



**Music In Our Schools Month® General Music: 5<sup>th</sup> Grade 2019–2020**  
**“Here We Go ’Round the Mulberry Bush”**  
**Nursery Rhyme**

**Composition and Dance: 5<sup>th</sup> Grade to Teach to K–2 Graders**

*Lesson by Bridget James, Sparks, Nevada; Member-at-Large (Immediate Past Chair), Council for General Music Education, National Association for Music Education (NAfME)*

**Title of Library of Congress Resource:**

- *A Manual of Physical Education for Elementary Grades*
- “Here We Go ’Round the Mulberry Bush,” pp. 112–13
- Key of G major
- 6/8 time

**Library of Congress Link:** [Here We Go ’Round the Mulberry Bush, p. 1 of song](#)  
[Here We Go ’Round the Mulberry Bush, p. 2 of song](#)

Connecticut State Board of Education. *A Manual of Physical Education for Elementary Grades: Here We Go ’Round the Mulberry Bush*. Hartford: State of Connecticut, 1922. Retrieved from the Library of Congress, <https://www.loc.gov/resource/dcmsiabooks.manualofphysical00conn/?sp=1> (pp. 112–13).

**Alternate Library of Congress Version:** <https://www.loc.gov/item/sm1880.01386/>

- *Echoes from the Nursery*
- “Here We Go ’Round the Mulberry Bush”
- Key of F major
- 3/8 time

T. P. Westendorf (contributor) and W. F. Shaw (creator/publisher), “Here We Go ’Round the Mulberry Bush,” Monographic [Notated Music], 1880. Retrieved from the Library of Congress, <https://www.loc.gov/item/sm1880.01386/>

**Recording:** (2:43–3:07) <http://www.loc.gov/jukebox/recordings/detail/id/4091>

P. Conway (conductor), E. Ascher (arranger), and Conway’s Band (musical group). *Children’s Games*: “Here We Go ’Round the Mulberry Bush” (2:43–3:07). Camden, NJ, Victor Records (n.d.). Retrieved from the Library of Congress, <http://www.loc.gov/jukebox/recordings/detail/id/4091>

### Overview

The students in fifth grade will analyze the time signature, rhythm, and melody of a nursery rhyme from the 1800s and compose an introduction and/or accompaniment to the piece with the intent to teach students in first or second grade how to perform the compositions.

The students in fifth grade will work with students in first or second grade to teach them the melody, lyrics, and game/dance from the late 1800s.

The students in fifth grade will work with the first- or second-grade students to brainstorm new lyrics to the melody about how children would prepare to go to school, and then respond to the new lyrics.

### Prerequisite Skills

For **fifth-grade students** to be successful in this unit they will need knowledge of and experiences with the following:

- Time signature
- Quarter- and eighth-note values in 4/4 time
- Moving and/or performing to strong and weak beats
- Treble staff v. bass staff (if students will be composing for bass instruments)
- Key signature, tonic note, and basic chord progressions
- Basic composition skills on a staff
- Melody v. harmony
- Performing on Orff-Schulwerk barred instruments

For **second-grade students** to be successful in the performance of the fifth graders’ compositions, they will need knowledge of and experiences with the following:

- Steady beat
- Strong v. weak beat
- Solid bordun v. broken bordun
- Basic mallet technique (where to strike the bar with the mallet head, how to make the bar resonate, etc.)

## **Instructional Goals/Objectives**

**Launching Point 1:** Students will compose an introduction and accompaniment to the melody of “Here We Go ’Round the Mulberry Bush.”

**Launching Point 2:** Students will teach younger students the song and their various accompaniments.

**Launching Point 3:** Students will analyze the music and lyrics to “Here We Go ’Round the Mulberry Bush” and discuss social context. Students will create new lyrics, movements, and/or a new melody with younger students that match today’s social context.

## **National Core Arts Standards (2014)**

### ***CREATING***

#### **Anchor Standard #2:**

Organize and develop artistic ideas and work.

#### **Plan and Make:**

Select and develop musical ideas for defined purposes and contexts.

#### **Essential Question:**

How do musicians make creative decisions?

#### **Enduring Understanding:**

Musicians’ creative choices are influenced by their expertise, context, and expressive intent.

