

「读《西游记》有感」主题课教学设计：完整流程与时间分配

这是一节四十分钟的名著阅读课，对象为小学中高年级。设计按五个部分展开，每部分标注时间，教师可直接照表操作。

第一部分，教学目标，写三条可检测的目标。一、学生能说出《西游记》中至少三个印象深刻的情节，并讲清喜欢或不喜欢的理由；二、学生能用自已的话写出读后最有感触的一点，而不是复述故事；三、学生能在小组内倾听同伴的观点并补充一条。目标避免「培养阅读兴趣」这类无法检查的表述，改用「说出」「写出」「补充」这类可观察的行为动词。

第二部分，版本选择。低年级建议青少版或连环画版，情节完整、语言浅显；中年级可用全彩注本，篇幅适中；高年级可尝试原著节选，如「三打白骨精」一段。选版本只看两点：学生能否独立读完所选片段，注释是否解释清楚人名。开课前把选定版本的目录复印贴在黑板侧，方便讨论时翻找。

第三部分，导入，五分钟。教师朗读一段没有主角名字的描写，比如「他手持一根铁棒，能变大变小，藏在耳朵里」，让学生猜角色。猜对后追问：你是从哪个词猜出来的？这个追问把「抓细节」的方法先示范一遍，为后面写读后感埋伏笔。导入不超过五分钟，超时挤掉后面的写作环节。

第四部分，分组讨论，十分钟。四人一组，讨论「最喜欢的角色」。要求每人发言时说清两件事：这个角色做过的哪件事最打动我，换成我遇到这件事会怎么做。教师下发发言记录卡，每人一张，写关键词即可。讨论时教师巡视，把有想法的表达记在黑板上，供写作环节引用。

第五部分，写作指导与评价，二十分钟。写作给三段式支架：第一段用一句话点出感触，如「我最佩服的是沙僧」；第二段讲一个具体情节加理由；第三段联系自己，写一件类似的小事。评价发简化量规，三个维度各三星：是否写了自己的感触、是否引用了具体情节、是否联系了自身。同桌互评打星，教师课后按量规复核。

时间分配：导入五分钟，讨论十分钟，写作指导加当堂写片段十五分钟，互评五分钟，机动五分钟。若班级进度慢，可把互评移到下节课，写作环节不可压缩。

A Complete Lesson Plan for "Reflections on Journey to the West" with Time Allocation

This is a forty-minute classic-reading lesson for upper and middle primary grades, built in five parts, each with its time marked so a teacher can follow the table directly.

Part one: teaching objectives. Write three testable objectives. First, students can name at least three memorable episodes from Journey to the West and explain clearly why they like or dislike them. Second, students can write down the point that

touched them most in their own words, rather than retelling the story. Third, students can listen to peers in a group and add one supporting idea. Avoid uncheckable phrasing like "cultivate reading interest"; use observable verbs such as "name," "write," and "add."

Part two: choosing the edition. For lower grades, use a youth edition or comic version with complete plots and simple language; for middle grades, an illustrated annotated edition of moderate length; for upper grades, try excerpts from the original, such as the "Three Strikes against the White Bone Demon" passage. Judge editions on two points only: can students finish the chosen passage on their own, and do the notes explain the names clearly. Before class, photocopy the table of contents of the chosen edition and post it at the side of the blackboard for quick reference during discussion.

Part three: lead-in, five minutes. Read aloud a description with the hero's name removed, for example: "He carries an iron staff that can grow huge or shrink small, kept hidden in his ear." Students guess the character. After a correct guess, ask a follow-up: which word gave it away? This follow-up demonstrates the method of "grabbing details" and plants the seed for the reflection essay. Keep the lead-in within five minutes; overtime will squeeze the writing stage.

Part four: group discussion, ten minutes. Groups of four discuss "my favorite character." Each speaker must cover two things: which deed of this character moved me most, and what I would do if I faced the same situation. Hand out speaking note cards, one per student, keywords only. While groups talk, circulate and record vivid expressions on the blackboard for use in the writing stage.

Part five: writing guidance and assessment, twenty minutes. Give a three-paragraph scaffold: paragraph one states the feeling in one sentence, such as "What I admire most is Sha Wujing"; paragraph two recounts one specific episode and the reason; paragraph three connects to the student's own life with a small similar event. For assessment, distribute a simplified rubric with three dimensions, three stars each: Does it state a personal feeling? Does it cite a specific episode? Does it connect to one's own life? Deskmates rate each other with stars, and the teacher reviews after class.

Time allocation: lead-in five minutes, discussion ten, writing guidance plus in-class paragraph fifteen, peer review five, buffer five. If the class runs slow, move peer review to the next lesson; do not compress the writing stage.

