On-Line Program of Studies:
In Music Theory and Composition

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Description

Parents have made inquiries about the possibility of private lessons and/or the ability to obtain materials in connection with the study of music, especially theory and composition. There are many reasons for such inquiries. They stem from a wide range or diverse needs. The inquiries range from scheduling time and availability to special learning needs for their children. Whatever the reason or need, the fact that such inquiries exist indicates the interest and motivation to provide for and support their children.

A program of this nature can apply to many kinds of clientele in addition to "typical" students. Adults who have an interest could enroll. For example, teachers preparing for PMTA/MTNA certification levels could find this kind of program to be most helpful. Undergraduate students who are unprepared or under-prepared could also find this program useful as could charter schools and

those who home school. There exists the capability to custom design learning experiences for unique educational goals.

Students who are motivated to pursue studies in theory and composition frequently find that they are unable to attend class on a regular basis. Everything from Jobs to soccer matches to SAT tests to scheduling private lesson times vies for the same blocks of time.

The administration wants to provide for student and parent needs and requests. It can be frustrating to manage schedules, facilities and other assets in relation to the needs and requests that occur. A program of this kind could mitigate many administrative problems while expanding the unique and extraordinary aspects of "special music programs".

There has been a great deal of information recently about the advantages of studying music. Brain development, hemisphericity and multiple-intelligence theory has yielded a mountain of research in support of the advantages of musical training.

To develop skills and knowledge necessary to: be able to read and write music, play by ear, analyze music, read a score, recognize sounds of instruments, know about the history of music, great composers and their music, on-line music theory and composition can help. State of the art Learning Theory is combined with state of the art Fine Arts Standards to provide the best quality of possible instruction. Distinct, unique qualities are provided by this kind of a program.

· Flexible scheduling
· Relaxed atmosphere with no undue pressure for the student
· Work on line from home or elsewhere
· Individualization.
· Learn at your own pace
· Interactivity.
· Be in total control.
· Personal satisfaction one sees one's skills and knowledge grow.
· It does not matter if you do not play an instrument.
· Get help as needed.
· The multiple levels make it just right for beginners, yet challenging for advanced users.

Effective learning depends upon a three-part system. The quality and organization of the instructional materials is extremely important. It is only one part of the system. Of equal importance are the interest and motivation of the learner and the support and help of relatives and friends. If any of these system components are not adequate learning suffers. The scope and sequence of the instructional materials contained in this learning program is based upon solid educational theory and many years of empirical testing. The program described below is the product of thirty-four years of experimentation and refinement. It continually evolves as the pupils and society itself change.

In their 1959 landmark book titled Foundations and Principles of Music Education, Charles Leonard and Robert House cited eleven learning-theory principles derived from the work of learning theorists. Leonard and House were quick to recognize the limitations and difficulties involved in trying to derive learning-theory principles, especially when some of the learning theories appear to be in opposition. Leonard and House recognized that their principles were biased in favor of the "field theories". However, they tried to focus upon commonalties between the associationist and field theories. The impetus behind

this curriculum was to deliver the best possible instruction by applying the learning-theory principles in everyday classroom instructional use. The following lists those principles:

1. Efficient learning begins with a compelling and intelligible problem.
2. The learner must perceive the relationship between the learning experiences and the problem(s) to be solved.
3. Motivation is central to efficient musical learning.
4. Learning depends upon impressions received by the senses.
5. Provisional tries must be made in musical learning.
6. The perfection of complicated skills requires correct forms of movement established by practice.
7. Musical learning has a sequence of synthesis-analysis-synthesis.
8. Learning is an active process.
9. Learning is highly individualized.
10. Learning may transfer if generalization takes place.
11. The total environment of the learning situation affects learning.

These principles can be found in pedagogical approaches of various methodologies including Orff, Kodaly, Madeline Hunter, Cigne, Montessori and others.

The problem of how to design a program in which all of these principles are in operation was a challenge which quickly lead one to realize that the traditional teacher-lead classroom model was not adequate. It became clear that in order to have a highly individualized and active process the nature and structure of the instructional period of time in which the student worked had to change. Contemporary technology enables us to deliver quality instruction in such a way that more of the principles cited above can be can be in operation at any point in time. There are other advantages, described below, as well.

Goals

Our mission is to support music education by providing state-of-the-art learning experiences in music.

We will develop and produce new and innovative ways to give our students, parents and all others musical skills and knowledge in interactive and participatory ways.

