Music Appreciation Curriculum

Grade 9-12: Unit 3

The Romantic Period
Course Description

Music Appreciation is an exploration in the materials and masterworks of world music. This course is designed to survey different musical styles and periods with the intent of increasing students’ enjoyment of music and developing their artistic and technical judgment.

Students begin by studying elements of music such as pitch, melody, rhythm, harmony, key, texture and form, then learn about the instruments of the orchestra and build a comprehensive vocabulary with which they will analyze and evaluate musical expression. From there, students survey the continuum of musical history in Western Civilization in a chronological order, from the Middle Ages to the present by analyzing the form, function, craftsmanship, and originality of representative works of music and examining the role that representative composers had in affecting established or emergent forms of musical expression. Main stylistic, cultural, political and historical trends of the period are discussed to place musical events within their cultural and historical context. Although discussions of the pieces require no knowledge of musical notation, all of the content is taught with an aural component with the aim to foster the development of aural skills that lead to an understanding of music.
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<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>Duration</th>
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</table>
| Unit 1  | • Elements of Music  
         | • The Middle Ages and Renaissance       | Seven weeks |
| Unit 2  | • The Baroque Period  
         | • The Classical Period                   | Seven weeks |
| Unit 3  | • The Romantic Period                       | Five weeks |
| Unit 4  | • The Twentieth Century                      | Five weeks |
| Unit 5  | • Jazz, American Theater and Rock and Roll  | Seven weeks |
| Review & Final Exam |                                    | Five weeks |
Educational Technology Standards


- **Technology Operations and Concepts**
  - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
  - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

- **Creativity and Innovation**
  - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

- **Communication and Collaboration**
  - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
  - Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information.
  - Compare and contrast policies on filtering and censorship both locally and globally.

- **Research and Information Literacy**
  - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

- **Critical Thinking, Problem Solving, Decision Making**
  - Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.
Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

CRP1. Act as a responsible and contributing citizen and employee
Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

CRP2. Apply appropriate academic and technical skills.
Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

CRP3. Attend to personal health and financial well-being.
Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.
Career Ready Practices

**CRP4. Communicate clearly and effectively and with reason.**
Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

**CRP5. Consider the environmental, social and economic impacts of decisions.**
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

**CRP6. Demonstrate creativity and innovation.**
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

**CRP7. Employ valid and reliable research strategies.**
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.
CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRP9. Model integrity, ethical leadership and effective management.
Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

CRP10. Plan education and career paths aligned to personal goals.
Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

CRP11. Use technology to enhance productivity.
Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology.
## Career Ready Practices

They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

**CRP12. Work productively in teams while using cultural global competence.**
Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.
## Differentiated Instruction

**Accommodate Based on Students individual Needs: Strategies**

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
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</thead>
<tbody>
<tr>
<td>- Extra time for assigned tasks</td>
<td>- Extra Response time</td>
<td>- Comprehension</td>
<td>- Teacher-made checklist</td>
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<tr>
<td>- Adjust length of assignment</td>
<td>- Have students verbalize steps</td>
<td>- Precise step-by-step directions</td>
<td>- Use visual graphic organizers</td>
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<tr>
<td>- Timeline with due dates for reports and projects</td>
<td>- Repeat, clarify or reword directions</td>
<td>- Short manageable tasks</td>
<td>- Reference resources to promote independence</td>
</tr>
<tr>
<td>- Communication system between home and school</td>
<td>- Mini-breaks between tasks</td>
<td>- Brief and concrete directions</td>
<td>- Visual and verbal reminders</td>
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<tr>
<td>- Provide lecture notes/outline</td>
<td>- Provide a warning for transitions</td>
<td>- Provide immediate feedback</td>
<td>- Graphic organizers</td>
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<td></td>
<td>- Reading partners</td>
<td>- Small group instruction</td>
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<td>- Emphasize multi-sensory learning</td>
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<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Computer/whiteboard</td>
<td>- Extended time</td>
<td>- Consistent daily structured routine</td>
<td>- Individual daily planner</td>
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<tr>
<td>- Tape recorder</td>
<td>- Study guides</td>
<td>- Simple and clear classroom rules</td>
<td>- Display a written agenda</td>
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<tr>
<td>- Spell-checker</td>
<td>- Shortened tests</td>
<td>- Frequent feedback</td>
<td>- Note-taking assistance</td>
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<td></td>
<td>- Read directions aloud</td>
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<td>- Color code materials</td>
</tr>
</tbody>
</table>
Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaptation of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentor-ships
Assessments

