

「书中—我想—我做」：三段把读后感写深

读后感写不深，常见病是“头重脚轻”：《西游记》从大闹天宫复述到取经归来，占了大半篇幅，感想只剩最后两句“我要学习孙悟空的精神”。改法是把结构倒过来，用“书中—我想—我做”三段走。

第一段“书中”，只干一件事：选定一个点，引一两句原文，收住。假设选三打白骨精，就写“孙悟空第三次举起金箍棒，唐僧念起了紧箍咒。他疼得打滚，棒子还是落了下去”。两行，结束。不要从石猴出世讲起，读者读过书，不需要你替他讲剧情。

第二段“我想”，是全文的心脏，字数要最多，大约占一半。怎么想？从那个点往自己身上拉。假设接着上面写：“我忽然想起上周的数学竞赛培训。老师讲难题的思路，我听懂了，回家一做全错。孙悟空挨着紧箍咒还要打妖，我挨一次失败就把棒子扔了。他抗的是师父的误解，我抗的只是一道错题。”想，就是拿书里的事跟自己的事对照，找出差的那一截。这一段里禁止出现“我们要学习”这种话，只写你自己经历过的具体场景。

第三段“我做”，落到一件马上能做的事，两三行收笔。假设写：“今晚开始，我给自己定了条规矩：错题重做三遍之前，不许说‘我会了’。”做，不是喊口号，是写出一条能检查的规矩。

字数分配记牢：全文六百字的话，“书中”一百字以内，“我想”三百字上下，“我做”一百字左右，剩下留个开头。选点只选一个：一个人物、一个情节、甚至一句话都行。三个点各写一段，那不叫深，叫摊大饼。

自查方法：写完数一数复述剧情的字数。超过全文三分之一，就把剧情删到两行，把省下的字数全补给“我想”。深不深，就看第二段里有没有你自己的事。

Book—Think—Do: Three Moves That Make a Reading Response Go Deep

When a reading response lacks depth, the usual symptom is a top-heavy body: the writer retells Journey to the West from the Havoc in Heaven to the scripture return, filling most of the page, leaving two sentences of feeling at the end—"I should learn from Sun Wukong's spirit." The fix is to invert the structure and walk three moves: Book—Think—Do.

Move one, "Book," does exactly one thing: pick a single point, quote one or two lines, stop. Suppose you choose the thrice-striking-the-demon episode: "On the third raise of the Golden Cudgel, Tang Seng began chanting the fillet spell. Wukong writhed in pain, and the cudgel still came down." Two lines. Done. Don't start from the stone monkey's birth; your readers have read the book.

Move two, "Think," is the heart of the piece and should take the most words—about half. How to think? Pull that point toward yourself. Continuing the

example: "It reminded me of last week's math contest training. I understood the teacher's method in class, then got everything wrong at home. Sun Wukong swung the cudgel even while the fillet burned his head; I dropped mine after one failure. He withstood his master's misunderstanding; I could not withstand a single wrong problem." Thinking means placing the book beside your life and finding the missing piece. No "we should learn" sentences here—only your own concrete scenes.

Move three, "Do," lands on one thing you can start immediately, closing in two or three lines. For example: "Starting tonight, I made myself a rule: no saying 'I've got it' until a wrong problem is redone three times." Doing is not a slogan; it is a rule someone else could check.

Remember the word budget: for a 600-word piece, keep "Book" under 100 words, "Think" around 300, "Do" about 100, and save the rest for the opening. Choose one point only: one character, one episode, even one sentence. Three points with one paragraph each is not depth—that is spreading butter too thin.

Self-check: count the words spent retelling the plot. If they pass one third of the piece, cut the plot down to two lines and give every saved word to "Think." Depth is measured by whether your own life appears in the middle paragraph.