staccato and hooked bowings in music.

Objectives:

Students will identify staccato and hooked bowings in music. (DOK: Level 1)

Students will use staccato and hooked bowing properly in a piece of music. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Discussion and teacher demonstration on how to recognize and bow staccato notes in music.
- Students will play, individually and as group, specific songs or exercises in a lesson book that include staccato to demonstrate that students understand the concept, with/without accompaniment.
- Discussion and teacher demonstration of how to identify and play hooked bowing in music.
- Students will play hooked bowings as they occur in specific songs individually with correction by teacher as needed.
- Discussion of similarities and differences among the following terms: staccato, legato, slurs, hooked bowing.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Group and Individual performance in class

Summative:

Performance Test (counting, speaking, and/or playing)

Students play staccato first before attempting hooked bows.

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Unit 4: DYNAMICS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Eligible Content:

Students will learn how dynamic markings are written and performed.

Students will recognize various dynamic markings in sheet music.

Students will demonstrate proper bowing and plucking technique to match dynamic changes indicated in music.

Objectives:

Students will recognize and perform various dynamic levels in a piece of music. (DOK: Levels 1 and 2)

Students will recognize and perform crescendos and decrescendos as they occur in music. (DOK: Levels 1 and 2)

Core Activities and Corresponding Instructional Methods:

- Discussion of dynamics in music, including pronunciation, English translation, and how they are applied in music. These include forte, mezzo forte, mezzo piano, and piano. · Students listen to examples of music from instruction book that include dynamics and work to correctly identify the dynamic levels within the music.
- Students play songs/exercises in the method book with/without accompaniment, as well as sheet music that have dynamic markings indicated.
- Teacher introduces to crescendos and decrescendos within music, their pronunciation, and their purpose in music performance.
- Students provide examples of crescendos and decrescendos that occur in daily life.
- Students listen to examples of music that involve crescendos and decrescendos and describe their function in a piece of music.
- Students play songs/exercises and sheet music that include crescendos and decrescendos, working to control their sound levels using proper playing techniques.

Assessments:

Diagnostic:

- Teacher questioning
- Observation

DELAWARE VALLEY SCHOOL DISTRICT

Formative:

- Group and Individual performance in class

Summative:

- Performance Test

Unit 5: NEW NOTATION/FINGERINGS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Eligible Content:

Students will recognize and correctly play the notes in C Major on respective instruments in scale form, short songs, and other specific exercises.

Students will identify new pitches in the correct key.

Students will demonstrate the correct fingering for each new pitch.

Objectives:

Students will identify pitches in C Major by letter name and fingering. (DOK: Level 1)

Students will perform short excerpts from their music that utilizes notes in the key of C Major. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher introduces each note name and fingering through demonstration and explanation.
- Students practice notes by saying the letter names and fingerings out loud before playing.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Flashcard review of notes

Group and Individual performance in class

Summative:

Written or Oral Evaluation of Note Identification

Playing Test

DELAWARE VALLEY SCHOOL DISTRICT

Unit 6: SLURRING

Time Range in Days: 30 minutes instruction weekly/Ongoing

PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Eligible Content:

Students will learn to recognize the difference between a tie and a slur
Students will execute a slurred bow smoothly

Objective:

Students will execute a slurred bow smoothly without stopping and while moving fingers of the left hand. (DOK Level 2).

Core Activities and Corresponding Instructional Methods:

- Teacher demonstrates playing hooked bows and then again using a slur.
- Students and the teacher discuss how the bow travels in the same direction but why each sounds differently.
- Students and teacher discuss when each bowing would be appropriate.
- Students and the teacher listen to examples of pieces using legato style.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Group and Individual performance in class

Summative:

Performance Test

Unit 7: SINGLE EIGHTH NOTES/RESTS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3H

Anchor: CC.2.1.3.C.1

Eligible Content:

Students will expand their rhythmic repertoire by learning how to identify and utilize single eighth note and eighth rests. This includes eighth notes and rhythms that occur on and off the beat.

Students will identify single eighth notes and eighth rests based on their shape.

Students will count the duration in beats for single eighth notes and eighth rests based on their shape.

Objectives:

Students will identify single eighth notes and eighth rests based on their shapes. (DOK: Level 1) Students will produce sounds or silence for specific durations of beats based on the notation. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher and students review basic music notation and rhythms learned to date especially eighth note pairs, and experience playing said rhythms and notations in previously learned exercises/songs.
- Discussion and demonstration on how to identify single eighth notes and eighth rests, how many beats each receives, and how they differ from previous notation.
- Students clap eighth notes, counting out loud while clapping.
- Students select a pitch on respective instruments and play as a group several single eighth notes and eighth rest patterns while the teacher counts the beats out loud and/or plays along.
- Students as a group clap rhythms of specified exercises/songs in lesson book prior to playing them on respective instruments.
- Listen to accompaniment and follow along in lesson book to hear examples with single eighth notes and eighth rests included.

