

For The Love of Music

The Remarkable Story of Maria Anna Mozart

By Elizabeth Rusch

Paintings By Lou Fancher and Steve Johnson



Curriculum Guide

By Tatty Bartholomew

Table of Contents:

Section I: Introduction

Overview of *For the Love of Music*

Reviews of *For the Love of Music*

How to Use this Curriculum Guide

Section II: Activities and Games:

Musical Movement: This game helps students learn about Sonatas by linking movement to vocabulary.

Name that Piano: This lesson delves into the history of pianos and describes the difference between clavichords, harpsichords, and fortepianos. Students can then test their knowledge through a listening activity.

Letter Linking: This activity asks students to match letters from the Mozart family to sections in *For the Love of Music*. It helps build understanding of how primary source documents inform history.

Section III: Class Projects

Letters in history: Learn how history is recorded through letters by reading Mozart family letters and having students share their own letters and emails.

Mapping Europe: This lesson makes geography fun by asking students to map Maria Anna and Wolfgang's tour of Europe.

Mapping Europe Journal: This project helps bring history to life by encouraging students to imagine the sights and sounds of eighteenth century Europe, as if they had been on tour with Maria Anna and Wolfgang.

Section IV: Arts and Crafts

Memory and Music Collage: Have students write poems or letters about what music means to them. After they are finished, create a classroom collage of their work.

Instrument Making: Build guitars out of recycled materials with students after discussing the instrument's evolution and uses throughout history.

Section V: Individual Work

Timelines: This lesson teaches students about timelines and encourages them to imagine what Maria Anna's life might have been like if she was alive today.

Writing Prompts: Use these prompts to inspire critical thinking about Maria Anna's life and her historical context.

Learn More: Read about links to websites online that offer information about the Mozart family, Maria Anna herself, and about eighteenth century Europe. Read about Elizabeth Rusch's website and the extensive resources it offers.

Section I: Introduction

Overview:

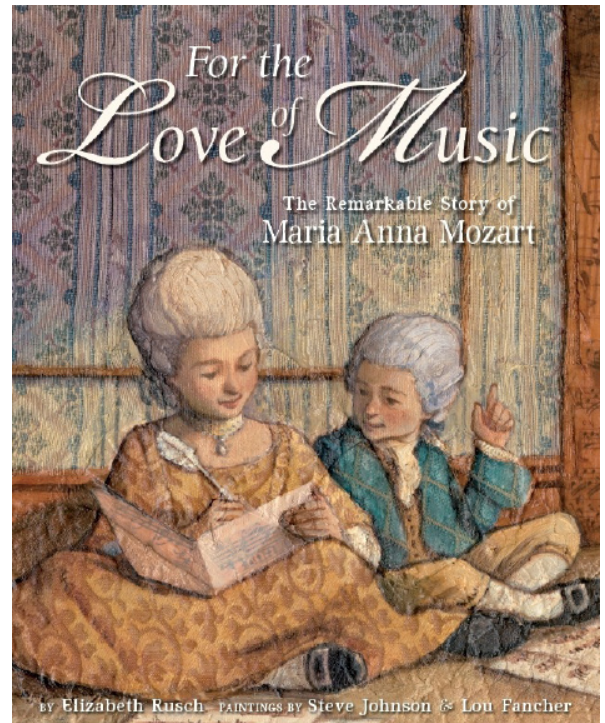
For the Love of Music:

The Remarkable Story of Maria Anna Mozart

By Elizabeth Rusch

Paintings by Steve Johnson and Lou Fancher

By the time she was 12, she was considered one of the finest pianists in Europe, but today few people know her name. Maria Anna Mozart, like her famous brother Wolfgang, was a musical prodigy. The talented siblings toured Europe, playing before kings and empresses, were showered with gifts and favors, and lived in a whirlwind life of music and travel. They were best friends, collaborators, and confidantes. As they grew older, Wolfgang was encouraged to pursue his musical ambitions, while Maria was told she must stop performing and, ultimately, marry. But she was determined to continue playing the piano every day, for the love of music.



