

写严厉的老师怎么写出真情实感：先误解，后理解

写严厉的老师，六年级学生常写成两个极端：要么通篇抱怨“老师太凶了”，要么突然歌颂“老师都是为我好”。两种都假。真实的写法是走一条心理变化的线：一开始误解，中间撞见某件事，最后理解。这条线立住了，文章自然不煽情。

先安排误解。误解要具体，不能只写“我觉得老师针对我”。可以写：作文本发下来，别班的本子只有几个红勾，我们的本子每行都有红字，连“的、地、得”都用红笔圈出来；运动会报名，体育委员想让我报八百米，班主任一句“你上次跑步摔过，不许报”，当场把名额划给别人。把这两件事写细，读者就跟你一起觉得老师不近人情。

再安排转折。转折不是想通的，是撞见的。两个场景可以选：一个是运动会前陪练——放学后发发现班主任站在跑道边，掐着表喊“最后五十米摆臂”，原来他每天偷偷来看训练；另一个是作业本——翻开新发的本子，扉页上有一行红字：“字有进步，这周的错题我等你自己讲给我听。”误解松动，要靠这种撞见的细节，不靠内心独白。

最后安排谈话。毕业前的谈话不要写成训话，写成对话。老师说的话要短，比如：“以前对你严，是怕你养成糊弄的习惯。以后到了中学，没人天天盯着你的本子。”说完让他做一个小动作：把作文本递回来，本子边角卷了毛边，说明翻过很多遍。理解落在动作上，不落在“我热泪盈眶”上。

心理描写有个分寸：写变化用行为，不用形容词。不写“我心里五味杂陈”，写“我把那句‘凭什么’咽了回去”。不写“我感动极了”，写“回教室的路上，我把那页扉页折了个角”。读者从行为里自己读出情绪，这比直接喊出来重得多。

列提纲时按五段：误解两件事、撞见一件事、谈话一场、结尾一个动作。每段一百字上下，五百字刚好。检查一遍：凡是直接说“老师是为我好”的句子，全部删掉，让场景自己说。

How to Write a Strict Teacher with Real Feeling: Misunderstanding First, Understanding Later

When sixth-graders write about a strict teacher, they often swing to one of two extremes: either constant complaints that the teacher is too fierce, or a sudden praise that everything the teacher did was for their own good. Both ring false. The honest way is to follow one line of psychological change: misunderstanding at first, an unexpected encounter in the middle, understanding at the end. Once that line stands, the essay avoids sentimentality by itself.

Set up the misunderstanding first. It must be concrete, not just "I felt the teacher was against me". Write this: when essay notebooks came back, other classes got a few red check marks, but ours had red writing on every line, even the particles

circled in red; at sports-day sign-ups, the PE monitor wanted me to run the 800 meters, and our homeroom teacher said, "you fell last time, no entry", and crossed my name over to someone else on the spot. Write these two events in detail, and the reader agrees with you that the teacher is unreasonable.

Then set up the turn. The turn does not come from reasoning; it comes from bumping into something. Choose between two scenes: practice before the sports day, where after school I discover the homeroom teacher standing by the track, timing us and shouting "swing your arms for the last fifty meters", having secretly watched training every day; or the homework notebook, where the new book opens with a line in red: "your handwriting has improved; this week's wrong answers, I am waiting for you to explain them to me yourself." The misunderstanding loosens through such discovered details, not through inner monologue.

Finally, set up the talk. The talk before graduation should not be a lecture but a dialogue. The teacher's words should be short: "I was hard on you because I feared you would develop sloppy habits. In middle school, no one will watch your notebook every day." Then give him one small action: handing the essay notebook back, its corners frayed from being opened many times. Understanding lands on the action, not on "my eyes filled with tears".

There is a measure for psychological description: show change through behavior, not adjectives. Do not write "my heart was a tangle of feelings"; write "I swallowed the words: why me". Do not write "I was deeply moved"; write "on the way back to class, I folded a corner of that title page". Readers read the emotion out of behavior, which weighs far more than shouting it out.

