

名著阅读课怎样让学生真读：三步教学流程

让学生真读名著，起点是阅读任务，不是课件。我第一次上西游记读后感指导单元就失败了：学生只读梗概、看动画片，交上来的读后感一个腔调。重教这个单元时，我定下三步流程，让学生整整三周待在原文里。

第一步，把阅读任务拆成每日检查点。西游记一百回，笼统布置一个月读完等于没布置。我把全班阅读分成四个阶段：石猴出世、取经启程、三打白骨精这类独立情节、直到取经结束。每个阶段配一张阅读单，上面只有三个具体问题，比如第二十七回到三十一回里，唐僧一共赶走了孙悟空几次，每次走的时候孙悟空说了什么。答案必须从原文里找证据，只读梗概的学生答不出来。

第二步，课堂时间用来精读重点段落，不复述情节。我选三打白骨精那几回做核心课。学生先默读，再画出孙悟空三次打的动作、语言，以及唐僧神情的变化。全班只讨论一个问题：悟空明知打了会被罚，为什么还要打第三次？读过原文的学生能举出他指着地上尸体冷笑这类细节，只读梗概的学生跟不上。这个落差本身就成为了推动学生读原文的动力。

第三步，读后感要求一段一评。以前读后感雷同，是因为题目太大，读西游记有感这种题，谁都能拼几句套话。我改成每人从原文里选一段不少于五十字的文字抄下来，只围绕这一段写三段评：第一段说清这段写了什么，第二段分析人物为什么这么做，第三段联系自己经历里的一件小事。段落选定了，内容自然分开。

讨论流于表面，多半是课前没有准备。我加了带一个问题进课堂的规矩：每人课前把不懂的问题写在纸条上贴到黑板，全班讨论得票最高的几个。那个学期得票最高的问题是他为什么几乎不说话，指的是沙僧，提问的学生读完了整本书，围绕这个问题的讨论用了整整两课时。

三步流程不复杂，难在坚持。阅读单要每天查，抄的段落要一篇篇看。但学生发现老师真的在读他们写的东西之后，网上抄来的读后感降到了零。

How to Get Students to Really Read: A Three-Step Procedure for Classic Reading Classes

Getting students to really read a classic begins with the reading task, not the slides. My first attempt at a Journey to the West reading-response unit failed: students read only the synopsis, watched the cartoon, and their essays all sounded the same. When I re-taught the unit, I settled on a three-step procedure that kept students inside the original text for a full three weeks.

Step one: break the reading into daily checkpoints. Journey to the West has a hundred chapters; telling a class to read the whole book in a month is the same as assigning nothing. I split the reading into four stages: the Stone Monkey's birth,

the start of the pilgrimage, standalone episodes such as Three Beat the White Bone Demon, and the end of the journey. Each stage came with a reading sheet of three specific questions, for example: in chapters 27 to 31, how many times does Tang Monk drive Sun Wukong away, and what does Wukong say each time he leaves? The answers must quote the original text, so reading the synopsis will not get them.

Step two: use class time for close reading, not plot retelling. I chose the Three Beat the White Bone Demon chapters as the core lesson. Students first read silently, then underlined the three beats, Wukong's actions and words, and the changes in Tang Monk's expressions. Then we discussed one question: Wukong knew he would be punished for striking the demon, so why did he strike a third time? Students who had read the original could cite details like Wukong pointing at the ground and laughing bitterly; students who had only read the synopsis could not follow. That gap itself became the strongest motivation to read the original.

Step three: require one passage, one comment for the essay. Similar essays came from prompts that were too broad. What are your thoughts after reading Journey to the West lets anyone assemble empty sentences. I changed the rule: each student copies a passage of at least fifty characters from the original, then writes three paragraphs about that passage only: what happens in it, why the character acts that way, and one small thing from their own life. With the passage fixed, the content naturally differentiated.

Superficial discussion usually means no preparation. I introduced a bring-one-question rule: before class, every student writes one question they genuinely do not understand on a slip of paper and puts it on the board; the class discusses the questions with the most votes. That term, the most-voted question was why does Sha Monk almost never speak. It came from a student who had read the whole book, and the discussion around it filled two full periods.