- Listening Outlines
- Drag and Drop Items
- Multiple-Choice Items
- Timelines
- Maps
- Charts
- Graphic Organizers
- DBQ, Essays
- Oral Report
- Role Playing
- Multiple Response Strategies (Response Card, Whip-around, Think-Pair-Share, Table Talk, Quick Response, Oral/Choral Response, White Boards)
- Concept Mapping
- Short/Extended Constructed Response Items
- Quizzes
- Journal Entries/Reflections/Quick-Writes
- Accountable talk
- Projects
- Portfolios
- Observation
- Graphic Organizers/ Concept Mapping
- Presentations
- Homework
Interdisciplinary Connections

English Language Arts & History/Social Studies Grades 9-10 Common Core Standards Key Ideas and Details:
RH.9-10.1: Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.
RH.9-10.3: Analyze in detail a series of events described in a text; determine whether earlier events caused later ones.

English Language Arts Standards
WHST.9 – 10.1 a-e: Write arguments focused on discipline-specific content.
WHST.9-10.2 a-f: Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.

Production and Distribution of Writing:
WHST.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
WHST.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
WHST.9-10.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
WHST.9-10.9: Draw evidence from informational texts to support analysis, reflection, and research.
<table>
<thead>
<tr>
<th>Grade: 9-12</th>
<th><strong>Unit: III</strong></th>
<th><strong>Topic Description:</strong></th>
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<tbody>
<tr>
<td></td>
<td>The Romantic Period</td>
<td>In this unit, students will explore the materials and masterworks of great music from the Romantic Period and continue to foster the development of aural skills that lead to an understanding of Western music. Students will analyze the form, function, craftsmanship, and originality of representative works of Romantic music and examine the role that composers of the time had in affecting established or emergent forms of musical expression. Main stylistic, cultural, political and historical trends of the period will be discussed to place musical events within their cultural and historical context. All of the content will be taught with an aural component with an expectation that students will aurally identify characteristics of Romantic Music and the representative pieces of the era.</td>
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</tbody>
</table>

**Music, New Jersey Core Curriculum Content Standards (NJCCCS):**

1.1.12.B.1 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
1.1.12.B.2 Synthesize knowledge of the elements of music in the deconstruction of complex musical scores from diverse cultural contexts.
1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
1.3.12.B.1 Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance.
1.3.12.B.2 Analyze how the elements of music are manipulated in original or prepared musical scores.
1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
1.4.12.A.2 Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
1.4.12.A.3 Develop informed personal responses to an assortment of artworks using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of
design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning

1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world

### NJDOE Student Learning Objective

- Analyze major cultural and historic events and technological innovations that parallel the development of arts in the Romantic period.
  
  1.2.12.A.1; 1.2.12.A.2

### Essential Questions

- What were the major cultural and historic events that influenced the art-making between 1820 and 1900?

### Resources

**The Romantic Era**

[http://www.ipl.org/div/mushist/rom/index.htm](http://www.ipl.org/div/mushist/rom/index.htm)

### Sample Activities

- Create a blog as if you were a key figure during the Romantic period and write two different posts on cultural issues.

- Explain the differences, if any, between the Classical and the Romantic periods in each of the following areas: Economic conditions, Social life, Education, Costume, and Music.

