

Classroom Management Plan

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Personal Introduction

Becoming an art teacher when I “grew up” has been on my mind since I was in elementary school. I have always enjoyed the arts and grew up in a family that highly appreciated it! My father is an engineer and my step mom is a professional artist. With both of their support and influences throughout my elementary and secondary years I was able to recognize how much art and design was a part of my life. By the time I graduated high school, art had proved to be a form of personal expression, a coping mechanism, an outlet to figure out more about myself, and most importantly a way of incorporating deeper meaning into my life. I wanted to share my interest with others by helping them see and understand what I did during projects. I did so, so much, that I began helping others with their work rather than completing my own. It was not until college, however, that I realized art had become an integral part of my life and something I couldn’t function at my best without.

Upon entering into my freshmen year at Grand Valley State University, I felt burnt out of art. I had completed at least six courses in the visual arts in my four years of high school-- one being advanced placement art, and thought I needed a break. When I thought about pursuing a degree in art education I thought I was “settling” or taking the “easy way out”. So I decided to enter college with an “undeclared major” and take general education courses. Little did I know, I wouldn’t recognize myself following the first week of classes without any form of art in it-- not even an art book or magazine in sight!

With this I decided to take an intro to art class in hopes this would cure my desire for creating. It didn’t, I got an even larger bug in me to take a studio class, so I did the following year when I found out I didn’t have to be an art and design student to take a metalsmithing class (my preferred medium in high school). It was this semester when I was reassured this was where I was

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meant to be. I felt at home and immediately wanted to share my excitement with others again, just like high school.

I soon applied to the Art & Design program and began my foundation course pursuit in hopes of passing review so I could begin my pursuit of sharing my excitement and interest of the arts with others, as an art teacher. When I began taking my art education classes I quickly realized this wasn't just an exciting thing I was interested in, it was my passion! The way I have been trained through the program at Grand Valley has seemed to cater to what I love and still love about the arts! It continues to be about self expression, a coping mechanism, and most importantly personal meaning!

Although the path I took for getting to where I am at hasn't been particularly straight, quick, or exact, after six busy years I can say, without any doubt in my mind, art education is my passion and I was meant to teach others about my passion. In order to share and teach my passion to my students I need to have a classroom environment that: fosters creativity; acts as a community by accepting and respecting others and their artwork; engages most students who walk through the door; encourages students to ask questions for inquiry based learning; and lastly, continually provides positive experiences. These key components I have decided to focus on have in my classroom have been influenced largely by the way I was raised, the experiences I had during school, and lastly my positive high school art classes.

Being raised in a household with a dad, a "sort-a-step-mom, not really, step-mom", and a "sort-a-step-brother, not really, step-brother" I learned quickly that not everyone is the same, nor do we come from the same backgrounds, and that is ok. I want my students to understand this as well, I want them to be able to explore who they really are and learn others are going to have different experiences.

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These different experiences may be happy, easy, fun, sad, hard, or difficult to name a few. My biological mother passed away before I was two and when I was a sophomore in high school, I found out how she passed away. This was kept from me for 16 years and when I found out it wasn't on purpose but because my aunt accidentally "spilled the beans". This wasn't a happy, fun, or easy experience for me it was rather confusing, difficult, and sad. During this time my art teacher assigned personal issues projects to us.

Thankfully by this time our class had built a trusting community where we felt comfortable to take risks, ask for help, and use one another as a sounding board. Since I was comfortable in my classroom I was able to chose and explore more about my mom. I did my project about eating disorders, depression, and suicide—things my mother suffered with. I was able to use the project and the discussions I had with my classmates as my outlet and coping mechanism for this hard and confusing time in my life.

My teacher also encouraged us to take risks, an integral part in the creative process. I was able to foster my own creativity with less concern about my grade; with this I was able to learn a lot more than an artmaking technique. If it wasn't for being able to explore what was happening in my life at that time through the personal issues project and several other projects, I can honestly say I do not know what type of person I would be right now.

