

Nicole's Classroom Management Plan

Physical Space

In an art room, I don't really have a lot of control to manipulate the furniture. Most of the heavy-duty equipment (such as kilns, torches, polishing machines, dark rooms, sinks, etc.) are pretty much stuck in one place. It's required that art rooms suspend their power cords from the ceiling so students don't trip on the cords. This could cause them to get injured or break their projects. It's also important that art rooms are equipped with proper ventilation. For example, if students were working with acid for an etching project, they would have to do so in an air-controlled chamber with doors that are closed off from the rest of the classroom. For the things that I do have control over, I want to make sure that the work tables/drafting tables are arranged in pods of four so students are able to work collaboratively with each other. Between each project, I would like to create a new seating chart that introduces them to new students, encourage them to collaborate on their projects, and watch each other's creative process. I also want to make sure that there are wide enough walkways for students with physical disabilities to move around and work, especially in the areas where students will be working with dangerous equipment. Walls will be painted and decorated with colorful paint and artsy decorations. This will be just enough to not make the art room look like a dungeon and also not be an extreme sensory distraction for students with learning disabilities. Work stations and supply cabinets will be clearly labeled for students to find equipment. I'm okay with florescent lighting in the classroom because I want students to have as much clear visibility of their projects as possible.

Instructional Routines

Instructional

Work days would start out with a Do Now or a sketchbook activity related to the project that would work on their brainstorming process, their design skills (elements and principles of design), or critique skills. Particularly with critique skills, I would have students look at professional artists' work and student work related to the project and comments on the strengths and weaknesses of the designs. I could also have them write down the process of how to solder a ring or mix certain colors (depending on the grade and content). I could also post powerpoint questions related to the final written exam (based on design principles related to the project) at the beginning of class so students can develop a study guide.

If I need to introduce a new project, I would do a quick PowerPoint presentation (no more than fifteen minutes) that would give students an overview of what the project was, what my expectations were for it, how it related to historic or contemporary art history, and past student examples. If there is a project that focuses on a theme that I want to discuss regarding leadership, community, social justice, or current teen issues, I would incorporate that into the presentation. A learning target would be posted on the board for the main project, which would last about a month to six weeks for high school (two to three weeks for middle school). A learning target for the day will let students know what checkpoints they should reach with their

artwork. Demos would be broken up over multiple days so students are not overloaded with too much information at once. I would use a document camera so students could see what I was working on if the materials were small. Hopefully, demos would not last more than fifteen minutes. High school students should make around 3-4 projects during the semester, taking about four to six weeks to complete them. Middle school students would have a 2-3 week window to finish a project. Grades would be aligned with the learning objectives, specifically focusing on process, product, artist's statement, critique, and participation. Categories would be emergent, developing, proficient, and advanced.

Non-Instructional

The classroom would run in a workshop model, which means that students would be working on their projects for most of the period. I would like to play music in the background and have students come up with a playlist for it. Students can listen to their own music (except when soldering, throwing, drilling, polishing, or working with any power tools for safety reasons) and use their phones to look up reference photos. Unless students are finished with their projects, they will lose participation points if they spend most of class texting, going on social media, and watching YouTube videos not relevant to art. While students worked, I would walk around the room and offer constructive feedback and supportive compliments about their work (formative assessment). Depending on the expectations of the school, I would photograph students' process work and post an online teaching portfolio. It's important that I respect their work space by not hovering over them all the time. If I'm not busy, I will either prep supplies or work on the same project as them. When students are finished with their work, they will turn their final project and an artist's statement (which would ask them to explain their concept, their work process, what they learned, and what they would do differently) in my office. Students will have ten minutes before class to clean up all their supplies. They must make sure they leave their desk and supplies as clean as they first found them. Students that damage the supplies will be held financially accountable to replace them. Students that finish a project early before the demo or critique can either free draw, plan their sketches for their next project, or complete a small sketchbook prompt that expands on the current project in a fun way (such as creating a food mandala if students are painting mandalas for the project).

At the end of the lesson, I would host a critique session so students could give feedback on their classmates' projects. My goal is to vary up each critique structure for variety and time efficiency. Some critiques will have them write down "glows and grows" of at least three projects in the room and leave a sheet (I could assign them people to give feedback on or they can choose, but the goal is to make sure everyone gives equal feedback). Afterwards, we have a group discussion on the expressive qualities and themes we noticed for each piece. Others will have students partner up and critique the work of other students in the room. Groups of three to four people can give detailed feedback to each other for twenty minutes (five minutes per person). Finally, we can do a large class critique where the whole class discusses each piece (best with an advanced class).

