

低年级讲《三打白骨精》：怎么既好听又不吓到孩子

三打白骨精是西游记里最适合低年级的片段：有重复、有悬念、有对错之争。但它有吓人的成分——妖精吃人、悟空被赶走时委屈。讲得好是启蒙课，讲砸了有孩子回家做噩梦。按下面六步处理。

第一步，讲前铺垫。开讲前用一句话打预防针：「这个故事里有个会变身的妖精，她变谁，老师都会先告诉你。」预告本身就能消掉大半恐惧，未知才吓人，已知可控。同时告诉学生：害怕时可以闭眼、可以捂耳朵，不丢人。

第二步，软化画面。绘本里白骨精现出原形的页面，讲述时把「骷髅」说成「她原来是一堆白骨，像冬天光光的树枝」。比喻选孩子见过的、不流血的东西。妖精「吃人」在原著里写得很直接，讲述时改成「她把村子附近的人吓跑了，谁也不敢出门」，保留作恶的事实，去掉血腥的细节。

第三步，用重复做节奏。三打的结构自带重复，低年级最爱重复。第一打，教师边讲边拍手一下；第二打，拍手两下，问「这次她变成了谁」；第三打，全班先齐声喊「别骗人！」再拍手。重复让孩子从听众变成参与者，恐惧在参与中变成兴奋。

第四步，设争论点。三打最好用的地方是「师父错了」：悟空打的是妖精，师父看到的是好人被欺负。讲完第三打停住，问「师父该不该怪悟空」。一二年级答不出道理没关系，他们会急，会替悟空抱不平——这个「急」就是感受，直接接到下一个说感受环节。

第五步，选停页位置。停在「师父念紧箍咒，悟空疼得打滚」这一页，不接着讲被赶走。疼的画面比赶走的画面好接受，而且留了悬念：下节课再讲悟空回没回来。如果班上有敏感的孩子，停在「悟空举起棒」处也可以，把紧箍咒留给下次。

第六步，讲后出口。讲完立刻做一件热闹的事转移情绪：全班起立，学孙悟空手搭凉棚「看火眼金睛」，边看边说「妖怪哪里跑」。身体动起来，刚才那点紧张就散了。之后再说感受、再画画，情绪已经平稳。

六步里最容易被忽略的是第一步和第六步：铺垫和出口。故事本身不用改，改的是讲法——预告、比喻、重复、停页，全是技术活，练一遍就能用。

Telling the White Bone Demon Story to Young Children: Exciting Without Frightening

The Three Strikes against the White Bone Demon is the episode best suited to lower grades: it has repetition, suspense, and a right-and-wrong dispute. But it contains frightening elements—the demon eats people, and Wukong is wrongly banished. Told well, it is a fine starter lesson; told badly, children have nightmares. Handle it in six steps.

Step one: pre-warning. Before starting, say one sentence: "This story has a demon

who can transform, and before she changes into anyone, I will tell you first.” The warning alone removes most fear—the unknown frightens, the known is manageable. Also tell students: if you get scared, you may close your eyes or cover your ears, and it is no shame.

Step two: soften the images. On the page where the demon reveals her true form, do not say “skeleton”; say “she was really white bones, like bare branches in winter.” Choose metaphors children have seen, nothing bloody. The novel states plainly that the demon eats people; when telling, change it to “she scared everyone near the village away, and nobody dared go outside”—keep the wrongdoing, drop the gore.

Step three: use repetition as rhythm. The three-strike structure comes with built-in repetition, which young children love. First strike: the teacher claps once while narrating. Second strike: clap twice and ask “Who did she become this time?” Third strike: the whole class shouts “Stop tricking us!” first, then claps. Repetition turns listeners into participants, and fear becomes excitement through participation.

Step four: set a dispute point. The best thing about the three strikes is “the master was wrong”: Wukong struck a demon, while the master saw a good person seemingly bullied. After the third strike, stop and ask “Should the master blame Wukong?” First and second graders cannot answer with logic, and that is fine—they get anxious, they side with Wukong. That anxiety is a feeling, and it feeds directly into the sharing stage.

Step five: choose where to stop. Stop at the page where the master chants the tightening spell and Wukong rolls in pain; do not continue to the banishment. Pain is easier to take than rejection, and it leaves suspense: next lesson will tell whether Wukong returns. For sensitive classes, stop at “Wukong raises the staff” and save the spell for next time.

Step six: an emotional outlet afterward. Immediately do something lively to shift the mood: everyone stands, shades their eyes like Wukong using the fiery golden gaze, looking around while saying “Demon, where do you run?” Once bodies move, the tension dissolves. Then move to sharing and drawing with emotions settled.

The two steps most often skipped are the first and the last: the warning and the outlet. The story itself needs no changes—only the telling: warning, metaphor, repetition, stopping page. These are techniques; practice once and use them.