MU:CR1.1.5b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

### ***RESPONDING***

**Anchor Standard #7:** Perceive and analyze artistic work.

#### **Essential Question:**

How does understanding the structure and context of music inform a response?

**Enduring Understanding:** Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

MU:Re7.2.5a: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

## **CONNECTING**

### **Anchor Standard #11:**

Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

### **Essential Question:**

How do other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

### **Enduring Understanding:**

Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

MU:Cn11.0.5a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **Assessments**

Assessments are embedded throughout each launching point below.

### **Materials and Library of Congress Resource Links for the Unit**

- Digital copy of music, lyrics, and movements:
  - ["Here We Go 'Round the Mulberry Bush," p. 1 of song](#)
  - ["Here We Go 'Round the Mulberry Bush," p. 2 of song](#)

Connecticut State Board of Education, "Here We Go 'Round the Mulberry Bush," from *A Manual of Physical Education for Elementary Grades* (Hartford: State of Connecticut, 1922). Retrieved from the Library of Congress, <https://www.loc.gov/resource/dcmsiabooks.manualofphysical00conn/?sp=1> (pp. 112–13).

- Additional digital sheet music: <https://www.loc.gov/item/sm1880.01386/>

T. P. Westendorf (contributor) and W. F. Shaw (creator/publisher). "Here We Go 'Round the Mulberry Bush." Monographic [Notated Music], 1880. Retrieved from the Library of Congress, <https://www.loc.gov/item/sm1880.01386/>

- Digital recording (2:43–3:07), <https://www.loc.gov/item/jukebox.4091/>

P. Conway (conductor), E. Ascher (arranger), and Conway's Band (musical group). *Children's Games*: "Here We Go 'Round the Mulberry Bush" (2:43–3:07), (Camden, NJ: Victor Records, n.d.). Retrieved from the Library of Congress, <http://www.loc.gov/jukebox/recordings/detail/id/4091>

## Mulberry Bush

Here we go 'round the mul - ber - ry bush, the mul - ber - ry bush the mul - ber - ry bush,

5 Here we go 'round the mul - ber - ry bush all on — a frost - y morn - ing.

### Lyrics and Movement (Connecticut State Board of Education, 1922, pp. 112–13):

**Explanation:** All join hands and skip to the left swinging the arms in and out in time to the music. In second and following stanzas, the players go through the movements indicated by the lines. At “so early in the morning,” the players release hands and turn rapidly about in their own places. The exercises should be vigorous.

1. Here we go 'round the mulberry bush,  
The mulberry bush, the mulberry bush,  
Here we go 'round the mulberry bush,  
So early in the morning.
2. This is the way we wash our clothes,  
We wash our clothes, we wash our clothes,  
This is the way we wash our clothes,  
So early Monday morning  
(Arms moving up and down)

Repeat 1.

3. This is the way we iron our clothes, etc.,  
So early Tuesday morning.  
(Hands together, move from side to side.)

Repeat 1.

4. This is the way we scrub the floor, etc.,  
So early Wednesday morning.  
(Stoop, swing arms as in scrubbing.)

Repeat 1

5. This is the way we mend our clothes, etc.,  
So early Thursday morning.  
(Pulling a long thread through with right [or left] hand as in sewing.)

Repeat 1

6. This is the way we sweep the floor, etc.,  
So early Friday morning.  
(Hands together, swing down by left side, then right side in time with music.)

Repeat 1

7. Thus we play when our work is done, etc.,  
So early Saturday morning.  
(Skipping)

Repeat 1

8. This is the way we go to church, etc.,  
So early Sunday morning.  
(Slowly walking.)

### **Teacher Talk—To the Teacher (Historical and Cultural Information)**

- The song “Here We Go ‘Round The Mulberry Bush” is not intended to be taught as a foundational song for fifth graders in the 21<sup>st</sup> century. However, in these lesson plan Launching Points, you will find an important part of music education is to help older students work on their self-awareness as they reflect on what they knew about music and instrumentation as primary students and where they are now as fifth graders. This self-awareness is an important part of social and emotional learning and is necessary for the step of developing an appropriate composition for a younger group of students to learn and perform.
- This song also allows the fifth graders and younger students to learn about the historical context in which songs such as this one were passed on to younger children and also how these songs were used in society. The fifth graders may want to consider how to best approach teaching the younger students the lyrics and movements as well as the teacher acknowledges this song is not intended for the older students. This will foster social awareness as the older students consider how to present the song and how the younger students might react to how it is taught by the older students.

