

拆解这篇范文：四个招式，外加两处可以更好

拿前面那篇《平凡日子里的光》当例子，拆一遍它是怎么搭起来的。一共四个招式，每个都不难，但顺序不能乱。

第一个招式：引的部分抓物件，不抓事件。范文开头没有复述《难忘的一天》讲了什么故事，只挑了书包侧袋里那个剥了壳的鸡蛋。读后感最常见的塌法就是从第一段开始概括全文，写到第二段就没话了。抓物件的好处是：物件小，一句话就能引完，剩下的篇幅全是你的。

第二个招式：自己的经历和原文走同一条感官通道。原文里作者是闻到鸡蛋味，范文里我是看见爷爷的湿拖鞋、后来摸到断掉的伞骨。闻、看、摸，都是身体先感觉到，道理后明白。两条经历靠感官接上，过渡句甚至都不用写，读者自己就接住了。

第三个招式：放一个反常细节。湿拖鞋是全文最要紧的一处。爷爷腿脚不好、雨天从不穿拖鞋，这次却穿着拖鞋来了，拖鞋还是湿的。这个反常不用解释，读者自己会算出他有多急。写自己的经历时，找一个这样的点：平时不这样，那次这样了。

第四个招式：感悟从物件收口，不从口号出发。范文的感悟落在鸡蛋、拖鞋、断伞骨上，最后一句是我摸到断伞骨就知道自己没有一个人。感悟是顺着物件说出来的，不是喊出来的。凡是把感悟写成我们要珍惜亲人之类的句子，这一段就废了。

这篇也有两处可以更好。一是爷爷送伞只写了塞伞和一句嘱咐，中间可以再加一拍，比如他转身前把伞柄往我手里推了半寸，人物会更立得住。二是结尾的习惯段稍显直白，记两三行物件的做法可以再具体一点，比如写明记在日记本最后一页，翻到时不用解释也能想起来。

可直接套用的操作清单：一，从原文挑一个物件或动作，一句话引完；二，选自己一段经历，里面要有一个反常细节；三，检查两段经历是否走同一种感官；四，感悟只从物件出发写三句以内；五，删掉所有喊口号的句子。练法：先照清单写一篇，再拿清单逐项打勾，缺一项补一项。

Breaking Down the Model Essay: Four Moves, Plus Two Spots to Do Better

Take the model essay above apart and see how it was built. There are four moves in all. None is hard, but the order cannot be shuffled.

Move one: in the quoting part, grab an object, not the plot. The essay never retells what 'An Unforgettable Day' is about; it picks only the peeled egg in the side pocket of the schoolbag. The most common collapse in a reading response is summarizing the whole article in the first paragraph and running dry by the second. An object is small enough to quote in one sentence, and the rest of the space stays yours.

Move two: your own experience and the original text travel the same sensory channel. In the original the author smells the eggs; in the model essay I see the wet

slippers and later feel the broken umbrella rib. Smelling, seeing, touching: the body notices first, the meaning comes after. Once two experiences meet at the senses, you do not even need a transition sentence; the reader makes the connection.

Move three: place one detail that breaks a pattern. The wet slippers are the hinge of the essay. Grandfather has bad legs and never wears slippers in the rain, yet this time he came in slippers, and they were soaked. The break is never explained; the reader works out by himself how urgent it must have been. When writing your own experience, find such a point: usually not like this, that time like this.

Move four: let the realization close on the objects, not on a slogan. The essay lands on eggs, slippers, and a broken umbrella rib, ending with the line that touching the broken rib told me I was never alone. The realization is spoken along the objects, not shouted. Any sentence like we should cherish our family kills the paragraph.

Two spots could still be better. First, the umbrella scene has only the pushing of the umbrella and one line of instruction; one more beat, say him nudging the handle half an inch deeper into my hand before turning away, would make the figure stand firmer. Second, the closing habit paragraph is a bit plain; the two-or-three-lines habit could be more concrete, for instance written on the last page of the diary so that years later no explanation is needed.

A checklist you can use directly: one, pick one object or action from the article and quote it in a single sentence; two, choose an experience of your own that contains one detail breaking a pattern; three, check that the two experiences share one sense; four, write the realization in no more than three sentences starting from the object; five, delete every shouted slogan. Practice: write one essay following the list, then tick the list item by item and patch whatever is missing.