

Isn't It Romantic?

Grade Level: 6th Grade Language Arts

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Length of Unit: Five lessons (two 50 minute periods per lesson)

I. ABSTRACT

This two-week unit brings together the ideas, literature, music and art of the Romantic Movement. The students will explore this cultural shift through projects where they apply romantic ideals to their own writing and art. They will learn how Romanticism was a shift from classical ideals that were discussed during their studies of the Renaissance and the Enlightenment. The students will analyze romantic poetry, focusing on “I Wandered Lonely as a Cloud” and “Apostrophe to the Ocean.” The students will also be exposed to music and art from the era.

II. OVERVIEW

A. Concept Objectives

1. Students understand the chronological organization of history and know how to organize events and people into major eras to identify and explain historical relationships.
2. Students know that religious and philosophical ideas have been powerful forces throughout history.

B. Content from the *Core Knowledge Sequence*

1. World History: Romanticism (pg. 140)
 - a. Beginning in the early nineteenth century in Europe, Romanticism refers to the cultural movement characterized by: rejection of classicism and classical values, an emphasis instead on emotion and imagination (instead of reason), an emphasis on nature and the private self (instead of society and man in society).
 - b. The influence of Jean-Jacques Rousseau’s celebration of man in a state of nature (as opposed to man in society): “Man is born free and everywhere he is in chains”; the idea of the “Noble Savage”.
 - c. Romanticism in literature, visual arts and music.
2. Language Arts: Poetry (pg.135)
 - a. Apostrophe to The Ocean [from *Childe Harold’s Pilgrimage*, Canto 4, Nos. 178-184] (George Gordon Byron)
 - b. I Wandered as Lonely as a Cloud (William Wordsworth)
3. Visual Arts (pg.145)
 - a. Romantic
 - i. Francisco Goya, *The Bullfight*
 - ii. Eugene Delacroix, *Liberty Leading the People*
4. Music: Classical Music from Baroque to Romantic (pg. 147)
 - a. Classical (ca. 1750-1825)
 - i. The classical symphony (typically in four movements) Wolfgang Amadeus Mozart, *Symphony No. 40*
 - b. Romantic (ca. 1800-1900)
 - i. Beethoven as a transitional figure: *Symphony No. 9* (fourth movement)
 - ii. Frederic Chopin: “Funeral March” from *Piano Sonata No. 2 in B flat minor*
 - iii. Robert Schumann, *Piano Concerto in A minor*

- C. Skill Objectives
1. Recognize key figures of the era and their contributions to the movement:
 - c. Jean-Jacque Rousseau
 - d. Goya
 - e. Delacroix
 - f. Blake
 - g. Beethoven
 - h. Chopin
 - i. Schumann
 - j. Wordsworth
 - k. Lord Byron
 1. Identify differences between Romanticism and Classicism.
 2. Analyze poetry for Romantic influences.
 3. Analyze music for Romantic influences.
 4. Analyze poetry for Romantic influences.
 5. Create romantic poetry.
 6. Create romantic art.

III. BACKGROUND KNOWLEDGE

- A. For Teachers
1. *History of Art for Young People*, H.W. Jansen and Anthony F. Jansen.
 2. *Bach, Beethoven, and the Boys*, David Barber.
 3. *Pearson Learning Core Knowledge History Geography Text*, pp. 156-158
- B. For Students
1. Enlightenment (*Core Knowledge Sequence* 6th grade, pg. 139)
 2. French Revolution (*Core Knowledge Sequence* 6th grade, pg. 140)
 3. The Renaissance and Reformation (*Core Knowledge Sequence* 5th grade, pg. 114)

IV. RESOURCES

- A. Posters, Prints or Overheads of the following Paintings (see Appendix L for where to find these): Blake's *Ancient of Days*, Goya's *The 3rd of May*, *The Bullfight*, *The Family of Charles IV*, Delacroix's *Liberty Leading the People*.
- B. Copies of the following pieces of music: Mozart's 40th Symphony, Beethoven's 9th Symphony, Chopin's Sonata #2 in B flat minor, Schumann's Piano Concerto in A minor.

V. LESSONS

Lesson One: What is Romanticism?

