

范文点评：《狼来了之后，他先学会了敲门》情节与对话好在哪

看一篇假设的范文，题目叫《狼来了之后，他先学会了敲门》，四百字出头。开头段：狼真的来过的那个夜里之后，放羊娃再也不敢一个人坐在坡顶唱歌了。第一个清晨，他数了三遍羊，明明一只没少，手心还是出汗。这个开头用数羊三遍和手心出汗两个动作，把悔恨写在了身体上，没有用悔恨两个字，这是第一个可取之处。

旧事回顾只用了两句话：他喊过两次狼，村民扛着锄头跑上山，一次狼没有，一次狼真的来了。两句话把说谎和不再相信两个情节都交代完，快而不糊，因为每句都有具体物件，锄头出现了两次，锄头就是村民信与不信的见证。点评到这里可以总结一条：旧事回顾要短，短的办法是用物件带事件，不用形容词。

新事件段写第二次遇狼。他在坡上看见狼跟着羊走，张了张嘴，嗓子像被扎住，他把羊拢成圈，自己跑下山，一路不喊狼，到了村口直接推开老村长的院门，上气不接下气地说，狼在跟着羊，你带上锄头。这一段最值钱的地方是他改掉了喊的习惯，改成敲门和当面说，新结尾的新就新在这里：不是狼被打跑了皆大欢喜，而是他换了一种求助的方式。老村长的回应也克制，只说了一句，你这次没喊，你是走到我跟前说的。一句话点出变化，不夸，不训。

结尾段：那天上山，老村长扛着锄头走在他旁边，走到半山，老头说，往后狼再来，你还先敲我的门。寓意段只有一句：喊出来的信任会丢，走出来的信任能攒回来。点评这句寓意：它由敲门这个动作长出来，走和喊正好对照前文，寓意没有离开故事单飞，这是寓言结尾的正确收法。

这篇范文也有两处可以更好。一是新事件段里写他心里害怕极了，怕得要命，连续两句都在直接说怕，留一句手心出汗就够了，另一句应该删掉换成动作，比如他跑下山时摔了一跤，爬起来继续跑。二是老村长的儿子们从头到尾没出现，前文说村民不再相信他，后文只有老村长一个人上山，可以补半句，两个年轻人站在院门口犹豫了一下，还是跟上了锄头队，让村民的信与不信都有延续。

自己写新结尾时对照这份点评查四点：悔恨有没有写在动作上，旧事是不是用物件带过，新事件里主角是不是换了一个具体做法，寓意是不是从故事里的动作长出来的。四点齐了，寓言的骨架和趣味就都有了。

Model Essay Review: What Works in After the Wolf Came, He Learned to Knock First

Look at an assumed model essay titled After the Wolf Came, He Learned to Knock First, just over four hundred words. The opening: after the night the wolf really came, the shepherd boy no longer dared sit alone on the hilltop singing. On the first morning he counted the sheep three times; not one was missing, yet his palms still sweated. This opening writes repentance into the body through two actions, counting three times and sweaty palms, without using the word repent once, which is its first merit.

The look back takes only two sentences: he had shouted wolf twice, the villagers ran up the hill with hoes on their shoulders, once there was no wolf, once the wolf was real. Two sentences finish the plots of lying and no longer being believed, fast but not blurry, because each sentence carries a concrete object, the hoe appears twice, and the hoe witnesses the villagers' belief and disbelief. One takeaway from this review: keep the look back short, and the way to keep it short is to carry events with objects instead of adjectives.

The new event is the second encounter with the wolf. He sees a wolf following the flock, opens his mouth, his throat feels tied shut, he gathers the sheep into a ring, runs down the hill without shouting wolf all the way, pushes open the old chief's gate at the village entrance, and says, out of breath, a wolf is following the sheep, bring your hoe. The most valuable part of this paragraph is that he has broken the habit of shouting and replaced it with knocking and speaking face to face; the newness of the new ending lies here: not everyone rejoicing because the wolf was chased off, but him switching to a new way of asking for help. The old chief's reply is restrained too, one line only: this time you did not shout, you walked up and told me. One sentence marks the change, without praise or scolding.

The closing scene: going up the hill that day, the old chief walks beside him with the hoe on his shoulder, and halfway up the old man says, if the wolf comes again, keep knocking at my door first. The moral is a single sentence: trust raised by shouting can be lost, trust walked to a door can be saved back. Review this line: it grows from the action of knocking, walk and shout mirror everything before, and the lesson does not fly off the story on its own, which is the right way to close a fable.

Two places could still be better. In the new event paragraph, he was scared to death, terrified out of his mind, two sentences in a row state the fear directly; keeping sweaty palms is enough, and the other sentence should become action, for example he fell on the run down the hill, got up, and kept running. Second, the old chief's sons never appear; the earlier text says the villagers no longer believed him, yet only the old chief climbs the hill later, so half a sentence could be added, two young men hesitated at the gate, then followed the hoe after all, so the villagers' belief and disbelief both have continuity.

When writing your own new ending, check four points against this review: is repentance written into actions, is the old story carried by objects, does the hero switch to one concrete new behavior in the new event, and does the moral grow from an action inside the story. Line up all four, and the fable has both its skeleton and its charm.