Additionally, I don't know where I would be right now if I wasn't involved outside of school in extra curricular programs like class board, student council, soccer, and theatre as ways of keeping me busy. I believe students need to be well rounded in their experiences and the involvement outside of the classroom helps with this. I hope to get involved in outside organizations at the school I am hired into because I know how important those organizations are to some students. I will also be encouraging my own students to explore and find their interests.

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The art classroom has potential to explore endless aspects of life to help students gain perspective and experiences that can help them decide the person they want to be. My hope is for my art classroom to be less about what art is and more about what art can do for them, their communities, and society as a whole!

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Dear Parents and Legal Guardians,

My name is Kelly Junis and I am your son or daughters Visual Arts teacher. I wanted to introduce myself and explain what I expect in my classroom and from my students.

I am currently attending Grand Valley State University pursuing my Bachelor of Science degree in art education with emphasis in secondary education and metalsmithing. I will be completing my final semester, prior to graduation and receiving my teaching certificate, in your son/daughters art classroom. I will be performing my Student Teaching field experience. I am originally from the east side of the state, however, I have been able to call west Michigan my home all six years I have attended Grand Valley.

You can expect your son/daughter to explore the arts through big ideas or themes. These big ideas or themes will be larger issues that historical and contemporary artists are exploring in their work in addition to what everyday people experience. Some examples may include identity, objects and meaning, place, and community to name a few. You can also expect your son/daughter to explore the visual arts through what is known as Visual Culture. Visual Culture being anything and everything we visually see around us on a daily basis. Some examples of this may be advertising, television, and video games to name a few.

With these topics as the basis for learning the visual arts, it is important for students to learn how to add personal meaning to their artwork. It will be expected for students to participate in every stage I see important in the art making process: brainstorming, researching, idea making/sketching, artmaking, critiques, and self evaluations or reflections. In order for the process and your son or daughter to be successful with these areas the classroom environment should remain respectful, open to new ideas allowing for creative thinking, a community of learners helping one another, and lastly a space where students are willing to take risks to learn.

I have positive and high expectations for every son/daughter in my classroom. They all have a lot to add to our art class. They all have experiences that add to the learning atmosphere. My hope is for our classroom to function as a community similar to a real artist studio. I want my students to come up with their own ideas for their work while also sharing and reflecting on ideas between one another. I also want my students to work together to solve individual and group problems. With this students will learn not just from me, but from one another. There is not one way to do art and having such a diverse classroom of experiences allows for many new learning opportunities to occur.

If your son/daughter, for whatever reason, hinders their classmates or their own learning experience or safety in my classroom, necessary actions will be taken. These situations will be handled on an individual basis, I will not hesitate to call home to see if we can work together to better your son/daughter's experience in my classroom. In the same respect I will not hesitate to call to mention what your son/daughter is doing particularly well in class.

Your son/daughter will be welcomed at all times into my classroom or office—between, before, or after class. If a student is making the time to come see me, the least I can do is make time to help and talk with them.

I am looking forward to seeing where this semester takes us with our exploration of the visual arts and learning about your student as an individual!

Sincerely,

Kelly A. Junis

Curriculum

Big Idea/Themes

My lessons and classroom curriculum will be based on art making with meaning through the explorations of “big ideas”. According to Sydney Walker, “...Big ideas are broad, important human issues. Examples of big ideas are power, identity, community, nature, and conflict; and big ideas such as these have become useful tools for linking the various subject areas in the interdisciplinary curriculum efforts of the last decade” (2001, p. xiii). This approach for art making is used by many and most professional artists’ as well, “to motivate and direct their artistic expression” (Walker S., 2001, p. xiii). This will be much of the students inspiration for their work as well and “by using big ideas, students find that art making is more than creating an interesting design or learning a particular technique with a specific medium: art making also becomes an expression of important ideas related to their own life and the lives of others” (Walker S., 2001, p. xiii).

