

范文引路环节实录：《五块钱》怎么带学生读出写法

范文引路不是把范文读一遍就完事，学生听完往往只记住「他是个诚实的孩子」，写法一点没带走。下面还原《五块钱》这个环节的实际操作，供同题课参考。

第一遍读的任务要具体。别说「想一想写了什么」，改成「边读边找：钱是在哪里发现的，一共发现了几次」。学生带着找答案的任务读，注意力落在情节节点上：买本子时没注意，回家数零花钱才发现，第二天路上又想起一次。三次发现串起全文骨架，教师顺手在黑板画一条线标出三个点，这就是「一件事」的时间轴。

第二遍读画心理词。示范一次再放手：教师读第一段，自己示范画「数了三遍」，说出理由——数钱这个动作背后是舍不得还。然后学生默读剩余段落自己画。交流时学生画出的词五花八门，教师在黑板上只归三类：动作类（数了三遍、把钱塞回抽屉又拿出来）、身体类（脸有点热、手心出汗）、想法类（要是还回去，贴纸就买不成了）。归类时不评判哪个词好，只问「这个词让你感觉到什么」。

追问结尾用两个问题。第一个：故事还完钱就结束了吗？学生发现还有两句——店主笑了，我脚步很轻。第二个：作者有没有写「我今天做了一件诚实的事」？没有。教师板书「结尾停在画面上」，并让学生比较：如果加上那句自我表扬，读起来感觉有什么不同。学生会说像思想品德课本，这就是口号式结尾的直观体验。

学生常见误读有两个。一是把范文当故事会讲，复述时越讲越激动，偏离写法。应对：把交流话术固定成「你画到了哪个词」，把注意力拉回语言本身。二是画词时把「第二天」这种时间词也画上。应对：不批评，追问「这个词写的是心里还是时间」，让学生自己擦掉。

备选范文要点（不想用多找钱题材时可换）：同学借一支钢笔没还，每次看到抽屉里的空笔位就想开口要，又怕伤感情，最后说「我还需要这支笔」，对方愣了一下第二天还了。这篇的心理点是「怕伤感情」，适合写犹豫型事件，同样能支撑动作、身体、想法三类词的提取。

环节收束一句话：这篇范文我们不带走的道理只有一个——诚信可以只写五块钱、一支笔，写清楚心里的动静，读者自己会得出「他诚实」。

The Model-Essay Segment in Practice: Teaching Craft Through 'Five Yuan'

Reading a model essay aloud once is not enough; students often keep only 'he was an honest child' and take away no craft. Here is how the 'Five Yuan' segment actually runs, for reference in the same lesson.

Give the first reading a concrete task. Not 'think about what it says', but 'as you read, find: where was the money discovered, and how many times was it discovered'. Reading to answer, students land on plot points: unnoticed at purchase, found while counting pocket money at home, remembered again on the road next day. The

three discoveries form the timeline; the teacher draws a line with three marks — this is the spine of 'one event'.

The second reading underlines feeling-words. Demonstrate once, then release: the teacher reads paragraph one and underlines 'counted three times', explaining that counting money shows reluctance to return it. Students then read silently and underline their own. Sharing produces scattered words; the teacher sorts into only three groups on the board: actions (counted three times, put the money in the drawer and took it out again), body (face felt hot, palms sweated), thoughts (if I return it, no stickers). When sorting, do not judge which word is best; only ask 'what does this word make you feel'.

Use two questions for the ending. First: does the story stop at the return? Students notice two more lines — the shopkeeper smiled, my steps felt light. Second: does the author write 'I did an honest thing today'? No. Write on the board 'end on an image', then ask how adding the self-praise would change the reading. Students say it sounds like a moral textbook — that is the direct experience of a slogan ending.

Two common misreads. One: students treat the model as story hour, retelling with growing excitement, drifting from craft. Fix: keep the talk track fixed at 'which word did you underline', pulling attention back to language. Two: they underline time words like 'the next day'. Fix: no scolding, just ask 'does this word show the heart or the time?', and they erase it themselves.

Alternative model points (if the change scenario is worn out): a classmate borrows a pen and never returns it; every glance at the empty spot in the drawer tempts a request, but fear of hurting feelings holds it back; finally the child says 'I still need that pen', the classmate freezes, and returns it the next day. The psychological core is 'fear of hurting feelings', good for hesitation-type events, and it still supports extracting action, body, and thought words.

One closing line for the segment: the only takeaway is that integrity can be just five yuan or one pen — write the inner movement clearly, and readers will conclude 'this child is honest' on their own.