We will encourage all school and community members to both embrace and adopt the voluntary National Standards for Arts Education in general and in music in particular.

We will promote the acceptance and adoption of the Pennsylvania Standards for Music, Dance, Theater and Visual Arts by educators.

We will give all students an opportunity to access learning experiences to help realize and surpass the national, state and local standards.

Program Objectives

The on-line theory and composition program presents learning experiences in an easy to follow sequence that can be completed independently by the student. No prerequisite skills are required in order to enjoy this series. The on-line program is a series of game-like activities through which one can gain musical skills and knowledge. The activities move gently from beginning level to higher-level skills and are designed to improve one's music making through enhanced musical understanding and content knowledge.

It does not matter if a person does not play an instrument.

· A person can work privately, in a relaxed manner, without pressure or embarrassment.

· A person can move at one's own pace.
· The interactive nature of the activities allows the user to be in total control.
· Interactive feedback is given on every prompt so that you learn by doing.
· The software provides help when it is needed.
· Every musical term and concept is explained as needed. Additional reference books are not necessary.
· The multiple levels make it just right for beginners, yet challenging for advanced users.

The Process

Step 1:
The student registers.

Step 2
The Teacher is informed by the administration
An on-line form will be developed for this purpose.

Step 3
The student receives the first unit of study. This unit of study includes some diagnostics to determine one's background and prior training.

Step 4
The student works independently and submits the required work to the teacher electronically.

If the work demonstrates mastery of the content the student receives the next instructional unit. If not, remediation is provided. When the work demonstrates mastery of the content the student receives the next instructional unit.

Assessment

ACHIEVEMENTS AND PORTFOLIOS:

Each learning activity leads to and culminates in some benchmark achievement that can be documented. These achievements are maintained in a portfolio. The portfolio is a repository of the learner's authentic work. The term authentic is used here to mean the actual work produced by the student as opposed to some grade or evaluation form or transcript that is not the actual work itself. The most desirable kind of work to include in a portfolio are what a musicologist would call "primary source material". This is actual direct musical evidence of a pupil's work. For example, a video tape recording of a pupil performing is authentic and useful. A teacher's evaluation sheet on that performance is not useful in the portfolio. Performances and presentations are recorded digitally and/or on tape for inclusion in the portfolio. The work collected in the portfolio should show growth over time. The portfolio is organized in such a way that it can be used for any appropriate purpose. For example, students take them to college-admission interviews. They can be shared with guidance counselors. They can be used for parent conferences or student teacher training. Incidentally, students have reported that taking the portfolio to interviews was extremely helpful. It focuses attention on the work accomplished rather than on the person. This makes the interview much more comfortable for the student.

Portfolios include written journal entries. Journal entries are extremely important. They help one to organize and focus one's thought processes. Journal entries help one to set personal goals and standards. They provide a vehicle for reflection about the nature and quality of the work. This facilitates self-assessment in a positive and healthy way. They provide objective data through which certain covert mental processes can be inferred (such as aesthetic response and intuitive-critical response). A collection of journal entries can provide insight about one's growth and development over time.

Sample unit

Title: Music Theory and Composition Level 1 of 16

Title: Music Theory and Composition Level 1

Competencies: Problem-solving, critical analysis, creating, & performing

Instruction Duration: Estimated: 8 periods (45 minutes per period)

Resources: On-line, plus option of Virtual Artist: Composer

Degree of Difficulty: Easy to Medium

Optimal Course Outcomes:

Able to submit an original work for copyright.
Able to have the original music performed.

CONNECTIONS to NATIONAL STANDARDS

MUSIC
Composing and arranging music within specified guidelines.
Reading and notating music.
Listening to, analyzing, and describing music.
Evaluating music and music performances.
Understanding relationships between music to the other arts and disciplines outside the arts

