

三个原因和三条对策：讲评课后的归因分析

这次讲评课暴露的问题，我归因成三条，每条都对应一个改进动作。

原因一：学生没有观察存货。写老师之前，绝大多数学生没有留意过老师的任何细节。讲评课上当场问班主任今天穿什么颜色衣服，一半人答不上来。对策是把观察做成日常任务：每天放学前两分钟，请一名学生口头说一个当天看到的老师细节，全班判断真不真、细不细，连续做两周。细节库有了，写作才有原料。

原因二：学生不会把一件事拆开。他们的作文里一件事一句话就交代完了，比如老师给我讲题，讲完我懂了。讲评时我带着全班把这件事拆成六步：怎么走过去、站了多久、笔指着哪一步、说了哪句话、我哪里卡住、第二次讲法有什么不同。学生拆完发现能写两百字。对策是固定一个拆事练习：每周一件事，全班口头拆到五步以上再动笔，先拆后写成为程序。

原因三：评价词来得太顺手。写老师，很好、认真、负责这几个词几乎自动跳出来，比回忆细节省力得多。对策是设一条硬规矩：作文前两段不许出现评价词，只能叙事；写完全文再自查，把剩下的评价词圈出来，每圈一个就在旁边补一件支撑的事。这个规矩执行两周后，班里开头就是我的老师很负责的作文明显减少。

三条对策要同时做，只挑一条效果会打折。观察解决原料问题，拆事解决结构问题，禁评价词解决习惯问题。课后我把这三条贴在备课本首页，每单元结束对照检查有没有坚持，坚持不住的对策要换执行方式，不能直接放弃。

Three Causes and Three Countermeasures: A Root-Cause Analysis After the Review Class

The problems exposed by this review class come down to three causes, each matched with one concrete countermeasure.

Cause one: students have no observation stock. Before writing about teachers, most of them had never noticed a single detail about any teacher. During the review class I asked the class what our homeroom teacher wore that day, and half the class could not answer. The countermeasure is to make observation a daily routine: two minutes before dismissal, one student states one teacher detail seen that day, and the class judges whether it is true and specific. Keep this up for two weeks. Once the detail bank exists, writing has raw material.

Cause two: students cannot break an event apart. In their essays one event is finished in one sentence, such as the teacher explained the problem to me and I understood. In the review I broke that event into six steps with the whole class: how she walked over, how long she stood, which step her pen pointed at, exactly what she

said, where I got stuck, and how the second explanation differed. After breaking it down, students found they could write two hundred words. The countermeasure is a fixed event-breaking drill: each week take one event and break it orally into at least five steps before writing. Breaking first, writing second becomes the procedure.

Cause three: judgment words come too easily. When writing about a teacher, words like good, serious, and responsible pop out automatically, far cheaper than recalling details. The countermeasure is a hard rule: no judgment words in the first two paragraphs, narration only; after finishing the draft, circle the remaining judgment words, and for each circle add one supporting event. After two weeks of this rule, essays opening with my teacher is very responsible clearly dropped in number.

The three countermeasures must run together; doing only one weakens the effect. Observation solves the raw material problem, event-breaking solves the structure problem, and banning judgment words solves the habit problem. I pasted the three rules on the first page of my lesson-prep book and check them at the end of each unit; if one cannot be kept, change how it is executed rather than dropping it.

课堂讲评片段实录：一个句子在全班面前被改了三遍

讲评课进行到第二十分钟，我投影了小宇作文里的一句：我的老师很关心我。全班安静，我先问这句话对不对，大家都说对。我再问：读完它，你能说出老师关心你的哪件事吗？全班沉默。这就是问题：句子没错，但没有信息。

第一遍修改补事件。我请小宇回忆老师关心他的真实事情，他想了很久说：有次我忘带水杯，老师让我去办公室接水。我追问：那是什么时候的事？他说上午第二节课下课。我把句子改成：上午第二节课下课，我忘带水杯，老师让我去办公室接水。学生说这像流水账。我说明：先别嫌平，事件立起来了，评价词很关心现在有了着落，接下来往里加东西。

第二遍修改补动作。我问去办公室的路上和接水时老师做了什么。小宇说不上来，我请同桌补充，同桌说老师当时在改作业，把杯子递过来时笔还捏在手里。我把句子改成：老师正在改作业，放下红笔让我接水，接完她把杯子递给我，手里还捏着那支红笔。有学生喊：捏着红笔这句好。动作一进来，画面就出来了。

第三遍修改补语言。我让小宇回忆老师有没有说话，他说老师说了句下次水杯放书包侧兜。我把整段连起来：上午第二节课下课，我忘带水杯，老师正在改作业，放下红笔让我去办公室接水，接完她把杯子递给我，手里还捏着那支红笔，说了句下次水杯放书包侧兜。小宇自己读了一遍，说这下不像编的了。

这个片段之后我做了两件事。一是把改前改后两版并排贴在墙报上，标题写一句话变一段话。二

是布置当晚作业：每人挑自己作文里一句类似的话，按补事件、补动作、补语言三步改一遍。第二天收上来，全班四十一人有三十六人改出了像样的段落，剩下五人缺语言描写，我在他们的本子上各写了一句提示：老师当时开口说了什么。

A Record From the Review Class: One Sentence Revised Three Times in Front of the Whole Class

Twenty minutes into the review class, I projected one sentence from Xiao Yu's essay: my teacher cares about me. The class went quiet. I first asked whether the sentence was wrong, and everyone said no. Then I asked: after reading it, can you name which thing the teacher did to care for him? Silence. That is the problem: the sentence is not wrong, but it carries no information.

