

范文示范与逐段点评：把三个情节串成一条成长线

假设一篇范文这样开头：「孙悟空这辈子挨过两次压。一次在五行山下，石头压了五百年；一次在紧箍咒里，疼得他满地打滚。头一次他不服，第二次他低下了头。」这个开头没有提四大名著，没有介绍作者，直接抓住人物的变化，两句话就把「成长」的问题抛出来：他为什么低头？点评：开头最忌背景铺垫，直接从情节的转折点切入，读者立刻知道这篇读后感要回答什么。

中间段按三个节点展开，但顺序不是照抄原著，而是按「放纵—代价—约束」的逻辑重排。大闹天宫一段写他的「能」：抢了龙宫的兵器，划掉生死簿上的名字，十万天兵拿他没办法。五行山一段写「能」的代价：本事再大，一个如来手掌就压住了五百年，原著写他「饥餐铁丸，渴饮铜汁」，九个字的细节比任何形容词都狠。紧箍咒一段写约束如何让他把本事用对地方：没有箍的孙悟空只会打死拦路的人，戴上箍的孙悟空开始分辨谁是妖怪、谁是凡人。点评：三个情节互相解释，而不是并列摆着，这是结构上的关键。

范文在五行山一段引用了「饥餐铁丸，渴饮铜汁」。点评：引用要短，要挑有情绪重量的句子，引完必须接自己的分析，否则引用只是装饰。这篇范文接的是：「他吃的不是铁和铜，是自己从前造下的业。」这一句把情节拉向主题。

联系自身那段写的是假设的经历：「初一下学期，我因为一件小事和父亲争吵，摔门出去，在楼下坐到天黑才回家。第二天谁也没提这件事。那晚我想明白一件事：本事不是用来赌气的。」范文没有把这件事拔高，只写「那晚我想明白」一句。点评：克制比抒情可信。很多同学习惯在自身经历后面加一串感叹，效果反而假。

结尾这样收：「如来压他，压的是力气；紧箍咒箍他，箍的是性子。头上的箍是唐僧念出来的，心里的箍得自己长出来。」点评：用追问收束，立意落在「约束的内化」上，比「我们要学习取经精神」这类口号深一层。这篇范文的长处不是句子漂亮，而是把情节当论据用。复述谁都会写，把情节组织成一条成长的证据链，才是读后感的分水岭。

A Model Essay, Paragraph by Paragraph: Stringing Three Plots into One Growth Line

Suppose a model essay opens like this: 'Sun Wukong was pinned down twice in his life. Once under Five Elements Mountain, where boulders pressed for five hundred years; once inside the Tightening Crown, which made him roll on the ground in pain. The first time he refused to submit; the second time he lowered his head.' The opening mentions no classics, no author — it seizes the character's change and poses the growth question in two sentences: why did he bow his head? Comment: never pad the opening with background; cut straight to the plot's turning point, and readers immediately know what this essay will answer.

The middle paragraphs follow the three nodes, but the order is not the novel's — it is rearranged by the logic of indulgence, price, restraint. The Havoc in Heaven

paragraph shows his power: seizing the Dragon King's weapon, crossing his name out of the Book of Life and Death, helpless against a hundred thousand heavenly soldiers. The Five Elements Mountain paragraph shows the price of power: however mighty, one palm of the Buddha pinned him for five centuries; the original text says he 'ate iron pellets when hungry and drank molten copper when thirsty' — nine characters harsher than any adjective. The Tightening Crown paragraph shows how restraint put his power to the right use: unbound, Wukong would simply kill whoever blocked the road; crowned, he begins to tell demon from mortal. Comment: the three plots explain each other instead of sitting side by side — that is the structural key.

The model essay quotes 'iron pellets when hungry, molten copper when thirsty' in the mountain paragraph. Comment: keep quotations short, pick lines with emotional weight, and always follow with your own analysis, or the quote is mere decoration. The essay follows with: 'What he ate was not iron and copper but the wreckage of his own past.' That single line pulls plot toward theme.

The personal paragraph describes a hypothetical experience: 'In the second semester of seventh grade I argued with my father over a trifle, slammed the door, and sat downstairs until dark before going home. Nobody mentioned it the next day. That night I understood one thing: strength is not for sulking.' The essay does not elevate the incident; it spends one clause on 'that night I understood.' Comment: restraint reads as credible; many students tack a string of exclamations onto their anecdote, and the effect turns false.

The ending closes like this: 'What the Buddha pressed down was strength; what the Tightening Crown binds is temperament. The band on his head is chanted by Tang Monk; the band in the heart must grow on its own.' Comment: close with a pressing question, and the thesis lands on the internalization of restraint — one level deeper than slogans like 'we should learn the spirit of the scripture quest.' The model essay's strength is not beautiful sentences but treating plot as evidence. Anyone can retell a story; organizing plot into a chain of evidence for growth is the watershed of a reading response.