

## 读后感三步法：选一个触动点，连一段经历，写一个道理

很多小学生写读后感，写着写着就成了情节简介：前面复述故事，最后写一句我很感动，中间什么都没有。问题出在情节和感悟之间没有桥。三步可以搭起这座桥。

第一步，选一个触动点。不要试图写整本书，一篇读后感只装得下一个时刻。挑那个让你心里一动的地方：三打白骨精里孙悟空被师父错怪赶走的那一刻，真假美猴王里六耳猕猴冒充悟空闹到菩萨面前的那一刻，或者历经八十一难终于站在真经前的那一刻。触动点的检验标准很简单：想起来就有话想说。

第二步，联系自己的经历。问自己：我遇到过类似的事吗？被妈妈误会过却不肯相信，和同学争过同一个岗位，学钢琴学到一半想放弃。挑和触动点最贴近的一段经历，用两三句话写清楚，要有时间、地点和细节。书和生活的连接点找到了，感悟就有了根。

第三步，写一个自己的道理。不要写我们应该学习孙悟空不畏艰险的精神这类大话，写你真正想明白的那一条：被误会不等于放弃解释，真正的对手常常是自己的懒惰。

最后给两组可以直接套用的句式。开头：读《西游记》后，最让我触动的是\_\_\_\_。结尾：取经路在我身上还在走，下次再遇到\_\_\_\_，我会想起书里的\_\_\_\_。句式帮你起步，但空格处必须填自己的真事，读后感才是你的。

## Three Steps to a Good Reading Response: One Touching Point, One Experience, One Lesson

Many elementary students turn a reading response into a plot summary: the first half retells the story, the last line says I was very moved, and there is nothing in between. The problem is that no bridge exists between the plot and the feeling. Three steps can build that bridge.

Step one is to choose one touching point. Do not try to write about the whole book, because one reading response can hold only one moment. Pick the place where your heart moved: the moment Sun Wukong is wrongly blamed and driven away in Three Strikes against the White Bone Demon, the moment the six-eared macaque impersonates Wukong and the fight reaches the Bodhisattva, or the moment the four travelers finally stand before the true scriptures after eighty-one trials. The test of a touching point is simple: thinking of it gives you something to say.

Step two is to connect it to your own life. Ask yourself: have I met something similar? Misunderstood by Mom and not believed, competing with a classmate for the same position, wanting to quit the piano halfway. Choose the experience closest to the touching point and write it in two or three sentences, with time, place, and

detail. Once the connection between the book and real life is found, the feeling has roots.

Step three is to state one lesson of your own. Do not write big slogans like we should learn Wukong's brave spirit. Write the small truth you actually understood: being misunderstood does not mean giving up explaining, and the real rival is often my own laziness.

Finally, two sentence patterns you can use at once. Opening: After reading Journey to the West, the moment that touched me most is \_\_\_\_\_. Closing: The road to the scriptures is still walking inside me, and next time I meet \_\_\_\_\_, I will remember \_\_\_\_\_ from the book. The patterns help you start, but the blanks must be filled with your own true story, or the response is not yours.

## 三个情节的感悟示范：三打白骨精、真假美猴王、取得真经

用三打白骨精、真假美猴王、取得真经三个情节做样子，看看读后感怎么从情节走到感悟。三段示范都遵守同一个比例：情节一句话，经历两三句，感悟一句话。

三打白骨精示范。情节这样带过：孙悟空三次打死白骨精变的村姑、老婆婆和老头，师父却念紧箍咒赶他走，他含泪拜别。感悟接自己的事：上学期我被同学指控拿了他的橡皮，我解释了好几遍都没人信，躲在楼道里哭，那一刻我忽然懂了孙悟空为什么临走还要回头三次。被误会是最难受的事，被误会过的人才懂忠诚的分量。

真假美猴王示范。情节：六耳猕猴变成另一个孙悟空，打到观音和如来面前才被识破。感悟接竞争：我和同桌争过同一个数学竞赛名额，比赛前我藏起他的报名表，结果输了，输的不是名额，是自己。六耳猕猴最后被如来当众揭穿，我心里那个想使小动作的自己，也需要被自己当众承认一次。

取得真经示范。情节：八十一难走完，过通天河时经书还被打湿破损。感悟接学琴：我练了两年琴，演出时还是弹错了两个音，可弹完全场鼓掌。真经不是不出错，是把八十一难一路走完。

三个示范的共同套路：情节只是钩子，读后感的主体是你自己的事。写的时候先挑一个情节，再找一段经历，最后写一条明白的道理，顺序不能反。

## Three Model Responses: The White Bone Demon, the Two

# Monkey Kings, the True Scriptures

Using three episodes as models, let us watch a reading response walk from plot to feeling: the White Bone Demon, the two monkey kings, and the true scriptures. All three demos follow the same ratio: one sentence of plot, two or three sentences of personal experience, one sentence of lesson.