- Compare classicism and romanticism.
<table>
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<th>Sample Activities</th>
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</table>
| • Analyze the role of music in society during the Romantic period  
  1.2.12.A.1; 1.4.12.A.1  
  1.4.12.A.3; 1.4.12.A.4 | ▪ How was the politics and culture of the time reflected in Romantic music?  
  ▪ What was the role of composer in the Romantic period? | **Composers During the Romantic Period**  
http://musiced.about.com/od/medievalto20thcentury/a/Music-Forms-And-Composers.htm |  
- Journal: Write a journal entry from the perspective of being a musician in the Romantic period  
- Journal: Write a journal entry from the perspective of being a member of the public during a concert in the Romantic period  
- Travel Blog: Create a travel blog in which you address social, political, cultural and economic conditions in Europe between 1820 and 1900. Place an emphasis on the role of music in society. |
| • Analyze the role of Romantic composers and their public  
  1.2.12.A.1 | ▪ What is the song cycle?  
  ▪ What is a through-composed form?  
  ▪ What is a strophic form? | **The Lied and Song Texts Page**  
http://www.recmusic.org/lieder/  
**The Art of French Song**  
http://www.lafolia.com/archive/mrichter/mrichter199908french.html | - Define the terms melodie, lied and chanson.  
- Listen to and analyze the form and the use of the elements of music in Schubert’s Erlkonig  
- Research project: What modern popular music albums might be considered |
<table>
<thead>
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<th>NJDOE Student Learning Objective</th>
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<tbody>
<tr>
<td><strong>Examine the role Franz Schubert had in affecting established of emergent forms of musical expression</strong>&lt;br&gt;1.4.12.A.1</td>
<td>- How did Schubert affect established and emergent form of musical expression? What were his most important musical accomplishments?&lt;br&gt;- What were his most important musical pieces?</td>
<td><strong>Mèlodie, a historical overview of the genre</strong>&lt;br&gt;<a href="http://www.answers.com/topic/melodie">http://www.answers.com/topic/melodie</a>&lt;br&gt;<strong>Franz Schubert, a biography</strong>&lt;br&gt;<a href="http://www.classical.net/music/composer/">http://www.classical.net/music/composer/</a>&lt;br&gt;<strong>Notes on Franz Schubert</strong>&lt;br&gt;<a href="http://www.notesonfranzschubert.com/schubert.htm">http://www.notesonfranzschubert.com/schubert.htm</a>&lt;br&gt;<strong>Links to Franz Schubert Web Sites</strong>&lt;br&gt;<a href="http://www.vanderbilt.edu/~cyrus/schub.htm">http://www.vanderbilt.edu/~cyrus/schub.htm</a></td>
<td>- Journal: Write a journal entry from the perspective of being Franz Schubert&lt;br&gt;- Social Media Activity: Create a twitter, Tumblr, or Facebook for Franz Schubert&lt;br&gt;- Listen to the following pieces and analyze the composer’s craftsmanship and originality: Schubert, <em>The Erlking</em>, Schubert, <em>Doe Forelle (the Trout)</em>, Schubert, <em>Piano Quintet in A Major</em>, fourth movement</td>
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<tr>
<td>NJDOE Student Learning Objective</td>
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<tr>
<td>of musical expression 1.4.12.A.1</td>
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<td>• Identify representative musical pieces composed by Schumann and analyze composer’s craftsmanship, and originality 1.4.12.A.1; 1.4.12.A.2;</td>
<td>were his most important musical accomplishments?</td>
<td>esearch_centre.asp</td>
<td>- Write a short story using historical facts and fiction about Schumann’s life, loves, and his works.</td>
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<td></td>
<td>▪ What were his most important musical pieces?</td>
<td>Robert Schumann, a biography <a href="http://www.classical.net/music/composer/">http://www.classical.net/music/composer/</a></td>
<td>- Social Media Activity: Create a twitter, Tumblr, or Facebook for Robert Schumann</td>
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<td>Robert Schumann, midi files of Schumann’s music <a href="http://www.classicalmidiconnection.com/cmc/schumann.html">http://www.classicalmidiconnection.com/cmc/schumann.html</a></td>
<td>- Listen to the following pieces and analyze the composer’s craftsmanship and originality: Schumann, Chiarina Schumann, Estrella</td>
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<td>▪ How did Clara Wieck Schumann affect established and emergent form of musical expression? What were his most important musical accomplishments?</td>
<td>Clara Schumann, biography and links to music works <a href="http://www.geneva.edu/~dksmith/clara/schumann.html">http://www.geneva.edu/~dksmith/clara/schumann.html</a></td>
<td>- Journal: Write a journal entry from the perspective of being a female composer in the 19th century</td>
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<td>▪ What were her most important</td>
<td>Clara Wieck Schumann, links to midi files <a href="http://comminfo.rutgers.edu/~eversr/c">http://comminfo.rutgers.edu/~eversr/c</a></td>
<td>- Social Media Activity: Create a twitter, Tumblr, or</td>
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<td></td>
<td></td>
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<td>Facebook for Clara Wieck Schumann</td>
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</table>
| pieces composed by Clara Wieck Schumann and analyze composer’s craftsmanship, and originality 1.4.12.A.1; 1.4.12.A.2; | musical pieces? | [lara.html](http://www.geneva.edu/~dksmith/clara/image21b.jpg) | Facebook for Robert Schumann  
- Listen to the following pieces and analyze the composer’s craftsmanship and originality:  
Clara Schumann, *Liebst du um Schonheit (If you love for beaty)* |
| • Examine the role Frederic Chopin had in affecting musical expression of the era 1.4.12.A.1 | § How did Chopin affect established and emergent form of musical expression? What were his most important musical accomplishments?  
§ What were his most important musical pieces | [Chopin – Midi files](http://www.classicalmidiconnection.com/cmc/chopin.html)  
[Fryderyk Chopin, a site created by the Frederick Chopin Society in Warsaw](http://en.chopin.nifc.pl/chopin/links/detail/page/5/id/5)  
[Chopin Early Editions, digitized images](http://chopin.lib.uchicago.edu/)  
[Frederick Chopin, a biography](http://www.classical.net/music/composer/) | - Listen to the following pieces and analyze the composer’s craftsmanship and originality:  
- Chopin, *Nocturne in E Flat, Op. 9, No. 2*  
- Chopin, *Polonaise in A Flat Major, Op. 53*  
- Social Media Activity: Create a twitter, Tumblr, or Facebook for Frederic Chopin |
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</table>
| • Examine the role Franz Liszt had in affecting musical expression of the era 1.4.12.A.1 | • How did Liszt affect established and emergent form of musical expression? What were his most important musical accomplishments?  
• What were his most important musical pieces | The Franz Liszt Page, biography, sound files and an animation of the artist.  
http://www.d-vista.com/OTHER/franzliszt.html | - Listen to the following piece and analyze the composer’s craftsmanship and originality:  
Liszt, Transcendental Etude No. 10 in F Minor |
| • Listen to and analyze musical selections to discern use of the elements of music that are specific to the works of Liszt 1.4.12.A.1; 1.4.12.A.2; 1.4.12.A.3; 1.4.12.A.4; | | | |

