

## LESSON TEMPLATE

**TITLE:** The Magic Paintbrush

**AGE:** Lesson designed for children aged 6-7 years

**What is the lesson about (a brief *description* of the lesson)?**

Chang is a poor boy in China, who loves drawing. In a dream he is given a magic paintbrush but can only use it to help the poor. He wakes and the brush is in his hand. Whatever he draws comes alive. He draws things to help the poor. A rich Emperor hears about Chang and the magic paintbrush. He has Chang brought to his palace, with his brush. The magic will not work when the Emperor uses the brush. He makes Chang paint gold. He paints it on a distant island and then paints a boat for the Emperor to get to it. When the Emperor is on the journey, Chang paints a storm that sinks the boat. The Emperor is never seen again and Chang returns to helping the poor with his magic paintbrush.

**Brief Reason for using this lesson to support shy children**

The story is about one talented child. The drama starts with individual work and slowly builds up to collaborative work.

**Main themes:**

- Helping the poor
- Being an artist
- Good triumphing over evil

**Resources the teacher will need:**

- The story (provided) and other versions available online.
- Chinese music (optional)

- A paintbrush (optional)

**Do not read the whole story to the class before starting this lesson. Read it a paragraph at a time, (as below).**

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	Individual mime	<ul style="list-style-type: none"> <li>• To get the children to engage with the main character</li> <li>• To enter the fiction</li> <li>• To focus attention through visualisation</li> </ul>	<p>Read paragraph 1 aloud. Ask the children to get into a space and imagine they are Chang, They are holding an imaginary stick and will start drawing on the ground (in mud or sand) or on a wall. They should be clear about what they are drawing, as they will need to describe it in detail to someone next.</p>	<p>This activity is solitary and silent. There is no audience. They are not being asked to interact with other children at this point. It enables them to engage with the fiction alone.</p>
2	Working in role, in pairs	<ul style="list-style-type: none"> <li>• Building a shared fiction together</li> <li>• To be an audience for each other's creative ideas</li> <li>• To deepen engagement with the fiction</li> </ul>	<p>They take it in turns to be Chang and describe the picture they have drawn, to their partner. This activity can be done with eyes closed or open.</p>	<p>Having eyes closed can help visualisation for both talkers and listeners. If the talker has eyes closed, they may be less inhibited about speaking. If the listener has their eyes closed, they can probably concentrate more easily on what is being said and on visualising the picture.</p>
3	Teacher in Role	<ul style="list-style-type: none"> <li>• To gather information</li> </ul>	<p>Explain that you will now become a visitor to their village. Tell them that you saw Chang's kindness when he</p>	<p>Shy children have the option of contributing and are not being made to take a turn. If a</p>

		<ul style="list-style-type: none"> <li>• To deepen the children's engagement with their roles-</li> <li>• To build the fiction together</li> </ul>	<p>set a fish free from a net today. Can they tell you about Chang and any other acts of kindness he has done? You may choose to introduce a 'speaking object' that is held by the child speaking and has to be passed around. This is to make sure everyone has a chance to speak.</p>	<p>speaking object is used to prevent a few children dominating, it gives more opportunity for shy children to do so or to choose not to.</p>
4	Visualisation	<ul style="list-style-type: none"> <li>• To strengthen concentration</li> <li>• To turn words into images</li> <li>• To make the story more memorable</li> </ul>	<p>With the children seated on the floor, in a circle, the teacher reads the second paragraph. Invite the children to close their eyes and imagine pictures of what is happening in the story, as it is read. When they open their eyes, you will be holding a real or imaginary paintbrush (as Chang did).</p>	<p>They have the choice of closing their eyes (an invitation) so can do what is most comfortable for them. They are working individually, so no interactive demands are being made in this activity. Fewer peers are looking at them, as most will have their eyes closed.</p>
5	Thought Tracking	<ul style="list-style-type: none"> <li>• To engage with the thoughts of the main character</li> <li>• To encourage empathy</li> <li>• To gather the thoughts of the participants at a key moment</li> </ul>	<p>The teacher as Chang stays in the centre of the class circle and invites the children to walk past Chang one at a time and speak aloud Chang's thoughts, as he looks at the magic paintbrush. The thoughts can be jotted down (stored), on self-adhesive labels and placed around a drawn outline of Chang or all placed inside one big thought bubble.</p>	<p>The children have the option of passing by Chang, so don't have to if it they don't feel confident enough to do so. They are nonetheless benefitting, from hearing the thoughts of those who do enter and speak thoughts.</p>
6	Talking Objects	<ul style="list-style-type: none"> <li>• To extend and embody the story</li> <li>• To help develop their understanding of personification</li> </ul>	<p>Read the third paragraph aloud, then <b>EITHER:</b> Invite them to enter the circle one at a time, and become an object that Chang has painted to help a poor person, e.g. a bowl of</p>	<p>They might choose not to speak aloud but they are still present and benefitting from others' ideas. Also, they may be doing</p>

