

从复述情节到写出感悟：抓触动点写作四步法

初中批改西游记读后感，最常见的毛病是大段抄情节：前四百字从石猴出世讲到三打白骨精，最后一句我的感想是做人要坚持不懈。问题不在学生偷懒，在于他们不知道感悟从哪里来。我后来用抓触动点四步法教了两届学生，抄情节的习作基本消失了。

第一步，标记触动点。要求学生在读原文时用铅笔在任何心里一动的句子下面画线，不管多小。有学生在大圣被压五行山那段画了线，理由是等了五百年，没人来看他。有学生在悟空被赶走时回头磕头那段画了线。全班交流画线处时我发现，学生不是没有感觉，是从来没被要求相信自己的感觉。

第二步，写下一动的原因。每处画线旁边补一句话：我为什么在这里停下来。那个写五行山的学生补的是，等很久却没人来，这种事我小学转学时等过。这句话就是感悟的雏形，它比任何歌颂坚持的套话都真实。

第三步，把原因连到自身经历。我给了一个固定句式做脚手架：书里这个细节让我想起我自己的一次经历，然后写那件经历。注意只写一件小事，不许写我的同桌我的妈妈这类泛例。有个学生写了父亲接他放学时在车里多坐十分钟才上楼，因为他那天考砸了。这段连上了大圣等五百年那段，两篇完全不同的习作就从同一段原文里长出来了。

第四步，用触动点开头成文。禁止从《西游记》是我国四大名著之一开头，第一段直接引那个句子，写它为什么停住你，第二段展开书里相关情节，第三段写自己的经历，最后回到那个句子收束。结构固定后，学生不用再纠结怎么开头，把力气花在写具体的事上。

四步法的关键在第一步。触动点必须是学生自己找出来的，教师给统一段落等于回到雷同。两届学生的画线处加起来没有重复的，因为每个人停下来的地方不一样。读后感的差异化，从相信学生自己的那一下心动开始。

From Plot Summary to Genuine Reflection: A Four-Step Method Built on the Moment That Moves You

When grading *Journey to the West* reading responses in middle school, the most common flaw is copying the plot: four hundred characters from the Stone Monkey's birth to Three Beat the White Bone Demon, ending with the line that we should persevere. The problem is not laziness; students do not know where a reflection comes from. I have taught two cohorts using a four-step method built on the moment that moves you, and plot-copying essays have largely disappeared.

Step one: mark the trigger. Students underline, in pencil, any sentence that makes them pause while reading, however small. One student underlined the passage where the Great Sage lies pinned under Five Elements Mountain, because he waited five hundred years and no one came. Another underlined the moment Wukong turns back to kowtow as he is driven away. When the class shared their marks, I realized students

do have feelings; they had simply never been told to trust them.

Step two: write down why you paused. Next to each mark, add one sentence explaining the pause. The student who wrote about Five Elements Mountain added: waiting a long time with no one coming is something I experienced when I changed schools. That sentence is the seed of a real reflection, worth more than any praise of perseverance.

Step three: connect the reason to your own life. I gave a fixed sentence frame as scaffolding: this detail in the book reminds me of one experience of my own, then write that experience. Only one small event is allowed; vague examples about classmates or mothers are not. One student wrote how his father sat in the car for ten extra minutes after picking him up from school, because he had failed a test that day. Connected to the five-hundred-year wait, two completely different essays grew from the same passage.

Step four: open the essay with the trigger. Starting with Journey to the West is one of the Four Great Classical Novels is banned. The first paragraph quotes the sentence and explains why it stopped you; the second develops the related scene in the book; the third tells your own experience; the ending returns to the sentence. With the structure fixed, students stop struggling with openings and spend their effort on concrete details.

The key is step one. The trigger must come from the student; if the teacher assigns one passage for everyone, sameness returns. Across two cohorts, no two students marked the same place, because everyone stops somewhere different. Differentiated reading responses begin by trusting each student's own moment of being moved.