

一次课堂实例：一个学生怎样从抄情节改成写悟空被赶走

这个实例来自我辅导一个初二学生的过程，用它说明引导一个学生比讲十遍写作技巧有用。他的读后感交上来，前四百字复述了三打白骨精到被赶走的全过程，结尾是我从中明白了要辨明是非。我把他叫到办公室，只做了三件事。

第一问：读这一段的时候，你有没有哪一句读得特别慢，或者想再看一遍？他想了想说，可能是悟空走之前那段，他吩咐沙僧照顾好师父，又给唐僧变了三个分身护身。第二问：你为什么多看一遍那一段？他说，不知道，可能就是觉得他都这样了还操心师父。第三问：你家里有没有人，跟你闹得很僵，但还是操心你？他沉默了一会儿，说他爸。他爸妈闹离婚那阵，他爸从不问他学习，但每次晚自习回来，客厅灯都给他留着。

三个问题问完，触动点找到了：悟空被赶走了，还在安排唐僧的安全。我让他把这篇重写，只写这一段，把留灯的事写进去。他交来的第二段是这样写的：悟空知道师父嫌他杀人，还是把能护师父的办法都留下了。我爸跟我半年没说过一句正经话，可他不知道我几点下晚自习，灯却每天亮到十一点。我看到这段时知道，这篇不会再雷同了。

回看这次辅导，起作用的是那三个问题，不是写作方法。抄情节的学生缺的不是文笔，是没被引导去把自己的阅读体验和经历接起来。这三个问题可以通用：哪一句你读得慢，为什么会慢，生活里谁像书里这个人。任何一个学生，只要真的读过原文，三问之内都能找到一个只属于他的落点。

这个案例也让我调整了全班的教学。以前我在黑板上写读后感结构，学生照着填；现在我在阅读单上加了那三问，作为每阶段阅读的固定题。批改时我只看一件事：他写的触动点是不是只有他能写出来。

A Classroom Case: How One Student Moved from Copying the Plot to Writing About Wukong Being Driven Away

This case comes from tutoring one eighth-grade student, and it shows that guiding one student beats lecturing ten times on writing technique. His essay opened with four hundred characters retelling everything from Three Beat the White Bone Demon to his banishment, ending with I learned to tell right from wrong. I called him over and did only three things.

Question one: while reading this part, was there a sentence you read especially slowly, or wanted to read again? He thought for a while and said maybe the part before Wukong leaves, where he asks Sha Monk to take care of their master and conjures three effigies to protect Tang Monk. Question two: why did you read that part twice? He said he was not sure, maybe because even after all that, Wukong was still worrying about his master. Question three: is there someone at home who is on bad terms with you but still worries about you? He was silent for a moment, then said

his father. During his parents' divorce, his father never asked about his studies, yet every time he came back from evening study, the living room light was left on for him.

After three questions, the trigger was found: even as he was driven away, Wukong was still arranging Tang Monk's safety. I asked him to rewrite the essay around that passage alone, with the light included. His second paragraph read: Wukong knew his master hated him for killing, yet he left behind every way he could to protect him. My father and I went half a year without one real conversation, yet although he never knew when my evening study ended, the light burned until eleven every day. When I read that paragraph, I knew this essay could never look like anyone else's.

Looking back, what worked were the three questions, not writing methods. Students who copy the plot lack not skill but guidance connecting their reading to their own lives. The questions generalize: which sentence did you read slowly, why did you slow down, and who in your life resembles this character. Any student who actually read the text can find a point that belongs only to them within three questions.

The case also changed my whole-class teaching. I used to write essay structures on the board for students to fill in; now the three questions appear on every reading sheet as fixed items. When grading, I check one thing only: is the trigger something only this student could write?