

## 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，谁会吧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.