Chopin  
- Project: Present a hypothetical timeline that describes Chopin’s typical day, from morning to nighttime in Paris.
<table>
<thead>
<tr>
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</thead>
</table>
| Examine the role Felix Mendelssohn had in affecting musical expression of the era 1.4.12.A.1 | ▪ How did Mendelssohn affect established and emergent form of musical expression? What were his most important musical accomplishments?  
▪ What were his most important musical pieces | Felix Mendelssohn, a biography [http://www.classical.net/music/composer/](http://www.classical.net/music/composer/)  
Felix Mendelssohn, midi files [http://www.classicalmidiconnection.com/cmc/mendelssohn.html](http://www.classicalmidiconnection.com/cmc/mendelssohn.html) | - Listen to the following piece and analyze the composer’s craftsmanship and originality: Mendelssohn, *Concerto for Violin and Orchestra in E Minor* |
| Listen to and analyze musical selections to discern use of the elements of music that are specific to the works of Felix Mendelssohn 1.4.12.A.1; 1.4.12.A.2; 1.4.12.A.3; 1.4.12.A.4; | | |
| Identify main characteristic of Program Music 1.1.12.B.1 | ▪ What are the main characteristics of program music?  
▪ How is program music different from absolute music?  
▪ What is a symphonic poem?  
▪ What are the main characteristics of incidental music? | Program Music [http://www.britannica.com/art/program-music](http://www.britannica.com/art/program-music) | - Venn Diagram: Compare and contrast program and absolute music  
- Follow the listening outline and analyze for Smetana’s symphonic poem: Moldau |
<p>| Compare and contrast Program and Absolute music 1.1.12.B.1 | | |
| Analyze Symphonic Poem form 1.1.12.B.1 | | |</p>
<table>
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<th>Sample Activities</th>
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</thead>
</table>
| Identify main characteristics of incidental music 1.1.12.B.1 | • How did Berlioz affect established and emergent form of musical expression?  
• What were his most important musical accomplishments?  
• What were his most important musical pieces | Hector Berlioz, a biography and detailed description of works  
http://www.hberlioz.com/  
Hector Berlioz, a biography  
http://www.classical.net/music/composer/masterindex.php#b  
Hector Berlioz, sound files  
http://www.ipl.org/exhibit/mushist/rom/berlioz.htm | - Listen to the following piece and analyze the composer’s craftsmanship and originality:  
Berlioz, *Symphonie fantastique* |
| Examine the role Hector Berlioz had in affecting musical expression of the era 1.4.12.A.1 | | | |
| | • Who were the Russian five?  
Who cultural and political factors inspired them?  
• Who were the Eastern European composers were inspired by nationalism, and, what political or cultural factors inspired them? | Music of the 19th Century, essays on topics related to romanticism, orientalism and nationalism with references to significant composers in each movement.  
http://www.dolmetsch.com/musictheory39.htm | - Write a journal entry from the perspective of being the Italian composer Giuseppe Verdi and choosing deliberately an opera libretto that will fan public hatred for Austrian overlords |
| Listen to and analyze musical selections to discern use of the elements of music that are specific to the works of Hector Berlioz 1.4.12.A.3; | | | |
| Identify causes of nationalism in Europe in Nineteenth Century and the impact of nationalism in culture and arts of the period 1.2.12.A.1 | | | |
| Analyze how nationalism influenced romantic music | | | |