Late Assignments

All projects are due the day before critique. If they need more time, they'll have to take their work home or come in on off periods to finish it up (depending on what materials we're working with). Any project due after the critique will be docked five points if one day late, and ten points if two or more days late. This will depend on the circumstance of the child. If the student has more than three excused absences during one lesson, then we'll discuss an extension plan for them. Students that are tardy without a pass will be marked two participation points. Students can make up points by watching videos I make on YouTube about important community and leadership skills related to art (such as failing forward, creative problem-solving, giving constructive feedback, etc.). If they watch the video and do a short reflection on what they learned, they will regain five points.

Outside of Class

I plan to grade all major projects and artist's statements at school, grading one period a day. I also plan to create my lessons two weeks in advance, using my planning time to tweak the schedule and differentiate for the students if I have to. I would rather get as much planning done as I can during the week so I don't have to worry about it on the weekends. I plan to do a binder inventory on all the supplies in the room to keep track of the budget. The way that I spend my budget depends on the value of the school. Waldorf schools value high quality brands whereas low-income schools might ask students to make their own sketchbooks and carving tools. My plan is to be resourceful and stretch my dollar as much as I can depending on the value of the school. I also know that I need to spend it all before the end of the year so my budget number doesn't get reduced the following year. At the end of the day, I plan to keep up a meditation and journaling practice to reflect on what went well, what didn't go well, and what I would do differently so I can adjust my plan to my students' needs.

Rules and Expectations

With both middle school and high school students, I would have them fill out a survey that asks them about what kinds of teachers they liked working with in the past, what kinds they didn't like, how they would like me to talk to them, and what kind of noise level they can tolerate while working on their art. I would also like them to reflect on how they can use cell phones responsibly in the art room. Based on these answers, we create an agreement about behavioral expectations that everyone signs as a class doctrine. I think that rules and expectations should be made collaboratively because many middle school and high school students are determined to assert their authorities. If we co-create the expectations together, then they hold themselves accountable for their actions.

However, I have baseline expectations as the teacher. For middle school students, my goal is to create expectations that make them aware of community. That means that they are learning how to give supportive feedback, understand how art is important for bringing people together in a community, and treat the shared studio space with respect. For high school students, my goal is professionalism and leadership. Students that are serious about art are pushed to make high quality work and handle themselves like they would if someone paid them

to do a commission. For all students, my goal is to teach them that they are “people of influence,” and that they can use the skills and morals they gain from art in their career field to be future leaders. All secondary grade levels need to be held accountable for respecting the studio space, especially if I’m teaching metals or sculpture. Since it is a shared communal space, students need to make sure that their tables and materials are as clean as they found them. Food and drinks are not allowed with the risk that it could spill and damage a student’s project. Finally, safety is absolutely important. Students need to respect the rules when it comes to using torches, polishing buffers, power sanders, and drills to protect their physical well-being. Socializing isn’t a problem to me as long as it doesn’t physically or aurally distract to other students, and it doesn’t damage the materials (like kids throwing clay at each other).

Positive and Negative Behavior

My definition of positive behavior is that students are focused and productive the whole class period, they’re able to socialize without getting off task, they clean up after themselves and put all their supplies away, they show up on time to class, they understand how to give supportive and constructive feedback, they are reflective on what worked and didn’t work in their project, and they take agency to help others if their peers are stuck. For middle school students, I would set up a reward system (like a chore chart) where students can earn points towards candy or gum at the end of the day/week for their work. I’d also like to call parents or e-mail them to compliment one student a week for their hard work. Usually, parents expect a negative response in these situations. I believe that reaching out to affirm positive behavior builds rapport and community with the families.

My definition of negative behavior is that students are using their phones to play games and go onto social media during work time instead of looking up reference photos; they violate the personal space of other artists by roughhousing or throwing materials at each other; they use any sort of language that makes students feel unsafe in the classroom; they do not put away their supplies and/or projects; and they have a confrontational yelling attitude when I try to redirect them. The consequences would be based on holding students accountable for the co-created class expectations and my values with leadership and community space. I would have a conversation about why they’re doing what they’re doing, ask them what’s expected of them, and come to an agreement where they can succeed while respecting the rules they enforced. If the behavior continues, then I will remove participation points, have them move to another seat in the classroom, call parents, or send them to the dean if the behavior was extremely disrespectful. When it comes to discipline, my goal is to frame consequences as a learning opportunity. It is important for me to understand where they are coming from and allow them to have a voice before deciding what the consequences are.