- You might consider the facilitation of learning directly through the lyrics of the song. The students can read through the lyrics and ask them what the notice. Specifically, have your students make a claim about the song, and have them provide evidence from the text to support their claim. As the students explore the lyrics, you might have the students compare and contrast how a child in the late 1800s and the early 1900s might experience daily life versus how a child in today's world would do so.
- There are many different lyrics to use. Should the lyrics provided from the first example from the Library of Congress not suit your classroom, you may want to consider the use of alternate verses.

For example, the second verse from Westendorf and Shaw (1880) version, goes:

- “This is the way we sweep the floor, sweep the floor, sweep the floor,  
This is the way we sweep the floor, all on a frosty morning.”

T. P. Westendorf (contributor) and W. F Shaw (creator/publisher), “Here We Go ‘Round the Mulberry Bush,” Monographic. [Notated Music], 1880. Retrieved from the Library of Congress, <https://www.loc.gov/item/sm1880.01386/>

- A lens of diversity in today's world can bring perspective on the eighth verse in this song, where the lyrics suggest that in the communities where this song was popular many people attended religious services on Sunday. There are many different religions in the world; some people attend church, synagogue, temple, mosque, etc. on different days of the week, and some people do not attend religious services at all. Through music, we can learn about many different historical and current practices in various societies and cultures through the lyrics of songs. These songs help us to understand and respect the diverse world in which we live. [NAfME: Sacred Music in Schools Position Statement \(https://nafme.org/about/position-statements/sacred-music-in-schools-position-statement/sacred-music-in-schools/\)](https://nafme.org/about/position-statements/sacred-music-in-schools-position-statement/sacred-music-in-schools/).

## **Launching Point 1 (*Creating and Connecting*)**

### **Objectives:**

Students will generate rhythms and accompaniment patterns within specific related tonalities, meters, and simple chord changes.

Students will select and develop their musical ideas for the defined purpose of teaching younger students (first and/or second graders) how to perform the compositions and those students, with support of the fifth graders, will perform the accompaniments at a culminating concert during Music In Our Schools Month in March.

### **Essential Question:**

How do musicians make creative decisions?

### **Specific Performance Standards**

MU:Pr4.1.5a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.

- The fifth-grade students take into consideration the younger students' music reading level and/or performance skill level for the composition.

MU:Pr4.2.5b. When analyzing selected music, read and perform using standard notation.

### **Procedure:**

1. Discuss with your students the purpose of the unit is to have them compose an accompaniment to a simple nursery rhyme that they will also teach to younger students.
2. Review with students the content knowledge of time signature and the value of quarter notes and eighth notes in 4/4 time (prerequisite skill).
3. Teach students 6/8 time signature and the value of a quarter note v. the value of an eighth note in 6/8 time.
4. Review melody, melodic direction, tonal center/tonic, and key signature.
5. Teach melody and lyrics of the song.
6. Discuss the proper chord progression to create harmony with the melody.
7. Review basic composition technique.
8. Review technique on bared instruments.
9. Pair students in groups to compose a basic accompaniment on the bared instruments.

### **Considerations:**

- Students may need to go through many iterations of their accompaniment before they determine the final version. Peer-to-peer feedback and refining their compositions is part of the process of creating and those standards can be added into this launching point.
- May need to remind students they are composing for younger students who may not be ready for difficult compositions such as a crossover chord.



### **Adaptations:**

- Some students may compose for the contrabass instruments.
- Boomwackers could be used.
- Some students may compose on unpitched rhythm percussion instruments.

### **Assessment**

As this lesson plan launching point may develop into a large unit with many different venues of learning, the following are guidelines for assessment considerations.