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<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Resources</th>
<th>Sample Activities</th>
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<tr>
<td>1.2.12.A.1</td>
<td>Identify representative musical pieces composed by the “Russian Five”</td>
<td>music/national.html</td>
<td>piece and analyze the composer’s craftsmanship and originality in:</td>
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<td></td>
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<td><strong>Music and Nationalism</strong>, examples cited from artists of various European countries</td>
<td>Mussorgsky-Ravel, <em>Pictures at an Exhibition</em></td>
</tr>
<tr>
<td>1.4.12.A.4</td>
<td></td>
<td><a href="http://www.fordham.edu/halsall/mod/NATMUSIC.html">http://www.fordham.edu/halsall/mod/NATMUSIC.html</a></td>
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<td><strong>1.4.12.A.4</strong></td>
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<tr>
<td>Examine the role Antonin Dvorak had in affecting established and emergent forms of musical expression</td>
<td>- How did Dvorak affect established and emergent form of musical expression? What were his most important musical accomplishments?</td>
<td>Antonin Dvorak, a biography</td>
<td>- Social Media Activity: Create a twitter or Facebook for Antonin Dvorak</td>
</tr>
<tr>
<td>1.4. 12.A.1</td>
<td>- What were his most important musical pieces?</td>
<td><a href="http://www.classical.net/music/composer/masterindex.php#b">http://www.classical.net/music/composer/masterindex.php#b</a>, a biography</td>
<td>- Listen to the following piece and analyze the composer’s craftsmanship and originality:</td>
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<tr>
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<td>Antonin Dvorak, list of major works and sound samples</td>
<td>Dvorak, <em>Symphony No. 9 in E Minor (From the New World)</em></td>
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<td></td>
<td><a href="http://www.essentialofmusic.com/composer/dvorak.html">http://www.essentialofmusic.com/composer/dvorak.html</a></td>
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<tr>
<td>Examine the role Peter Ilyich Tchaikovsky had in affecting established of emergent forms</td>
<td>- How did Tchaikovsky affect established and emergent form of musical expression?</td>
<td>Peter Ilyich Tchaikovsky, links to resources fir the life and times of the artist</td>
<td>- Write a short story using historical facts and fiction about Tchaikovsky’s life,</td>
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| of musical expression 1.2.12.A.1 | - What were his most important musical accomplishments?  
- What were his most important musical pieces | [http://tchaikovsky.host.sk/](http://tchaikovsky.host.sk/)  
[Peter Ilyich Tchaikovsky, sound files](http://www.ipl.org/exhibit/mushist/rom/tchaikovsky.htm)  
[Peter Ilyich Tchaikovsky, a biography](http://www.classical.net/music/composer/masterindex.php#b) | loves, and his music.  
- Listen to the following piece and analyze the composer’s craftsmanship and originality:  
Tchaikovsky, *Rome and Juliet, Overture-Fantasy* |
| Identify representative musical pieces composed by Peter Ilyich Tchaikovsky and analyze composer’s craftsmanship, and originality 1.4.12.A.3 | | | |
| Examine the role Johaness Brahms had in affecting established of emergent forms of musical expression 1.4.12.A.1 | - How did Brahms affect established and emergent form of musical expression? What were his most important musical accomplishments?  
- What were his most important musical pieces | [Johannes Brahms, images and discography](http://www4.rcf.bnl.gov/brahms/WWW/the_other_brahms.html)  
[Johannes Brahms, a biography](http://www.classical.net/music/composer/masterindex.php#b)  
[Johannes Brahms, list of works](http://www.johannesbrahms.org/) | - Listen to and follow the listening guideline while the piece is heard. Analyze the use of the elements of music:  
Brahms, *Symphony No.3 in F Major*, third movement  
Brahms, *Ein Deutsches Requiem*, fourth movement |
<p>| Identify representative musical pieces composed by Johaness Brahms and analyze composer’s craftsmanship, and originality 1.4.12.A.1; 1.4.12.A.2; | | | |</p>