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.

名著阅读课教案常见的四个问题及改法

问题一：教学目标空泛。常见写法是「激发学生对古典名著的热爱」「提高语文素养」。这类目标写与不写一样，下课时无法检查是否达成。改法：把每条目标换成可观察的行为。把「热爱」改成「能向同伴讲出自己喜欢角色的一个理由」，把「素养」改成「能在读后感里引用一个具体情节」。写完自查：这条目标下节课能不能当场验证？不能验证就重写。

问题二：导入喧宾夺主。有的教案用八分钟播放电视剧片段，再花五分钟讨论电视剧和原著哪里不一样，二十分钟过去，正文讨论只剩十几分钟。改法：导入锁定一个微任务，控制在五分钟内。朗读一段无名字描写猜角色，或者出示三个情节标题让学生排序「你觉得哪个最惊险」。导入的任务必须和后面写作直接相关——猜细节练的是抓细节，排序练的是选情节，都服务读后感受。

问题三：讨论题太大。「谈谈你对《西游记》的理解」这种问题，小学生接不住，小组会冷场或跑题。改法：把大题拆成带限定的小题。「最喜欢的角色」比「谈理解」小；再往下拆一层，加限定条件：「如果取经团队只能留一个人，你留谁，为什么」「孙悟空被赶走时，你希望唐僧听到真相吗」。带假设的小题让每个学生都有话可说，也自然引出理由和联想。

问题四：写作指导只给题目。教案里写「学生当堂写读后感，教师巡视」，没有支架，结果一半学生开头就是「今天我读了《西游记》这个故事，它告诉我们……」。改法：给三段式支架加一个开头句库。开头句库提供五种句式，如「在《西游记》众多角色中，最让我意外的是……」「以前我以为……读了这本书我才发现……」。支架印在任务单上，允许学生选用，也允许不用，但任务单背面印一条红线规则：第一段不许出现「这个故事告诉我们」。这条规则直接掐掉说教式开头，逼学生从自己的感受写起。

四个问题共同的根源是教案写的是「教师做什么」，没写「学生当堂产出什么」。改法统一：每个环节后面加一列「学生产出」——导入产出一张猜读，讨论产出一张记录卡，写作产出一个三段片段，评价产出一张打星量规。写教案时按产出倒推时间，环节自然清晰。

Four Common Problems in Classic-Reading Lesson Plans and How to Fix Them

Problem one: vague objectives. Typical wording runs like "inspire students' love for classic masterpieces" or "improve literary literacy." Such objectives change nothing whether written or not, and cannot be checked at the end of class. Fix: rewrite each objective as an observable behavior. Turn "love" into "can tell a partner one reason for liking a character," and "literacy" into "can cite one specific episode in the reflection." Self-check after writing: can this objective be verified on the spot in the next lesson? If not, rewrite it.

Problem two: the lead-in overshadows everything. Some plans play eight minutes of TV drama and spend five more comparing it with the novel; twenty minutes are gone and the main discussion gets barely ten. Fix: lock the lead-in into one micro-task within five minutes. Read an unnamed description for students to guess the character, or show three episode titles and ask them to rank "which sounds most thrilling." The lead-in task must connect directly to the writing—guessing details trains detail-spotting, ranking trains episode selection, both serving the reflection essay.

Problem three: discussion questions too broad. "Discuss your understanding of Journey to the West" is unanswerable for primary students; groups go silent or drift. Fix: split the big question into smaller ones with limits. "My favorite character" is smaller than "discuss your understanding"; split one layer further with conditions: "If only one member of the pilgrimage team could stay, who would you keep and why?" "When Sun Wukong is driven away, do you hope the monk ever learns the truth?" Hypothetical small questions give every student something to say and naturally elicit reasons and connections.

Problem four: writing guidance that only hands out a title. The plan says "students write reflections in class while the teacher circulates," with no scaffold, so half the class opens with "Today I read Journey to the West, and this story teaches us..." Fix: pair the three-paragraph scaffold with an opening-sentence bank. The bank offers five patterns, such as "Among all the characters, the one who surprised me most is..." or "I used to think... but after reading I found...". Print the scaffold on the task sheet; students may use it or not, but the back of the sheet carries one red-line rule: the first paragraph may not contain "this story teaches us." That rule cuts off preachy openings and forces students to start from their own feelings.

All four problems share one root: the plan describes what the teacher does, not what students produce in class. The unified fix: add a column labeled "student output" after each stage—the lead-in produces one guess, the discussion produces one note card, the writing produces one three-paragraph draft, the assessment produces one starred rubric. Plan the time by working backward from outputs, and the stages become clear by themselves.