

分组讨论环节怎么组织：以「最喜欢的角色」为例

「读《西游记》有感」课里，讨论环节常出现两种局面：热门角色抢着说，冷门角色没人接；或者热闹十分钟，回到座位一句话写不出。问题出在规则没搭好。下面按五个要点组织。

第一，分组。四人一组，组内角色分工写在小卡片上：主持人负责点名顺序，记录员汇总关键词，计时员控制每人发言时长，发言人负责向全班汇报。分工每两周轮换一次，保证每个学生都当过主持人。分组避免按成绩排，按座位就近分组即可，名著讨论课不是讲授课，就近分组省时间。

第二，发言规则。开讨论前把规则写在黑板上：每人一分钟，先说角色名字，再说「他做过的哪件事让我印象深刻」，最后说「如果是我会怎么做」。一分钟到，计时员举手示意，不打断，说完为止。规则里最关键的是第三句「如果是我」，它把讨论从复述情节推向联系自身，这正是读后感的核心。

第三，记录卡。每人一张巴掌大的卡片，印三个格子：角色、事件、我的联想。要求只写关键词，不写整句，写整句会挤掉倾听时间。讨论结束时，记录卡直接收上来，教师扫一眼就知道哪些学生有素材、哪些学生还空着，空白的学生在写作环节优先辅导。

第四，教师巡视。巡视时不做裁判，不评价「你喜欢猪八戒没品位」这类话。做两件事：把有画面感的表达记到黑板侧栏，比如「沙僧挑担子从来不喊换人」；发现冷场的组，提示一句「白骨精算不算你喜欢的角色？为什么反而喜欢反派？」反派话题往往能激活沉默的学生。

第五，收束。讨论剩两分钟时，请每组发言人用一句话汇报组内最有意思的观点，不汇报「我们讨论了孙悟空」，只汇报观点本身，如「我们组觉得猪八戒最真实」。教师把汇报的观点和黑板侧栏的表达一起保留，进入写作环节时告诉学生：刚才黑板上这些句子、这些观点，都可以成为你第一段的那句话。

这样组织，讨论和写作就不是两个割裂的环节：记录卡是写作的素材单，黑板侧栏是现成的例句库，汇报观点是可选的开头。十分钟讨论完，学生手里已经有东西可写。

How to Run the Group Discussion: Using "My Favorite Character" as an Example

In a "Reflections on Journey to the West" lesson, the discussion stage usually fails in one of two ways: everyone fights to talk about the popular characters while the minor ones get ignored, or the class buzzes for ten minutes and then students cannot write a single sentence. The problem lies in missing rules. Organize it around five points.

First, grouping. Groups of four, with roles printed on small cards: a moderator sets the speaking order, a recorder collects keywords, a timekeeper controls each turn, and a reporter presents to the class. Rotate roles every two weeks so every

student moderates at least once. Do not group by grades; group by seat proximity. A discussion lesson is not a lecture, and proximity grouping saves time.

Second, speaking rules. Before discussion, write the rules on the blackboard: one minute each; first name the character, then say "which deed of his impressed me," and finally "what I would do in that situation." When the minute is up, the timekeeper raises a hand—no interruption, let the speaker finish. The key clause is the last one, "what I would do," which pushes the talk from plot retelling to personal connection—the heart of a reflection essay.

Third, note cards. Give each student a palm-sized card with three boxes: character, event, my connection. Require keywords only, not full sentences—writing full sentences eats into listening time. Collect the cards at the end; a quick scan tells you who has material and whose card is still blank, and blank-card students get priority coaching during the writing stage.

Fourth, teacher circulation. Circulate as a note-taker, not a judge; never say things like "liking Zhu Bajie is tasteless." Do two things: copy vivid expressions to the side column of the blackboard, such as "Sha Wujing never asks to swap the carrying pole"; for silent groups, prompt with one question: "Does the White Bone Demon count as a favorite? Why do you actually like the villain?" Villain topics often wake up quiet students.

Fifth, closing. With two minutes left, each group's reporter shares the single most interesting idea in one sentence—not "we discussed Sun Wukong" but the idea itself, like "our group thinks Zhu Bajie is the most real." Keep these reports and the side-column expressions on the board; when writing begins, tell students: these sentences and ideas on the board can become the first sentence of your essay.

Organized this way, discussion and writing stop being two disconnected stages: the note card is the material list, the side column is a ready-made example bank, and the reported ideas are optional openings. After ten minutes of discussion, every student already has something to write.