The three steps are not complicated; the hard part is persistence. The reading sheets must be checked daily, and the copied passages must be read one by one. But once students realized the teacher actually read what they wrote, the number of essays copied from the internet dropped to zero.

一节三打白骨精阅读指导课的点评：问题出在哪，怎么改

这篇点评我旁听过的一节阅读指导课，用它来分析名著阅读课常见的失误和改法。课题是三打白骨精，教师第一版设计分三段：先放86版电视剧片段，再让学生复述故事，最后当堂写读后感。课后我收集了四十二份习作，其中二十八份出现同一句话，夸孙悟空有一双火眼金睛，措辞

几乎一样。

第一个问题在放片段这一段暴露出来：学生知道情节，但找不到课文。我问三打白骨精在书的哪一回，全班安静。原因是电视剧片段代替了阅读过程，学生以为看完视频就算读过书。改进办法是把看片段改成找不同任务：要求学生在书里找出原文和片段的三处差别，比如白骨精在原著里变化了三次，电视剧里只有两次。这个任务必须翻书才能完成。

第二个问题在复述环节：发言的总是那几个学生，其余人在走神或讲话。原因是复述是低信息量活动，只读梗概的学生复述得一样流利。改进办法是改成小组分角色读原文对话，读完后要说明为什么这样读语气。有一组读唐僧念紧箍咒那段，一个学生指出唐僧骂的是泼猴，说明他又气又怕。这种对文字的敏感，复述情节给不了。

第三个问题在当堂写作：学生写三四行就停笔。原因是读后感题目太宽，读这一回有感，读和写之间没有台阶。改进办法是给三个可选角度：写这一回里最委屈的人；写如果唐僧没有赶走悟空会怎样；或者学作者的写法，从白骨精的角度改写结尾。角度收窄后，最短的习作也超过三百字，开头没有两份重复。

这个案例说明，名著阅读课的问题通常不在学生不愿读，而在任务设计不要求他们读。每个环节都设计成不读原文就做不成，只读梗概的现象会自己消失。讨论流于表面也一样，问题太大、没有课前准备，讨论就只能停在空话上；把问题缩小到一段文字，讨论自然落到细节上。

A Case Study of a Three Beat the White Bone Demon Lesson: What Went Wrong and How It Was Fixed

This piece comments on a reading guidance lesson I observed, using it as a case to show where classic reading lessons go wrong and how to fix them. The topic was Three Beat the White Bone Demon. The teacher's first version had three parts: a clip from the 1986 TV series, students retelling the story, and an in-class essay. After class I collected forty-two papers; twenty-eight of them contained the same sentence praising Sun Wukong's sharp eye, with almost identical wording.

The first problem appeared during the clip: students knew the plot but could not find the text. When I asked which chapter the story was in, the whole class went silent. The TV clip had replaced the act of reading, and students assumed watching counted as reading. The fix: turn the clip into a find-the-differences task. Students had to locate three differences between the original and the clip, such as the White Bone Demon changing form three times in the book but only twice on screen. Completing the task required opening the book.

The second problem was in the retelling: the same few students spoke while the rest drifted. Retelling carries little information, since a student who read only the synopsis can retell it just as smoothly. The fix: replace it with groups reading the

original dialogue aloud, then explaining why they chose that tone. One group read the passage where Tang Monk chants the tightening-circlet spell, and a student noted that Tang Monk's insult shows anger mixed with fear. That kind of sensitivity to language does not come from retelling the plot.

The third problem was the in-class essay: students wrote three or four lines and stopped. The prompt was too broad, with no bridge between reading and writing. The fix: offer three narrow angles, write about the most wronged person in this chapter, write what would happen if Tang Monk had not driven Wukong away, or rewrite the ending from the White Bone Demon's side in the author's style. After the angles narrowed, even the shortest paper passed three hundred characters, and no two openings were alike.