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<tr>
<td>1.4.12.A.3</td>
<td>How did Verdi affect established and emergent form of musical expression?</td>
<td>Giuseppe Verdi, a biography <a href="http://www.classical.net/music/composer/masterindex.php#b">http://www.classical.net/music/composer/masterindex.php#b</a></td>
<td>- Write a short story using historical facts and fiction about Verdi’s life, loves, and his music.</td>
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<td></td>
<td>How did Puccini affect established and emergent form of musical expression? What were his most important musical accomplishments?</td>
<td>Giacomo Puccini, a biography <a href="http://www.classical.net/music/composer/masterindex.php#b">http://www.classical.net/music/composer/masterindex.php#b</a></td>
<td>- Follow the vocal music guide and analyze the composer’s craftsmanship and originality: Verdi, Rigoletto, La Donna e mobile and Quartet</td>
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<td></td>
<td>What were his most important musical pieces?</td>
<td>Giacomo Puccini, anecdotes <a href="http://www.azopera.com/learn.php?subcat=composerbios&amp;composer=puccini">http://www.azopera.com/learn.php?subcat=composerbios&amp;composer=puccini</a></td>
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<td>How did Puccini affect established and emergent form of musical expression? What were his most important musical accomplishments?</td>
<td>Giacomo Puccini, anecdotes <a href="http://www.azopera.com/learn.php?subcat=composerbios&amp;composer=puccini">http://www.azopera.com/learn.php?subcat=composerbios&amp;composer=puccini</a></td>
<td>- Follow the vocal music guide and analyze the composer’s craftsmanship and originality: Puccini, La Boheme, Act I</td>
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<td></td>
<td>What were his most important musical pieces</td>
<td>Giacomo Puccini, anecdotes <a href="http://www.azopera.com/learn.php?subcat=composerbios&amp;composer=puccini">http://www.azopera.com/learn.php?subcat=composerbios&amp;composer=puccini</a></td>
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<tr>
<td>• 1.4.12.A.1; 1.4.12.A.2; 1.4.12.A.3; 1.4.12.A.4</td>
<td>How did Wagner affect established and emergent form of musical expression?</td>
<td><strong>Richard Wagner Website</strong>, a biography with detailed descriptions of major works, a comparative chronology and links to related reference materials. <a href="http://www.trell.org/wagner/">http://www.trell.org/wagner/</a></td>
<td>View videos of an opera by Verdi and Wagner and then compare the two operas in the following ways:</td>
</tr>
<tr>
<td>• Examine the role Richard Wagner had in affecting established of emergent forms of musical expression 1.4.12.A.1</td>
<td>What were his most important musical accomplishments?</td>
<td><strong>Richard Wagner Archives</strong>, midi sound files <a href="http://www.classicalarchives.com/composer/3530.html">http://www.classicalarchives.com/composer/3530.html</a></td>
<td>- Themes</td>
</tr>
<tr>
<td>• Identify representative musical pieces composed by Richard Wagner and analyze composer’s craftsmanship, and originality 1.4.12.A.1; 1.4.12.A.2; 1.4.12.A.3; 1.4.12.A.4;</td>
<td>What were his most important musical pieces?</td>
<td></td>
<td>- Characters</td>
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<td></td>
<td>- How did Wagner affect established and emergent form of musical expression?</td>
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<td>- Relationship between text and music</td>
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<td></td>
<td>- What were his most important musical accomplishments?</td>
<td></td>
<td>- Melody: aria and recitative or continuous melody?</td>
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<tr>
<td></td>
<td>- What were his most important musical pieces?</td>
<td></td>
<td>- Harmony</td>
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<td></td>
<td>- Relationship between orchestral accompaniment and vocal melody: does one composer place more importance on the orchestral accompaniment?</td>
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</tbody>
</table>
**Suggested Textbook and Multimedia CDs**

