

重讲《狼来了》：新结尾三步法，把寓言写出新意

重讲《狼来了》不是把原故事抄一遍，而是让它往前走一步。题目要求三个情节都在：放羊娃说谎、村民不再相信、悔恨。新结尾的任务是回答一个问题：狼来了之后，这个放羊娃的日子怎么过。写之前把字数分好：四百字的寓言，旧事回顾约一百字，新事件约两百字，寓意收束约一百字。

第一步，保住骨架。开头不要从头讲狼来了，所有人都知道。从一个具体的清晨开始：狼真的来过之后的第一个清晨，放羊娃赶着羊上山，山路两边没人，他第一次觉得安静得可怕。两三句话把说谎、喊狼、村民不来这些旧事带过，重点放在他此刻的感受上，比如他数了一遍羊，又数了一遍，明明一只没少，心里还是不踏实。

第二步，设计新事件。新结尾的核心是让放羊娃面对一次新的考验，考验要跟他以前撒的谎形成对照。给三个可用的设计。设计一：他这次真的看见了狼，第一反应不是喊，而是先跑回村里，站在老村长家门口敲门，用嘴说而不是用嗓子喊。设计二：山下的小羊羔掉进沟里，他喊救命，喊完自己先愣住了，蹲在沟边等了一会儿，老村长扛着锄头慢慢走上来，他这才明白，信任要重新攒，一次只能攒一点。设计三：村里孩子不肯跟他玩，他每天帮小羊羔的妈妈把走散的羊赶回来，坚持了很多天，孩子们才肯跟他一起放羊。挑一个写透，不要三个都写。

第三步，让寓意落在小事上。寓言结尾要有寓意，但寓意不要写成大人训话。让动物来说话更有趣：老羊舔了舔他的手腕，慢慢往前走，羊群跟着走，他跟在羊后面回家。或者让村民的话很短：老村长只说了一句，明天狼再来，你先敲我的门。寓意从这件事里自己长出来：说过的谎会留在别人心里，信任要靠一件一件小事往回攒。

拟人对话是寓言的趣味所在，写的时候守两条。动物的话要短，符合动物的身份，羊不会讲道理，羊只会用行动和短句回应。人的话要具体，放羊娃不说我以后再也不撒谎了，他说我以后喊狼之前，先跑到你门口。

写完后自查三处：三个规定情节能不能一眼找到；新事件是不是只写了一个并且写透；结尾寓意是不是由一件小事带出来，而不是直接宣布。三处都对，这篇寓言就既完成了题目要求，又有自己的新东西。

Retelling The Boy Who Cried Wolf: A Three-Step Method for a Fresh Ending

Retelling The Boy Who Cried Wolf is not copying the original story but letting it take one step forward. The assignment requires three plots, all present: the shepherd boy lies, the villagers no longer believe him, and he repents. The job of the new ending is to answer one question: after the wolf really came, how does this boy go on living. Divide the words before writing: for a four-hundred-word fable, the look back at the old story takes about one hundred words, the new event about two hundred, and

the closing lesson about one hundred.

Step one, keep the skeleton. Do not start the opening by retelling the wolf from scratch; everyone knows it. Begin with a concrete morning: the first morning after the wolf really came, the boy drives the flock up the mountain, no one on either side of the path, and for the first time the quiet frightens him. Two or three sentences carry the old events, the lies, the shouts of wolf, the villagers not coming, while the weight falls on his feeling now, for instance he counts the sheep once, then counts again, not one is missing, yet his heart still will not settle.

Step two, design a new event. The heart of the new ending is to put the boy before a fresh test, and the test should contrast with the lies he once told. Here are three usable designs. Design one: this time he truly sees a wolf, and his first instinct is not to shout but to run back to the village and knock on the old village chief's door, using his mouth rather than his lungs. Design two: a lamb falls into a ditch at the foot of the hill; he cries for help, then freezes at his own voice, crouches by the ditch and waits a while, and only when the old chief climbs up slowly with a hoe on his shoulder does he understand that trust is saved back little by little, one bit at a time. Design three: the village children refuse to play with him, so every day he rounds up the straying sheep for the lamb's mother, and after many days of this the children finally agree to herd with him. Pick one and write it through; do not write all three.

Step three, let the lesson land on a small thing. A fable needs a moral at the end, but the moral should not read like a lecture from an adult. Let the animals speak; it is more fun that way: the old ewe licks his wrist and walks on slowly, the flock follows, and he trails the sheep home. Or keep the villagers' words short: the old chief says only, if the wolf comes again tomorrow, come knock at my door first. The lesson grows out of the event itself: lies stay in people's hearts, and trust must be saved back one small deed at a time.

Dialogue between humans and animals is where a fable gets its charm; keep two rules while writing it. Animals speak in short lines that fit who they are; a sheep does not reason, a sheep answers with action and short sounds. The human's words must be concrete: the boy does not say I will never lie again, he says that from now on, before I shout wolf, I will run to your door first.