Instructional Steps

What to Do (Student Learning Activities)	How to Do It	Estimated Time Periods
I f you have no previous music theory experience go to step 1. **Otherwise take the placement test so you are placed appropriately in the sequence of learning experiences.**	Launch your browser and point it to http://tozier.net/dberlin/demo/ptetest/1.htm Respond to the instructions and follow the prompts until you reach an appropriate placement. If you have already mastered keyboard organization, staff notation and intervals please go directly to step 7.	Ca. 10 min (Ca. means approximately)
Step 1: Review/Learn about the organization of a keyboard and the structure of an octave.	Launch your browser and point it to http://tozier.net/dberlin/demo/pte/P1/ch1/1.htm Listen to the examples and look at the pictures. Respond to the instructions and follow the prompts until you reach http://tozier.net/dberlin/demo/pte/P1/ch1/17.htm.	Ca 10 min (Ca means approximately)
Step 2: Review/learn about musical accidentals.	Point your browser to: http://tozier.net/dberlin/demo/pte/P1/ch2/1.htm Follow the prompts and work through http://tozier.net/dberlin/demo/pte/P1/ch2/36.htm	Ca. 15 min.
Step 3: Learn about half step intervals in music and about the placement of notes on the staff.	Point your browser to: http://tozier.net/dberlin/demo/pte/P1/ch3/1.htm Follow the prompts as you work through http://tozier.net/dberlin/demo/pte/P1/ch3/9.htm	Ca. 10 min.
Step 4: Improve your tonal imagery through an ear training exercise.	Point your browser to: http://tozier.net/dberlin/demo/pte/P1/ch4/1.htm Follow the prompts as you work through http://tozier.net/dberlin/demo/pte/P1/ch4/A4.htm	Ca. 10 min.
Step 5: Learn more about intervals.	Point your browser to: http://tozier.net/dberlin/demo/pte/P1/ch5/1.htm Follow the instructions and prompts as you work through http://tozier.net/dberlin/demo/pte/P1/ch5/11.htm	Ca. 10 min.
Step 6: Improve your tonal imagery through an ear training game involving intervals.	Point your browser to: http://tozier.net/dberlin/demo/pte/P1/ch5/11.htm Follow the instructions. Work through http://tozier.net/dberlin/demo/pte/P1/ch5/18.htm	Ca. 10 min.
Step 7: Create performances of the music that we have been discussing.	Point your browser to: http://tozier.net/dberlin/demo/pte/P1/ch6/1.htm Follow the instructions. Record a performance of you singing the music with solfeggio syllables. (do, re, mi etc.) This performance recording is to be included in your	Ca.45 minutes.

	portfolio that is to be submitted for evaluation. A digital audio recording is preferred. *Audacity :* A free, open source software for recording and editing sounds is available at: audacity .sourceforge.net/ An audio- cassette recording is also permissible.	
Step 8: Learn about the motif in musical form and develop your tonal imagery, tonal memory and rhythmic accuracy skills.	Point your browser to http://tozier.net/dberlin/demo/comp/1.htm Wait for the audio file to load. On a separate sheet of paper write the answers to the questions. When finished check your answers. Complete the rhythmic motif composition assignment. This document is to be included in your portfolio that is to be submitted for evaluation. A scanned copy of a handwritten document is acceptable. A computer-generated music file is preferred. If you do not own music notation software you can download and install a free version of Finale "Notepad". To do so point your browser to: http://www.finalemusic.com/notepad/ If you would like to receive feedback about this work, send the document as an email attachment to: musictheory@cmu.edu Or...you can submit it by mail.	Ca.90 minutes

Step 9: Learn more about motif development, then create a new and original musical phrase using the motifs given.	Point your browser to http://tozier.net/dberlin/demo/pte/P1/ch7/1.htm Work through. http://tozier.net/dberlin/demo/pte/P1/ch7/2.htm Complete the motif composition assignment. Write your phrase . Create a short essay according to the Following protocols Five sentences on "What I did and how I did it". Five sentences about the composition including:
	    ‑ What worked well and will be used again.
	    ‑ What did not work so well and will not be used again
	    ‑ What are the strongest aspects of the work?
	    ‑ What are the weakest aspects of the work?
	    ‑ What did you learn or discover through doing this composition.
	
	These documents are to be included in your portfolio that is to be submitted for evaluation. A scanned copy of a handwritten document is acceptable. A computer-generated music and word processor file is preferred. If you would like to receive feedback about this work, send the documents as email attachments
		Ca. 90 min

