

范文点评：《那天，我举起了手》是怎么写出心理变化的

看一篇假设的四年级范文，题目叫《那天，我举起了手》，我们一段一段拆它好在哪儿。第一段：星期二的第二节课，李老师抱着一摞红本子走进来。我们班从来没试过这样，她没说交作业，她说今天谁来朗读课文，自己举手。教室里一下子安静得能听见针掉在地上。开头跳过了早饭和课间，直接进意外经历：老师改了常规。这是第一个可学的地方，第一段就把计划被打乱的事摆出来。

第二段：我昨晚在家读过这篇课文，妈妈还帮我把两个字的读音纠正了两遍。可是我的手像钉在桌上。我怕读错一个字，全班都笑我。我低头看课本，又偷偷抬眼看李老师，眼神碰到一起，我马上躲开。这段藏了两个具体细节：昨晚妈妈纠正读音，偷偷看老师又躲开。心理没有直接写我很紧张，全藏在动作里。这是第二个可学的地方，心理描写借动作说话。

第三段：李老师叫了余小鱼的名字，又叫了周阳。举手的人越来越少，我的心跳得像有人在敲鼓。老师说还有吗，我吸了一口气，把手举了起来。手在抖，但是举起来了。这就是关键瞬间，写成了慢动作：吸气、举起、发抖。第三个可学的地方，最重要的那一下要拆成几个小动作挨个写。

第四段：我读完了，教室里响起掌声。原来没有那么难。放学路上，我一路跳着走。结尾没有喊我学会了勇敢，只写了一个动作，跳着走，情绪自己从动作里冒出来。

再说两处可以改。中段余小鱼和周阳读得好不好一笔带过，如果补一句他们读得又响又顺，就能反衬我为什么更不敢举手。开头部分可以加一句心里的拉扯：我想举，可是万一读砸了呢。有了这句，后面手举起来的那一下转折更清楚。全文五百字上下，一件事、一种感觉、一个瞬间，这就是难忘的一天不写成流水账的原因。

A Model Essay Reviewed: How 'That Day, I Raised My Hand' Shows a Change of Heart

Let us take a model essay written by an assumed fourth grader, titled *That Day, I Raised My Hand*, and take it apart paragraph by paragraph. Paragraph one: In the second period on Tuesday, Miss Li walked in carrying a stack of red notebooks. Our class had never done this before. She did not say hand in your homework; she said who wants to read the text aloud today, raise your hand. The classroom went so quiet you could hear a pin drop. The opening skips breakfast and recess and goes straight to the unexpected turn: the teacher broke the routine. That is the first thing to copy – put the broken plan in the very first paragraph.

Paragraph two: I had read this text at home last night, and my mom corrected the pronunciation of two characters twice. But my hand was nailed to the desk. I was afraid that if I misread one character, the whole class would laugh. I looked down at the textbook, then stole a glance at Miss Li; our eyes met, and I looked away at

once. This paragraph hides two concrete details: mom correcting pronunciation last night, and stealing a look then dodging it. The feeling is never stated as I was nervous; it lives inside the actions. That is the second thing to copy – psychological description speaks through action.

Paragraph three: Miss Li called Yu Xiaoyu's name, then Zhou Yang's. Fewer and fewer hands went up, and my heart pounded like someone beating a drum. The teacher said anyone else, and I took a breath and raised my hand. The hand was shaking, but it was up. This is the key moment, written in slow motion: breath, raise, shake. The third thing to copy – break the most important instant into small moves and write them one by one.

Paragraph four: When I finished, applause filled the classroom. It turned out not to be that hard. On the way home from school, I walked skipping along. The ending does not shout I learned to be brave; it gives one action, skipping along, and the feeling rises out of the action by itself.

Now two places that could be better. The middle barely says how well Yu Xiaoyu and Zhou Yang read; if one line showed them reading loud and smooth, it would throw my hesitation into sharper contrast. The opening could add one line of inner tug-of-war: I wanted to raise my hand, but what if I messed it up? With that line, the later raising of the hand reads as a clearer turn. The whole essay runs about five hundred characters: one event, one feeling, one moment. That is why an unforgettable day does not turn into a running account.