The first revision added the event. I asked Xiao Yu to recall a real time the teacher cared for him. After a long pause he said: once I forgot my water bottle, and the teacher told me to fetch water in the office. I pressed: when was that? He said, after the second period in the morning. I revised the sentence to: after the second period, I forgot my water bottle, and the teacher told me to fetch water in the office. Students called it a flat list. I explained: do not mind the plainness yet; the event now stands, and the judgment word cares has something to rest on. Next we add things inside it.

The second revision added actions. I asked what the teacher did on the way and while fetching water. Xiao Yu could not answer, so I asked his deskmate, who said the teacher was grading homework at the time and was still holding her pen when she passed the bottle over. I revised it to: the teacher was grading homework, put down her red pen to let me fetch water, and after I finished she handed the bottle back, still holding that red pen. A student shouted: the red pen line is good. Once actions enter, the picture appears.

The third revision added speech. I asked whether the teacher said anything, and Xiao Yu recalled she said, put your bottle in the side pocket of your schoolbag next time. I read the whole paragraph together: after the second period I forgot my water bottle; the teacher was grading homework, put down her red pen to let me fetch water, handed the bottle back still holding the pen, and said, put your bottle in the side pocket next time. Xiao Yu read it himself and said it no longer sounds made up.

After this segment I did two things. First, I posted the before and after versions side by side on the class wall, titled one sentence becomes one paragraph. Second, I assigned homework: each student picks one similar sentence in their own essay and revises it in three moves, adding an event, an action, and a line of

speech. The next day, thirty-six of forty-one students produced decent paragraphs; the remaining five lacked speech, and I wrote one prompt in each notebook: what did the teacher say at that moment.

学生作文空洞的五种典型毛病清单

这次收上来四十一本作文，我按毛病归类，最常见的五种如下，每种都写清怎么识别、怎么纠正。

毛病一：贴标签。全文由评价词拼成，很好、认真、辛苦、像妈妈。识别方法：数一数文章里有几个动词属于老师。标签文里老师的动词不超过三个。纠正示例：把我的老师很负责改成她收作业时把没交的名字写在黑板右下角，下课一个一个问。

毛病二：事件一句话带过。有事情，但一次讲完：老师给我讲题，我懂了。识别方法：看这件事有没有时间、地点、经过三要素，缺两个以上即中招。纠正方法用拆事六问：什么时候、在哪里、老师先做什么、说了什么、我做什么、结果怎样。六问答完再连句。

毛病三：细节全是套话。写老师的外貌永远是水汪汪的大眼睛、高高的鼻梁，写关心永远是送我去医务室、给我披外套。识别方法：把描写句单独抄出来，如果这句话可以套给任何老师，就是套话。纠正方法：要求写只属于这位老师的细节，比如她总把粉笔头别在教案本边上，或者她念错字时会自己笑一下。

毛病四：开头结尾喊口号。开头在我的成长过程中，结尾我永远不会忘记。识别方法：把首尾段删掉读一遍，中间读得通，说明首尾是空话。纠正方法：开头直接从一件事写起，结尾停在事情的结果或老师的一句话上，不写感想。

毛病五：老师和同学千人一面。写班主任的和写数学老师的像同一个人，同学角色全是同桌帮我。识别方法：遮住名字猜写的是哪位老师，猜不出即中招。纠正方法：写作前先做特征清单，写下这位老师独有的三个习惯动作和一句口头禅，作文里至少用两个。

诊断顺序建议按毛病一到五过一遍，先治贴标签，再治事件单薄，套话和口号放第二批，千人一面放最后。一轮讲评只主攻两种毛病，贪多每种都治不彻底。

A Checklist of Five Typical Emptiness Problems in Students' Essays

I collected forty-one essays this time and sorted them by problem. The five most common ones follow, each with how to spot it and how to fix it.

Problem one: labeling. The whole text is stitched from judgment words: good, serious, hardworking, like a mother. How to spot it: count the teacher's verbs in the essay; a labeling essay has no more than three. Fix example: change my teacher is very responsible into she writes the names of students who did not hand in homework at the lower right corner of the blackboard and asks them one by one after class.

Problem two: events finished in one sentence. There is an event but it is over in a breath: the teacher explained the problem and I understood. How to spot it: check whether the event has time, place, and course; missing two of the three means it qualifies. The fix is six breaking questions: when, where, what the teacher did first, what she said, what I did, and how it ended. Answer all six, then connect the sentences.

Problem three: details made of cliches. The teacher's appearance is always big watery eyes and a high nose bridge; the care is always taking me to the clinic or putting a coat on my shoulders. How to spot it: copy out the description sentences; if a sentence could fit any teacher, it is a cliché. The fix: require details belonging only to this teacher, such as she always clips a chalk stub to the edge of her lesson book, or she giggles when she misreads a character.

Problem four: slogan openings and endings. It starts with in my growing up journey and ends with I will never forget. How to spot it: delete the first and last paragraphs and read the middle; if it still reads fine, the frame is empty. The fix: start directly with one event, and end on the result of the event or one line the teacher said, with no reflections.

Problem five: every teacher and classmate looks the same. The homeroom teacher and the math teacher read like the same person, and the classmate role is always my deskmate helping me. How to spot it: cover the name and guess which teacher it is; if nobody can guess, it qualifies. The fix: before writing, make a feature list of three habit actions and one catchphrase unique to this teacher, and use at least two in the essay.

Suggested diagnosis order: run from problem one to five, treat labeling first, then thin events, cliches and slogans in the second batch, and same-face characters last. One review round should attack only two problems; trying to fix all five at once fixes none properly.