

写「我最喜欢的孙悟空」：三段各写什么

三年级写“我最喜欢的孙悟空”，别一上来就“孙悟空是《西游记》里的大英雄”，这句全班都会写，老师看到第十七遍。第一段直接从样子写起：“他穿着金灿灿的铠甲，毛脸雷公嘴，眼睛一到晚上就发亮。耳朵里藏着一根针，针一掏出来，迎风一长，就成了碗口粗的金箍棒，上面刻着如意金箍棒五个字。”写外貌的诀窍是抓两样东西：一样看的（金铠甲、火眼），一样听的（金箍棒掏出来呼呼的风声）。颜色加声音，人就活了。

第二段讲本领，只讲一件事：三打白骨精。别从大闹天宫讲起，那是第二段的事。打的过程分三步写：“白骨精先变成送饭的村姑，孙悟空一棒打过去，村姑不见了，地上留着一堆癞蛤蟆。第二次她变成找女儿的老奶奶，又被识破。第三次变成等女儿的老爷爷，这次孙悟空没急着动手，先叫土地山神在半空围住，再一棒落下。”三步写完，本领就立住了：他不但棒子厉害，眼睛也厉害，而且越打越会想办法。三年级作文不用写满页，这一段五六行就够。

第三段写自己想学他的勇敢，要落到一件具体的小事上。假设写：“上学期学校演出，老师问谁敢上台报幕，教室里安静得能听见风扇转。我想举手，手举到一半又放下。回家我想起孙悟空被压五百年还敢出来打妖怪，我连一只手都不敢举。第二天我又去问老师：还能不能报名？老师说能。我报了。”学勇敢不是喊“我要勇敢”，是写一次你害怕但还是做了的事，多大都行，举一次手就够。

三段连起来，开头一句点题：“我最喜欢的人物是孙悟空，我喜欢他，是从看见他那根针开始的。”结尾一句收住：“我要学的不是他的七十二变，是他举手的那一下。”全文三百多字，句子写短，一段一件事，检查有没有把“大闹天宫”写进去，写进去就删。

Writing 'My Favorite Sun Wukong': What Goes in Each of Three Paragraphs

When third graders write "My Favorite Sun Wukong," don't open with "Sun Wukong is the great hero of Journey to the West"—the whole class writes that line, and the teacher reads it for the seventeenth time. Start the first paragraph with his look: "He wears gleaming golden armor, a monkey face with a thunder-god mouth, and his eyes glow after dark. Inside his ear hides a needle; pull it out, let the wind touch it, and it grows into a staff as thick as a bowl, engraved with five characters: The Golden Cudgel As You Wish." The trick for describing looks: grab two things—one to see (golden armor, fiery eyes), one to hear (the whoosh of the cudgel appearing). Color plus sound brings a person to life.

Paragraph two covers his power, and tells exactly one thing: the thrice-striking of the White Bone Demon. Don't start from the Havoc in Heaven—that belongs elsewhere. Write the fight in three steps: "The demon first became a village girl

bringing food; Sun Wukong swung once, the girl vanished, leaving a pile of toads on the ground. The second time she became an old grandmother searching for her daughter, and was seen through again. The third time she became an old grandfather waiting for his daughter. This time Wukong did not swing at once—he first had the local gods ring the sky, then let the cudgel fall.” Three steps, and the power stands: his staff is strong, his eyes are stronger, and each round he fights smarter. A third-grade piece needn’t fill a page; five or six lines here is enough.

Paragraph three says you want to learn his courage, and lands it on one small concrete event. Suppose: “Last term at the school show, the teacher asked who dared to host on stage, and the room went quiet enough to hear the ceiling fan. I wanted to raise my hand; it went halfway up and came back down. At home I remembered that Sun Wukong, pressed under a mountain for five hundred years, still came out to fight demons—and I couldn’t even raise one hand. The next day I asked the teacher: can I still sign up? She said yes. I did.” Learning courage isn’t shouting “I will be brave”; it’s writing one time you were scared but did it anyway. However small counts—raising a hand is enough.