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students understand the chronological organization of history and know how to organize events and people into major eras to identify and explain historical relationships.
 2. Lesson Content
 - a. Beginning in the early nineteenth century in Europe, Romanticism refers to the cultural movement characterized by: rejection of classicism and classical values, an emphasis instead on emotion and imagination (instead of reason), an emphasis on nature and the private self (instead of society and man in society).
 - b. Influence of Jean –Jacques Rousseau's celebration of man in a state of nature: "Man is Free and everywhere he is in chains"; the idea of the "Noble Savage".

3. Skill Objective(s)
 - a. Recognize key figures of the era and their contributions to the movement: Jean-Jacque Rousseau.
 - b. Identify differences between Romanticism and Classicism.
- B. *Materials*
 1. Appendix A, one for each student
 2. Appendix B, one for each student
 3. Chalkboard/ white board and chalk/markers
 4. Pearson History and Geography text
- C. *Key Vocabulary*
 1. Romanticism: a philosophy that focuses on emotions and imagination as opposed to logic and reason.
 2. Classicism: a philosophy that focuses on logic and reason as opposed to emotions and imagination.
- D. *Procedures/Activities*
 1. Pass out Appendix A to each student. Tell them they will be using that template to take notes during today's discussion.
 2. Write the word romantic on the board. Ask the students to list words that they associate with that word on their own sheets in the space provided.
 3. Time them for two minutes.
 4. Ask students to share their words. Ask them to explain why they connect that word to the word romantic.
 5. Write the words they share around the word you wrote on the board. Write at least ten.
 6. Discuss whether they had similar words or different words from their friends.
 7. Find connections with the words, i.e. words that focus on feeling, words that focus on nature, etc.
 8. Lead the discussion to the conclusion of the word romantic makes us think of feelings and emotions.
 9. Erase Romantic from the board.
 10. Write logic on the board. Ask the students to list words that they associate with that word on their sheet.
 11. Repeat steps 3 through 6.
 12. Find connections between these words, i.e. problem solving, rules, etc.
 13. Ask how these words are different from the words they wrote for romantic.
 14. Discuss how during the Renaissance and the Enlightenment, logic was the main focus. We call that Classicism.
 15. Our new unit is a reaction to Classicism, where people focus on feelings and imagination- Romanticism.
 16. Distribute Appendix B to all students. Have them complete the diagram by comparing and contrasting Romanticism and Classicism, and turn it in.
 17. Write, "A man is born free and everywhere is in chains" on the board.
 18. Discuss what the students think this quote means. Discuss the restrictions society places on us, and the freedom that can be found in nature.
 19. Introduce Jean-Jacques Rousseau as the man who said this quote.
 20. Discuss how this quote relates to Romanticism. How does focusing on imagination and feelings connect to this quote? Have students take notes on Appendix A.
 21. Discuss how Rousseau viewed the Native Americans as the "Noble Savage". They were savages because they had no technology, or widely accepted form of

government or order. They were noble because they led self-sufficient, peaceful lives.

22. Draw connections between the Native American's view of nature, their reliance on nature and not on society and how that reflects the ideals of Romanticism.
23. Assign pgs.156-158 in the Pearson text for the students to read, have them add any new information they learn to their notes.

E. Assessment/Evaluation

1. Participation in class discussion
2. Venn Diagram comparing Classicism and Romanticism

Lesson Two: Romantic Artists

A. Daily Objectives

1. Concept Objective(s)
 - a. Students know that religious and philosophical ideas have been powerful forces throughout history.
2. Lesson Content
 - a. Romanticism in literature, the visual arts and music.
 - b. Francisco Goya, *The Bullfight*
 - c. Eugene Delacroix, *Liberty Leading the People*
3. Skill Objective(s)
 - a. Analyze art for Romantic influences.
 - b. Create romantic art.
 - c. Recognize key figures of the era and their contributions to the movement: Goya, Delacroix and Blake.