- Prerequisite content and performance skill assessments conducted three weeks prior to unit start to ensure students have foundational skills to successfully accomplish the tasks within this lesson.
  - Identification of rhythmic notes
  - Identification of bass and treble clef
  - Identification of staff
  - Identification of melodic notes on the grand staff
  - Identification and rhythmic value in 4/4 time
  - Key signature
  - Basic mallet technique
- Pre- and post-assessments of the content and performance skills are recommended, as well as formative assessments throughout the unit.
  - Pre-assessments prior to the start of the unit help the student and educator understand where the student is at the beginning of the unit (baseline data).
  - Formative assessments are conducted throughout the unit with the student(s) evaluating his/her (their) learning with the teacher throughout the unit.
  - Summative post-assessments are necessary to summarize what new knowledge and performance skills the student has acquired throughout the unit.
- Content assessments may contain:
  - Identification of rhythmic notes and values in different meters (4/4 v. 6/8)
  - Identification of grand staff components and melodic notation for both
  - Identification and explanation of key signature and tonal center
  - Identification and explanation of melodic contour
  - Ability to compose with basic notation (rhythmic, melodic, and/or harmonic)
- Clear rubrics prior to starting the lesson will assist students in understanding the expectations. The rubrics developed will depend on the type of instruments for which the students are composing and performing.
- Performance rubrics for mallet performance skills are provided in the [Music Model Cornerstone Assessment for 5<sup>th</sup> Grade, which was updated by NAFME in 2017](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Performing_MCA.pdf) ([https://nafme.org/wp-content/files/2014/11/Grade\\_5\\_GenMus\\_Performing\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Performing_MCA.pdf)).

**Extension (This could refer to other grade levels or other ideas for this launching point).**

- Students may compose on any instrument (e.g., piano, electric keyboard, guitar, etc.) provided they understand the complexity of teaching a younger student how to perform the composition and determine the appropriate steps to success.
- Students may compose on an electroacoustic instrument or compose electroacoustic music on a computer to accompany the piece.

## **Launching Point 2 (*Performing and Connecting*)**

### **Objective:**

Students will teach younger students the song and their various accompaniments.

### **Essential Question:**

How do musicians make creative decisions?

### **Specific Performance Standards**

MU:Pr4.1.5a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.

- The fifth-grade students take into consideration the younger students' music-reading level and/or performance skill level for the composition.

MU:Pr4.2.5b .When analyzing selected music, read and perform using standard notation.

### ***Performance Standards, Grades 1 and 2***

MU:Pr4.2.1b and MU:Pr4.2.2b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.

### **Procedure**

1. The fifth-grade students will pair up with the younger students on the appropriate instruments.
2. If the younger students can read melodic notation, the fifth-grade students will show the younger students their notated composition and work with the younger students to perform the composition.
3. If the younger students cannot read melodic notation, the fifth-grade students will work with the younger students on the accompaniment as determined by the music teacher.

### **Considerations:**

- The fifth-grade students may need assistance from the music teacher should an accompaniment need to be adapted for students who receive special education services.
- The fifth-grade students may need to reflect on their social awareness of how younger students look up to older students. Before they interact with the younger students, have them come up with ways to encourage the younger student to engage in the learning process with them and to create a welcoming learning environment.
- The younger students may encouragement to ask the fifth graders for clarification on a certain point of the music and/or technique as their social awareness of the “older” students may intimidate them.

### **Adaptations:**

- Boomwackers could be used.
- Some students may perform on unpitched rhythm percussion instruments.

### **Assessment**

- Performance rubrics for fifth-grade mallet performance skills are provided in the [Music Model Cornerstone Assessment for 5<sup>th</sup> Grade which was updated by NAFME in 2017](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Performing_MCA.pdf) ([https://nafme.org/wp-content/files/2014/11/Grade\\_5\\_GenMus\\_Performing\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_5_GenMus_Performing_MCA.pdf)).
- The fifth-grade mallet performance skills rubrics can be adapted to assess the performance skills of younger students.

**Extension** (This could refer to other grade levels or other ideas for this launching point).

- Students may perform on any instrument (e.g., piano, electric keyboard, guitar, etc.) provided they understand the complexity of the instrument
- Students may compose on an electroacoustic instrument or compose electroacoustic music on a computer to accompany the piece.

