

「画一画」环节不是自由活动：低年级阅读课的收尾设计

很多启蒙课的「画一画」是这样结束的：发纸，学生画，铃响收纸，画好坏堆在讲台。画一画其实是低年级阅读课最重要的输出环节——一二年级写不了读后感，画就是他们的读后感。要让它有产出，四个设计点缺一不可。

设计点一，题目要窄。发纸时给一个具体题目：「画一个你最想帮的角色」或「画故事里最惊险的一页」。题目窄，学生三秒钟就能下笔；题目宽（「画西游记」），一半孩子会问「画什么呀」，然后开始玩笔。允许画任何角色，但题目必须限定一个动作或一页，让画有抓手。

设计点二，巡视只问不教。走到学生旁边，问「你画的他在做什么」，学生答「孙悟空在保护师父」，就回一句「哦，你把这一段画出来了」。不教画法，不评像不像，不代笔。低年级画画是表达不是美术课，教师的回应只做一件事：把画和故事连起来，帮学生确认自己画的是读过的内容。

设计点三，展示要全员。收画时不挑「画得好的」，全部贴到黑板展区，展区起个名字，如「我们的西游记」。挑作品展示会当场制造挫败，全员上墙则人人有名字被看见。贴画本身也是活动：让画完的学生自己上来贴，贴的过程就是休息和过渡。

设计点四，收束要仪式。最后两分钟做全班动作：指着展区，教师喊角色名，学生齐声回应那个角色做过的一件事，「孙悟空——大闹天宫！」「白骨精——变身骗人！」喊完下课。这个收束把本课听过的、说过的、画过的全部过了一遍，四十分钟在记忆里留下完整的一条线。

三个常见失控及处理。失控一：有学生不画，玩笔。处理：不批评，把题目再降一级，「那你画一根金箍棒，画大一点」，画一根棒也是参与。失控二：有学生画打打杀杀，满纸武器。处理：没收不批评，问「这些武器是谁的，他们在保护谁」，把画面引回故事。失控三：画完的学生大喊大叫。处理：给任务，「去帮还没画完的同学数一数他画了几个人物」，让先完成的人有事做。

画一画环节十分钟，前五分钟画，中间三分钟贴画，最后两分钟喊角色收束。十分钟用满，这节课的输出、展示、记忆点就都有了。

“Draw It” Is Not Free Time: Designing the Closing Stage of a Lower-Grade Reading Lesson

Many starter reading lessons end the drawing stage like this: hand out paper, students draw, the bell rings, drawings pile up on the desk. In fact, “draw it” is the most important output stage in a lower-grade reading lesson—first and second graders cannot write reflections, so their drawings are their reflections. To make it productive, four design points are all necessary.

Point one: keep the prompt narrow. When handing out paper, give one specific prompt: “Draw a character you most want to help” or “Draw the most thrilling page of

the story." A narrow prompt gets pencils moving in three seconds; a broad one ("draw Journey to the West") leaves half the class asking "Draw what?" and playing with pens. Any character is allowed, but the prompt must limit one action or one page, giving the drawing a handle.

Point two: circulate by asking, not teaching. Stand beside a student and ask "What is he doing in your picture?" If the answer is "Sun Wukong is protecting the master," reply "Oh, you drew that part of the story." Do not teach drawing, judge likeness, or take over the pen. For young children, drawing is expression, not an art class; the teacher's response does one thing only: connect the picture to the story, confirming that what they drew is what they heard.

Point three: display everyone's work. When collecting, do not pick "the good ones"—post every drawing on the blackboard gallery, and name the gallery, like "Our Journey to the West." Selective display creates instant defeat; a full wall means every name is seen. Posting is itself an activity: students who finish come up and post their own work, which doubles as a break and a transition.

Point four: close with a ritual. In the final two minutes, do a whole-class chant: the teacher calls a character's name while students point at the gallery and shout one thing that character did—"Sun Wukong—the Havoc in Heaven!" "The White Bone Demon—transformation and tricks!" Then class ends. This closing replays everything heard, said, and drawn, leaving forty minutes as one complete line in memory.

Three common breakdowns and fixes. One: a student refuses to draw and plays with pens. Fix: no scolding; lower the prompt one level—"Then just draw the golden staff, make it big"—one staff is still participation. Two: a student fills the page with fighting and weapons. Fix: do not confiscate or scold; ask "Whose weapons are these, and who are they protecting?" steering the picture back to the story. Three: finished students shout and run. Fix: give them a job—"Go help a classmate still drawing count how many characters he drew"—so early finishers have something to do.

The drawing stage lasts ten minutes: five to draw, three to post, two for the closing chant. Use all ten, and the lesson has its output, its display, and its memory hook.