B. Materials

1. Prints, posters or overheads of: Blake's *Ancient of Days*, Goya's *The 3rd of May*, *The Bullfight*, *The Family of Charles IV*, and Delacroix's *Liberty Leading the People*.
2. Appendix C for each student
3. Appendix D for each student
4. Appendix E for each student
5. Overhead (if using overheads to show paintings)
6. Colored pencils

C. Key Vocabulary

1. Etching- a black and white print, that is then hand colored by an artist.

D. Procedures/Activities

1. Review the discussions of yesterday. Tell the students that Jean-Jacques Rousseau's ideas not only influenced philosophy, but art, music and literature as well. Tell the students that today they will be discovering the influence that romantic ideals had on art.
2. Pass out Appendix C to all students. Ask the students to consider what they see and how it makes them feel.
3. Ask the students to write their reactions on the back of their paper, not to share them with the class.
4. Now tell the students they will be coloring their own "Ancient of Days," they can use whatever colors they like, but the colors need to represent the feelings that they have written on the back of their papers.
5. Provide at least 20 minutes of work time.
6. Ask students to share their pieces, and have them explain WHY they used what colors they used.
7. Collect all students' work.

8. Pass out Appendix D to all students. Explain they will be taking notes on artists today.
 9. Introduce William Blake as the artist who created “Ancient of Days,” remind the students that they have read his “The Tyger” poetry in 5th grade.
 10. Show Blake’s “Ancient of Days.”
 11. Explain that the picture they colored was an outline of an etching he made, but because it was an etching, each artist would color it in his or her own way. Draw the connection between everyone doing his or her own interpretation, to the ideals behind Romanticism.
 12. Remind the students that before the Romantic artists, the subjects of art were famous or religious in nature.
 13. Show Goya’s *The Family of Charles IV*.
 14. Have the students describe what they see, and how it makes them feel.
 15. Show Goya’s *The 3rd of May*.
 16. Ask the students how this is different from the first painting.
 17. Lead the discussion towards: more emotion, looser brush strokes, different subject matter.
 18. Explain that Romantic artists focused on the emotion in every day events, not just reserving art for “the rich and famous”.
 19. Pass out Appendix E to all the students.
 20. Show Delacroix’s *Liberty leading the People* (draw connection back to the French Revolution).
 21. Have student’s fill in Appendix E (allow at least 10 minutes for reflection).
 22. Show Goya’s *The Bullfight*.
 23. Have the students finish their Appendix E, and collect.
- E. *Assessment/Evaluation*
1. Own representation of “Ancient of Days”
 2. Written analysis of paintings.

Lesson Three: Listen to the Music

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students know that religious and philosophical ideas have been powerful forces throughout history.
 2. Lesson Content
 - a. Romanticism in literature, the visual arts and music.
 - b. Classical Music from Baroque to Romantic
 - i. Classical (ca. 1750-1825)
 - ii. The classical symphony (typically in four movements) Wolfgang Amadeus Mozart, *Symphony No. 40*
 - c. Romantic (ca. 1800-1900)
 - i. Beethoven as a transitional figure: *Symphony No. 9* (fourth movement)
 - ii. Frederic Chopin: “Funeral March” from *Piano Sonata No. 2 in B flat minor*
 - iii. Robert Schumann, *Piano Concerto in A minor*
 3. Skill Objective(s)
 - a. Analyze music for Romantic influences.
 - b. Recognize key figures of the era and their contributions to the movement: Beethoven, Chopin and Schumann.

- B. *Materials*
1. Musical recordings listed under Resources
 2. CD or tape player, depending on recording format
 3. Watercolors
 4. Paintbrushes
 5. Cups of water
 6. Watercolor paper
 7. Appendix F for each student
- C. *Key Vocabulary*
None
- D. *Procedures/Activities*
1. Review the history and art portions of the unit. Tell the students that today they will focus on music.
 2. Have the students clear their desks of everything, and close their eyes.
 3. Turn off the lights, and play an excerpt of Mozart's 40th Symphony.
 4. Ask the students to focus on how they feel during the music, what emotions come to mind.
 5. Now play Beethoven's 9th Symphony, ask them to consider the same questions.
 6. Turn on the lights and discuss the differences in the two pieces of music. Discuss the more reserved, non-emotional music of Mozart and the "stormy" music of Beethoven.
 7. Ask the students which piece would be classical and which would be romantic. Introduce Beethoven as a transitional figure between the two movements.
 8. Tell the students that they will listen to Beethoven's 9th one more time.
 9. Pass out watercolor paper, cups of water, paints and paintbrushes.
 10. Tell them they are not necessarily painting a picture, but painting a "feeling" of how the music makes them feel. They are to use areas of color to describe their emotions.
 11. You may need to play the piece a third time, if the students are still engaged in painting.
 12. Have the students share their works of art with the class, have them describe why they painted what they painted.
 13. Collect paintings for display.
 14. Pass out Appendix F to each student.
 15. Play Chopin's Piano Sonata #2, have the students write their reactions to the music on Appendix F.
 16. Play Schumann's Piano Concerto in A minor. Have the students record their reactions on Appendix F
 17. Collect all worksheets.
- E. *Assessment/Evaluation*
1. Written reactions to musical selections