Check three places after writing: can the three required plots be found at a glance; is there only one new event, and is it written through; does the closing lesson come from a small deed rather than being announced. Get all three right, and this fable both meets the assignment and carries something new of its own.

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.

寓言新编五个误区：写狼来了新结尾前先看这份清单

误区一：从头复述旧故事。症状是文章前两百字都在讲从前有个放羊娃、他爱撒谎、狼真的来了，新结尾只剩最后一行。题目要求的是重讲加新结尾，不是抄一遍再补一句。改法是旧事回顾压到一百字以内，用两三个具体物件带过，比如两次喊狼、村民扛的锄头、那晚真的狼眼睛。省下的字数全部给新事件。

误区二：新事件贪多。症状是放羊娃又遇狼、又帮孩子、又修羊圈，四百字里塞了三件事，每件都写两行就跳走。寓言短，短故事只能靠一件事撑住。改法是只挑一个考验写透，把这一个考验拆成三个小步骤：他遇到什么、他先做什么、结果怎样。三步写满，两百字刚好。

误区三：寓意喊口号。症状是结尾写这个故事告诉我们，做人要诚实，撒谎没有人会相信。这种句子把读者当小孩哄，也说明前面的故事没演明白。改法是让寓意从动作里出来：他以后喊狼之前先跑到村口敲门，那就写敲门，寓意收在信任要一件一件攒回来这类跟敲门呼应的短句上。检验办法是把寓意句单独读一遍，句子里有没有故事中出现过的动作或物件，没有就是贴上去的。

误区四：拟人对话不像动物说话。症状是老羊开口讲了一大段道理，你撒谎失去了大家的信任，以后要用行动挽回。羊不会这样说话，寓言的拟人是让动物像动物，不是让动物当老师。改法是给动物短句和动作，老羊舔舔他的手腕，咩一声，往前走。道理全部交给人物的行动去说。

误区五：三个规定情节缺角。自查方法很简单，读自己的文章，用笔圈出说谎、不再相信、悔恨对应的句子。常见缺角是悔恨，全文只写他很难过，没有具体表现。悔恨要写在动作上，数羊数三遍，夜里不敢一个人坐坡顶，听见风声先攥紧羊鞭。三个情节各有一处具体落点，才算齐全。

五个误区按顺序过一遍：旧事是不是超了一百字，新事件是不是只有一件，寓意句里有没有故事内的动作，动物说话是不是短句加动作，三个情节有没有各自的具体落点。这份清单同样适用于重讲龟兔赛跑、重讲狐狸和乌鸦，骨架不变，换的只是故事。

Five Traps in Retelling Fables: Read This Checklist Before Writing a New Ending for The Boy Who Cried Wolf

Trap one: retelling the old story from the beginning. The symptom is two hundred words spent on once there was a shepherd boy, he loved to lie, the wolf really came, leaving one line for the new ending. The assignment asks for a retelling plus a new ending, not a copy with one line glued on. The fix is to squeeze the look back under one hundred words, carried by two or three concrete objects: the two shouts of wolf, the hoes the villagers carried, the wolf's eyes that night. Spend every saved word on the new event.

Trap two: cramming too many new events. The symptom is the boy meeting a wolf

again, then helping children, then fixing the sheepfold, three events in four hundred words, each getting two lines before the story jumps away. A fable is short, and a short story can only stand on one event. The fix is to pick a single test and write it through, splitting that test into three small steps: what he meets, what he does first, what follows. Fill the three steps, and two hundred words fit exactly.

Trap three: shouting the moral as a slogan. The symptom is an ending like this story teaches us that one must be honest, for a liar is never believed. Such a sentence treats readers like small children and admits the story itself failed to show anything. The fix is to let the lesson come from action: if he now runs to knock at the village gate before shouting wolf, then write the knocking, and close the lesson on a short line that echoes knocking, like trust is saved back one deed at a time. The test is to read the moral sentence alone and check whether it contains an action or object that appeared in the story; if not, it was pasted on.

Trap four: animal dialogue that does not sound like an animal. The symptom is the old ewe delivering a long lecture, your lies cost everyone's trust, and you must win it back with deeds. Sheep do not talk like that; personification in fables means letting animals be animals, not letting animals be teachers. The fix is to give animals short lines and actions: the old ewe licks his wrist, bleats once, and walks on. Leave all the reasoning to the characters' actions.

Trap five: one of the three required plots is missing. The self-check is simple: read your draft and circle the sentences that match the lie, the disbelief, and the repentance. The usual missing corner is repentance, where the whole text only says he felt very sad with no concrete sign. Repentance belongs in actions: counting the sheep three times, not daring to sit on the hilltop alone at night, gripping the sheep whip first whenever the wind sounds. Each of the three plots needs one concrete landing point to count as complete.

Walk through the five traps in order: is the look back under one hundred words, is there only one new event, does the moral sentence contain an action from the story, do the animals speak in short lines plus actions, and do all three plots have their own concrete landing points. This checklist also fits retellings of the race between the tortoise and the hare or the fox and the crow; the skeleton stays, only the story changes.