	Eavesdropping	<ul style="list-style-type: none"> <li>To share ownership of the story</li> </ul>	<p>soup. They enter, become the object physically, say what they are and give one more piece of information, e.g. 'I am a bowl of soup that Chang painted for a hungry child that was crying.'</p> <p><b>OR:</b> The children can make themselves into still objects at the same time. Explain that each child can speak as the object, as you pass by them. Do not insist every child speaks. Pass by without comment if someone does not speak aloud.</p>	the activity in their minds but not sharing it publicly.
7	Small Group Play-making	<ul style="list-style-type: none"> <li>To encourage collaborative, creative thinking,</li> <li>To give practice at group problem solving and decision making</li> <li>To develop team-work</li> </ul>	Groups of 4: Ask the children to create and act out a short scene showing how Chang helped someone with his paintbrush. It must be clear to an audience, what is happening in the scene.	Shy children may be supported and accommodated by their peers, when deciding what each child will be expected to do and say in the scene, e.g. the shy child might have a non-speaking role.
8	Performance Carousel	<ul style="list-style-type: none"> <li>To enable groups' scenes to be shared seamlessly</li> <li>To compile a whole class performance quickly</li> </ul>	Each group now presents their rehearsed scene in turn. Each group in turn, should start by getting into a still image, bringing it to life, acting out their scene and then freezing it again at the end of the scene. As one group ends, the next starts until all groups have shown their scenes.	This activity is inclusive. Shy children are not being put individually 'on the spot' and they will have rehearsed before showing the scene.
9	Rumours	<ul style="list-style-type: none"> <li>To recall and recount what has happened in the drama so far</li> </ul>	At a signal from you, they start moving around the room gossiping to each other in role, about Chang	The teacher joining in enables her/him to support shy children in role. This activity involves

		<ul style="list-style-type: none"> <li>To give opportunity for innovation and elaboration</li> </ul>	<p>and the things that he has been doing with his paintbrush. They can recount what they know or add new things he has done with it. The teacher can join in.</p>	<p>everyone talking at once, children can choose who they move to talk with and can move on to talk to someone else when they wish. They might just listen in to the rumours and not anything.</p>
10	Teacher in Role	<ul style="list-style-type: none"> <li>To gather information from the class</li> <li>To bring a key moment in the story alive</li> <li>To stimulate and enable interaction with a key character at a key moment</li> </ul>	<p>Read aloud, the first sentence only of paragraph 4, i.e. <i>'One day a wicked and greedy Emperor heard about Chang's magic paintbrush.'</i> Tell the children that they are the Emperor's spies and have heard the rumours about Chang. They will now tell the Emperor (teacher in role) about Chang, his paintbrush and what he has been doing with it. You need to listen, ask them questions and push for more details. End by demanding, <i>'Bring Chang and his paintbrush to me. I will make him paint something for me'</i>.</p>	<p>Shy children are present, probably engaged with what is happening and have the choice about whether or not they speak.</p>
11	Whoosh!	<ul style="list-style-type: none"> <li>To include everyone physically, in 'active storytelling'</li> <li>To make the story visible and move it on</li> <li>To encourage spontaneity of action</li> </ul>	<p>Ask them to stand in a class circle. Explain that will now read aloud the rest of the story. As as you are reading it, you will move around the circle, signalling in turn to groups of children, to enter the circle. As groups enter in turn, they will quickly, physically become/portray</p>	<p>There is an expectation that everyone will enter the circle but no group is being watched carefully or for long. The groups move in and show part of the story quite quickly, so there is not much time for worrying. If a shy child does not</p>