Outline it in five paragraphs: two events of misunderstanding, one discovered event, one talk, one closing action. About one hundred words each fills five hundred exactly. Then check: delete every sentence that directly says "the teacher meant well", and let the scenes say it.

《我的老师》范文精读：三个场景怎样撑起“严厉背后是关心”

下面是一篇约五百字的六年级范文，题目叫《老班》。老班是同学们对班主任的称呼。读完一段，看一段的写法。

第一段：“我们班主任姓陈，大家都叫他老班。老班的课有两个规矩：讲话要举手，作业不许有一个错别字。他的红笔像不停电的手电筒，照到哪里，哪里就亮。”点评：开头用两个规矩立人，“红笔像手电筒”是全文唯一的比喻，用一次就收住，没有连着比喻，分寸刚好。

第二段：“上学期我的作文本发下来，满页都是红字。‘这段空了，删。’‘这个例子是编的吧？写真的。’连‘的、地、得’都被圈出来。我在心里给他起了个外号：红笔判官。心想，别班的本子只有几个勾，凭什么我们的本子每行都有字？”点评：批改场景写得好，好在红字内容直接引用了三条，像真的本子。心理用“外号”和“凭什么”落地，没有喊“我很委屈”。

第三段：“十月运动会前，我偷偷加练八百米。有天放学，我跑到操场，看见老班站在跑道边，掐着秒表，冲前面的人喊：‘最后五十米摆臂！别低头！’他看见我，也不躲，只说：‘既然要跑，就练到位。’那天起，我每天多跑两圈，他每天来掐表。”点评：陪练场景的转折靠“他看见我，也不躲”一句完成。误解没有当场解除，只是松动，这符合真实心理。

第四段：“毕业前一周，老班把我叫到办公室，把我上学期的作文本递给我。本子边角磨出了毛边。他说：‘这本我留着呢，你现在的本子比它好。’停了停又说：‘中学没人天天圈你的错字，自己给自己当判官。’”点评：谈话场景里“本子我留着呢”比任何“老师多爱你”都有分量。结尾的话落在“自己当判官”，把全文的“红笔判官”外号翻成正面意思，结构在这里合上了。

两处可改：一是第三段可加一句“我”当时的反应，比如“我假装系鞋带，其实把秒表上的数字看清了”；二是结尾可补一个动作，比如“回教室后，我把那本作文本放进书包最底层”。心理变化靠动作收尾，比抒情句稳。

Close Reading of a Model Essay: How Three Scenes Carry Care Behind Strictness

Below is a sixth-grade model essay of about five hundred words titled Old Boss, the nickname students use for their homeroom teacher. Read one paragraph, then study how it is written.

Paragraph one: "Our homeroom teacher is surnamed Chen; everyone calls him Old Boss. His class has two rules: raise your hand before speaking, and no typos in homework. His red pen is like a flashlight that never runs out of batteries; wherever it shines, that spot lights up." Note: two rules set the character at the opening. The red-pen simile is the only figure of speech in the essay, used once and then dropped, which keeps good measure.

Paragraph two: "Last term my essay notebook came back covered in red. 'This part is empty; delete it.' 'This example is made up, isn't it? Write something real.' Even the grammar particles were circled. I secretly nicknamed him the Red-Pen Judge, thinking: other classes get a few check marks, so why does every line in ours have writing?" Note: the correction scene works because three red comments are quoted directly, like a real notebook. The feeling lands through the nickname and the word "why", without crying out "I felt wronged".

Paragraph three: "Before the October sports day, I secretly practiced the 800 meters. One day after school I reached the field and saw Old Boss standing by the track, holding a stopwatch, shouting at the runner ahead: swing your arms for the last fifty meters, keep your head up! He saw me and did not hide, only said: if you are going to run, train properly. From that day I ran two extra laps daily, and he came daily to time me." Note: the turn in the practice scene is completed by one line: he saw me and did not hide. The misunderstanding is not dissolved on the spot, only loosened, which matches real psychology.

Paragraph four: "A week before graduation, Old Boss called me to the office and handed me my essay notebook from last term. Its corners were worn fuzzy. He said: I kept this one; your current notebook is better than it. After a pause he added: in middle school no one will circle your mistakes every day; be your own judge." Note: in the talk scene, "I kept this notebook" carries more weight than any declaration of care. The closing line turns the nickname Red-Pen Judge into a positive meaning, and the structure clicks shut here.