Random House / Tricycle Press

ISBN-10: 1582463263

ISBN-13: 978-1582463261

Reviews:

* Kirkus starred review *

“This is an extraordinarily constructed work: Rusch ... illuminates in simple but vivid terms how important music was to Maria ... Johnson and Fancher echo the elegant construction of the text ... so every image is full of texture and heft.”

* Publishers Weekly starred review *

“Rusch’s rich prose and Johnson and Fancher’s lavishly detailed collages ... seamlessly blend to form a moving portrait of an unsung musician.”

How to Use this Guide:

This curriculum guide is a resource for Elementary and Middle School teachers focusing on Music and Social Studies curriculum. It provides first-hand documents for students, offers group games that bring musical terms to life, and describes art and poetry activities suitable for all classrooms. This guide is meant as a resource to help you inspire students to grow as critical thinkers, engaged musicians and historians, and active classroom participants.

Section II:

Activities and Games

Musical Movement:

(Grades 1-3)



Preparation: *For the Love of Music* is organized into a Sonata form. After introducing the book to students, discuss the different parts of a Sonata. Hand out Worksheet A, located in the back of the guide. This hand out describes the first, second, third, and fourth movements and details corresponding movements that can be performed as a way to remember them. Go over the terms and movements with your students; this can take between fifteen and twenty minutes.

Game: Now that your students are familiar with the vocabulary on the worksheet, you can play the musical movement game as a class. Read down the list of words on the worksheet (in order, at first, and then at random) while your students perform the corresponding movements.

Theme Version: After playing a few practice rounds, and once students have a handle on terms and movements, consider linking their movement to a theme, like animals or weather. Ask students to change their movement with each Sonata term, but to keep in mind the theme they are moving to.

*This game is intended for Elementary school students, but can be used in Middle School classrooms. Hand Worksheet A out to students. Then, listen to a Sonata and explain the different movements. When you play the game, instead of shouting out the words, play different parts of a Sonata for students to move to. This will encourage them to think critically about how different Sonata movements sound unique.

Musical Movement fulfills:

The National Association for Music Education Music Standard: "Listening to, analyzing, and describing music."

The Texas Elementary Music Standard that students must, "sing songs and play musical games from different cultures and identify simple relationships between music and other subjects."

The Texas grade two music standards that students, "use music terminology in explaining sound, music, music notation, musical instruments and voices, and musical performances."

And California's Middle School Music Requirement that: "Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music."

Musical Movement

Directions: Read over these Sonata terms and try to memorize the movements that go along with them. After you finish reading, your teacher will call out each term. Your task is to perform the correct movement with each term. Good luck!

First Movement: Where musical themes are introduced. BEGIN WALKING

Allegro: Fast tempo of the first movement. WALK QUICKLY

Development: Where themes of first movement are explored. PRETEND YOU ARE EXPLORING

Recapitulation: Where the themes of the first movement are reviewed. REPEAT WHAT YOU'VE DONE ALREADY

Coda - An ending. STOP MOVING!

Second Movement: Often Slower. BEGIN WALKING AGAIN, SLOWLY

Third Movement: Dancelike. DANCE SLOWLY

Fourth Movement: The final Movement. MARCH AROUND

Sforzando - With emphasis. MARCH HARDER!

Ritardando - To slow down. MARCH SLOWLY

Fermata - Where everything stops. FREEZE!

Finale - The end. MARCH, MARCH, MARCH, BOW!

Name that Piano:

(Grades 3-5)

Preparation: Teach students about clavichords, harpsichords, and fortepianos. You can find more information about these instruments at *piano-play-it.com*, *classicol.com*, and *pianoforteonline.co.uk*. Hand out Worksheet B to students and play clips of music from each instrument, which can be found by searching “harpsichord music,” “fortepiano music,” and “clavichord music” online at *youtube.com*. Have students write down their thoughts about the instrument’s sounds on the worksheet, and then discuss as a class how the sound from each instrument is unique.

Activity: Divide your class into teams of 4-5 students. Play clips of music from fortepianos, clavichords, and harpsichords. Each time you play a clip, ask your students to work with their team to decide which instrument they think is playing. Have them write down their answers and, after each round, keep track to see which team is winning. Whichever team guesses correctly the most times wins.