	to: musictheory@cmu.edu or mail it.	
Step 10: Learn about the history and evolution of keyboard instruments.	Point your browser to http://tozier.net/dberlin/demo/pte/P1/Ch8/1.htm Follow the prompts as you work through http://tozier.net/dberlin/demo/pte/P1/Ch8/5.htm. ◎ Collect findings from the material. Draw conclusions from the findings. ◎ Crystallize your thoughts and create an essay of 100 words or less in which you discuss the history and evolution of the keyboard. This document is to be included in your portfolio that is to be submitted for evaluation. A scanned copy of a handwritten document is acceptable. A computer-generated music file is preferred. If you would like to receive feedback about this work, send the document as an email attachment to: musictheory@cmu.edu or mail it.	Ca.135 min.
Step 11: Submit your work for evaluation.	Assemble your work. Create a portfolio of your work that you can submit for evaluation. Each entry must include a written introduction describing the entry. The portfolio should contain six items that will be used to document and assess your work. Include the Following: ◎ Your written work as described in step 8 ◎ The recording of your performance of the musical example using solfeggio as described in step 7. ◎ Your original phrase composition plus the reflections as described in step 9. ◎ Your brief essay on the history of keyboards described in step 10. Send the documents as email attachments to: musictheory@cmu.edu or mail it.	Ca. 45 min.

If your portfolio work demonstrates proficiency or better in ALL of the categories you will be ready for the next level of the course. Otherwise you may revise and resubmit your work until such proficiency is achieved. The Following table describes how your work will be assessed.

Criteria	Advanced	Proficient	Basic	Below
Written ear training and analysis	The student's submitted work demonstrates a high level of understanding and competence.	The student's submitted work demonstrates an acceptable level of understanding and competence.	The student's submitted work demonstrates some understanding and competence.	The student's submitted work demonstrates limited level of understanding and competence.

Performance	The student's submitted work demonstrates a high level of ability in producing/creating music with the voice. The performance Incorporates and synthesizes production components in a highly refined manner.	The student's submitted work demonstrates competence in producing/creating music with the voice.	The student's submitted work demonstrates partial competence in producing/creating music with the voice.	The student's submitted work demonstrates limited competence in producing/creating music with the voice.
Composition	The student's composition demonstrates mastery of the assignment topic and Incorporates and synthesizes production components in a highly refined manner.	The student's composition demonstrates understanding of the assignment topic	The student's composition demonstrates some understanding of the assignment topic	The student's composition demonstrates marginal understanding of the assignment topic
Reflections	The statements reflect substantial personalization and analysis. The essays indicate substantial insight about the essential learning topics.	The statements reflect adequate personalization and analysis. The essays indicate adequate insight about the essential learning topics.	The statements reflect some personalization and analysis. The essays indicate some insight about the essential learning topics.	The statements reflect limited personalization and analysis. The essays indicate minimal insight about the essential

	Some conclusions/ observations might be considered "profound".			learning topics.
Historical Essay	The essay Analyzes and distinguishes relevant contextual significance of keyboard development and. demonstrates a global view of Arts in society.	The essay Describes aspects of keyboard development in a competent manner	The essay demonstrates partial competence in the description of keyboard development.	The essay Describes aspects of keyboard development in a limited manner.

Sample unit: 5 of 16

Title: Music Theory and Composition Level 5

Competencies: Problem-solving, critical analysis, creating, & performing

Instruction Duration: Estimated: 15 periods (45 minutes per period)

Resources: On-line, plus option of Virtual Artist: Composer

Degree of Difficulty: Easy to Medium

Optimal Course Outcomes:

Able to submit an original work for copyright.
Able to have the original music performed.

CONNECTIONS to NATIONAL STANDARDS

MUSIC
Composing and arranging music within specified guidelines.
Reading and notating music.
Listening to, analyzing, and describing music.
Evaluating music and music performances.
Understanding relationships between music to the other arts and disciplines outside the arts

