

三个难点情节怎么讲才不流水账：火焰山、女儿国、通天河点评

读后感里讲情节最容易写成流水账：借扇、斗牛魔王、山火了又灭了，一段讲完什么味道都没有。三个难点各有一个抓法，抓住就不流水。

火焰山抓借扇的曲折。一借借来假扇，火越扇越大；二借骗到了真扇，又被牛魔王变成猪八戒骗回去；三借打上灵山才借成人手。一段里只写这三借两失，议论跟一句：过不去的火，得借别人的扇子，承认要帮忙也是本事。这句议论正好接自己：肖邦那段卡住，是老师把曲子拆成四小节我才过去的。

女儿国抓唐僧的沉默。全书唐僧话不多，女儿国这一回他最难得：国王设宴留人，八戒都嚷着留下，唐僧合掌说佛国山高路远，一句多余的话没有。议论跟一句：最难打的妖怪不拿兵器，它拿舒服。这句接学琴的诱惑：不是练不会，是外面玩的声音太近。

通天河抓最后一难的荒诞。经书取到手，老鼋因为没被问寿数，怒沉冰面，经书湿透，石头上一晒，有几页粘在石头上撕不全。唐僧也叹气，悟空也不打，这一难没有妖怪可打。议论跟一句：快到头时的失误最难防，因为人已经松了。接考级前一周的拉伤：伤的不是手，是提前放松的那根弦。

三段各配一句议论，议论各接一件自己的事，全文的骨架就成了。检查一遍：每个难点是不是只写了一个抓点？议论有没有超过三行？两条都做到，情节和感悟就焊在一起了。

How to Retell Three Hardships Without a Running Account: Notes on Flaming Mountain, the Women's Kingdom, the Heaven River

Plot retelling in a reading response turns fastest into a running account: borrowed the fan, fought the Bull Demon King, the fire burned and was out, a whole paragraph finished with no flavor. Each of the three hardships has one way to grab it, and once grabbed, the running account disappears.

For Flaming Mountain, grab the twists of borrowing. The first borrow brought a fake fan that fanned the fire higher; the second tricked the real fan out, but the Bull Demon King turned into Pigsy and tricked it back; the third only succeeded after a fight reaching Vulture Peak. Write only these three borrows and two losses, then follow with one line of argument: a fire you cannot cross needs someone else's fan, and admitting you need help is also ability. That line connects to real life: the Chopin piece was stuck until my teacher split it into four-measure blocks.

For the Women's Kingdom, grab Tang Monk's silence. Tang Monk rarely speaks much in the whole book, and this chapter is his rarest moment: the queen hosts a banquet to keep him, even Pigsy shouts about staying, yet Tang Monk presses his palms

together and says the Buddha land is beyond high mountains and far roads, without one extra word. Follow with one line: the hardest demon carries no weapon, it carries comfort. This connects to piano temptations: not that I could not practice, but that the sound of play outside was too close.

For the Heaven River, grab the absurdity of the last trial. The scriptures are in hand, yet the old turtle, never asked his lifespan as promised, sinks the ice in rage; the scriptures soak through, dry on stones, and several pages stick and tear incomplete. Tang Monk sighs, Wukong does not fight, because this trial has no demon to fight. Follow with one line: mistakes near the finish are hardest to guard, because the person has already loosened. This connects to the wrist injury one week before the exam: what was injured was not the hand but the string that relaxed too early.

One argument line per hardship, each argument connected to one real event, and the skeleton of the essay is built. Check once: did each hardship get only one grab point? Does any argument run past three lines? If both hold, plot and reflection are welded together.