

写“我的老师”最容易掉进去的五个坑，每个都有改正办法

班里有个同学写《我的老师》，通篇是“我的老师非常好，又温柔又有耐心，我非常喜欢我的老师”。三百字写满，全是好话，没有一件事。这就是最常见的写法，也是最常见的坑。下面五个坑，几乎每个三年级学生都踩过。

坑一：开头先喊口号。“春蚕到死丝方尽”“老师是辛勤的园丁”，这些句子三年级作文不需要，而且全班会有二十个人用同一句。改正办法：第一句直接写“我的老师姓什么、教什么、长什么样”，比如“我的数学老师姓周，短头发，声音不大”。一句话就把人物立住了。

坑二：形容词堆砌。“温柔”“耐心”“和蔼”“亲切”连着用，读者看完脑子里没有画面。改正办法：把形容词换成动作。想写耐心，就写“他讲题时会把粉笔贴到黑板上，一笔一笔把线段画直”；想写温柔，就写“他走到座位边，弯下腰说话，声音只有我一个人听得见”。

坑三：事情写太多。上课写一件、下课写一件、放学又写一件，每件两句话，读起来像流水账。改正办法：挑三件跟“耐心”有关的事，一件写透。怎么算写透？有动作、有对话、有“我”的反应，三样至少占两样。

坑四：只写老师，不写自己。老师很好，“我”从头到尾站在旁边看，没有任何变化。改正办法：结尾写“我”的前后不同。以前怕数学，不敢举手；现在会拿着练习册去办公室问题。前后两句话一对，作文立刻有了主线。

坑五：细节只有眼睛。只写老师长什么样、穿什么衣服，不写声音、动作、手里的东西。改正办法：动用别的感官。老师递过来的糖是橘子味的；粉笔在黑板上敲两下，是提醒你看题；弯腰讲题时，袖口有一点粉笔灰。

那个同学后来按这五条改了一遍：把“非常好”删掉，换成线段图、弯腰讲题、递糖三件事，开头改成“我的数学老师姓周”。改完的作文，读的人不用他说“好”，也知道这位老师好在哪里。

Five Traps in Writing About My Teacher, Each with a Fix

A classmate once wrote an essay called My Teacher that ran entirely on “my teacher is very nice, gentle and patient, I love my teacher very much”. Three hundred words, all praise, not a single event. That is the most common way of writing, and the most common trap. The five traps below have been stepped into by nearly every third-grader.

Trap one: starting with a slogan. Lines like “the silkworm spins until it dies” or “teachers are hardworking gardeners” are not needed in a third-grade essay, and twenty students in class will use the same one. The fix: make the first sentence say the teacher’s surname, subject, and look, for example “my math teacher is named Zhou, with short hair and a quiet voice”. One sentence sets the character up.

Trap two: piling up adjectives. “Gentle”, “patient”, “amiable”, “kind” used one

after another leaves no picture in the reader's head. The fix: replace adjectives with actions. To show patience, write "when he explains a problem, he presses the chalk to the blackboard and draws each line segment straight, stroke by stroke"; to show gentleness, write "he walks to the desk, bends down, and speaks so only I can hear".

Trap three: too many events. One in class, one at break, one after school, two sentences each, reading like a running account. The fix: pick three events connected to patience and write one of them all the way through. What counts as writing through? Actions, dialogue, and the narrator's reaction; at least two of the three must appear.

Trap four: writing only the teacher, never yourself. The teacher is wonderful, and "I" stand beside the story the whole time, unchanged. The fix: show before and after at the ending. Before, I feared math and never raised my hand; now I carry my workbook to the teachers' office to ask questions. Put those two sentences side by side and the essay instantly has a main line.

Trap five: details that only use the eyes. Describing only the teacher's face and clothes, never the voice, the gestures, the things in hand. The fix: use other senses. The candy the teacher hands over tastes like orange; the chalk tapping the blackboard twice means look at the problem; when he bends down to explain, there is chalk dust on his cuff.

The classmate later revised his essay against these five points: deleted "very nice", replaced it with the line diagram, the bending-down explanation, and the candy, and changed the opening to "my math teacher is named Zhou". In the revised essay, readers know what makes the teacher good without being told she is good.