Instructional Steps

What to Do (Student Learning Activities)	How to Do It	Estimated Time Periods
Step 1: Listen to the musical example and analyze the motific components through an aural matching exercise.	Launch your browser and point it to http://tozier.net/dberlin/demo/pte/P5/ch1/1.htm Listen to the examples and look at the pictures. Respond to the instructions and follow the prompts until you reach http://tozier.net/dberlin/demo/pte/P5/ch1/9.htm	Ca 20 min (Ca means approximately)
Step 2: Learn about/review tone production on woodwind instruments	Point your browser to: http://tozier.net/dberlin/demo/pte/P5/ch1/10.htm Follow the prompts and work through http://tozier.net/dberlin/demo/pte/P5/ch1/13.htm	Ca. 30 min.
Step 3: Identify and classify elements of music notation	Point your browser to: http://tozier.net/dberlin/demo/pte/P5/ch2/1.htm Follow the prompts as you work through http://tozier.net/dberlin/demo/pte/P5/ch2/27.htm	Ca. 30 min.
Step 4: Improve your tonal imagery through an ear training exercise on intervals.	Point your browser to: http://tozier.net/dberlin/demo/pte/P5/ch2/28.htm Follow the prompts as you work through http://tozier.net/dberlin/demo/pte/P5/ch2/65.htm	Ca. 60 min.
Step 5: Learn about/review "tonality" and scale structure.	Point your browser to: http://tozier.net/dberlin/demo/pte/P5/ch2/fscale/66.htm Follow the instructions and prompts as you work through http://tozier.net/dberlin/demo/pte/P5/ch2/fscale/89.htm	Ca. 20 min.
Step 6: Learn about "C clef".	Point your browser to: http://tozier.net/dberlin/demo/pte/P5/ch2/g%20scale/90.htm Follow the instructions. Work through http://tozier.net/dberlin/demo/pte/P5/ch2/g%20scale/95.htm	Ca. 20 min.
Step 7: Learn how to build a scale on any given note.	http://tozier.net/dberlin/demo/pte/P5/ch2/g%20scale/96.htm Follow the instructions. Work through http://tozier.net/dberlin/demo/pte/P5/ch2/g%20scale/101.htm Include your written work in your next portfolio entry.	Ca. 60 min
Step 8: Practice aural interval recognition to improve tonal imagery and pitch discrimination skills.	Point your browser to: http://tozier.net/dberlin/demo/pte/P5/Ch3/1.htm Follow the instructions. Follow the prompts as you work through the page. http://tozier.net/dberlin/demo/pte/P5/Ch3/15f.htm	Ca. 45 min.
Step 9: Learn how to find the syllables from a flat	Point your browser to: http://tozier.net/dberlin/demo/pte/P5/Ch3/16.htm Follow the prompts as you work through	Ca. 90 min.

key signature, then perform the musical example.	page http://tozier.net/dberlin/demo/pte/P5/Ch3/17.htm Record a performance of you singing the music with solfeggio syllables. (do, re, mi etc.) This performance recording is to be included in your portfolio that is to be submitted for evaluation. A digital audio recording is preferred. An audiocassette recording is permissible.	
Step 10: Compose new and original music based upon material from the musical example.	Point your browser to: http://tozier.net/dberlin/demo/pte/P5/ch4/1.htm Follow the prompts as you work through the page. Complete the composition assignment. This document is to be included in your portfolio that is to be submitted for evaluation. A scanned copy of a handwritten document is acceptable. A computer-generated music file is preferred. If you do not own music notation software you can download and install a free version of Finale "Notepad". To do so point your browser to: http://www.finalemusic.com/notepad/ If you would like to receive feedback about this work, send the document as an email attachment to: teacher55@excite.com Or...you can submit it by mail.	
Step 11: Learn about the introduction of key signatures in an historical context.	Point your browser to: http://tozier.net/dberlin/demo/pte/P5/ch5/1.htm Follow the instructions. Follow the prompts as you work through http://tozier.net/dberlin/demo/pte/end.htm ◎ Collect findings from the material. Draw conclusions from the findings. ◎ Crystallize your thoughts and create an essay of 100 words or less in which you discuss the history and evolution of monophonic and polyphonic texture. This document is to be included in your portfolio that is to be submitted for evaluation. A scanned copy of a handwritten or typed document is acceptable. A computer-generated music file is preferred. If you would like to receive feedback about this work, send the document as an email attachment to: teacher55@excite.com or mail it.	Ca.30 minutes.
Step 12: Learn more about rhythmic developmental techniques in musical form and develop your tonal imagery, tonal memory and rhythmic accuracy skills.	Point your browser to http://tozier.net/dberlin/demo/comp/5.htm Wait for the audio file to load. On a separate sheet of paper write the answers to the questions. When finished check your answers. This document is to be included in your portfolio that is to be submitted for evaluation. A scanned copy of a handwritten document is acceptable. 12a.Point your browser to	Ca.270 minutes