*This lesson is planned as a classroom activity. However, you can extend the lesson by asking students to do further research and present on an instrument of their choice.



Fun Fact For Students:

Maria Anna Mozart’s father, Leopold, began teaching her to play the harpsichord at the age of eight. Wolfgang spent hours watching her practice and eventually tried out the piano himself. He played his first minuet the day before his fifth birthday! When Maria was eleven and Wolfgang was six, they went on a tour of Europe for more than three years. Ask your students: Do they think Maria Anna influenced Wolfgang’s development as a musician? Why or why not?

Name that Piano Fulfills:

The National Association for Music Education Music Standard: “Listening to, analyzing, and describing music.”
The Texas grade two music standards that students, “use music terminology in explaining sound, music, music notation, musical instruments and voices, and musical performances.”

And Texas Elementary Music standard that: “the student describes and analyze musical sound and demonstrates musical artistry.”

Name that Piano!

Worksheet B

Clavichord

When: The clavichord was a popular stringed keyboard instrument in the late Medieval through Renaissance, Baroque, and Classical eras.

Fun Fact: It was mainly used as a practice instrument because it was not loud enough for performances.

Makes Sound: Produces sound by striking brass or iron strings with metal blades called tangents.

What do you think the clavichord sounds like? _____



Harpsichord

When: The harpsichord was a popular keyboard instrument in Renaissance and Baroque music.

Fun Fact: The harpsichord lost popularity in the 1800s with the rise in use of the piano, but began being used again in the 1900s because of its unique sound.

Makes Sound: Produces sound by plucking a string when a key is pressed down.

What do you think the harpsichord sounds like? _____

Fortepiano

When: The fortepiano was invented in the 1800s and its descendent, the modern piano, is still used today.

Fun Fact: The word fortepiano translates into “loud soft.” It can produce notes at different volumes, unlike its predecessor the harpsichord.

Makes Sound: Produces sound by striking strings with a padded hammer when a key is pressed down.

What do you think the fortepiano sounds like? _____



Letter Linking

(Grades 3-6)

Preparation: Read *For the Love of Music* aloud to your class. Afterwards, ask students where they think the author learned about Maria Anna's life. Tell your students that although many of the letters written by Maria Anna were lost, much of what is known about her and her family was recorded in letters.

Activity: Hand out Packet C. This packet contains excerpts from letters written by the Mozart family, friends, and acquaintances. Read letter excerpts aloud to your class and then ask students to match each letter with a part in the story.

Follow up: Lead a class discussion about how primary source documents, like letters, help to inform history. Ask, what are the benefits of using primary source documents to learn about history and what challenges are there with using and finding primary source documents when studying history?



Fun Fact:

When Wolfgang and Maria toured Europe, they entertained themselves on long carriage rides by imagining they were King and Queen of the Kingdom of Black, a world they invented together. Ask your students if they have ever invented imaginary worlds before and how they keep themselves entertained on long car and airplane rides.

Letter Linking Fulfills:

Texas Elementary and Middle School Social Studies standard that, "To support the teaching of the essential knowledge and skills, the use of a variety of rich material such as biographies; folktales, myths, and legends; and poetry, songs, and artworks is encouraged."

Letters in History

The letters below were written by the Mozart family and friends. These letters reveal a lot about the family and the world they lived in. What will you learn from reading them?

February 26, 1778

...To my amazement [Maria] has made such progress that she plays off at sight everything I bring back from the Cathedral, however difficult... She has acquired such perfect insight into harmony and modulations that not only can she move from one key to another, but she extemporizes so successfully that you would be astounded...

Wolfgang Mozart - Leopold Mozart

Vienna, August 2, 1788

Adieu, dearest sister! As soon as I can collect some new music again, I shall send it to you. I am ever your sincere brother.

- Wolfgang Mozart

February 21, 1785

I am shocked/concerned that your fortepiano is in such bad condition. Unfortunately, nothing can be done... From here, there is little or no hope to hire someone to bring you my large clavichord in the meantime. [Even] if the Chaplain Egedacher tunes it in Salzburg, it would not remain in tune... I wish it could be sent as quickly as you would and could have it.