Lesson Four: Romantic Poetry

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students know that religious and philosophical ideas have been powerful forces throughout history.
 2. Lesson Content
 - a. Romanticism in literature, the visual arts and music.
 - b. Poetry

- i. Apostrophe to The Ocean [from *Childe Harold's Pilgrimage*, Canto 4, Nos. 178-184] (George Gordon Byron)
 - ii. I Wandered as Lonely as a Cloud (William Wordsworth)
 - 3. Skill Objective(s)
 - a. Analyze poetry for Romantic influences.
 - b. Recognize key figures of the era and their contributions to the movement, i.e. Wordsworth, and Lord Byron.
- B. *Materials*
 - 1. Appendix G for each student
 - 2. Appendix H for each student
 - 3. Appendix I for each student
 - 4. Appendix J for each student
 - 5. Appendix K for each student
 - 6. Highlighters for each student
- C. *Key Vocabulary*
 - 1. Imagery: figurative language that draws a picture in the mind of the reader
 - 2. Personification: giving human characteristics to non-human objects
 - 3. Metaphor: a comparison between two things that does not use the word like or as
 - 4. Simile: a comparison of two things that uses like or as
- D. *Procedures/Activities*
 - 1. Review what has been covered so far. Discuss what romanticism is and how it influenced the areas of art and music. Be specific. Mention paintings by name and connect them with an artist. Review the music piece.
 - 2. Tell the students that for the next two days they will be looking at how romanticism influenced the area of literature.
 - 3. Pass out Appendix G to each student.
 - 4. Have them read the poem silently to themselves.
 - 5. Have the students read the poem again silently, but ask them to circle things they like—words or phrases, put question marks by things they don't understand, and cross out things they don't like.
 - 6. Walk around the classroom to observe how the students are responding to the text.
 - 7. Have one or more students read the text aloud to the group.
 - 8. As a group, discuss things they liked and didn't like.
 - 9. Write at least three of the questions the group had on the board. Have other students answer them.
 - 10. Emphasize that romantic literature (like romantic art) focused on everyday common occurrences and people. It focused on experiences in and with nature.
 - 11. Pass out Appendix H to each of the students.
 - 12. Have the students read it silently to themselves.
 - 13. Review poetic terms (key vocabulary) with the students.
 - 14. Have the students read the poem again silently to themselves. While reading, have the students highlight examples of the poetic language you have discussed.
 - 15. Have one or more students read the text aloud.
 - 16. Have students share with a partner, or with the group, the poetic terms they found.
 - 17. Have the students add their handouts to their notebook, for future reference.
 - 18. Pass out Appendix I.
 - 19. Have the students complete on their own and turn in to be graded.
 - 20. Pass out Appendices K and L for project.

