

《难忘的一天》作文指导课教案：三个环节完整设计

这节指导课按40分钟设计，适合五、六年级，三个环节的时间分配是猜事件小游戏5分钟、范文引路15分钟、当堂片段练笔15分钟，最后5分钟小结。教学目标定三条：能按事情发展的顺序把一件事的起因、经过、结果写清楚；能在事情的关键处加上一连串动作和一处心理活动；能从自己的真实经历里选材，不编造故事。

教学重点是把顺序理清楚，难点是把经过里最重要的部分写具体。课前准备一份范文和几张纸条，范文最好由老师自己写，写班级里真实发生过的事，学生一听就知道不是作文选里的假故事，信任感会不一样。

开课环节做猜事件小游戏：老师在纸条上写一件自己周末做的事，盖住不亮出，分三次给线索，第一次说时间，第二次说地点，第三次说一个动作细节，让学生猜是什么事。猜亮后追问一句：三条线索里哪一条最有用？学生会指向动作细节。老师顺势点题：要把一件事写清楚，靠的就是把关键动作写具体。这个环节既带出了写法要求，又唤醒了学生对自己往事的回忆。

范文引路环节分两步走。第一步通读范文，让学生用铅笔圈出表示顺序的词，比如开始、接着、没想到、最后。第二步精读范文里写得最细的一个自然段，数一数这一段里人物做了几个动作、心里想了什么。老师把两个词写上班级板书：顺序词、慢镜头。这一步的关键是让学生自己发现写法，而不是老师替他们总结，更不是让学生背范文。

当堂片段练笔要求每人从自己的事情里挑出最难忘的一刻，写一段150到200字的话，硬性条件有两个：用上至少两个顺序词，用慢镜头的方法把一组动作写出来。写够时间后请两三名学生读，全班只按两条标准评：顺序清不清楚，动作具不具体。下课前展示板书，布置课后把片段扩成完整作文。

板书设计三行：左边写起因、经过、结果；中间写顺序词，开始、接着、没想到、最后；右边写慢镜头，动作加心理活动。板书保留到下课，学生课后写作文时对照着用。

Lesson Plan for Guiding a Narrative Composition: An Unforgettable Day

This guidance lesson is designed for a 40-minute period in Grade 5 or 6, with three segments: a 5-minute guessing game, 15 minutes guided by a model text, and 15 minutes of in-class paragraph practice, plus 5 minutes to wrap up. Set three teaching objectives: students can narrate one event in the order it happened, covering cause, process and result; they can add a chain of actions and one piece of inner thought at the key moment; and they can choose material from real experience instead of inventing stories.

The teaching focus is organizing the sequence clearly; the difficulty is making

the most important part of the process specific. Before class, prepare one model text and a few paper slips. Write the model text yourself, about something that really happened in your class, so students know it is not a fake story from a composition book, and they will trust it more.

Open with the guessing game: write down something you did last weekend on a slip, keep it covered, and give clues in three rounds, first the time, then the place, then one action detail, and let students guess the event. After someone gets it, ask one follow-up question: which clue helped the most? Students will point to the action detail. Then state the lesson goal: writing an event clearly depends on writing the key actions specifically. This segment both introduces the writing requirement and wakes up students' own memories.

Guide the model text in two steps. First, read it through and have students pencil the sequence words, such as at first, then, all of a sudden, in the end. Second, study the most detailed paragraph closely: count how many actions the character performs and what they think. Write two terms on the board: sequence words and slow motion. The point is that students discover the technique themselves, rather than the teacher summarizing it for them, and certainly not memorizing the model text.

For the in-class paragraph practice, each student picks the most unforgettable moment from their own event and writes 150 to 200 characters, with two hard requirements: use at least two sequence words, and use the slow-motion method to write out a chain of actions. When time is up, invite two or three students to read aloud, and the class evaluates on only two criteria: is the sequence clear, and are the actions specific. Show the board before class ends, and assign expanding the paragraph into a full composition after class.

The board design has three lines: on the left, cause, process, result; in the middle, the sequence words at first, then, all of a sudden, in the end; on the right, slow motion, meaning actions plus inner thoughts. Keep the board up until the bell, so students can refer to it when writing the full composition.

