

范文与逐段点评：读《小溪边的夏天》有感示例

下面是一篇示例读后感，假设读的文章叫《小溪边的夏天》，写完后逐段点评。范文四段，正好对应引议联结。

第一段原文：《小溪边的夏天》里有一处我读了两遍：作者光脚踩进溪水，脚底的圆石头滑了一下，他差点摔倒，索性坐进水里，让溪水漫过膝盖。点评：这一段做了三件事，点出文章名字、锁定一个具体场景、说明自己读了几遍。场景选得有声音有动作，圆石头和漫过膝盖两个细节为后文埋了线。可以改的地方只有一处：点出文章名字后加半句文章大意，让没读过的读者也知道全文写什么。

第二段原文：作者敢坐进水里，是因为他不怕别人看见自己狼狈。我们写作文常常只写溪边真美，却不敢写自己滑倒、鞋掉进水里的样子，所以读起来像明信片，不像真事。点评：这一段是议，它没有复述场景，而是给出了判断：文章好在敢写狼狈。判断还顺手连到了写作文这件事上，议论有了延伸。注意它只说了一个观点，没有同时铺开三个，一段一个观点，议得透。

第三段原文：去年暑假回老家，表哥带我去村口的小溪。我把凉鞋摆在岸上，下水没走三步，脚下一滑，一屁股坐进了水里，凉意从后背一直冲到脖子。表哥笑得坐在了石头上，我抹了一把脸，发现自己也想笑。我们后来在那条溪里泡到天黑，我捉到两只小虾，夹在瓶盖里带回家。点评：这一段是联，按下水、滑倒、笑、泡到天黑的顺序讲完一次经历，起因经过结果齐全。滑倒这个细节和第一段范文引的滑倒呼应，文章因此连成一体。捉虾、瓶盖两个具体物件比今天玩得很开心有说服力。可改之处：抹了一把脸之后可以加一句当时的想法，比如当时只想赶紧站起来，后来才觉得那一坐值得写，想法让经历有了层次。

第四段原文：现在我写作业写烦了，就会想起那一下午的水声。有些夏天不在日历上，在溪水里。点评：结尾回到感受，一句话收住，水声呼应了全文的水。它没有喊热爱自然，感悟是从第三段那件事里长出来的。这一句可以保留原样，也可以再加半句回到文章：作者把夏天写进了溪水里，我把我的夏天也写在了这里，让首尾都扣住文章。

对照自查：你的草稿四段各干了什么，能不能像上面这样一段一句说清楚；呼应细节有没有；结尾的感悟是不是从正文里长出来的。三个问题都答得上来，这篇读后感就立住了。

A Sample Response Annotated Paragraph by Paragraph

Below is a sample reading response, written as if the article read was called Summer by the Stream, followed by paragraph-by-paragraph notes. The sample has four paragraphs, matching the four steps exactly.

Paragraph one of the sample: In Summer by the Stream there is a part I read twice: the author steps into the stream barefoot, slips on a round stone under his foot, nearly falls, then just sits down in the water and lets it rise to his knees. Note: this paragraph does three things, names the article, locks onto one concrete scene, and says how many times the writer read it. The scene has sound and movement,

and the round stone and the water at the knee plant threads for later. One thing to improve: after naming the article, add half a sentence about what the whole article is about, so readers who never read it can follow.

Paragraph two of the sample: The author dared to sit in the water because he did not mind looking clumsy in front of others. When we write compositions we usually only say the stream is beautiful, and never dare to write about falling or losing a shoe in the water, so our pieces read like postcards instead of real events. Note: this is the comment paragraph. It does not retell the scene; it offers a judgment: the article is good because it dares to write clumsiness. The judgment then reaches over into composition writing, which gives the comment some range. Notice it holds to one single point instead of spreading three at once; one point per paragraph, argued through.

Paragraph three of the sample: Last summer I went back to my grandparents village, and my cousin took me to the stream at the village edge. I left my sandals on the bank, and three steps into the water my foot slid and I landed hard in the stream, cold rushing from my back up to my neck. My cousin laughed so hard he sat down on a stone, and I wiped my face and realized I wanted to laugh too. We soaked in that stream until dark, and I caught two small shrimp and carried them home in a bottle cap. Note: this is the connection paragraph. It follows the order of getting in, slipping, laughing, and staying until dark, so the event has a beginning, a middle, and an end. The slip echoes the slip quoted in paragraph one, which ties the piece together. The shrimp and the bottle cap beat any sentence that says we had a great time. One improvement: after wiping the face, add one line of thought, such as I only wanted to stand up fast then, and only later understood that the fall was worth writing about; the thought adds a layer to the event.

Paragraph four of the sample: Now whenever homework bores me, I hear that afternoon of water sounds again. Some summers are not on the calendar; they are in the stream. Note: the ending returns to feeling and closes in one sentence, and the water sound ties back to the water running through the piece. It does not shout about loving nature; the insight grew out of paragraph three. This sentence can stay as it is, or add half a sentence returning to the article: the author put his summer into the stream, and I have put mine here too, so both ends hold the article.

Use the notes to check your own draft: can you say, one line per paragraph, what each of your four paragraphs does; is there an echoing detail; does your closing insight grow out of your own body text. If you can answer all three questions, your response stands.