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Classroom Management
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Classroom Management Plan

Part 1:

The following plan is intended for a high school level. The students I will be using this lesson plan for will be in between ages 15-18, and in terms of grade, from sophomore year to senior year. At my high school, students don't spend their freshmen year in the building I work in. They come from a different school system, and Perth Amboy High School handles from grades 10 to 12. Because of this, sophomore year is essentially freshman year in terms of knowledge and discipline, while senior year only reaches the maturity of junior year (mentally and socially).

Perth Amboy High School also has a system that includes students of different speaking languages: English and Español. Because of this, guidance systems at the school typically sort students into English-speaking, Spanish-only, or bilingual, and despite these labels, the way in which students are sorted can fluctuate. A bilingual student may be completely polished in both languages, or be misplaced and only know Español. Marci and I along with other classes in the arts department of PAHS only have English-speaking or bilingual assigned to our classes, and due to neither of us speaking fluent Spanish, Español-only students can't be part of the "Intro to Dance" elective. This plan also seeks to work around

any students that don't know English, which are misplaced into the class due to bilingual labeling.

My ultimate goal is to establish a classroom that operates on a collegiate or pre-professional level. My belief is that in high school, students begin to choose the route of their lives. Dance, while an art form and is open to many representations and creativity, can only thrive in serious working conditions. My classroom must work to make students autonomous in both learning their technique *and* how they conduct themselves in the classroom. I wish for my students, above all, to know that I want to prepare them for the adult world of dance and give them the etiquette necessary to advocate for themselves socially and professionally. Students will learn about urgency; turning in assignments promptly, getting dressed quickly, and stretching independently should they be ahead of time. They will also learn how to conduct themselves respectfully amongst peers and myself as the teacher; having tolerance and communicating maturely about issues. And last, they will learn to value themselves and the classroom itself. The dance studio isn't a vacation or hangout space: it is a privileged room built to let the body experience learning through tactful physical movement. It is a safe place to create, work together, and present work.

The First Day:

On the first day I will respectfully ask students to remove their street shoes and place any bags they have off from the dance floor. I'll then ask for them to sit quietly in a half circle facing me while I take any attendance. After which, I'll introduce myself as Mr. Fania and give a small summery of my background

dancing: my beginning as a baton twirler, Broadway Dance Center, Mason Gross, and any extra facts. I'll then explain that my class isn't a physical education class: it is a dance class. In this class, we will be learning more than just how to do hip-hop or the latest dance craze movement. We will begin knowing a technique and a strict form of discipline that can only be taught through dancing. That being said, I still want my students to know that this studio is a judgment free zone. No one's body is wrong, no one's creativity is wrong. We are all a family and we are to support each other, and we will all seek to grow as one group of students to not only know ourselves better, but also be mentors to classes after us. I will then indicate where students will change their clothing for dance, as well as any amenities like first aid kits, computers, blankets, yoga mats, ballet barres, or closets that hold items of value. After which, I will go over the syllabus's rules in terms of behavior. Because of the maturity of high school, I will create the rules myself and ask for any questions after I'm done. I feel like my rules should be reasonable enough for young adults to understand, and having them "make" the rules would be an insult to their intelligence, and show my lack of preparation or statement of rules in general.

The Classroom Rules of Behavior:

1. Respect each other's pace of progress: Some learn faster, some need a bit more time. Congratulate your fellow classmate, and help your fellow classmate. We can't succeed with jealousy.
2. Bullying: Under no circumstances is bullying allowed. An extension of Rule 1, I will not tolerate judgment of cliques, verbal name-calling, cyber-

bullying outside the classroom, or making fun of those who might struggle.

If you are feeling harassed, please communicate that to me *in person* after class privately. I will do everything I can as your teacher to assuage conflict and restore your confidence to create in this room again.

3. Respect your peers in their artistic choices: No two minds are exactly alike. Honor your fellow classmate in their choreographic choices, their movement styles, and their development as a human being. You'll never know if one idea will spark another.
4. Arrive to class promptly. Students who aren't inside the room by the time the last bell rings will be considered tardy. If you think you will be tardy for my class, ask your teacher for a late permission slip.
5. Please place any written or printed assignments in the bin on my desk upon entering the classroom. Make sure they are fast and accessible so you have enough time to change clothing.
6. Keep this area safe and clean: Please refrain from eating or drinking on the dance floor, as that can cause spills, slipping, or falling. Keep your shoes and bags off the wood and to the side against the wall. Female students may keep their bags behind the changing wall if they wish.
7. There will be a bin on my desk for you to place your personal cellular devices. They shall remain there during the class so I can keep them safe and secure. When class is over, I will hand them back to you.
8. Gum, chewing or bubble, can cause choking while dancing; please dispose of it in the trash before entering the dance studio.

