

读出自己的提问支架：一条四问链

教中高年级写西游记读后感，最普遍的问题是读不出自己：全班四十五人，四十二人的感想是不做事要坚持、要团结。不是学生没有生活，是题目没有递到他们手里。我试过直接问联系你的生活实际，全班沉默。后来设计了一条四问链，学生才真的开始写自己。

第一问：书里哪个角色最像你？这个问题门槛低，人人能答。有个学生答猪八戒，因为他一遇到难题就想放弃，数学考试最后两道大题他从来不做。第二问：哪个角色最不像你？这问逼出对照，有个学生说最不像孙悟空，因为他被误会从来不辩解，被同学说拿了别人的笔，他只是把笔放回桌上就走了。这两问的答案本身就是一段真实的读后感。

第三问：书里的哪件事你也遇到过？这问要求从角色转到事件。学生一开始答不上，是因为他们记不住书里的小事。我在阅读单上加了每阶段记三件小事，比如八戒第一次嚷着分行李是在哪一回，沙僧挑的担子里装的是什么。有了这些小事，学生才能对上自己的事：有个学生把行李对上自己转学前跟朋友说好谁也不理谁，结果第一天就破功。

第四问：你想对书里的谁说一句什么话？这问收情感。有个学生对白龙马说，你驮了师父一路，没人夸过你，我想说你记得。这句话后来成了他那篇习作的开头。

四问的顺序是设计过的：先选角色，再对照，再找事件，最后说话，从易到难。使用时的关键是当堂写，四问的答案当堂写在阅读单背面，不许回家写，回家写的会重新变成套话。批改时我只看第一问和第三问的答案是否具体，具体就给过。

这条支架用了两个学期。它不能保证每篇都出彩，但能保证每篇里有这个学生自己。读不出自己，多数时候不是学生的能力问题，是教师没有把问题切成他们能够得着的高度。

A Questioning Scaffold for Personal Reading Responses: A Four-Question Chain

In upper primary grades, the most common flaw in Journey to the West reading responses is the absence of the self: out of forty-five students, forty-two write that we should persevere and cooperate. It is not that students have no lives; the prompt was never handed to them. I once asked directly, connect this to your real life, and the class went silent. Later I designed a four-question chain, and students finally began writing about themselves.

Question one: which character is most like you? Low threshold, everyone can answer. One student said Bajie, because he gives up whenever things get hard and never even tries the last two math problems on a test. Question two: which character is least like you? This forces contrast. One student said least like Sun Wukong, because he never defends himself when misunderstood; when classmates accused him of taking someone's pen, he just put it back on the desk and walked away. These two answers are already an honest reading response.

Question three: which event in the book has also happened to you? This shifts from character to event. Students initially could not answer because they could not remember small events in the book. So my reading sheets now require noting three small events per reading stage, such as which chapter Bajie first proposes splitting up the luggage, or what is in the load Sha Monk carries. With those small events on hand, students can match their own: one student matched the luggage-splitting to his promise with a friend before changing schools that neither would talk to the other, broken on the first day.

Question four: what one sentence would you like to say to a character? This gathers the feeling. One student wrote to the White Dragon Horse: you carried our master the whole way and no one ever praised you, and I want you to know we remember. That sentence became the opening of his essay.

The order is deliberate: choose a character, then contrast, then find an event, then speak, easy to hard. The key is writing in class: answers go on the back of the reading sheet during class, never as homework, because homework quietly turns back into clichés. When grading, I only check whether the answers to questions one and three are concrete; concrete means passing.

I have used this scaffold for two semesters. It does not guarantee every essay shines, but it guarantees the student is inside every essay. Students fail to read themselves out mostly because the teacher has not cut the question into steps they can reach.