- Leopold Mozart

Letters in History: Page Two

...These past two years nothing has been more frequently discussed in the newspapers than the wonderful art of the Mozart children: the two children, the boy as well as the girl, both play the piano, the girl, it is true, with more art and fluency than her little brother, but the boy with more refinement and with more original ideas...

-from the Salzburg librarian's diary

Rome, April 14, 1770

Praise and thanks be to God, I and my wretched pen are well and I kiss Mamma and Nannerl a thousand or 1000 times. I only wish that my sister were in Rome, for this town would certainly please her...I have had the honour of kissing St. Peter's foot in St. Peter's church and as I have the misfortune to be so small, I, that same old dunce, had to be lifted up.

-Wolfgang Mozart

"It was truly enchanting to hear [Maria]...playing the most difficult sonatas on the keyboard with the most astonishing dexterity and her brother at another keyboard improvising an accompaniment. Both perform wonders."

-From a European newspaper

Letters in History: Page Three

...of gold pocket watches he has brought home 9; of gold snuff-boxes he has received 12; of gold rings set with the most handsome precious stones he has so many that he does not know himself how many; ear-rings for the girl, necklaces, knives with golden blades, bottleholders, writing-tackle, toothpick boxes, gold objects for the girl, writing-tablets and suchlike gewgaws without number and without end...

-Father Hübner

October 17, 1762

...the little child from Salzburg and his sister played the harpsichord. The poor little fellow plays marvellously, he is a Child of spirit, lively, charming; his sister's playing is masterly, and he applauded her.

-from Count Zinzendorf's diary

Rome, August 24, 1771

Upstairs we have a violinist, downstairs another one, in the next room a singing master who gives lessons, and in the other room opposite ours an oboist. This is good fun when you are composing! It gives you plenty of ideas!

-Wolfgang Mozart

Letters in History: Page Four

Milan 18 Dec. 1772

[Alternate lines written upside down in the autograph]

I hope you're feeling well, my dear sister. When you receive this

[upside down:]

letter, my dear sister, that same evening, my dear sister,

[right way up:]

my opera will be being staged. Think of me, dear sister, and imagine

[upside down:]

my dear sister, as hard as you can, that you're seeing and hearing, my dear sister,

[right way up:]

it too. It's hard, of course, as it's already 11 o'clock, otherwise I believe and do not doubt

[upside down:]

for a moment that it's brighter by day than at Easter. My dear sister,

[right way up:]

tomorrow we're lunching with H von Mayer and why, do you think? Guess - because he invited us. Tomorrow's rehearsal is onstage

[upside down:]

but the impresaria, Sig Castiglioni, has asked me not

[right way up:]

to say anything about it, otherwise people will flock there, and we don't want that.

[upside down:]

And so, my child, I beg you, not to say anything to anyone, my child, for

[right way up:]

otherwise too many people will flock there today, my child. By the way, do you know

[upside down:]

what happened here? I'll tell you:

[right way up:]

We left Co Firmian's today to return home, and when

[upside down:]

we got to our own street,

[right way up:]

we opened the front door, and what do you think happened? We went in. Farewell, my little lung. I kiss you, my liver,

[upside down:]

and remain, as always, my stomach, your worthless brother Wolfgang Frater

[right way up:]

please, please, my dear sister, I've been bitten, scratch me.

-Wolfgang Mozart

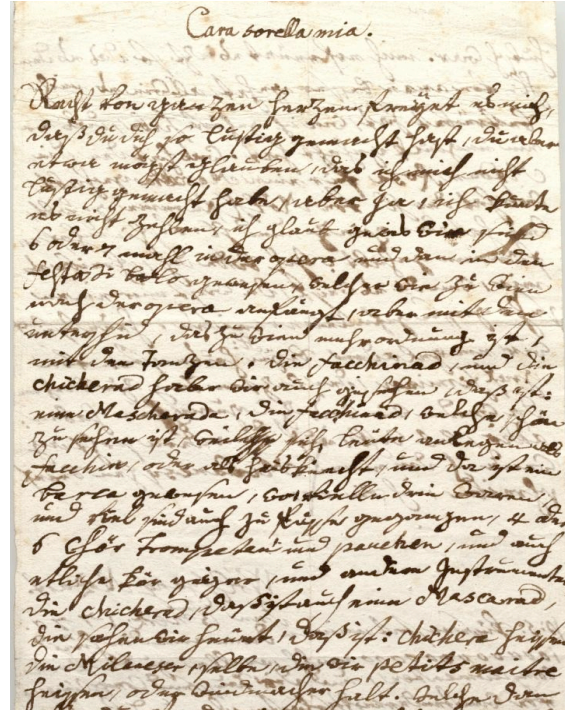
Section III:

Group and Individual Projects

Letters in History: (Grades 4-5)

Preparation: Hand out Packet C to students. This packet contains excerpts from letters written by the Mozart family and friends. Read letters aloud as a class and remind students to listen as if they were historians trying to learn more about the Mozart family and what life was like in eighteenth century Europe.

Discussion: Lead a class discussion or free write. Ask, what is the importance of primary source documents in learning about history? What do these letters tell readers about the Mozart family? What do they tell us about life in eighteenth century Europe? And, what primary source documents do you think will inform future historians about the story of their own lives and historical context? Will it be letters, emails, text messages, or something else?



The letter above was written by Wolfgang Mozart to his sister Maria Anna on March 3, 1770 while he was in Milan, Italy. It is now housed in the Library of Congress.

Project: After you finish your discussion, ask students to bring in letters or emails they have received or written. Have them present on how their letter offers insight into the lives of their family and the context they live in. Afterwards, ask students to free write about the similarities and differences between their letters and emails and the letters between the Wolfgang family.

*This project can be extended for grades 6-8 by adding a research component. Ask students to explore the extensive database of Mozart letters available online at www.mozartways.com, or assign readings from the books *The Letters of Mozart and His Family: Volumes I and II*, by Emily Anderson. Ask students to pick 1-3 letters and have them write a reflection about what they think the letters reveal about the Mozarts.

Letters in History Fulfills:

Texas Elementary and Middle School Social Studies standard that, "To support the teaching of the essential knowledge and skills, the use of a variety of rich material such as biographies; folktales, myths, and legends; and poetry, songs, and artworks is encouraged."

It also fulfills the California Social Studies Standard that students, "Trace the history of a family through the use of primary and secondary sources, including artifacts, photographs, interviews, and documents."

Mapping Europe:

(Grades 5-7)



Preparation: Read *For the Love of Music* aloud to your class or as individual reading in class or at home. Afterward, discuss Maria Anna's and Wolfgang's tour of Europe. Ask students to think about what they learned about the tour while reading *For the Love of Music*. Ask, who did Maria Anna and Wolfgang perform for? What do you think travelling in a carriage would have been like? Why did they stop touring? What do you think was fun about the tour? And, what do you think was hard about the tour?

Activity: Assign groups of three or four and hand out Packet D to each group. This packet includes a blank map of Europe and a list of cities and countries that Maria Anna and Wolfgang traveled to on their three-year tour. Ask students to draw and label the location of the cities and countries that Maria Anna and Wolfgang visited. Have them draw lines between each city and number them in the order that Maria Anna and Wolfgang toured.

Follow up: After completing their maps, give each student a journal. Ask them to pretend to journal as if they were Maria Anna or Wolfgang on tour in Europe. Encourage students to write about what it might be like to travel in a carriage, to perform for royalty, and to describe the sights and sounds of each city they visit.

*Extend this project by assigning cities or countries to groups. Ask students to research what the city or country was like in the eighteenth century and what it is like today. Have them present their map and their research findings.

*Extend this project by assigning groups to research different modes of transportation during the eighteenth century. Ask groups to reflect on how transportation has changed between the eighteenth century and today. How was Maria Anna and Wolfgang's tour of Europe different than a similar tour would be today?

Learn more at : www.mozartways.com

This Fulfills:

The California Elementary Social Studies Standard that students "Study transportation methods of earlier days." And the National Social Study Standard that "Today's students are aware of the world beyond their personal locations. As students study this content, they create their spatial views and geographic perspectives."

MAPPING EUROPE

Maria Anna and Wolfgang toured Europe together for three and a half years from 1763-1766! They covered thousands of miles on horse drawn carriages and stopped in 88 cities. The siblings performed in front of royalty, were called child prodigies, and were given countless gifts.