9. Always remember to bring dance attire!
 - a. MEN: Form-fitting t-shirt or sleeveless shirt, athletic shorts that may reveal your knees, or form fitting sweat pants.
 - b. WOMEN: Form-fitting t-shirt or sleeveless shirt, and one that conceals any female undergarments; black leggings, black cycling or athletic shorts that touch the knee, or form fitting sweat pants.
 - c. DURING WINTER: Remember an extra layer if the studio becomes very cold, including socks.
10. Remember to respect when others are speaking. Any question you may have while either another or myself is talking, please raise your hand. I wish to hear everyone, but I can't if it's all at the same time!

Classroom Violations:

1. A SINGLE Warning will be given to one who speaks out during class, refuses to raise their hand, refuses to participate or move during the lesson, or has an outside conversation while we are trying to learn. I understand there may be something very interesting on your mind, but please wait for after class to discuss it with your peer if you so need. This applies to chewing gum: One chance to place it in the garbage bin.
2. Should talking during class continue, I may ask you individually to speak with me after class to determine what may be on your mind or troubling you.
3. If multiple times a student is unable to focus during class over a series of days, I will wish to schedule a conference with a parent either in person or

over the phone. My goal is to remedy what may be hurting your focus; I only want you to *succeed* in my class.

4. Should a parent conference not yield results, I will have to either ask guidance or higher security for a solution.
5. Bullying or harassment in my class is unacceptable, should I suspect this, I will ask privately any students involved that they see me after class. This is a place of creating and performing, and I wish that opportunity for any student.
6. If you are absent during a quiz or test, you **MUST** schedule at make-up for either the day you return to school, or the following day. If a student lets **3** days pass without making up an exam, I will be forced to issue a 0.
7. There's no makeup for missed or late written assignments. They will be issued with ample time to complete them.

Daily Classroom Procedure:

- 1. Students will arrive and upon entry, remove their shoes and place them against the wall off of the dance floor.**
- 2. Should there be a written assignment, they will place it on my desk in the bin provided. Also during this, any gum will be disposed of in the trash.**
- 3. Students will then be given 3 minutes to change. Women will change behind the partition provided and men will be granted permission to change in the restroom, which is close by.**

- 4. After changing, students will leave any electronic devices in their bag, or place their phone on my desk for me to store safely away. This ensures their attention and minimizes chances of theft.**
- 5. Students will then go to the dance floor, sit, and either stretch or quietly wait for my instruction. This will always be included as a “Do Now”.**
- 6. Before starting class, I will talk for a maximum of 4 minutes to take attendance and discuss the lesson of the day, or take any questions.**
- 7. Warm up will consist of a maximum of two songs and a total of 7.5 to 8 minutes.**
- 8. Demonstration of my lesson will occur for approximately 10 minutes.**
- 9. Students will then be given 5-10 minutes of independent practice while I maneuver the classroom and answer any individual requests for help. I will also use this time to have any individual discussions or issues privately.**
- 10. For the last portion of the class, proceeding in groups across the floor will be the focus. Students will either wait in columns to go, or sit and watch their peers attentively so I may ask them questions in cued response. 5 minutes.**
- 11. After, the remaining time will be given to students for changing clothing and getting ready for the bell.**
- 12. STUDENTS WHO ARRIVE LATE will place their late pass to my desk and dress immediately for class to join warm-up. If they come in late**

on multiple offenses or fail to present a late pass, I will speak with them privately while independent work happens amongst peers.

Part 2

The first cultural gap I'd want to bridge is working with students who don't speak English as their first language. Because dance involves key words, and much of the lessons involve saying phrases back to me for memorization, I want my second-language speakers to know that I'm not shafting them below students who are fluent:

“First—and crucial—is the teacher’s attitude; unless the teacher is open and willing to learn from students, SDAIE cannot be successful. The second component is content; lessons must have both subject matter and language objectives, and lessons must be planned and implemented with language in mind. Third is an emphasis on comprehensibility; lessons must include explicit strategies that enhance children’s understanding (e.g., modeling, frequent comprehension checks, adjustment in use of language). Fourth are connections, reflecting the importance of connecting curriculum to students’ background and experiences. The final component is interaction; students in a sheltered English classroom need frequent opportunities to work together, to clarify concepts in their native language, and to represent learning in a variety of ways. Having a number of ELLs in your class will add to the cultural richness and global understanding of your students. It may also be a source of stress, especially for new teachers. Questions are likely to arise about how to meet the needs of your ELLs without shortchanging the rest of the class; however, incorporating some

sheltered English strategies into your teaching and following the suggestions listed in the accompanying Practical Tips feature should benefit everyone.”