			<p>together, whatever is happening in the story at that moment, e.g. a group might spontaneously become an island, a boat, etc. When the centre of the circle is getting over full with children, you call out, 'Whoosh!' and wave your arms. This is the signal for them to leave the centre and go back to the circle's edge. The space is cleared and you carry straight on with the story until the end.</p>	<p>enter the circle, no comment should be made. Let them stay standing in the circle but they should not withdraw from the circle. They stay present and are not individually pressured to contribute.</p>
12	Working in role (in pairs)	<ul style="list-style-type: none"> <li>• To get the children to remember and verbally recount the story</li> <li>• To give opportunities for the story to be told from different viewpoints</li> </ul>	<p>Ask the children to get into pairs. One child will pretend to be Chang and the other is a friend of Chang's. Chang will tell his friend what happened at the Emperor's Palace. The friend can ask questions and respond verbally to what Chang says, once Chang has finished telling the story.</p> <p>The children can then swop over, maybe with different roles this time, e.g. a palace guard telling his friend what he saw happen at the palace (an eye witness account).</p>	<p>A shy child will only be telling the story to one other child. The teacher may wish to consider whether it would help, to arrange an empathetic and supportive partner for the shy child or not. The shy child may have a preference which could be accommodated, about whether they retell the story first or their partner does.</p>

**Possible follow up activities:**

- Make a class Storymap, i.e. map the story in a linear and pictorial way, on a big piece of paper. This could be done by the teacher or by groups of children. A storymap is a visual organiser that can help children to retell the story again later. It can also be used to support children retelling and then writing the story later
- They can paint or draw an imaginary, illustrative picture from the story and then get real crayons or paint and brushes and turn the imaginary picture into a real picture.
- They can look at real Chinese paintings (online) and listen to some real Chinese music. They can look at and copy some Chinese handwriting. They could try painting or writing or music making 'in the Chinese style'.

**EVALUATION OF LESSON BY CLASS TEACHER**

Date and Time of lesson \_\_\_\_\_ Date of evaluation \_\_\_\_\_

	<b>The Drama activity</b> <i>(Copy the original list, noting any that were not attempted)</i>	<b>Did the activity seem to meet the intended outcome for the class</b> <i>(Would you use the same activity again if repeating the lesson, or adapt it?)</i>	<b>Notes or observations regarding the class as a whole</b> <i>(Unexpected outcomes, comments about how activities were undertaken, etc)</i>	<b>Notes on how shy children responded to activity</b>
1		<ul style="list-style-type: none"> <li>• -</li> <li>• -</li> <li>•</li> </ul>		
2		<ul style="list-style-type: none"> <li>• -</li> </ul>		

		<ul style="list-style-type: none"><li>• -</li><li>•</li></ul>		
3		<ul style="list-style-type: none"><li>• -</li><li>• -</li><li>•</li></ul>		
4		<ul style="list-style-type: none"><li>• -</li><li>• -</li><li>•</li></ul>		
5		<ul style="list-style-type: none"><li>• -</li><li>• -</li><li>•</li></ul>		
6		<ul style="list-style-type: none"><li>• -</li><li>• -</li><li>•</li></ul>		
7		<ul style="list-style-type: none"><li>• -</li><li>• -</li><li>•</li></ul>		
8		<ul style="list-style-type: none"><li>• -</li><li>• -</li><li>•</li></ul>		