Join the three paragraphs with one opening line: “My favorite character is Sun Wukong, and I liked him from the moment I saw that needle.” Close with one line: “What I want to learn isn’t his seventy-two transformations—it’s the moment he would raise his hand.” About 350 words total, short sentences, one job per paragraph. Check whether “Havoc in Heaven” crept in; if it did, delete it.

范例点评：两段写孙悟空，一段像说明书，一段像电影

两段都写孙悟空，第一段：“孙悟空非常厉害，他勇敢地打败了白骨精，他真是个大英雄，我太喜欢他了。”第二段：“孙悟空举棒就打，白骨精化作一阵青烟跑了，地上只留下一具假尸首。唐僧气得念紧箍咒，孙悟空抱着头在地上滚，嘴里还喊：师父，那是妖怪变的！”

第一段的问题是形容词用完了还是没让读者看见任何东西。“非常厉害”“勇敢”“大英雄”，三个大词叠在一起，画面是零。检验方法很简单：把这段话读给没看过《西游记》的同学，问他“孙悟空怎么打的”，他答不上来，说明你只写了你的评价，没写发生的事。

第二段反过来，一个“厉害”都没说，但读者自己得出了厉害的结论：棒说打就打，妖怪化成青烟，唐僧念咒他疼得打滚还不忘喊话。这就是写人作文的秘密武器——不替读者下结论，把场面摆出来，让读者自己下。评价是空的，场面是实的。

怎么把第一段改成第二段？教一个“加一”练习：每写一个形容词，就逼自己加一个看得见的细节。写“他很勇敢”，加一：他什么时候勇敢？——被师父误会了还打。怎么打的？——先叫神仙围住天，再落棒。加完，句子自己就变了：“孙悟空被师父念咒疼得打滚，还是把妖怪打了。”

你看，“勇敢”两个字可以删掉了。

还有一个声音的窍门。第二段里“举棒就打”是动作，“嘴里还喊”是声音，动作加声音，读的人脑子里自动放电影。三年级同学写完可以自查：数一数全文有几个动词。少于十个，多半在堆形容词；超过二十个，画面一般差不了。

顺带说一个常见毛病：“他火眼金睛，一眼就看出那是妖怪变的。”这句其实可以更好——“看出”还是结果，过程没写。改成“他盯着村姑看了三秒，忽然冷笑一声：‘你头上没有影子！’”看，眼睛的本领就长在具体证据上了。

Model Critique: One Paragraph Reads Like a Manual, One Like a Movie

Two paragraphs about Sun Wukong. The first: “Sun Wukong is extremely powerful. He bravely defeated the White Bone Demon. He is truly a great hero. I love him so much.” The second: “Sun Wukong raised the cudgel and struck. The White Bone Demon fled as a wisp of green smoke, leaving only a fake corpse on the ground. Tang Seng angrily chanted the fillet spell. Sun Wukong clutched his head, rolling on the ground, still shouting: Master, that was a demon in disguise!”

The first paragraph’s problem: it spends every adjective and still shows nothing. “Extremely powerful,” “bravely,” “great hero”—three big words stacked, and the picture is zero. The test is simple: read it to a classmate who hasn’t read the book and ask, “How did he fight?” If they can’t answer, you wrote your opinion, not the event.

The second paragraph never says “powerful” once, yet the reader concludes it alone: the cudgel falls the instant it’s raised, the demon becomes smoke, and even while the spell rolls him on the ground he still shouts his defense. That is the secret weapon of character writing—don’t hand the reader the conclusion; stage the scene and let them reach it. Judgments are empty; scenes are solid.

How to turn the first into the second? Try the “Add One” drill: for every adjective, force yourself to add one visible detail. Write “he is brave”—add one: brave when? Still fighting while misunderstood by his master. How did he fight? First had the gods ring the sky, then brought the cudgel down. After adding, the sentence changes by itself: “Even rolling in pain from the spell, Sun Wukong still struck the demon.” See—you can now delete the word “brave.”

One more trick: sound. In the second paragraph, “raised and struck” is action, “still shouting” is sound. Action plus sound makes a movie play automatically in the reader’s head. Third graders can self-check by counting verbs. Fewer than ten usually

means adjectives are piling up; over twenty, and the picture is usually fine.