The students exploration of various big ideas related to students lives will be explored through research and inquiry based instruction through various visual and text materials, with this students will begin to “understand that reading is not just ‘receiving a message,’ but actively building meaning upon prior knowledge” (Daniels & Zelmelman, 2004, page 31) from their own lives to form new knowledge. In *50 Content Area Strategies for Literacy the authors have stated*, “The knowledge and experiences students bring to the classroom greatly determine their success in learning new material. Many researchers feel that a student’s prior knowledge about material is the single most important variable in reading comprehension” (Fisher, Brozo, Frey, & Ivey, 2007, p. 31)

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To allow for the students to gain a deeper understanding of a big idea in relation to their lives and how reading can build their knowledge base, I plan to implement several teaching strategies at this time. I will use some form of brainstorming prior knowledge and KWL's to find out how a certain big idea already plays a role in their lives and allows them to visually see how they can build on knowledge they already have (Daniels, Zelmelman, & Steineke, 2007, p. 101). Concept Maps will also be used at this time to allow for students to "focus [their] attention on the key components of a [theme]... [Which] also encourages students to integrate their personal knowledge into a definition" (Fisher, Brozo, Frey, & Ivey, 2007, p. 41-50).

The Artmaking Process

Research

In the book *Teaching Meaning Through Artmaking*, Sydney Walker (2001) explains, "one reason that artists are able to explore big ideas over long periods is the time that they invest in building a solid knowledge base. Similarly, students need an adequate knowledge for artmaking if their exploration and expression of ideas is to be substantive and complex" (p. 37). Several different reading and writing strategies, from the above, I see fitting into this stage and process includes people researches, RAFT's, and I-Searches.

People researches allow for students to create surveys and interviews to gain knowledge by "simply asking people for information", this is a valuable skill to possess when interacting outside of the classroom (Daniels, Zelmelman, & Steineke, 2007). When students want information or to learn something new it is important they realize they have the power to get the knowledge and information they need by simply asking others who have the knowledge they wish to gain.

RAFT stands for "role, audience, format, and topic", which allows for students to select one of each and write according to those guidelines. Daniels, Zelmelman, and Steineke (2007) explain that "when students have opportunities to make choices and connect more of their full selves with

their work, they are almost always more engaged and more likely to assimilate the material they've studied" (p. 159).

Last but not least, I-Searches, "The, I-search paper is a personal story of research: how the writer became interested in it, what sources proved most useful, and what he found out." (pg. 236) Which will be very beneficial for the student to experience and better understand how real artists come up with their themes/topics, brainstorm, and execute their works.

Brainstorming Ideas for Projects and Sketching

In the visual arts, writing is an important tool to process and understand what ideas you want to include in your art. This is the brainstorming process. This process might be answering specific questions, answering your own questions and curiosities, or developing what you will actually make. Some strategies I plan on implementing during this stage are carousel brainstorming, written conversations, and Teacher-Student Correspondence.

With both, the carousel brainstorming and the written conversations, students can actively participate with one another in brainstorming ideas as a jumping off point to dive deeper into specific topics. Carousel Brainstorming "...works best for introducing a new topic" (Daniels, Zelmelman, & Steineke, 2007, p. 81). While, written conversations can be used to strengthen project ideas between two students similar to a critique but on a one to one scale. This would be beneficial to push student's ideas further and for others to ask them questions to simply think about prior to starting to create their final art products. (Daniels, Zelmelman, & Steineke, 2007)

When students have completed sketches for a project, I plan on reviewing them and beginning what Daniels, Zelmelman, and Steineke call, "teacher-student correspondences". These correspondences will be comments about their art and creating personal connections to the student. With this I hope to have "higher class morale, deeper understanding of the material,

better-targeted instruction, and a more personal, meaningful relationship with [my] students”

(Daniels, Zelmelman, & Steineke, 2007, p. 106).