The White Bone Demon demo. The plot passes in one line: Sun Wukong kills the demon three times as it appears as a village girl, an old woman, and an old man, yet his master chants the headband spell and drives him away, and he bows goodbye through tears. The feeling then turns to real life: last term a classmate accused me of taking his eraser, I explained again and again and nobody believed me, and I cried in the hallway, and in that moment I suddenly understood why Wukong looked back three times before leaving. Being misunderstood is the hardest feeling, and only those who have been misunderstood know the weight of loyalty.

The two monkey kings demo. Plot: the six-eared macaque becomes a second Sun Wukong, and they fight all the way to Guanyin and the Buddha before the impostor is exposed. Feeling: my deskmate and I once competed for one math contest place, and before the exam I hid his registration form, so I lost, and what I lost was not the place but myself. The Buddha exposed the macaque in front of everyone, and the part of me that wanted to cheat also needs to be admitted in front of myself once.

The true scriptures demo. Plot: after all eighty-one trials, the scriptures are soaked and damaged while crossing the river. Feeling: I practiced piano for two years and still played two wrong notes at the recital, yet the whole hall applauded when I finished. The true scriptures are not about making no mistakes; they are about walking through all eighty-one trials.

The shared pattern of the three demos: the plot is only a hook, and the body of a reading response is your own story. When writing, pick one episode first, then find one experience, then write one lesson you understood, and never reverse that order.

## 读后感的三个常见翻车点：复述情节、喊口号、抄范文

读后感有三个常见翻车点，十个小学生里九个至少踩过其中一个。认出来，就能绕开。

翻车点一：通篇复述情节。从石猴出世写到取得真经，故事从头讲一遍，感悟只在最后挤出一句。改法：把情节压缩到全文的五分之一，只挑一个情节用两三句话讲完，剩下的篇幅全写自己。一个简单比例：情节一段，经历两段，感悟一段。

翻车点二：结尾喊口号。我们要学习孙悟空不屈不挠的精神，好好学习天天向上，这种句子老师看过一万遍，写它的人自己也说不出意思。改法：把口号换成你想明白的小道理。比如：怕了数学题里的白骨精，就永远拿不到好成绩；或者：输了没关系，但不能骗自己。

翻车点三：抄范文套话。读完这本书我深受启发、这本书让我懂得了人生的意义，这类句子空洞，抄进去整篇都空。改法：只写你记得住的细节。被误会的那个下午，想放弃的那架钢琴，妈妈鼓励你的那句话。细节是反抄袭的机制，别人的范文里没有你的细节。

交稿前照这份清单核对：情节有没有超过全文五分之一？口号式的句子是不是不超过两处？写自己的那三句里有没有具体时间、地点和人物？开头句式里填的是不是自己的真事？四条都过，这篇读后感就合格了；哪条没过，就回头只补那一处，改完再过一遍清单。

## Three Ways Reading Responses Fail: Retelling, Slogans, and Copied Models

Reading responses fail in three common ways, and nine out of ten elementary students have stepped on at least one of them. Once you recognize the traps, you can walk around them.

Trap one: the whole essay is a plot retelling. The student writes from the birth of the stone monkey all the way to the true scriptures, telling the entire story, and squeezes one sentence of feeling at the end. The repair: compress the plot to one fifth of the essay, choose a single episode and finish it in two or three sentences, then spend all the remaining space on yourself. A simple ratio: one paragraph of plot, two paragraphs of experience, one paragraph of feeling.

Trap two: a slogan at the end. We should learn Wukong's unyielding spirit and study hard every day, a sentence the teacher has seen ten thousand times, written by students who cannot explain its meaning. The repair: replace the slogan with the small truth you understood. For example: if you fear the white bone demons inside math problems, you will never reach the true scriptures of a good grade; or: losing is fine, but cheating yourself is not.

Trap three: copying stock sentences from model essays. After reading this book I was deeply inspired, this book taught me the meaning of life, empty sentences that make the whole essay empty the moment they are copied. The repair: write only details you can remember. The afternoon you were misunderstood, the piano you wanted to quit, the one sentence Mom said to encourage you. Details are the anti-copying mechanism, because no model essay contains your details.

Before handing in, run this checklist: does the plot take more than one fifth of the essay? Are there more than two slogan-like sentences left? Do the three sentences

about yourself contain a real time, place, and person? Does the opening pattern hold your own true story in its blank? If all four lines pass, the response is ready; if one fails, fix only that spot and run the checklist again.