DELAWARE VALLEY SCHOOL DISTRICT

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Group and Individual performance in class

Summative:

Performance Test (counting, speaking, and/or playing rhythms)

Unit 9: DOTTED QUARTER/EIGHTH NOTE COMBINATION

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Anchor: CC.2.1.3.C.1

Eligible Content:

Students will learn how to recognize and perform dotted quarter notes and eighth note combinations.

Students will identify dotted quarter notes and eighth note combinations based on their shapes.

Students will count the duration in beats for dotted quarter notes and eighth note combinations based on their shapes.

Objectives:

Students will identify dotted quarter notes and eighth note combinations based on their shapes. (DOK: Level 1)

Students will produce sounds or silence for specific durations of beats based on the notation. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher and students review basic music notation and rhythms learned to date, especially single eighth notes on the beat and off the beat, and experience playing said rhythms and notations in previously learned exercises/songs.
- Discussion and demonstration on how to identify dotted quarter notes and eighth note combinations, and how to count through this notation.
- Students clap dotted quarter notes and eighth note combinations.
- Students select a pitch on respective instruments and play as a group dotted quarter notes and eighth note patterns while the teacher counts the beats out loud and/or plays along.
- Students as a group clap rhythms of specified exercises/songs in lesson book prior to playing them on respective instruments.
- Listen to accompaniment and follow along in lesson book to hear examples with single eighth notes and eighth rests included.

DELAWARE VALLEY SCHOOL DISTRICT

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Group and Individual performance in class

Summative:

Performance Test (counting, speaking, and/or playing rhythms)

Unit 10: NEW NOTATION/FINGERINGS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Eligible Content:

Students will utilize pattern three. Students will recognize and correctly play the notes in A Major on respective instruments in scale form, short songs, and other specific exercises. Violin and viola students use high third finger and cello students use extended fourth finger for G# and C# on the "D" string and "G" string respectively. Bass students use ½ position for "G#" on the "G" string.

Students will identify new pitches in the correct key.

Students will demonstrate the correct fingering for each new pitch.

Objectives:

Students will identify pitches in A Major by letter name and fingering. (DOK: Level 1)

Students will perform short excerpts from their music that utilizes notes in the key of A Major. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher introduces each note name and fingering through demonstration and explanation.
- Students practice notes by saying the letter names and fingerings out loud before playing.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Flashcard review of notes

Group and Individual performance in class

Summative:

Written or Oral Evaluation of Note Identification

Playing Test

Unit 11: NEW NOTATION/FINGERINGS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Eligible Content:

Students will learn pattern #4.

Students will recognize and correctly play the notes in F Major on respective instruments in scale form, short songs, and other specific exercises.

Students will identify new pitches in the correct key.

Students will demonstrate the correct fingering for each new pitch.

Objectives:

Students will identify pitches in F Major by letter name and fingering. (DOK: Level 1)

Students will perform short excerpts from their music that utilizes notes the key of F Major. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher introduces each note name and fingering through demonstration and explanation.
- Students practice notes by saying the letter names and fingerings out loud before playing.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Flashcard review of notes

Group and Individual performance in class

Summative:

Written or Oral Evaluation of Note Identification

Playing Test

Unit 12: Music History/Technology/Listening Project

Time Range in Days: 30 minutes instruction weekly/2-4 lessons and ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.2.3 A, 9.2.3 B, 9.2.3 C, 9.2.3 D, 9.2.3 E, 9.2.3 F, 9.2.3 G, 9.2.3 H, 9.2.3 I, 9.2.3 J, 9.2.3 K, 9.2.3 L, 9.3.3 A, 9.3.3 B, 9.3.3 C, 9.3.3 D, 9.3.3 E, 9.3.3 F, 9.3.3 G, 9.4.3 A, 9.4.3 B, 9.4.3 C, 9.4.3 D

Anchor(s): CC.1.4.4.U, CC.1.4.4.V, CC.1.4.4.W

Eligible Content:

Students will write a critique of an orchestral performance or present a paper/project based on history of chosen composer/musician, time period/genre, or orchestral music selection.

Students will find and present information about musical topics.

Students will effectively critique an orchestral performance.