21. Tell the students they will need to bring any materials that they will need for their project to class tomorrow.
- E. *Assessment/Evaluation*
1. Poetry Analysis

Lesson Five: Show Your Romantic Side

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students know that religious and philosophical ideas have been powerful forces throughout history.
 2. Lesson Content
 - a. Romanticism in literature, the visual arts and music.
 3. Skill Objective(s)
 - a. Create romantic poetry or art.
- B. *Materials*
1. These will vary for each student; you might want to have construction paper, various art supplies, and paper available for the students to use
 2. All previous assignments (graded)
 3. Resource books with information on artists, writers, and musicians; see background knowledge for teachers, and the bibliography for suggestions
- C. *Key Vocabulary*
- None
- D. *Procedures/Activities*
1. Go over, in detail, the requirement sheet and rubric for the project you passed out yesterday.
 2. Pass out all of the students' work they have done so far in this unit, including the art pieces (unless they are on display).
 3. Tell the students that they can use any of your resources, and any notes or work they have done during the unit to create their project.
 4. Give them a specific due date.
 5. Provide at least two class periods for the students to complete their project.
 6. After completing their project, have the students fill in the rubric you provided as a self-assessment tool.
- E. *Assessment/Evaluation*
1. Rubric for project

VI. CULMINATING ACTIVITY

- A. Project from Lesson Five

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Student Note Sheet (Lesson One)
- B. Appendix B: Venn Diagram (Lesson One)
- C. Appendix C: Note Sheet on Artists (Lesson Two)
- D. Appendix D: Ancient of Days Coloring Sheet (Lesson Two)
- E. Appendix E: Analysis of Paintings for Romantic Elements (Lesson Two)
- F. Appendix F: Reactions to Musical Selections (Lesson Three)
- G. Appendix G: Wordsworth Poem (Lesson Four)
- H. Appendix H: Byron Poem (Lesson Four)
- I. Appendix I: Poetry Analysis Assignment (Lesson Four)
- J. Appendix J: Project Description
- K. Appendix K: Project Rubric

L. Appendix L: Where to Find Art and Music Selections

VIII. BIBLIOGRAPHY

- A. Barber, D. *Bach, Beethoven, and The Boys*. Toronto, Canada: Sound and Vision, 1986. 0-920151-10-8.
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- D. Jansen, H.W. and Jansen, A.F. *History of Art for Young People*. New York: Abrams, 1971. 0-8109-4150-3.
- E. Marshall, M. (editor). *Realms of Gold Volume One*. Charlottesville, Va.: Core Knowledge Foundation, 2000. 1-890517-22-4
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- G. Muhlberger, R. *What Makes a Goya, a Goya?* New York: Metropolitan Museum of Art, 1994. 087099-720-3
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- J. <http://www.bartleby.com/145/ww260.html>