	http://209.195.186.240/dberlin/composers %20forum/index.htm	
	Listen to compositions by various students. Pay close attention to the works for percussion ensemble. Read the program notes that the students wrote. Our first fully developed composition project is a piece for percussion ensemble. Create a piece for percussion ensemble that might be published. If your composition is substantial enough it can be published on the composer's forum site. Instruments of indefinite pitch are preferred although you will hear some pieces using bells and chimes in a minimal way. The main element should be rhythm however and the composition should show mastery of the rhythmical composition techniques that were given in the first five lessons in composition interactive lectures. To be published the composition should show mastery of the techniques and be accompanied by adequate program notes.	
Step 13:	Point your browser to http://tozier.net/dberlin/demo/et/5.htm Wait for the audio file to load. On a separate sheet of paper write the answers to the questions. When finished check your answers. This document is to be included in your portfolio that is to be submitted for evaluation. A scanned copy of a handwritten document is acceptable. A computer-generated music file is preferred. If you do not own music notation software you can download and install a free version of Finale "Notepad". To do so point your browser to: http://www.finalemusic.com/notepad/ If you would like to receive feedback about this work, send the document as an email attachment to: teacher55@excite.com Or...you can submit it by mail.	Ca. 90 min
Step 14: Submit your work for evaluation.	Assemble your work. Create a portfolio of your work that you can submit for evaluation. Each entry must include a written introduction describing the entry. The portfolio should contain six items that will be used to document and assess your work. Include the Following: ◎ Your written work as described in steps 7, 10, 11, and 12, 12a. and 13. ◎ Your performance recording as described in step 9. ◎ Your composition project including a printed score and an audio recording described in step 10. ◎ Your reflections about your composition as described in step 10. Send the documents as email attachments to: musictheory@cmu.edu or mail it.	Ca.45 min.

If your portfolio work demonstrates proficiency or better in ALL of the categories you will be ready for the next level of the course. Otherwise you may revise and resubmit your work until such proficiency is achieved. The Following table describes how your work will be assessed.

Criteria	Advanced	Proficient	Basic	Below
Written ear training and analysis	The student's submitted work demonstrates a high level of understanding and competence.	The student's submitted work demonstrates an acceptable level of understanding and competence.	The student's submitted work demonstrates some understanding and competence.	The student's submitted work demonstrates limited level of understanding and competence.
Performance	The student's submitted work demonstrates a high level of ability in producing/creating music. The performance Incorporates and synthesizes production components in a highly refined manner. The recording includes the treble part with the bass part playing also. The recording includes the bass part with treble accompaniment playing.	The student's submitted work demonstrates competence in producing/creating music. The recording includes the treble part unaccompanied and the bass part unaccompanied.	The student's submitted work demonstrates partial competence in producing/creating music. The recording includes the treble part unaccompanied or the bass part unaccompanied.	The student's submitted work demonstrates limited competence in producing/creating music. The recording includes one part.
Composition	The student's composition demonstrates mastery of the assignment topic and Incorporates and synthesizes production components in a highly refined manner.	The student's composition demonstrates understanding of the assignment topic	The student's composition demonstrates some understanding of the assignment topic	The student's composition demonstrates marginal understanding of the assignment topic
Historical Essay	The essay Analyzes and distinguishes relevant contextual significance of key signature development and	The essay Describes aspects of key signature development in a competent manner	The essay demonstrates partial competence in the description key signature development.	The essay Describes aspects key signature development in a limited manner.

	demonstrates a global view of Arts in society.			
Reflections	The statements reflect substantial personalization and analysis. The essays indicate substantial insight about the essential learning topics. Some conclusions/observations might be considered "profound".	The statements reflect adequate personalization and analysis. The essays indicate adequate insight about the essential learning topics.	The statements reflect some personalization and analysis. The essays indicate some insight about the essential learning topics.	The statements reflect limited personalization and analysis. The essays indicate minimal insight about the essential learning topics.

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Historical Essay	The essay Analyzes and distinguishes relevant contextual significance of key signature development and demonstrates a global view of Arts in society.	The essay Describes aspects of key signature development in a competent manner	The essay demonstrates partial competence in the description key signature development.	The essay Describes aspects key signature development in a limited manner.
Reflections	The statements reflect substantial personalization	The statements reflect adequate personalization and analysis.	The statements reflect some personalization and analysis.	The statements reflect limited personalizatio

and analysis. The essays indicate substantial insight about the essential learning topics. Some conclusions/observations might be considered "profound".	The essays indicate adequate insight about the essential learning topics.	The essays indicate some insight about the essential learning topics.	n and analysis. The essays indicate minimal insight about the essential learning topics.

This level, or unit of study, marks a milestone in the course. If you logon to
Passages to Excellence
http://tozier.net/dberlin/demo/pte/index.htm
You will see that the end of this unit we will have completed all of the passages and chapters in that program. When you wish to review, *Passages to Excellence* should facilitate your study.

There is another program (titled *Passages to Excellence Level 2*) That we will use in Units 6-10 of the units in this course.