Objectives:

Students will be able to:

Collect information about musicians or musical works of interest. (DOK: Level 2) ·

Create presentations based on information/insights gained by research. (DOK- 4)

Analyze musical works based on various musical performance elements. (DOK- 4) ·

Create presentations that reflect this analysis. (DOK: Level 4)

Core Activities and Corresponding Instructional Methods:

- Students may use the internet to research the history of a composer whose music they have played and write/type at least a one-page report.
- Students may use the internet to research the history of an orchestral musical selection whose music they have played and write/type at least a one-page report.
- Students may write/type at least a one-page report critiquing an orchestral performance.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Weekly progress of research and/or reflection

Summative:

DELAWARE VALLEY SCHOOL DISTRICT

Final project

Elementary Orchestra Units - Year Three

Curriculum Plan

Unit 11: NEW NOTATION/FINGERINGS

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Eligible Content:

Students will learn pattern #5. Students will recognize and correctly play the notes in Bb Major on respective instruments in scale form, short songs, and other specific exercises.

Students will identify new pitches in the correct key.

Students will demonstrate the correct fingering for each new pitch.

Objectives:

Students will identify pitches in Bb Major by letter name and fingering. (DOK: Level 1)

Students will perform short excerpts from their music that utilizes notes the key of F Major. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher introduces each note name and fingering through demonstration and explanation.
- Students practice notes by saying the letter names and fingerings out loud before playing.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Flashcard review of notes

Group and Individual performance in class

Summative:

Written or Oral Evaluation of Note Identification

DELAWARE VALLEY SCHOOL DISTRICT

Playing Test

Unit 2: TUNING WITH FINE TUNERS

Time Range in Days: 30 minutes instruction weekly/ ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Anchor:

CC.2.1.3.C.1

Eligible Content:

Students will learn how to identify the strings that are out of tune and raise or lower the pitch by the correct fine tuner.

Students will learn which direction to turn a fine tuner to raise or lower the pitch.

Students will hear when a string is too high or too low and needs adjustment.

Objectives:

1. Students will be able to hear and make adjustments to out of tune instruments. (DOK Level 2)
2. Students will be able to use the fine tuners to make the adjustments. (DOK Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher will play open strings that are in tune followed by an instrument that is not in tune.
- Students will offer what they hear and suggestions for improvement.
- Teacher will demonstrate the fine tuners adjusting pitch up and down.
- Students will play their own strings and listen for them to match the in tune instrument.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Flashcard review of notes

Group and Individual performance in class

Summative:

Written or Oral Evaluation of Note Identification

Playing test

Unit 3: SIXTEENTH/EIGHTH NOTE COMBINATIONS

Time Range in Days: 30 minutes instruction weekly/ ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Anchor:

CC.2.1.3.C.1

Eligible Content:

Students will learn how to identify and play sixteenth/eighth note combinations in music.

Students will identify sixteenth/eighth note combinations based on their shapes.

Students will count the duration in beats for sixteenth/eighth note combinations based on their shapes.

Objectives:

Students will identify sixteenth/eighth note combinations based on their shapes. (DOK: Level 1)

Students will produce sounds or silence for specific durations of beats based on the notation. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher and students review basic music notation and rhythms learned to date, especially notes with values smaller than one beat, and experience playing said rhythms and notations in previously learned exercises/songs.
- Discussion and demonstration on how to identify sixteenth/eighth note combinations, and how to count through this notation.
- Students clap sixteenth/eighth note combinations.
- Students select a pitch on respective instruments and play as a group sixteenth/eighth note combinations patterns while the teacher counts the beats out loud and/or plays along.
- Students as a group clap rhythms of specified exercises/songs in lesson book prior to playing them on respective instruments.
- Listen to accompaniment and follow along in lesson book to hear examples with sixteenth/eighth note combinations included.

Assessments:

DELAWARE VALLEY SCHOOL DISTRICT

Diagnostic:

Teacher questioning

Observation

Formative:

Group and Individual performance in class

Summative:

Performance Test (counting, speaking, and/or playing rhythms)

UNIT 4: SYNCOPATION

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed: 9.1.3 A, 9.1.3 B, 9.1.3 C, 9.1.3 D, 9.1.3 E, 9.1.3 G, 9.1.3 H

Anchor: CC.2.1.3.C.1

Eligible Content:

Students will become familiar with syncopation and use syncopation in various musical excerpts.

Students will identify, explain, and play examples of syncopation.