Appendix A

Romantic

Logical

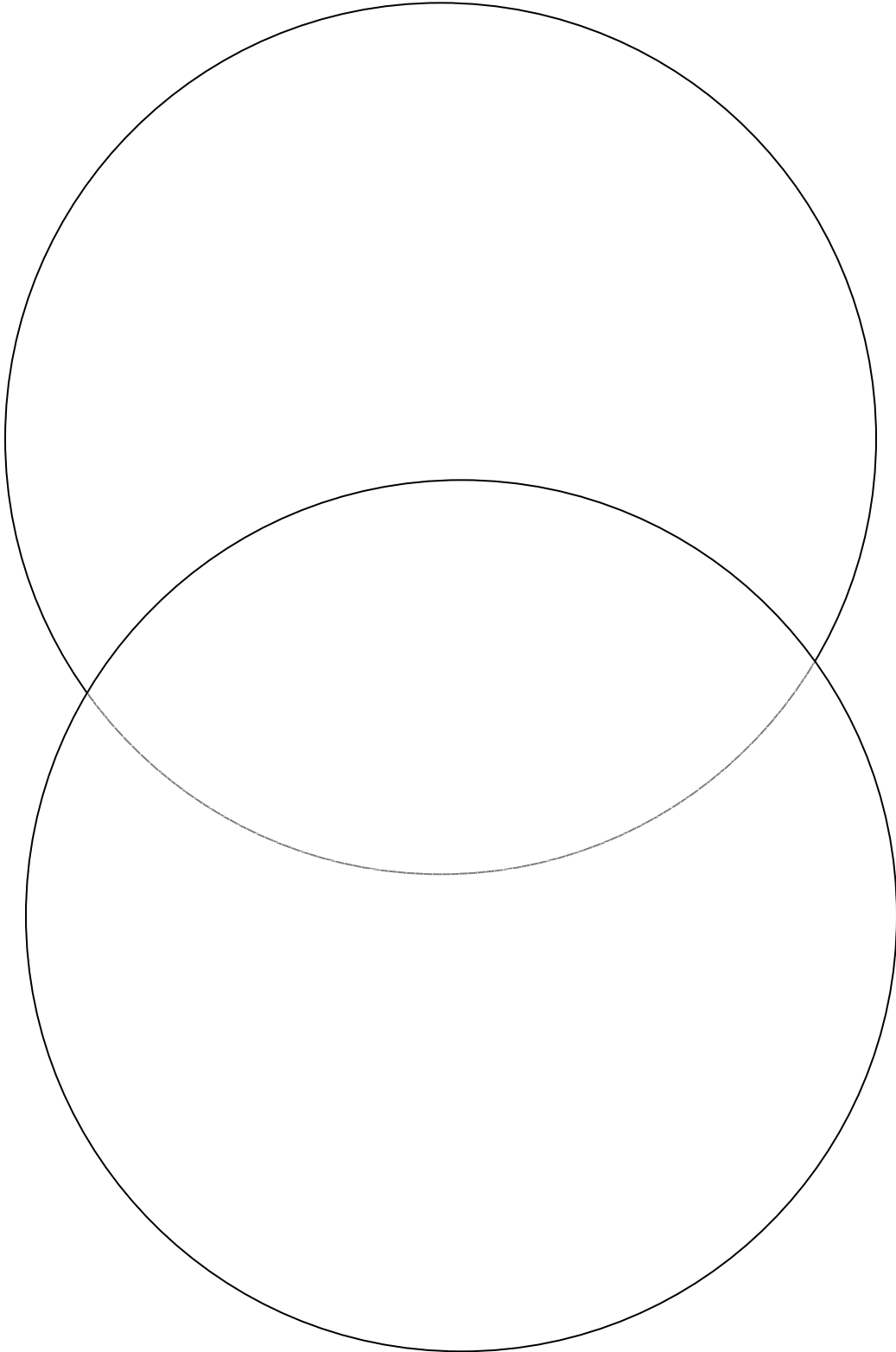
“A man is born free and everywhere is in chains”

Quote from _____

How does it relate to Romanticism?

