

范文：读《难忘的一天》有感，平凡日子裡的光

读《难忘的一天》，我记住的不是作者写的大风大雨，而是一个小得多的细节：那天早上妈妈赶不上送他上学，就把煮好的鸡蛋剥了壳，放进他书包侧袋，纸条上写着放学再吃，还热着。作者说，他在教室里闻到鸡蛋味的时候，忽然觉得自己没有被丢下。

这个细节让我停了一下。文章写的明明是难忘的一天，可让作者难忘的，不是那天发生了什么大事，而是有人在他不知道的时候替他做了一件小事。

我想起四年级下学期的一个早晨。那天出门时天还晴，第二节课间却下起了雨。我站在校门口发愁，因为我家离学校走路要二十分钟。门卫喊我说门口有人送伞。我跑过去，是爷爷。他把伞塞给我，说了句中午别乱跑，就转身走了。他的拖鞋是湿的，我后来才想起来，他腿脚不好，雨天从不穿拖鞋出门。平时出门他都要换那双黑布鞋，鞋带系两圈才走。他为了赶在我第二节课间出来前到，大概是听见雨声就出发了，连鞋都没换。

那天回家我把伞晾在门后，什么也没说。伞在门后滴了一晚上，水渍在门槛上洇出一小片深色。爷爷在阳台修他的收音机，也没提送伞的事。这件事我差点忘了。读到书包里的剥壳鸡蛋，我又想起来了，想起来还有一件更小的：那把伞我后来用了三年，伞骨断了一根，我也没扔。

我的感悟是：难忘的一天，常常不是出去玩、得奖、过生日那种日子。真正留在心里的，是平凡日子裡被人悄悄惦记的瞬间。鸡蛋、湿拖鞋、断了一根骨头的伞，它们自己不会发光，但想起来的时候，那天就亮了。文章里的作者闻到了鸡蛋味，我摸到那根断伞骨，我们都没有说什么，可都知道自己没有一个人。

后来我给自己留了个习惯：遇到这样的瞬间，当天在日记里记两三行。不用写感想，记下东西就行，鸡蛋、拖鞋、伞。过几年再翻，那些行字自己会亮。

Model Essay: Reading 'An Unforgettable Day' — The Light in an Ordinary Day

Reading 'An Unforgettable Day', what I remember is not the great wind and rain the author described, but a far smaller detail: that morning his mother could not see him off to school, so she peeled the boiled eggs she had cooked and put them in the side pocket of his schoolbag, with a note saying eat them after school, still warm. The author says that when he smelled the eggs in the classroom, he suddenly felt he had not been left behind.

This detail made me pause. The article is titled an unforgettable day, yet what made the day unforgettable was not any big event, but someone doing a small thing for him without his knowing.

I remembered a morning in the second half of fourth grade. The sky was clear when

I left home, but rain came down during the break after the second period. I stood worrying at the school gate, because walking home takes twenty minutes. The guard called out that someone had brought me an umbrella. I ran over. It was my grandfather. He pushed the umbrella into my hands, said don't wander off at noon, and turned around to leave. His slippers were wet. Only later did I recall that his legs are bad and he never wears slippers out in the rain. To reach the school before my break after the second period, he must have set out the moment he heard the rain, without even changing his shoes.

That evening I hung the umbrella behind the door and said nothing; Grandfather was on the balcony fixing his radio and never mentioned the umbrella either. I nearly forgot the whole thing. Reading about the peeled eggs in the schoolbag, I remembered it again, and with it something even smaller: I used that umbrella for three years, and even when one of its ribs broke, I did not throw it away.

My realization: an unforgettable day is often not the day of outings, prizes, or birthday parties. What truly stays is the moment in an ordinary day when someone quietly has you in mind. The eggs, the wet slippers, the umbrella with one broken rib, none of them shine by themselves, but when they come back to mind, the whole day lights up. The author in the article smelled the eggs; I can feel that broken umbrella rib. Neither of us said anything, yet both of us knew we were not alone.

Since then I keep a habit: when such a moment happens, I write two or three lines in my diary that day. No reflections needed, just the objects: eggs, slippers, umbrella. Years later, flipping back, those lines will light up on their own.

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.