Evaluation/Reflection/Critique of work

This is, what I believe to be, a critical component to creating art and continuing to create art. With students evaluating, reflecting, and critiquing their own work in addition to classmates works students can see how others view their work and gain more knowledge from other works they discuss. In this stage I plan on implementing nonstop writes, allowing students to turn in their RAFTs, and self evaluations or reflections, and artist statements directed towards a specific audience.

Nonstop writes will potentially be completed at the finish of an entire project and following the class critique. The nonstop writes allow for students “to trace changes in their thinking about a subject and recognize the depth of their learning” (Daniels, Zelmelman, & Steinke, 2007, p. 106). This also allows me to have some type of record of their learning process from start to finish on a specific project and over an extended period of time. These will hopefully prove beneficial during the end of the semester for students to reflect on their semester and what they learned over a longer period of time.

I wish for students to also complete self evaluations related to each of their finished works upon completion, Evaluations will “include questions about how the student’s thinking changed” (Daniels, Zelmelman, & Steinke, 2007, p. 259) in relation to their art making techniques, craftsmanship, big idea exploration, among any other objectives for that specific project.

First Day of School

The first thing students will see when they get to the art room will be introducing myself, shaking their hands, and giving them a piece of paper to complete a sketchbook prompt on the board. Upon entering the room the students will hear quiet music playing in the background to hopefully help them focus. When students are looking around they will find various examples of professional and hopefully student work on display on the walls, shelves, and possibly ceiling of the classroom. Inspirational quotes from artists and others about life and the art making process will be creatively displayed as well. Students will have a resource center in the room with countless images and books to look at for reference. Among a wide range of books, newspaper articles, journals, and web pages on artists, topics artists have explored, and other art making techniques. The lighting within my room will ideally not be the overhead fluorescent lights whenever possible. I want my classroom to be a warm and inviting atmosphere with natural lighting, lamps, or string lighting wherever possible. I do realize students will need good lighting when they begin creating work, but again, depending on the project we don't have to use the overhead lights for this.

The questions students will be completing found on the board will help me get to know each student as an individual, find out what each of them already knows about art, what interests them both in art and in their life outside of the art classroom, and finally what they really wish to discover during their time in my classroom. This is also how they will begin each class. I will always have something projected on the board for them to respond to in their sketchbooks (which they will either make or get from me, depending on the budget). These sketchbook activities will be a way for me to engage students in a new project, help them think outside of the box, or simply take a break from what we have been working on to clear their minds.

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Following the first day's sketchbook/journal prompt, I will ask several students what they wish to get out of this class by the end. This will hopefully give way to a discussion about possible themes, artists, ideas, and various art techniques we will be exploring throughout the semester. As a class we will participate in various team building exercises so students begin to understand we are a team in the art classroom always working together. They could be working as a team doing things as little as helping their neighbor clean up and put away supplies, partake in critique and in depth class discussions about personal and professional artwork, in addition to a team that helps one another and pushes one another to achieve our best. Art isn't made in a box and it shouldn't be made in a box in an art classroom, I want my students to share with one another as much as possible their experiences. We can all learn from one another.

At this time I will introduce my students to their surroundings, what resources and equipment are in the art room. Students will hear the rules on safety I have developed at this time. As a class we will develop a list of classroom expectations, the students and I will narrow down and combine the large list to create a set of five we feel are most important for their experience in the art classroom. I believe if the students are involved in creating the classroom expectations the more likely it will be they end up respecting and following them.

If a student decides to act out from the class expectations, I feel strongly that the student should not be embarrassed in front of the entire class if it isn't necessary. If it is minor enough for me to simply use proximity control and possibly do a little tap on the shoulder for the student to correct themselves, which would be great. However, if it is more major than that, I will have a conversation needs to be had with the student. This conversation may be as short as, having them explain what they were doing, telling me what they were supposed to be doing, and finally explaining what should be done about it between the two of us. I feel strongly in giving control to students to fix their mistakes and problems. If a student is still misbehaving, I will not hesitate to

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tell the student I will be in contact with their parents. Hopefully a conversation with their parents will allow me to better understand their student and better understand what we can do to allow that student to make good choices and have a positive experience in my classroom.