Noble Savage-
Refers to _____

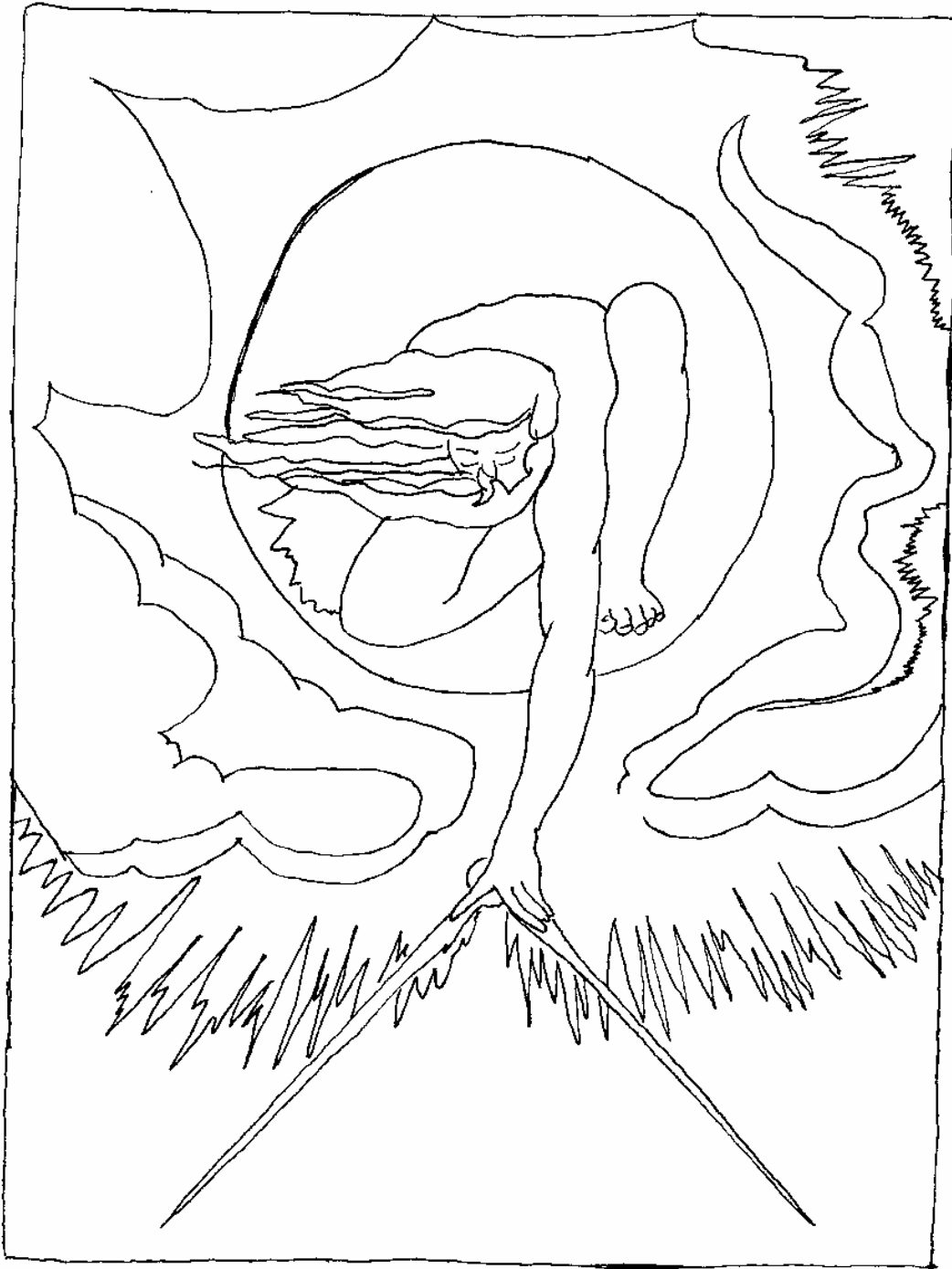
Appendix B



Appendix C

Adapted from *Start Exploring: Masterpieces*

Ancient of Days
's interpretation of William Blake's Etching



Appendix D

Romantic Artists

Jot down notes on each artist as we discuss, add this sheet to your notebook. Include any titles and descriptions of any paintings we discuss in class.

William Blake:

Francisco Goya:

Eugene Delacroix:

Appendix E

Liberty Leading the People:

What do you see in this painting?

How does it make you feel?

What about this painting makes it a “romantic painting”? (Be specific)

The Bullfight:

What do you see in this painting?

How does it make you feel?

What about this painting makes it a “romantic painting”? (Be specific)

Appendix F

Reactions to Musical Selections

Chopin's *Piano Sonata No. 2 in B flat minor*

What does the music make you picture in your mind?

If you connected this piece with an aspect of nature, what would it be?

Why do you think this is considered "Romantic"?

Schumann's *Piano Concerto in A minor*

What does the music make you picture in your mind?

If you connected this piece with an aspect of nature, what would it be?

Why do you think this is considered "Romantic"?

Appendix G

I Wandered Lonely As a Cloud William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in a sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Apostrophe to the Ocean

George Gordon Byron

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep sea, and music in its roar:
I love not man the less, but nature more,
From interviews, in which I steal
From all I may be, or have been before,
To mingle, with the universe, and feel
What I can ne'er express, yet cannot conceal.

Roll on, thou deep and dark blue Ocean, ---roll!
Ten thousand fleets sweep over thee in vain;
Men marks the earthwith ruin, ---his control
Stops with the shore;---upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with a bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

His steps are not upon thy paths, ---thy fields
Are not spoil for him, ---thou dost arise
And shake him from thee; the vile strength he weilds
For earth's destruction thou dost all despise,
Spurning him from thy bosom to the skies,

And send'st him, shivering in thy playful spray
And howling, to his gods, where haply lies
His petty hope in some near port or bay,
And dashest him again to earth: ---there let him lay.

