



“BUSKING” ACTIONABLE SCHOOL PROJECT

Sharing Student Voice and Agency with the School Community

RATIONALE:

Give students the opportunity to participate and share culturally relevant music with others in the school community.

As we attempt to decolonialize our music classrooms we must ask ourselves:

**“Who has the authority to speak, think, and act? Which voices are actively silenced? How do we change this equation of power at a structural level?”
(Stanton, 2018, p.7).**

BEYOND RATIONALE... SCHOOL PROJECT PURPOSE

WHAT:

Within the school community, students will collaborate and contribute in a personal and culturally relevant way through this project to a school-wide, evening endeavor to raise funds for a chosen social/non-profit organization. All “busking” proceeds will go towards this goal.

BEYOND RATIONALE... SCHOOL PROJECT PURPOSE

WHO:

Grades 4-6 students will be invited to participate in this project.

BEYOND RATIONALE... SCHOOL PROJECT PURPOSE

WHERE:

Rehearsals will take place in their homes and in the music classroom.

The performance opportunity will take place at a variety of busking stations throughout the school.

BEYOND RATIONALE... SCHOOL PROJECT PURPOSE

WHEN:

Rehearsals will take place outside of school hours, during lunchtime, and in the music class.

The performance will be an evening gathering of a school-wide chosen date from 6-8pm.

BACKGROUND PREPARATION...

“BUSKING” PROJECT

- **Students may choose to participate individually or in a group.**
- **Students will be responsible for a 15 minute set** (they may repeat songs as necessary).
- **Students will decipher both the technical and music material they will need to support their work** (instruments, music stand, speakers, microphones, etc.).
- **School expectations regarding citizenship will be reviewed.**
- **The teacher will support the students in their work.**

ORGANIZATIONAL CHARACTERISTICS...

“BUSKING” PROJECT

- Students will complete a “Planning Chart” collaboratively within their groups.

This will include information such as:

- Group members
- Medium of performance (instrumental, vocal, dance, mime, etc.).
- Materials and Instruments list
- Set list

STUDENT BUSKER PLANNING FORM

GROUP MEMBERS:	STATION & TIME ASSIGNED
SONG SET LIST: 1. 2. 3. 4. 5.	NOTES:
MATERIALS NEEDED: (music stand, instruments, etc.) Instruments: Other: Do you need electricity??	

ORGANIZATIONAL CHARACTERISTICS...

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Students will “sign up” for a performance time and a Busking Station.

STATION 1: (ROOM 12) Drum Kit	PERFORMANCE GROUPS	MATERIALS	COMPUTER #: NONE NEEDED
6:00-6:20	Brynn, Rowyn, Ava	3- Jingle Bells Djembe Cabasa	
6:20-6:40	Victoria, Lillian, Jacey	Maracas Xylophone Violin	
6:40-7:00	Haohan & Keiji	Violin and Drum Kit	
7:00-7:20			
7:20-7:40	Spencer- Tyrone	Own keyboard Drum Kit & Ukulele	
7:40-7:55			

ORGANIZATIONAL CHARACTERISTICS...

“BUSKING” PROJECT

Teachers will:

- Support student learning during rehearsal and performance opportunities
- Choose areas of the school suitable for stations and make certain all of the materials that students need are at the stations.
- Circulate from station to station during the event supporting students with possible “trouble-shooting” and present a calm persona.

BENEFITS OF PARTICIPATORY AND PERFORMANCE OPPORTUNITIES...

“BUSKING” PROJECT

- Increased self-esteem
- Self-actualization
- See each other with a new perspective/lens

“The foundation of this culturally responsive approach is to have the students share and arrange the music experiences in their homes, with friends and family (including generational music from adults), and in the playgrounds and outdoor areas of the community after school” (DeVito, 2020, p.6).

REFERENCES

DeVito, D., Telles, T., & Hidalgo, B. (2020). Culturally Responsive Research Projects in a Title I Elementary Center for Fine Arts. *Visions of Research in Music Education*, 35.

http://wwwusr.rider.edu/~vrme/v35n1/visions/DeVito%20Telles%20and%20Smith_Culturally%20Responsive%20Research.pdf

Stanton, B. (2018). Musicking in the Borders: Toward Decolonizing Methodologies. *Philosophy of Music Education Review*, 26(1), 4–23.