Directions: Read the list below to learn about where, when, and how long Maria Anna toured Europe on their Great Western European Tour. Next, draw their tour on the map provided. Label the cities and countries described below and then number each stop in the correct order. Write a date next to each stop that is applicable. Lastly, connect each stop with a line.

1. BEGIN at home in Salzburg Austria, 1763
2. TRAVEL to Germany and Belgium
3. STOP in Munich, Augsburg, Mannheim, and Frankfurt.
4. TRAVEL to France: visit Paris, stay here five months!
5. STOP in Calais, France.
5. TRAVEL to England
7. STOP in London. Arrive in April 1764 and stay for 1.5 years!
8. TRAVEL through Holland, Belgium, France, Switzerland, and Munich on the way home.
The trip takes two months.
9. ARRIVE back home in Salzburg on November 29, 1766

Learn more about what Maria Anna and Wolfgang's tour was like online at www.mozart-ways.com. Learn about who they played in front of, where they stayed, what food they ate, and what it was like to travel in a horse drawn carriage. You can even check out an interactive map of all of Wolfgang Mozart's musical tours. For help finding cities and countries, use an Atlas or search online at <http://www.world-maps.co.uk> or <http://maps.google.com>

Mapping Europe

Name: _____

Date: _____



Section IV:

Arts and Crafts

Memory and Music Collage:

(Grades 2-7)

Preparation: Read *For the Love of Music* aloud as a class. Then ask students to write poems or letters about what music means to them and about times when they have felt that their ability to listen to or play their music was challenged. This can either be done in class or at home. Ask students to reflect on how their experiences are similar or different to Maria Anna's experience with music. Afterwards, collect their poems or letters and make photocopies.



Craft: Hand the copied poems back to students and have them decorate them with markers, crayons, or paint. After the poems are decorated, make a class art collage with their work. Lay a large sheet of poster paper out on the floor and ask students to glue or tape their decorated poem onto the poster paper. After students have pasted their poems onto the poster, let them decorate any blank space. After everything has dried, display your collage in the classroom or in the hallway.

For Inspiration: Hand out Packet E to students. This packet contains selected poems from Sharon Chmielarz's *The Other Mozart*. This collection captures the life of Maria Anna Mozart in a series of fictional poems written in the voice of Maria Anna. Ideal for older students, these poems can be used as inspiration for your student's own poetry about music and as an opportunity to learn even more about what Maria Anna's life might have been like. These poems can also be used to prompt a conversation about the difference between nonfiction and historical fiction.

This Fulfills:

The California Elementary Music Standard that students, "Recognize similarities and differences of earlier generations in such areas as work (inside and outside the home), dress, manners, stories, games, and festivals, drawing from biographies, oral histories, and folklore."

Selected Poetry from *The Other Mozart* by Sharon Chmielarz

Name: _____

Date: _____

This packet contains fictional poems written from Maria Anna Mozart's point of view.
Read each poem and reflect in the space provided. Try to answer the question, what does
this poem reveal about what Maria Anna's life might have been like?

Scenes from Childhood

...Stop that barking, you big giggle!
And do you remember that hippo
Fraulein von Guclenus? "*Wolfgang
Amade le Mozar!*" she oozed.

You wiped her big fat smack
off your cheek, remember?
After our concert in Paris?
Count Zinzendorf raved,

you were *wunderbar*. And I, Wolferl,
was *eine kleine Meisterin*,
a little master. - Wolferl, you
remember, say you do!-

"*Sigismund! Christoph!
Graf von Schrattenbach!*"

Nannerl Mozart: Speaking of Her Retirement

"We are as fit as one can be in this dull Salzburg."
-Nannerl Mozart, twenty years old

Home. Woman with cat, canary and Bimperl the dog.
With mother and clavier and a shared room:
one of Papa's students sleeps on the red couch
at my bedroom door. I go for long walks.
Merchants smile in passing. They think they have
what I want and there's money for it in my pocket.
-What, Sirs, is the cost of praise?
The devil himself offers an idea.
I send it to Wolferl under my name.
He writes back, "I'm amazed
to find how well you can compose.
In a word, the song is beautiful."
-What is the cost, Sirs, of praise?
The brittle scratch of pen on paper?
A song which dies without a singer?