**Unit III, Vocabulary:**

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<tr>
<th>Nationalism</th>
<th>Chromatic harmony</th>
<th>Art song</th>
<th>Etude</th>
<th>Program</th>
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<tbody>
<tr>
<td>Exoticism</td>
<td>Rubato</td>
<td>Postlude</td>
<td>Polonaise</td>
<td>Song cycle</td>
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<tr>
<td>Program music</td>
<td>Thematic transformation</td>
<td>Strophic form</td>
<td>Pentatonic scale</td>
<td>Nocturne</td>
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<td>Through-composed</td>
<td>leitmotif</td>
<td>Idée fixe</td>
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</table>
### Unit Project (Choose 1)

<table>
<thead>
<tr>
<th>Unit Project (Suggested)</th>
<th>Unit Project (Suggested)</th>
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</thead>
</table>
| Find and listen to piano music by Liszt and Brahms. Compare and contrast these two influential Romantic composers in each of the following areas:  
  - Personal Traits: lifestyle and personality  
  - Musical Elements, including texture, melody, harmony, rhythm, and structure  
In a four-paragraph paper, create an imaginary performance.  
  - 1st Paragraph: set the scene for a performance. The audience is Vienna's fashionable and artistic elite. They await the first of two pianists to perform.  
  - 2nd Paragraph: Brahms steps to the piano and begins playing his work. Using the information gathered above, describe his music and the audience reaction to it.  
  - 3rd Paragraph: Next, Liszt performs his piece. Describe the music and the audience reaction to it.  
  - 4th Paragraph: Whose music do you prefer, and why? | Find (rent or borrow from your local library) videos of operas by two different romantic composers. View them both, and then compare the two operas in the following ways:  
  - Themes  
  - Characters  
  - Relationship between text and music  
  - Melody: aria and recitative or continuous melody?  
  - Harmony  
  - Relationship between orchestral accompaniment and vocal melody: does one composer place more importance on the orchestral accompaniment? |
<table>
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<tr>
<th>Level</th>
<th>Description</th>
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<tbody>
<tr>
<td>90-100</td>
<td>Refers to <strong>three or more</strong> musical elements with accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s)</td>
</tr>
</tbody>
</table>
| 80-89  | Refers to **at least three** musical elements with **somewhat** accurate, descriptive and supportive evidence along with generally relevant connections to the musical excerpt(s)  
**OR**  
Refers to **at least three** musical elements, **one with** accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s) and **the other(s) without** descriptive or supportive evidence or relevant connections to the musical excerpt(s) |
| 70-79  | Refers to **at least two** musical elements with **somewhat** accurate, descriptive and supportive evidence along with generally relevant connections to the musical excerpt(s)  
**OR**  
Refers to **at least two** musical elements, **one with** accurate, descriptive and supportive evidence along with relevant connections to the musical excerpt(s) and **the other(s) without** descriptive or supportive evidence or relevant connections to the musical excerpt(s) |
| 60-69  | Refers to **only one** musical element **without** descriptive or supportive evidence or relevant connections to the musical excerpt(s) |
| Below 60| **Response is illegible**  
**OR**  
Response doesn’t meet any of the above criteria  
**OR**  
Response is inappropriate to topic  
**OR**  
No response |
Field Trip Ideas: Attend a concert and write a concert report.

Following are some of the suggested venues in New Jersey:

- Community Theatre at Mayo Center for the Performing Arts, 100 South St., Morristown, NJ 07960
- Drew University, The Concert Hall at, 36 Madison Avenue, Madison, NJ 07940
- Count Basie Theatre, 99 Monmouth St., Red Bank, NJ 07701
- Bergen PAC, 30 North Van Brunt St., Englewood, NJ 07631
- Peak Performances at Montclair State University, One Normal Avenue, Montclair, NJ 07043
- Newark Symphony Hall, 1020 Broad Street, Newark, NJ
- New Jersey Performing Arts Center, One Center Street, Newark, NJ 07102
- Mason Gross Performing Arts Center of Rutgers University, 85 George St., New Brunswick, NJ 08901
- Kean Stage at Kean University, 1000 Morris Ave., Union, NJ 07083
- Shea Center for Performing Arts, William Paterson University, 300 Pompton Rd., Wayne, NJ 07470
- Stockton Performing Arts Center, Richard Stockton College of New Jersey, Jimmie Leeds Road, Pomona, NJ 08240
- Union County Performing Arts Center, 1601 Irving St., Rahway NJ 07065