

一次共读三打白骨精的实录：问题怎么问，话怎么接

假设晚上八点半，孩子五年级，共读进行到第三周，今晚读到三打白骨精。这篇用一段模拟对话，演示问题怎么问、孩子的话怎么接。

读完一段，家长先问情节：「白骨精变了哪三次？」孩子答：村姑、老太太、老头。这个问题只要答出两个就算读进去了，不用苛求完整。

接着问选择：「孙悟空第三次才打，前两次他为什么先警告唐僧？」孩子可能说「因为他怕师父念咒」。这是好答案，接法是追问而不是评价：「那第三次他明知会被念咒，还是打了，为什么？」孩子想了想说「因为那真是妖怪，不打师父会死」。到这里，孩子已经自己说出了「明知代价还要做」这个点，读后感里最值钱的一句就出现了。家长要做的只是接住，别急着说「对，你真聪明」。

再问联系：「你觉不觉得唐僧有点糊涂？」孩子多半说「对，他好坏不分」。先别纠正唐僧也有道理，顺着问：「如果你是他，眼前只看到一个倒下的村姑，看不见妖怪，你会信谁？」孩子会卡住。卡住就是收获——他第一次意识到自己看到的和孙悟空看到的不一样。这时候再补一句：「所以唐僧念咒，是他眼里的事实。」换位思考不用讲道理，一个问题就够了。

最后落到写。今晚讨论里孩子说过两句原话：「第三次他明知会被念咒还是打了」「如果我是唐僧我也信」。让孩子挑一句当开头，接三句：为什么挑这句、书里还有哪段类似、自己有没有过「别人说我错了明明是对的」的经历。一段一百五十字的读后感开头就有了，明天接着扩。

陪读时有两句话尽量别说。一句是「你读懂了吗」——孩子只会答「懂了」，换成「刚才那段谁吃亏了」。另一句是「你应该写这个」——指定立意等于代写，换成「你刚才哪句话最想写进作文」。前者问的是结果，后者问的是过程，差别就在这一问一答之间。

A Real Reading Session on the White Bone Demon: How to Ask, How to Respond

Suppose it's 8:30 p.m., your child is in fifth grade, shared reading is in its third week, and tonight you reach the White Bone Demon. This piece uses a simulated dialogue to show how to ask questions and how to pick up what the child says.

After one passage, ask about plot first: "How many times did the White Bone Demon transform?" The child answers: a village girl, an old woman, an old man. If they get two of the three, the reading landed; don't demand perfection.

Next ask about choice: "Sun Wukong only struck on the third try - why did he warn Tripitaka the first two times?" The child may say "because he was afraid of the spell." That's a good answer, and the right move is a follow-up question, not praise: "So the third time he knew the spell would come, and he struck anyway. Why?" The child thinks and says, "Because it really was a demon - if he didn't strike, his

master would die." At this point the child has produced the idea "acting despite knowing the cost" on their own – the most valuable line a book report can contain. The parent's job is simply to receive it, not to blurt "Right! Smart boy!"

Then ask for connection: "Do you think Tripitaka is a bit foolish?" Most children say "Yes, he can't tell good from evil." Don't correct them by defending Tripitaka yet. Follow instead: "If you were him, seeing only a fallen village girl, with no demon visible – who would you believe?" The child stalls. The stall is the gain – it's the first time they notice that what they see differs from what Sun Wukong sees. Only then add: "So when Tripitaka chanted the spell, it was based on the facts in front of his eyes." Perspective-taking doesn't need a lecture; one question is enough.

Finally, land it on writing. Tonight the child said two lines worth keeping: "The third time he knew the spell would come and struck anyway" and "If I were Tripitaka I'd believe it too." Let the child pick one as the opening sentence, then add three more: why they chose it, which other episode is similar, and whether they've ever had the experience of "everyone said I was wrong when I knew I was right." That's a 150-character opening for a book report; expand it tomorrow.

Two sentences to avoid during shared reading. One: "Did you understand it?" – the child will only say "yes." Replace it with "Who got the short end of the stick in that part?" Two: "You should write about this." – assigning the thesis is ghostwriting. Replace it with "Which of your sentences tonight do you most want in the essay?" One asks about the result, the other about the process; the whole difference lives in that question and its answer.