## **Launching Point 3 (*Responding and Connecting*)**

### **Objectives:**

Students will learn a song from the late 1800s and dance designed for physical education classes from the early 1900s. Students will analyze how the students would move to the music based on the lyrics and analyze the context of the song.

The students in fifth grade will help younger students to learn the song and dance. Upon success in learning the song and dance, the older students will work with the younger students to develop new lyrics that work with the melody and new movements to match what students might do in the mornings now.

**Note:** This lesson Launching Point will require coordination between the various classroom teachers with consideration given to the school's master schedule.

### **Essential Question:**

How does understanding the structure and context of music inform a response?

### **Specific Performance Standards:**

MU:Pr4.3.5a. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

MU:Pr5.1.5b. Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time

MU:Pr6.1.5a. Perform music, alone or with others, with expression, technical accuracy, and appropriate Interpretation.

### **Procedure**

1. Students may learn the original dance outlined below; however, they do not need to go through this step to create their own dance. The students may discuss the lyrics and the purpose of the dance in the social and educational context.

Explanation: All join hands and skip to the left swinging the arms in and out in time to the music. In second and following stanzas the players go through the movements indicated by the lines. At "so early in the morning," the players release hands and turn rapidly about in their own places. The exercises should be vigorous (State of Connecticut, 1924, p. 113).

2. If students have worked through an introduction and accompaniment, perform the dance moves with singing and instrumentation.
3. The students in fifth grade work with younger students to create new lyrics and movements that might match what the children today do each morning. The format of breaking students into smaller groups will depend on the size of each class and space available to work.

- a. 5:5 ratio with the following roles for the fifth graders:
  - i. Leader of Discussion
  - ii. Scribe
  - iii. Timekeeper
  - iv. Participation Monitor of participation (ensures each of the younger students is allowed to provide input on each verse)
  - v. Movement Monitor (ensures that the movement and lyrics decided on match and all agree)
4. Students share their new lyrics and dance moves with the entire group.

### Assessment

- Students may provide a written reflection on the activity addressing the core components of the standard: Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical). Use of a rubric is recommended.
- The exit slip and rubric below are slightly modified from the National Coalition for Arts Standards (2014) *Music Model Cornerstone Assessment: General Music Grades 3–5*, pp. 10–11.

### Exit Slip for Responding: Analyze

Name: \_\_\_\_\_ Date: \_\_\_\_\_

1. Explain how the movement of “Here We Go ’Round the Mulberry Bush” matches the structure of the music. Be sure to cite evidence.
2. Explain how the movement of “Here We Go ’Round the Mulberry Bush” matches the elements of the music. Be sure to cite evidence.
3. Explain how the movement of “Here We Go ’Round the Mulberry Bush” matches the context from the late 1800s version (social, cultural, or historical). Be sure to cite evidence.
4. Explain how the movement of your group-created version of “Here We Go ’Round the Mulberry Bush” matches the context from the early 2000s version (social, cultural, or historical). Be sure to cite evidence.

(Please self-assess. The student rubric can be found on the next page.)

## Student Assessment Rubric

| Number  | Criteria   | Level 1:<br>Emerging  | Level 2:<br>Approaches<br>Standard  | Level 3:<br>Meets Standard   | Level 4:<br>Exceeds<br>Standard  |
|---|--|---|---|--|--|
| 1   | Explain, citing evidence, how movement to the music was informed by structure.                                     | Student needs assistance providing rationale for how movement to the music was informed by structure.                                 | Student provides limited rationale for how movement to music was informed by structure.                                 | Student provides rational for movement to music was informed by structure.                                 | Student provides well-thought out and insightful rational for movement to music was informed by structure.                                 |
| 2   | Explain, citing evidence, how movement to the music was informed by the use of the elements of the music.          | Student needs assistance providing rationale for how movement to the music was informed by the elements of the music.                 | Student provides limited rationale for how movement to music was informed by the elements of the music.                 | Student provides rational for movement to music was informed by the elements of the music.                 | Student provides well-thought-out and insightful rational for movement to music was informed by the elements of the music.                 |
| 3<br><b>Late 1800s<br/>version</b>                                  | Explain, citing evidence, how the movement to the music was informed by context (social, cultural, or historical). | Student needs assistance providing rationale for how movement to the music was informed by context (social, cultural, or historical). | Student provides limited rationale for how movement to music was informed by context (social, cultural, or historical). | Student provides rational for movement to music was informed by context (social, cultural, or historical). | Student provides well-thought out and insightful rational for movement to music was informed by context (social, cultural, or historical). |
| 4<br><b>The<br/>students’<br/>new lyrics<br/>for their<br/>time</b> | Explain, citing evidence, how the movement to the music was informed by context (social, cultural, or historical). | Student needs assistance providing rationale for how movement to the music was informed by context (social, cultural, or historical). | Student provides limited rationale for how movement to music was informed by context (social, cultural, or historical). | Student provides rational for movement to music was informed by context (social, cultural, or historical). | Student provides well-thought out and insightful rational for movement to music was informed by context (social, cultural, or historical). |