(cont'd)

Appendix H, page 2

The armaments which thuderstrike the walls,
Of rock-built cities, bidding nations quake
And monarchs tremble in their capitals,
The oak leviathons, whose huge ribs make
Their clay creator the vain title take
Of lord of thee and arbiter of war, ---
There are thy toys, and, as the snowy flake,
They melt into thy yeast of waves, which mar
Alike the Armada's pride or spoils of Trafalgar.

Thy shores are empires, changed in all save thee;
Assyria, Greece, Rome, Carthage, what are they?
Thy waters wasted them while they were free,
And many a tyrant since; their shores obey
The stranger, slave, or savage; their decay
Has dried up realms to deserts: not so thou;
Unchangeable save to thy wild waves play,
Time writes no wrinkles on thine azure brow;
Such as creation's dawn beheld, thou rollest now.

Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time,
Calm or convulsed, ---in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving; boundless, endless, and sublime,
The image of Eternity, ---the throne
Of the Invisible! Even from out thy slime
The monsters of the deep are made; each zone
Obeys thee; thou goest forth, dread, fathomless, alone.

And I have loved thee, Ocean! And my joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles, onward; from a boy
I wantoned with thy breakers, ---they to me
Were a delight; and if the freshening sea
Made them a terror, 'twas a pleasing fear;
For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my land upon thy mane, ---as I do here.

Appendix I

Poetry Analysis

I Wandered Lonely as a Cloud

Give two examples of poetic language (metaphor, simile, personification)

Pick two quotes from this poem that illustrate "romantic" style. Write each quote and tell why you picked that quote.

Apostrophe to the Ocean

What does the author mean in the quote "I love man not less, but nature more"

How does that exemplify the "romantic" attitude?

Appendix J

Show your Romantic Side

For our culminating activity you will be creating a “romantic” notebook. Using your work from the past two weeks, you will be describing romantic artists, musicians, philosophers and writers. You will also submit a work of art, musical selection, or piece of poetry, showing your own romantic style.

Here are the requirements for this project. You will have two class periods to work on your project.

1. Title page: includes a title for your work, your name, date and an illustration.
2. You will need to pick at least one artist, one musician and one author from the people we have discussed in class. You may choose more than three to receive extra credit.
3. For each person you will need to create a personality page, which will need to include biographical information, and an analysis of one piece of their work. You may use your sheets that you completed in class for this information.
4. You will need to create an original poem, artwork, or music selection. Poems must be at least 10 lines long. Artwork may be of any media: colored pencil, sketch, painting, etc. If you chose to write a musical selection, I will need a recording of the music, or you may perform it live for the class. You will need to write a paragraph, explaining why you feel that your piece reflects the ideals and attitudes of Romanticism. You will need to draw a connection to the ideals of Jean-Jacque Rousseau in your paragraph.

Please see attached rubric for detailed grading guidelines.

Appendix K

Name: _____

Teacher: _____

Date: _____

Title of Work: _____

	Criteria				Points
	1	2	3	4	
Title Page	No title page	Title page with two pieces of required content	Title page with three pieces of required content	Title page with all pieces of required content	
Personality Pages	Less than one complete personality page	Less than two complete personality pages	Less than three complete personality pages	Three complete personality pages	
Example of original artwork, piece of music or poem	No example of work	Example of work that is not original to student	Example of original work by student	Example of original work by the student that exemplifies the characteristics of Romanticism	
Explanation of how their example is "romantic"	No explanation	Explanation that doesn't connect the example of work to the Romantic period	Explanation that connects the work to the Romanticism with at least two examples	Explanation that connects the work to the Romanticism with three or more examples	
				TOTAL →	

Teacher Comments:

Total Score of:

- | | |
|-------|---|
| 4-5 | F |
| 6-8 | D |
| 9-11 | C |
| 12-14 | B |
| 15-16 | A |

Appendix L

I found that there were so many places to find the art and music pieces shared in this unit that it would be impossible to list them all. However, I found that all the art pieces were available for purchase from art.com on the Internet. Also, there are many books in the discount section of Barnes and Noble that contain the art pieces featured in this unit. You can take books to Kinko's and they will make you colored transparencies, for \$1 a piece.

For the music, there are many, many CDs available. I didn't find one that contained all the music used here. All the music is Core, so your school's music teacher (if you have one) will be your best resource in this area.