Name: _____

Date: _____

The Death of an Archduchess and a Career

-Maria Josepha's, Vienna, 1767,
and Narnnerl Mozart's

Every mirror and window
draped in black, the same
mournings as in Lent
after weeks of Carnival.
The family wants no musicians
at the brides dark wedding,
not even to play a dirge.
They want quiet
servants to tend to their grief
They want to crawl
into its nest and lie
there half-alive.
They want all the empire
to wear black clothing.
No one will sing or play clavier.
No one will play piquet.
No one will powder the bride-to-be
or decorate her hair with ribbons.
She will take no interest
when old friends call and pay
compliments on her dress,
a pearl-like thing in its ruck
growing musty and rumpled.
She will spend her honeymoon
underground counting coins
shaped like the sun,
one coin for the eye,
one coin for the tongue,
one coin for her heart.
She will count them again.
Not enough, not enough
to come back for the ring.

Instrument Making: Guitars

(Grades 2-7)

Preparation: Gather enough materials for all the students in your class:

You will need: Old rectangular shoe or tissue box (1 per student)

Paper towel tube (1 per student)

Pencil (1 per student)

Rubber bands (3-4 per student)

Tape or glue

Craft: Help students cut an oval shaped hole on the top of their cardboard box

Hint: if they are using tissue boxes, it will already have a hole on the top of it. If they are using shoe boxes, it works best to cut the oval hole on the box's lid.

Stretch a few rubber bands around the box so that they go over the hole

Hint: if you pick rubber bands that are all different sizes, so that some stretch more tightly and some stretch less tightly around the box, they will produce different notes when you strum them!

Help students place a pencil underneath the rubber bands on one end of the box

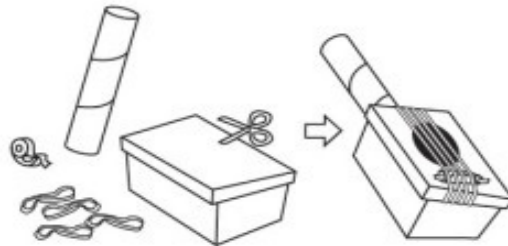
Hint: The pencil should raise the rubber bands up off the box. This will allow more sound to come out when students pluck them later on. It is acting as the 'nut' for their guitars.

Tape or glue a paper towel on the opposite end of the box that the pencil is on. This will become the handle.

Decorate!

Fun Fact:

The guitar as we know it is a descendent of string instruments that have been used in Europe and Asia since the 12th century.



More information about the history of the guitar can be found at the websites:

<http://www.bsmny.org/features/iidguitar/index.php>

http://www.metmuseum.org/toah/hd/guit/hd_guit.htm

Section V:

Individual Work

Timelines

(Grades 4-7)

After reading *For the Love of Music* as a class, hand out Packet F to students. This packet contains a timeline of Maria Anna's life and a blank timeline. Ask students to read over Maria Anna's timeline and think about how much her life was influenced by the time period and place that she lived. Have them fill out the blank timeline with the way they think Maria Anna's life might have looked like if she had been alive today.



Ask your students to consider the questions:

1. Would she still have been a pianist?
2. How would going on tour with her brother look different?
3. Would she have become a famous musician?
4. Where would she have lived? How would she have communicated with her brother?

Timelines fulfills:

California Social Studies Middle standard "Students understand and distinguish cause, effect, sequence, and correlation in historical events, including the long- and short-term causal relations." and "Students explain the central issues and problems from the past, placing people and events in a matrix of time and place." And the California social studies elementary standard that students "Place important events in their lives in the order in which they occurred (e.g., on a time line or storyboard)."