During the first week I will be sending home a letter to parents introducing myself and explaining my curriculum and classroom environment. These letters may be sent in the mail or given to their students. Following this I will be making calls home to follow up and make sure they received and read my letter. I will find out any questions or concerns they have about their child and see if I can answer them at that time. This will better prepare for open communication between us.

Participation is a portion of my grading rubric for projects and if students decide not to participate for whatever reasons, they will suffer the consequences. I will do my best to get them engaged in what we are working by involving their own personal experiences in the meaning making of the projects. I will also give words or letters of encouragement whenever I see students doing their personal best. My hope is to keep an open dialogue between myself and my students through their sketchbook/journal assignments allowing for students to know my expectations of them and their work in my classroom.

In terms of routine procedures in my art classroom, students will be expected to:

- Arrive in the classroom in a quiet manner and promptly find their sketchbook to complete the sketchbook/journal activity.
- Wait for me to explain what we'll be doing for the day—if I am introducing something new.
- Get started on their projects if there is nothing new that needs to be introduced.

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- Clean up after themselves and help others around them when they are able to when I have announced it is time to clean up.

By the 3rd day of a project students should know where to find the materials they need, how to use them, and properly clean them up. If I introduce a new material or technique students will see a demonstration from me and will be evaluated on how they use it depending on the technique. If a student is learning to solder, I understand a more hands on approach on my part needs to take place. This will occur until each student has individually shown me they are able to successfully use those tools and materials. On the other hand if a student is simply getting a pencil, sharpening it, and grabbing an eraser, this will be executed alone once they know where everything is.

Small group and classroom critiques will take place during and after projects are completed. Students will be able to use this experience to reflect on their artmaking process with the ideas they had, struggles they faced, and strengths within the finished piece. Students will also be able to use this experience to think about how to communicate their thoughts in a constructive and safe manner.

Grading as a whole will be done using a rubric whenever possible. The student's final grades will be determined on a portfolio of work they individually turn in at the end of the semester. While individual project grades are important, it is more important to see what each students has learned and improved on over the course of a longer period of time. Adjusts will be made when and where appropriate!

Current Classroom Implementation

As far as my current classroom, it is a k-6 building. What I have mentioned within this plan so far may be difficult to implement at the lower elementary levels. However, I could see the upper elementary students (5th and 6th) succeeding with working independently, performing projects with deeper meaning and thinking strategies, and allowing for constructive discussions to take place.

As far as disciplining styles, I think lower elementary students need more structure than the upper elementary students do when it comes to behavior struggles. The way my CT has our room up right now there are a lot of behaviorist theory models. I am not consistent enough with my discipline to execute these properly and I believe giving out stars and having students fill out misbehavior forms takes up too much class time.

I appreciate having my students being in control of their own actions and bodies. I know this will be easier to implement at an upper level and secondary setting, but I also think if practiced enough lower elementary can be in control of themselves. I don't think checks and yellow squares for misbehaviors in the art classroom once a week are very effective. I think it is more important to have a conversation with the student and ask them what they think should happen. This gives power to the student instead of making it seem as if they don't have any and the teacher is in control of them. Students can be in control of themselves with practice.

When it comes to daily routines it takes much longer for students to learn it than in the high school setting, what I wrote my plan for. I have realized they need to be shown and explained what to do over and over again before they really understand what they are expected to do. I however, do believe it is an individual responsibility to take care of the things you used and I think that can be worked into the daily routines—my CT doesn't do this though. I also think having students complete a task as soon as they walk in before I even mention anything to them can prove

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beneficial for the entire class-- myself included. This gets them focused right away on our daily tasks and allows me to have their full attention as soon as they are done completing the activity.

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