Objectives:

Students will explain syncopation and identify its use in musical passages. (DOK: Levels 1 & 2) Students will play various exercises and songs using syncopation. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher explanation of syncopation.
- Students play through short examples of syncopation.
- Students practice identifying syncopation in the method book and sheet music.
- Discussion and demonstration on how to count and play syncopated passages.
- Students as a group clap rhythms of specified exercises/songs in lesson book prior to playing them on respective instruments.
- Listen to accompaniment and follow along in lesson book to hear examples with dotted half notes.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Group and Individual performance in class

Summative:

Performance Test (counting, speaking, and/or playing)

Unit 5: CUT TIME

Time Range in Days: 30 minutes instruction weekly/Ongoing

Standard(s):

PA Academic Standards for Arts and Humanities Standards Addressed: 9.1.5 A, 9.1.5 B, 9.1.5 C, 9.1.5 D, 9.1.5 E, 9.1.5 G, 9.1.5 H

Anchor: CC.2.1.5.C.1

Eligible Content:

Students will apply their understanding of time signatures and note values to learn cut time and how it affects how beats are organized and rhythms are counted.
Students will identify, explain, and play music using cut time.

Objectives:

Students will identify cut time in the time signature and explain its meaning. (DOK: Level 1)

Students will play various exercises in cut time. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher explanation of cut time and how it differs from common time.
- Students identify prior to playing a song/exercise in method books or sheet music, the time signature and how many beats will be counted in each measure.
- Students listen to recordings or teacher demonstrations of musical excerpts played in cut time.
- Students will make a chart of time signatures learned to date and their note values to use for reference.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Group and Individual performance in class

Summative:

Performance Test (counting, speaking, and/or playing)

Unit 5: OPEN-STRING HARMONICS AND SHIFTING

Time Range in Days: 30 minutes instruction weekly/2-4 lessons and ongoing

Standard(s): PA Academic Standards for Arts and Humanities Standards

Addressed: 9.1.5 A, 9.1.5 B, 9.1.5 C, 9.1.5 D, 9.1.5 E, 9.1.5 G, 9.1.5 H

Anchor: 3.2.5.B5

Eligible Content:

- Students experiment with finding various open-string harmonics on their instruments. They will apply the same physical motion of playing harmonics to develop good shifting technique.
- Students will identify places along the fingerboard that create harmonics.
- Students will demonstrate good shifting technique.

Objectives:

- Students will demonstrate proper shifting technique (DOK: Level 2)
- Students will perform open-string harmonics with good tone. (DOK: Level 2)

Core Activities and Corresponding Instructional Methods:

- Teacher demonstrates how to find and play harmonics using proper shifting technique. Students practice playing harmonics using proper shifting technique.
- Teachers and students practice various shifting exercises in method books or other supplemental materials at the teacher's discretion.

Assessments:

Diagnostic:

Teacher questioning
Observation

Formative:

Group and Individual performance in class

Summative:

Playing Test

Unit 6: Music History/Technology/Listening Project

Time Range in Days: 30 minutes instruction weekly/2-4 lessons and ongoing

Standard(s):

PA Academic Standards for Arts and Humanities

Standards Addressed:

9.2.3 A, 9.2.3 B, 9.2.3 C, 9.2.3 D, 9.2.3 E, 9.2.3 F, 9.2.3 G, 9.2.3 H, 9.2.3 I, 9.2.3 J, 9.2.3 K, 9.2.3 L, 9.3.3 A, 9.3.3 B, 9.3.3 C, 9.3.3 D, 9.3.3 E, 9.3.3 F, 9.3.3 G, 9.4.3 A, 9.4.3 B, 9.4.3 C, 9.4.3 D

Anchor(s): CC.1.4.4.U, CC.1.4.4.V, CC.1.4.4.W

Eligible Content:

Students will write a critique of an orchestral performance or present a paper/project based on history of chosen composer/musician, time period/genre, or orchestral music selection.

Students will find and present information about musical topics.

Students will effectively critique an orchestral performance.

Objectives:

Students will be able to:

Collect information about musicians or musical works of interest. (DOK: Level 2) ·

Create presentations based on information/insights gained by research. (DOK- 4)

Analyze musical works based on various musical performance elements. (DOK- 4) ·

Create presentations that reflect this analysis. (DOK: Level 4)

Core Activities and Corresponding Instructional Methods:

- Students may use the internet to research the history of a composer whose music they have played and write/type at least a one-page report.
- Students may use the internet to research the history of an orchestral musical selection whose music they have played and write/type at least a one-page report.
- Students may write/type at least a one-page report critiquing an orchestral performance.

Assessments:

Diagnostic:

Teacher questioning

Observation

Formative:

Weekly progress of research and/or reflection

Summative:

DELAWARE VALLEY SCHOOL DISTRICT

Final project