Maria Anna Mozart: Timeline

| <i>Date:</i> | <i>Event:</i> |
|-------------------|---|
| July 30/31 1751 | Maria Anna Mozart was born at the stroke of midnight in Salzburg, Austria. |
| January 27, 1756 | Maria Anna's younger brother Wolfgang was born. |
| 1759 | Maria Anna begins learning to play the Harpsichord. |
| 1762 | At the age of 11, Maria Anna set off with her brother (6) on their Great West Europe tour, eventually visiting over 88 cities across Europe. |
| 1764 | Wolfgang composed his first symphony. It is written in Maria Anna's handwriting. |
| November 29, 1766 | Maria Anna, Wolfgang, and their father Leopold Arrived back home in Salzburg after more than three years of touring. |
| 1769 | Wolfgang departs for Italy, without Maria Anna |
| August 23, 1784 | Maria Anna married Johann Baptist Berchtold zu Sonnernburg and moved to St. Gilgen at the age of 33. While here, Maria Anna's piano goes out of tune for two years. |
| 1786 | Tuner traveled to St. Gilgen to fix Maria Anna's piano. |
| 1791 | Wolfgang died at the age of 35. |
| 1801 | Maria Anna moved back to Salzburg after the death of her husband. |
| October 29, 1829 | Maria Anna died at the age of 78. |

Maria Anna Mozart: Timeline

Name: _____

Date: _____

What might Maria Anna's life have looked like if she had been born today? Get creative and fill out the timeline below!

Date:

Event:

Writing Prompts:

(Grades 5-8)



Preparation: Read *For the Love of Music* aloud as a class or individually. After reading, assign one or several of the below prompts to your students. Give students time in class or at home to reflect upon their answers and write a final response.

Follow up: After your students have responded individually, come back together as a class. Go through each question and ask for students to volunteer their answers. Discuss what each student learned from thinking about and responding to these questions that they might not have realized otherwise.

Prompts:

1. How did Maria Anna's family and society influence her? How do you think your family and society influence you?
2. Why have we heard about Wolfgang Mozart, but not his sister, Maria Anna, until now?
 - a. How is history recorded?
 - b. What is the importance of primary source documents?
3. Maria Anna loved playing the piano so much that she kept it a part of her life against all odds.
 - a. Why do you think she loved piano so much?
 - b. What in your own life makes you feel this way?
4. How do you think Maria Anna and Wolfgang influenced each other musically?

Together, the above writing prompts fulfill:

The National Social Studies Standard that: "Personal identity is shaped by one's culture, by groups, and by institutional influences. Examination of various forms of human behavior enhances understanding of the relationship between social norms and emerging personal identities, the relationships between social processes that influence identity formation, and the ethical principles underlying individual action."

And California Middle social studies standard: "Students recognize the role of chance, oversight, and error in history."

Learn More:

About the author: Elizabeth Rusch

Elizabeth Rusch is an award-winning magazine writer and children's book author. She writes both fiction and nonfiction in the areas of science, art, sports, waves, jokes, crayons, and mud — anything that catches her fancy.

Elizabeth Rusch's website, www.elizabethrusch.com, provides information about her books, writing process, and community events. It offers even more music making projects, provides full reviews of *For the Love of Music*, and even features a Q&A with the author that details her inspiration for writing the book.

Liz is also available for school visits and presentations, including a live performance of Maria Anna Mozart's story. More information about Liz's workshops and presentations is available on her website.



Painting of Maria Anna Mozart:
By Peter Anton Lorenzoni

About the Mozarts: *At European Mozart Ways*

"The European Mozart Ways is an international network connecting cities, regions and institutions in 10 European countries visited by Mozart during his travels... The purpose of the Association, founded in Salzburg in 2002, is to promote a new approach to the discovery of Mozart through the theme of his travels, by proposing touristic itineraries and encouraging artistic, cultural, educational and academic activities with particular regard to his life and works, in cooperation between the network's Members" (Mission).

The European Mozart Ways is accessible through their website: mozartways.com.

About this Curriculum Guide: Written by Tatty Bartholomew

Tatty Bartholomew is a freelance writer and after-school teacher living in Portland, Oregon. She is passionate about education and believes that exploring, connecting, and questioning is fundamental.

Tatty hopes that her Curriculum Guides help teachers and parents foster a love of reading and learning in their classrooms and homes. For more information about Tatty, her Curriculum Guides, and descriptions of her picture-book inspired art projects, look online at her website, tattybartholomew.com.