**Extension** (This could refer to other grade levels or other ideas for this Launching Point).

- Students explore playground songs that they have sung or played games to over the years.
  - What do you think the purpose was for each of the playground songs? *Note:* Some students may only think of playground as the school playground, others may consider the neighborhood playground in their memories. This can be a point to explore with the students.
  - What games or activities did you play with the song?
  - Did all of you experience the same playground songs? If not, why do you think others had different experiences? Did some of them come from families or neighborhood children?
  - How did families or neighborhood children learn the various playground songs?
  - Did anyone have different versions of the same piece?
  - What playground songs and activities have you brought out to the playground from your music classroom?

### **Exit Slip for Responding: Analyze**

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

1. Explain how the movement of “Here We Go ’Round the Mulberry Bush” matches the structure of the music. Be sure to cite evidence.

2. Explain how the movement of “Here We Go ’Round the Mulberry Bush” matches the elements of the music. Be sure to cite evidence.

3. Explain how the movement of “Here We Go ’Round the Mulberry Bush” matches the context from the late 1800s version (social, cultural, or historical). Be sure to cite evidence.



| <b>Number</b>   | <b>Criteria</b>  | <b>Level 1<br/>Emerging</b>   | <b>Level 2<br/>Approaches<br/>Standard</b>  | <b>Level 3<br/>Meets Standard</b>  | <b>Level 4<br/>Exceeds<br/>Standard</b>  |
|---|--|---|---|--|--|
| <b>1</b>  | Explain, citing evidence, how movement to the music was informed by structure.                                     | Student needs assistance providing rationale for how movement to the music was informed by structure.                                 | Student provides limited rationale for how movement to music was informed by structure.                                 | Student provides rational for movement to music was informed by structure.                                 | Student provides well-thought out and insightful rational for movement to music was informed by structure.                                 |
| <b>2</b>  | Explain, citing evidence, how movement to the music was informed by the use of the elements of the music.          | Student needs assistance providing rationale for how movement to the music was informed by the elements of the music.                 | Student provides limited rationale for how movement to music was informed by the elements of the music.                 | Student provides rational for movement to music was informed by the elements of the music.                 | Student provides well-thought out and insightful rational for movement to music was informed by the elements of the music.                 |
| <b>3<br/>late 1800s<br/>version</b>                                       | Explain, citing evidence, how the movement to the music was informed by context (social, cultural, or historical). | Student needs assistance providing rationale for how movement to the music was informed by context (social, cultural, or historical). | Student provides limited rationale for how movement to music was informed by context (social, cultural, or historical). | Student provides rational for movement to music was informed by context (social, cultural, or historical). | Student provides well-thought out and insightful rational for movement to music was informed by context (social, cultural, or historical). |
| <b>4<br/>the students’<br/>new lyrics<br/>for the<br/>early<br/>2000s</b> | Explain, citing evidence, how the movement to the music was informed by context (social, cultural, or historical). | Student needs assistance providing rationale for how movement to the music was informed by context (social, cultural, or historical). | Student provides limited rationale for how movement to music was informed by context (social, cultural, or historical). | Student provides rational for movement to music was informed by context (social, cultural, or historical). | Student provides well-thought out and insightful rational for movement to music was informed by context (social, cultural, or historical). |