A common flaw worth mentioning: "With his fiery golden eyes, he saw at once it was a disguised demon." This still states a result, not the process. Try: "He stared at the village girl for three seconds, then sneered: 'You have no shadow above your head!'" Now the power of his eyes grows out of concrete evidence.

我学孙悟空勇敢，结果闯了祸

我最喜欢孙悟空，因为他什么都敢打。上周末我决定学他，学的还是最带劲的部分——敢。

小区花园旁边有一堵矮墙，半人高，墙那边是草坪。低年级的同学都绕着走，高年级的翻过去抄近道。我站在墙前，想起孙悟空站在灵山门口也没怕过，深吸一口气，手一撑，翻。翻是翻上去了，可是墙头有一层青苔，我手一滑，整个人拍在墙那边的地上，膝盖磕在水泥牙子上，裤子破了个洞，皮破了，血珠冒出来。

回家妈妈一边给我涂碘伏一边问："孙悟空会这么翻墙吗？"我说他一个筋斗十万八千里，不用翻。妈妈又问："那他打妖怪之前干什么？"我想了想，说，先变成小虫飞进去看看，先问妖怪是哪来的。妈妈点点头："他敢打，但他从来不是闭着眼睛打。"

那天晚上我重新读三打白骨精，读出了以前没注意的地方：孙悟空第一次打白骨精，其实打错了——他看见的是村姑，打死的是妖怪变的假身，为此被念了紧箍咒。他也有看走眼的时候，可他第二次、第三次越打越稳，学会了先布好包围再动手。原来他的勇敢不是天生胆子大，是挨了罚还接着打，而且越打越会想清楚。

我的作文最后这样写："我以为学孙悟空就是什么都敢做，结果先摔了膝盖。现在我明白，勇敢分两种：一种是闭眼跳过去，一种是先看清再跳。孙悟空是后一种。我下次翻墙——不对，我下次不翻墙了，但我可以先看清哪条路不用翻。"膝盖上的疤到现在还在，它提醒我：学人物不能只学最帅的那一招，要把他挨打的部分也一起学了。

老师在这段话下面画了波浪线，写了四个字："有真经历。"我猜这就是作文里最值钱的东西——摔过的膝盖，比一百个"非常勇敢"都结实。

I Tried to Be Brave Like Sun Wukong — and Got Into Trouble

My favorite character is Sun Wukong, because he dares to fight anything. Last weekend I decided to learn from him—starting with the most exciting part: daring.

By our compound's garden stands a half-person-high wall, lawn on the other side. Little kids walk around it; older kids climb over to save time. I stood in front of it, remembered that Sun Wukong never feared even standing at the gate of Vulture's Peak, took a deep breath, pushed off my hands, and climbed. I got up, but the wall's top was coated with moss. My hand slipped, and I slapped face-first onto the ground on the other side. My knee hit the concrete edge, my pants tore, the skin broke, and beads of blood came out.

At home, while Mom dabbed iodine on the scrape, she asked: "Would Sun Wukong climb a wall like that?" I said he somersaults 108,000 li—he doesn't need walls. She asked again: "Then what does he do before fighting a demon?" I thought and said: he turns into a bug and flies in to look first; he asks where the demon came from. Mom nodded: "He dares to fight, but he never fights with his eyes shut."

That night I reread the thrice-striking episode and noticed what I had missed before: Sun Wukong's first strike actually went wrong—he saw a village girl, killed the demon's fake body, and got the fillet spell for it. Even he misreads things. But his second and third strikes grew steadier; he learned to set the ring of gods before swinging. So his courage was never a big natural nerve. It was fighting on after punishment—and thinking clearer with every round.

I ended my composition like this: "I thought learning from Sun Wukong meant daring to do anything, and my knee paid for it first. Now I understand there are two kinds of brave: jumping with your eyes shut, and looking carefully before you jump. Sun Wukong is the second kind. Next time I climb a wall—no wait, I won't climb walls anymore. But next time I can first look for the road that needs no climbing." The scar on my knee is still there. It reminds me: when you learn from a character, don't copy only his coolest move—copy the parts where he got beaten too.

My teacher drew a wavy line under that paragraph and wrote four characters: "real experience." I think that's the most valuable thing in a composition—a knee you actually fell on is sturdier than a hundred "extremely bravos."