The case shows that the problem in classic reading lessons is rarely that students refuse to read; it is that the tasks do not require reading. When every activity is designed so that it cannot be completed without the original text, reading the synopsis instead stops working. Superficial discussion follows the same logic: a question that is too large with no preparation can only float on empty phrases, while a question narrowed to one paragraph lands on details.

名著读后感教学常犯五个错误：一份自查清单

教了两轮西游记读后感单元之后，我把自己犯过的错整理成一份清单，给同行对照。每一条都来自我真实上砸了的课。

错误一：把梗概当原著的桥梁。第一轮我让学生先读内容梗概，说是熟悉故事，结果多数学生读完梗概就认为书读完了。梗概是查阅工具，不是阅读的替代品。改法是取消整本书的笼统任务，改布置具体章节，配只有原文能回答的问题。

错误二：读后感题目只有一句话。读西游记写一篇六百字读后感，这种题目产出的是套话作文：第一段概括情节，第二段歌颂不放弃的精神，第三段表态要好好学习。改法是给具体角度，比如挑一个配角，写他在故事里的作用；或者找出书里一处不合理的地方，写下来。

错误三：课堂讨论整本书。全班讨论西游记表现了什么精神，结果是五个成绩好的学生说话，另外三十五个听着。讨论流于表面，是因为问题太大。改法是把问题缩小到一回甚至一段，比如悟空第一次借芭蕉扇为什么失败。

错误四：只收读后感，不批改。学生发现老师只写一个阅字，就开始从网上抄。第二轮我把每篇都读完，每篇写一句具体的话，比如你注意到每次散伙都是八戒先开口，这个发现很好。从下一周起，网上抄来的作文降到了零。

错误五：只奖励写得好的。读后感展板只贴优秀作文，写不好的学生慢慢就不认真读了。

改法是设多个展示栏目：最佳发现奖给找出的原文细节最多的学生，最多提问奖给提问最多的学生。读得认真但写得一般的学生，名字也能上墙。

对照这五个错误，共同根源是教师默认阅读已经发生，在这个默认上设计活动。把设计起点换成怎样让阅读真的发生，只读梗概、读后感雷同、讨论走过场这几个问题，都会从源头松动。

Five Common Mistakes in Teaching Reading Responses: A Self-Check List

After teaching the Journey to the West reading-response unit twice, I collected my own mistakes into a checklist for other teachers. Every item comes from a lesson I actually ruined.

Mistake one: using the synopsis as a bridge to the original. The first time, I had students read the plot summary first to get familiar with the story, and most of them treated finishing the summary as finishing the book. A synopsis is a lookup tool, not a substitute for reading. The fix: stop assigning the whole book as one vague task; assign specific chapters with questions only the original can answer.

Mistake two: a one-sentence essay prompt. Write six hundred characters after reading Journey to the West produces template essays: paragraph one summarizes the plot, paragraph two praises the spirit of never giving up, paragraph three promises to study harder. The fix: give concrete angles, such as pick a supporting character and write about their role in the story, or find one detail in the book that seems unreasonable and write it down.

Mistake three: whole-book class discussions. Asking what spirit Journey to the West expresses lets five strong students talk while thirty-five listen. Discussion stays shallow because the question is too large. The fix: shrink it to one chapter or one paragraph, such as why did Wukong fail the first time he tried to borrow the plantain fan.

Mistake four: collecting essays without marking them. Once students learn the teacher only writes a stamp, they start copying from the internet. The second time, I read every paper and wrote one specific sentence on each, such as you noticed that Bajie always speaks first whenever the team talks about quitting, that is a good catch. Online copies dropped to zero the following week.

Mistake five: rewarding only good writers. The display board showed only excellent essays, and weaker writers slowly stopped taking the reading seriously. The fix: add several display categories, a best-discovery award for the student who found the most details in the original, and a most-questions award for the one who raised

the most. Careful readers with average writing could see their names posted too.

The five mistakes share one root: the teacher assumed the reading had already happened and designed activities on that assumption. Once the design question becomes how to make the reading actually happen, the problems of reading only the synopsis, identical essays, and perfunctory discussion all loosen at the source.