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Classroom Management Plan
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Section I. Rules

As defined in my syllabus (in gray):

I have three simple umbrella rules that apply to each person and all art materials in the classroom. When these rules are followed, Art class, as well as the other areas of life, will be successful, enjoyable, and safe.

1) Effort

2) Accountability for our actions

3) Respect towards people and things

Effort is the most important rule because strong effort will lead to accountability and respect. A student must be accountable for their learning, artwork, and materials. Lastly, a student should be respectful in their treatment of people, supplies, homework, and their instructor. If we can follow these rules, there will be success in the art room as well as in life.

Other rules and procedures:

Entry: As students enter the room, they will observe the instructions on the board which will tell them what to do in order to properly begin the day.

Interactive: The rules for student interaction during the class begin with the expectation that when the bell rings, and until students are told differently, they will not talk. During most days, even on days in which largely, continuing previous projects will be the agenda, students "bell ringer" activity will be to spend 5-7 minutes in their Sketch Journal. This time is quiet time. I will give a one minute warning to allow time to finish in journals. Once the minute is up, I will then direct the class for the day's activities and will allow them to know when they are allowed to intermingle. I will answer questions only when hands are raised.

Talking while I am talking will not be tolerated on a normal basis. There will be periods where I will "open up for discussion" a certain topic. During these periods, I will notify the class that I am "opening the class (or the floor) up for discussion". The specific purpose of this is to get a free flowing conversation to occur concerning critique of student or professional art. It is important for critique, especially among beginning art critics, that there will be a sense of openness and acceptance of opinion and an open floor helps this flow because it encourages the student viewer to speak as the thoughts come to their mind as opposed to another system that might discourage observations that are not immediately natural.

Procedural rules specific to the art room will be discussed the first several days of class as well as when reminders becomes relevant. The expectation will be pushed that everyone's materials, tools, and art will be respected.

Section II. Consequences

From my Syllabus (in gray):

The stages in order of discipline per offense:

- 1) Teacher Warning
- 2) Teacher Conference
- 3) Detention
- 4) Parental Discussion
- 5) Principal Meeting

This is a generalized outline. Certain extreme behaviors in the classroom will warrant an alternate procedure. Two free tardies are allowed per quarter, but the third tardy will equal a lunch detention or possibly some other arrangement (cleaning the art room for example).

Daily Routine

Students will enter the classroom and notice on the board that two things will be identified. The first will be the "bell ringer", which describes the task students are to do immediately as they enter the classroom, and on into the first few minutes of class. The second will be the major goal(s) for the day, which will usually revolve around learning a concept or skill, or starting/continuing/finishing an art project.

The attention getter that I use in my classroom is to raise my hand and count down from five. There are many other specific procedures that will be discussed concerning the use of the art room.

Section III. Rewards

Many positive outcomes occur in the art room. My classroom is one largely of positivity as I enjoy the socializing ability that is afforded to me as an art teacher while students must often work on their unit projects.

The most common reward is compliments on the technique, creativity, effort, or skill of student work. Extra credit is also a strategy I will use for students who are so full of creativity or drive that they can't but help go above and beyond expectations even on simpler tasks. I do also provide the subtle reward of allowing greater freedom to the students/artists that prove themselves most diligent. This comes in many forms including extensions on assignments and the ability to barter with me when a student has an alternate concept for a unit than what I had asked of.

Beyond the aforementioned routine rewards, three of the more major rewards that I utilize is 1) the ability to listen to music while working on projects 2) a food day (where

students bring in snack food for each other) at the end of a week or the end of a project in which expectations were surpassed 3) Movies - especially when student holidays draw near, I can “dangle a little carrot” out there to keep them focused on their art instead of their vacation plans by bargaining that a certain behavior now will later be rewarded with a movie playing while they finish their final project before vacation. These classroom wide rewards are very effective because it makes the peers accountable to each other and places the burden on themselves to monitor each other.

Section IV. Procedures and Routines

Many procedures and routines have already been discussed at length so for this section, I will simply list procedures and routines.

I. Entering the Classroom

- a) Enter quietly and observe the “bell ringer” and the daily goal(s)
- b) Typically, the bell ringer will be to journal in sketch books. It might also be a hand out, worksheet, reading, or request to pull up a web page on the iPad. About 5 or so minutes into class, Mr. Richter will give word that one minute remains for journaling.
- c) Once bell ringer time is finished, students will not talk, and will listen to Mr. Richter as instructions will begin.

II. During Learning Time

- a) Learning time will come in many different forms, including but not limited to:
 - 1) Overhead presentation
 - 2) Art History discussion
 - 3) Technical skill demonstration/practice (ex: practice blending with colored pencils)
 - 4) Critique- either of classmates or professional artists
 - 5) Youtube videos or other video materials
- b) During learning time, talking will not occur and full attention is given to Mr. Richter and his instructional discussion.

III. Work Time

- a) Definition: The time after learning time, and the transition will be clearly defined by the instructor by directions something along the lines of, “we are now ending learning time and entering work time...”
- b) Types:
 - 1) Quiet work time (students will work but will not talk- usually the result of lost privileges, but also might be for a specific purpose related to brainstorming or creativity). Talking will only occur if students raise their hand and are called on.
 - 2) Collaborative work time (students are allowed to converse with each other as they complete their

work.)

- c) Potential Privileges (rewards) to work time might include listening to music via headphones, having a movie play during work time, having a food party.

IV. End of Class Period

- a) Students are not allowed to put their things away until I tell them to, period. I might lose track of the time, so students are allowed to ask me if they are allowed to put their materials away, but may not get up to do it before I give permission. Consequence for disobeying this rule is being forced to stay 30 seconds after class.
- b) After students have put their work and materials away, they must remain in their seat until permission is given for them to leave.
- c) Any student who does not clean up their materials and projects at the end of the day will lose their participation points for that day.
- d) Specific to days in which new materials are introduced to students, the end of the class period will include many possible refreshers/summarizers:
 - 1) Practice vocabulary words
 - 2) Class viewing of specific students with exemplary work.
 - 3) Discuss potential problems students might have faced with lesson materials.
 - 4) Preview activities for upcoming days.