范文引路环节实操：一篇下水文怎么用才不浪费

范文引路环节最容易上成两种偏课：一种是把范文读三遍然后让学生背，另一种是老师自己讲写法讲满十五分钟。两种都浪费范文。下面用一篇假设的下水文示范正确用法，这篇下水文写班级猜谜活动输了比赛又翻盘的事，约400字，老师课前抄在黑板侧面的小黑板上备用。

第一步通读，用时4分钟。老师自己读一遍，读的时候故意在表示顺序的词上停顿，学生听出

停顿后，再自由读一遍，任务只有一个：用铅笔圈出所有表示先后顺序的词。全班交流时把圈到的词写在黑板一角，通常会出现那天、比赛开始、第一轮、没想到、最后一题、后来。老师不评价这些词好不好，只确认学生找全了。

第二步精读慢镜头段，用时7分钟。聚焦下水文里写最后一题抢答的那一段：他把手举到一半又缩回去，怕答错，手指在裤缝上蹭了两下，心口咚咚跳，最后还是把胳膊伸直了。带学生做三个动作：数出这段里的动作，举手、缩手、蹭手指、伸直胳膊，一共四个；找出写心里的句子，怕答错和心口咚咚跳；然后问一个关键问题，这一段为什么比前面比赛过程的段落读起来清楚？学生会答因为写得细。老师板书慢镜头三个字，说明写重要的时刻要把动作一个一个摆出来。

第三步仿写迁移，用时4分钟。不抄范文，只借结构：让学生口头说一件自己的事，套用范文的骨架，先说顺序词，再把最紧张那一刻的动作数出来，说够四个动作才算过关。口头过关后，片段练笔环节就照着刚才说的写下来。这一步把范文从读通到会用，中间不经过背诵。

范文使用有三个禁忌。第一，范文不要超过500字，太长学生只记得故事记不住写法。第二，不要在范文里用成语堆砌，下水文语言越平实，学生越觉得可学。第三，讲评练笔时不要把范文再拿出来对照，否则学生会觉得只有范文那种写法才对，反而不敢写自己的事。

How to Actually Use the Model Text in Class Without Wasting It

The model-text segment most often drifts into two bad versions: reading the text three times and asking students to memorize it, or the teacher lecturing on technique for the full fifteen minutes. Both waste the model text. Here is how to use it properly, with an assumed teacher-written sample of about 400 characters, written about a class quiz contest that was nearly lost and then turned around, copied onto a side blackboard before class.

Step one, read-through, four minutes. The teacher reads it once, pausing deliberately on the sequence words; after students notice the pauses, they read it freely once with a single task: pencil all words that show order. During class sharing, write the found words in a corner of the board, usually words like that day, the contest began, round one, unexpectedly, the last question, afterwards. The teacher does not judge whether the words are good, only confirms students found them all.

Step two, study the slow-motion paragraph, seven minutes. Focus on the paragraph about the final buzzer round in the sample: he raised his hand halfway then pulled it back, afraid of a wrong answer, rubbed his fingers twice against his trouser seam, heart pounding, and finally stretched his arm straight. Do three things with students: count the actions in this paragraph, raising, pulling back, rubbing,

stretching, four in total; find the sentences showing inner feeling, the fear of being wrong and the pounding heart; then ask the key question, why does this paragraph read clearer than the earlier ones about the rounds? Students answer because it is written in detail. Write slow motion on the board and explain that an important moment needs its actions laid out one by one.

Step three, transfer by imitation, four minutes. Do not copy the text; borrow only its skeleton. Students orally tell one of their own events using the sample's frame: first the sequence words, then count out the actions of the most nervous moment, passing only when they reach four actions. Once they pass orally, they write exactly what they said during the paragraph practice. This step moves the model text from reading to using, with no memorization in between.

Three taboos about the model text. First, keep it under 500 characters, or students remember only the story and not the technique. Second, do not pile up idioms in it; the plainer the language, the more learnable students find it. Third, when reviewing the practice paragraphs, do not bring the model text out again for comparison, or students will think only the sample's way is correct and lose courage to write their own events.