这篇读后感我改了三次：空话开头是怎么被扔掉的

你现在看到的《平凡日子里的光》是第三稿。前两稿的样子，说出来可能有人觉得眼熟。

第一稿开头是：读完《难忘的一天》，我永远忘不了这一天。写完这一句就卡住了。因为这句话里没有《难忘的一天》，换成读任何一篇文章都能这么开头。我把这句删了，删完发现整个开头段都没了，那天等于没读。

第二稿老老实实概括全文：那天刮大风下大雨，作者妈妈送不了他，路上他摔了一跤，最后到了学校。写了八十多字，再往下写我的感想，脑子里一片空白。问题出在概括全文等于把别人的故事又讲了一遍，讲到后面读者只记得故事，不记得你。这一稿也废了。

第三稿重读原文，手里拿支笔，凡看到具体的东西就画线：纸条、书包侧袋、鸡蛋味。画到剥壳鸡蛋停住了——这个细节怪得很，谁会把剥了壳的鸡蛋放书包侧袋？不怕压烂吗？不怕放学时凉了腥吗？问下去，问题本身就变成了感想的入口。就是这个怪，把文章真正想说的东西拽出来了：有人在他不知道的时候惦记他。开头从鸡蛋写，后面接爷爷送伞，一次就顺了。

结尾也改过。第二稿的结尾是：我们要珍惜身边默默爱我们的人。这句话本身没错，错在它跟鸡蛋、拖鞋、伞都没有关系，像从作文书上借来的。改的办法是回到物件：把感悟写在断伞骨上，摸到断伞骨就知道自己没有一个人。借来的句子就没了。

改完我用三步自查。第一步查开头：把文章名遮住，开头还成立吗？成立说明开头是空的，重写。第二步查中间：自己的经历里有没有一个平时不这样、那次这样的细节？没有就去换一个经历，或者换一篇文章。第三步查结尾：把最后一段单独读，里面有没有物件？只有大道理就删掉重接。这三步里第一步最狠，遮住标题这一招是我同学教的，他管它叫遮名测试，空话开头一

遮就现形，比读十遍都有用。

三次里最值钱的是第三次那支画线的笔。下次写读后感，别急着写感想，先把原文里的东西一个个画出来，画到觉得怪的，就停在那里。

Three Rewrites of This Reading Response: How the Empty Opening Got Thrown Away

The essay you just read is the third draft. What the first two looked like may sound familiar to some people.

The first draft opened with: after reading 'An Unforgettable Day', I will never forget this day. The sentence finished, and I stopped. There was nothing in that sentence belonging to 'An Unforgettable Day'; it would fit after reading any article at all. I deleted it, and found the whole opening paragraph gone with it, as if I had never read the thing.

The second draft summarized the plot honestly: great wind and rain, his mother could not see him off, he fell on the way, and reached school in the end. Past eighty words, when it came time for my own thoughts, my head was blank. Summarizing the whole story just retells someone else's tale; by the end the reader remembers the story, not you. This draft died too.

For the third draft I re-read the article with a pen, underlining every concrete thing I met: the note, the side pocket, the smell of eggs. I stopped at the peeled egg. Who puts peeled eggs in a schoolbag side pocket? The strangeness of it dragged out what the article really meant: someone was thinking of him without his knowing. Starting from the egg and then joining in Grandfather with the umbrella worked in one pass.

The ending was rewritten too. The second draft ended with: we should cherish those who quietly love us. The sentence is not wrong; it is wrong that it has nothing to do with eggs, slippers, or the umbrella, borrowed from some composition book. The fix was to go back to the objects: land the realization on the broken rib, touching it told me I was never alone. The borrowed sentence disappeared.

After rewriting I run three checks. Check one, the opening: cover the article's title, does the opening still work? If it does, the opening is empty; rewrite it. Check two, the middle: does your experience contain a detail where things are usually not so but that time were? If not, change the experience, or change the article. Check three, the ending: read the last paragraph alone, are there objects in it? Only big truths means delete and re-join.

Of the three drafts, the most valuable thing was the pen that underlined in the third. Next time you write a reading response, do not rush to thoughts; first underline the things in the article one by one, and where something feels strange, stop right there.