Weinstein (2014-02-12). Elementary Classroom Management: Lessons from Research and Practice (Page 116). McGraw-Hill Humanities/Social Sciences/Languages. Kindle Edition.

With my current class, I have worked to give extra time individually to my second-language students during independent time. I also have memorized their friends, or advanced students with strong bilingual skill, so should I need help translating, I can do so with ease. This shows my students that I'm willing to understand them despite a barrier, and I will never use that barrier to just give up on them. I've also used small key words in Spanish to help them memorize feet positions like left, right, up, down, etc. I talk to them daily and make sure they're in positive spirits.

“Second, effective teachers of poor or homeless students are “bearers of hope”(Landsman, 2006). They believe in the ability of all their students to learn even if they're wearing dirty clothes or come to school hungry. Such teachers examine and monitor their assumptions. On the one hand, they are careful not to assume that poor students will be unable to meet class expectations; on the other hand, they don't assume that students will be able to complete homework assignments in a comfortable, quiet room at a desk stocked with all needed materials. They do not lower their expectations in terms of class participation and work, but they show flexibility and compassion (e.g., by extending a due date). They try to give their students as much choice and control over assignments as

possible, so that the students can feel they have a say in their education.”

Weinstein (2014-02-12). Elementary Classroom Management: Lessons from Research and Practice (Page 137). McGraw-Hill Humanities/Social Sciences/Languages. Kindle Edition.

With my impoverished students, my work at PAHS has been to also ensure my students that their artistic ability is what matters. I've built solid relationships with my seniors from last year because of my talk with them before a festival. They saw other schools; schools with money, schools with elaborate costumes, schools with special uniforms, and schools with technology. They immediately froze and worried that their piece to perform wasn't good enough. I had a talk before they dance and said that no matter how fancy the costume, or how fancy the team uniform, at the end of the day it's how well they danced. I told them to give everything they have and what they wear won't even matter. This I've carried to my classroom and have helped my cooperating teacher with certain supplies. I've donated red dance skirts from a piece I did in high school and will be donating masks for a future piece I'm choreographing. I gave my teacher a dry-erase board I never found use for. Little bits from me make the huge difference and I always tell my students I'm interested in their will to learn and thrive. Not the expenses of their materials.

Three Ways of Cultural Sensitivity:

- 1. When I communicate with my students, I look them in the eye and engage both one-on-one and across the room. I let them know that I value their time here and it's my job to make sure they succeed.**

Students at PAHS are very sensitive to being disrespected and I work to make sure I know each of them and acknowledge everyone individually once a day.

- 2. With conferences with parents, I would seek to communicate them as clear as possible. If they are bilingual, I would request someone who works at the school to translate for me, should the issue or topic be very intricate. I would respectfully engage the parents in a manner that doesn't blame them or the student for their location, heritage, or socioeconomic status. The point of a conference is to make sure they know I advocate for their child. I would also during a conference provide the syllabus for the year, and if needed, translate it on paper for easier reading.**
- 3. Lastly, I'd let my students know that the studio is their room too. I would ask for them to share any pictures or quotes that inspire them to place on the walls. Graduated seniors already have their pictures on the wall in dance poses and lifts; I'd want that wall to add more. Every class should have the opportunity to leave their positive essence before they leave, to ensure the next class knows of successes made.**

Final Questions:

Two key strengths in my plan are my ability to slice my lessons into allotted minutes and use time wisely, and for my accommodation of second-language speakers. My lesson focuses on building a respectful relationship of my

students while simultaneously works on scaffolding a professional attitude. As I stated before, I think high school is when life paths are chosen, and I seek for my class to provide an optimistic one. With bilingual and single-language students, my plan combats the idea of teachers shafting students based on their communication ability. I will never use language as a reason to neglect a student, because dance *is its own language*. Dance is the language of body and mind, so my students deserve to add that into their prior knowledge regardless of starting point.

I determine my plan's success or effectiveness by monitoring my class durations, my relationship with my students, and my relationship with parents. If I never have to contact a parent because a student is misbehaving so poorly, then I will count that as a success. If I finish everything in my intended lesson with ample time for transition, I will count that as a success. If my students, English speaking or not, feel that they can approach me with any question, I will count that as a massive success. My management plan, after all, spawns from personal experience in high school, and my time as a teacher so far.