这节课最容易踩的五个坑：来自听课记录的自查清单

下面五个问题来自假设的听课记录，都出现在写一件事的指导课上，每个坑后面给出当堂可改的做法，上课前对照自查一遍。

第一个坑：猜事件小游戏上成表演课。有老师为了让学生猜得热闹，把线索出得越来越刁钻，学生猜了七轮还没猜中，下课铃快响了才揭晓。游戏本身没有错，错在线索数量失控。改正办法：提前写死三条线索，时间、地点、动作细节各一条，猜两轮就揭晓，把省下的时间挪给精读环节。判断标准很简单，游戏结束时学生能不能说出哪条线索最有用，说不出就说明玩过头了。

第二个坑：范文引路变成背范文。有老师让学生把范文齐读三遍、背诵两段，美其名曰积累语言。学生记住了故事，练笔时全班写出同一个开头。改正办法：范文只读两遍，第二遍带着圈顺序词的任务读，读后立即转向学生自己的事，范文在黑板上的张贴时间不超过十分钟。

第三个坑：当堂片段练笔被挤到下课。前面环节一个接一个超时，练笔只剩四分钟，学生写三行就交，写出来的东西看不出顺序也看不出动作。改正办法：在教案上给练笔环节画一条硬线，哪怕猜事件游戏和范文环节各砍两分钟，也要保住练笔的十二分钟以上。没有当堂练笔，这节课就只是听说课，不是指导课。

第四个坑：板书抄成了课文提纲。有老师把范文的段落大意全部写上黑板，板书密密麻麻二十几个词，学生抄板书抄了两分钟，练笔前光抄笔记。改正办法：板书只留三组关键词，起因经

过结果、顺序词、慢镜头，写在固定位置，整节课不擦。板书是写作时用的拐杖，不是听课记录的展品。

第五个坑：讲评只夸不教。学生读完结尾，老师说写得真好、很有感情，然后请下一位。这样的讲评对全班没有增量。改正办法：把两条评价标准写在黑板右下角，顺序清不清楚、动作具不具体，每位学生读完后只请一位同学按这两条说一个优点和一个建议，老师不追加总评。标准固定，讲评才有方向，学生下一段才知道往哪改。

Five Pitfalls in This Lesson: A Self-Check List From Classroom Observations

The five problems below come from an assumed set of classroom observation notes, all from lessons teaching how to write about one event. Each pitfall is followed by a fix that can be applied on the spot; check this list before teaching.

Pitfall one: the guessing game turns into a performance. One teacher, wanting excitement, made the clues harder and harder; students guessed for seven rounds without landing it, and the answer was revealed only as the bell approached. The game is fine; the runaway number of clues is not. Fix: write exactly three clues in advance, one time, one place, one action detail, reveal after two rounds, and move the saved time to the close-reading segment. The test is simple: when the game ends, can students say which clue helped most? If not, the game went too far.

Pitfall two: the model text becomes recitation material. One teacher had the class chant the text three times and memorize two paragraphs, calling it language accumulation. Students memorized the story, and every practice paragraph in the class opened the same way. Fix: read the text only twice, the second time with the task of circling sequence words, then turn immediately to students' own events, and keep the text posted on the board for no more than ten minutes.

Pitfall three: in-class paragraph practice gets squeezed out. Earlier segments ran over one after another, leaving four minutes for writing; students wrote three lines and handed in, with no visible sequence and no visible actions. Fix: draw a hard line in the lesson plan for the practice segment; even if the game and the model-text segment each lose two minutes, protect at least twelve minutes of writing. Without in-class writing, the lesson is a listening class, not a guidance class.

Pitfall four: the board becomes a copy of the text outline. One teacher wrote the entire paragraph summary of the model text on the board, twenty-some words in dense rows; students spent two minutes copying notes before writing. Fix: keep only three keyword groups on the board, cause-process-result, sequence words, and slow motion,

in fixed positions, un-erased all lesson. The board is a walking stick for writing, not a display for observers.

Pitfall five: feedback only praises and never teaches. After a student finishes reading, the teacher says well done, very moving, then calls the next reader. Such feedback adds nothing to the class. Fix: write the two criteria in the lower right corner of the board, clear sequence and specific actions; after each reading, invite one classmate to give one strength and one suggestion strictly by those criteria, and the teacher adds no closing comment. With fixed criteria, feedback has direction, and students know where to improve in the next paragraph.