Two places to improve: first, add one reaction in paragraph three, such as "I pretended to tie my shoe while actually reading the number on the stopwatch"; second, end with an action, such as "after returning to class, I put that notebook at the very bottom of my schoolbag". Ending the psychological change with an action is steadier than a lyrical sentence.

一位“红笔判官”的三件小事：从讨厌到理解的自述

先说外号。五年级分班，新班主任第一节课只说三句话：名字、教数学、作业重做规矩。我们叫他陈老师，私下叫“红笔判官”。外号来自他的批改：我的数学作业本发下来，应用题只写对答案，过程跳了两步，红字写着“过程比答案重要，重做”；语文预习本上他写“预习不是抄课文，写出你不懂的那一句”。那学期我重做过七次作业，每次都在心里记一笔账。

账是在操场还清的。六年级运动会前一周，我报了四百米，怕输，放学后绕到操场最里面练。跑到第三圈，听见有人喊“摆臂，别插兜”。是陈老师，坐在看台第一排，膝盖上放着秒表，手里还捏着半截粉笔，像是从办公室直接下来的。他冲我抬抬下巴：“再来一组。”我跑完，他报了个数字，比体育老师给的及格线快两秒。第二天他把我叫到走廊，只说了一句：“昨天那圈不错，比赛就按那个节奏。”没有表扬，没有摸头，外号却在那一刻变了味道。

最后一件事在毕业前。散学典礼后我去办公室交钥匙，陈老师抽屉开着，里面立着一摞旧本子，最上面那本是我的，封面写着“重做7次”。他说：“留着，提醒你过程有用。”然后把本子给了我。我翻开来，最后一页有一行新的红字，是这学期写的：“今年一次都没重做。”

故事到这里结束，我没有说“我理解了老师的苦心”这类话，因为不需要。三件事自己会说

话：满页红字是一件事，看台上的秒表是一件事，抽屉里立着的旧本子是一件事。写老师的时候，与其找形容词，不如攒这样的三件事。攒齐了，把外号放在开头，把外号的变化放在中间，把外号的真相放在结尾，文章自己就走完了从讨厌到理解的路。

Three Small Things About the Red-Pen Judge: A First-Person Account from Annoyance to Understanding

Start with the nickname. In fifth grade we got a new homeroom teacher who said only three things in the first class: his name, that he taught math, and the rule about redoing homework. We called him Mr. Chen; privately we called him the Red-Pen Judge. The nickname came from his corrections: my math notebook came back with word problems whose answers were right but whose steps were skipped, and in red ink it read, "the process matters more than the answer; redo it"; in my preview notebook he wrote, "previewing is not copying the text; write the one sentence you do not understand." That term I redid homework seven times, and each time I kept a mental tab.

The tab was settled on the field. A week before the sixth-grade sports day, I signed up for the 400 meters and, afraid of losing, went to the far side of the playground after school to practice. On the third lap I heard someone shout, "swing your arms, hands out of your pockets." It was Mr. Chen, sitting in the front row of the stands, a stopwatch on his knee, still holding a stub of chalk as if he had come straight from the office. He jerked his chin at me: one more set. When I finished, he called out a time two seconds faster than the PE teacher's passing mark. The next day he stopped me in the corridor and said one line: "that lap yesterday was good; race at that pace." No praise, no pat on the head, yet the nickname changed flavor at that moment.

The last thing happened before graduation. After the closing ceremony I went to the office to return the keys. Mr. Chen's drawer was open, and inside stood a stack of old notebooks, the top one mine, its cover marked "redone 7 times". He said: "I kept it, to remind you that the process works." Then he gave it to me. I opened it, and on the last page was a new line in red, written this term: "this year, not once redone."

The story ends there. I never say "I finally understood the teacher's good intentions", because it is not needed. The three events speak for themselves: pages full of red ink is one, the stopwatch in the stands is one, the old notebook standing in the drawer is one. When writing about a teacher, gather three such events instead of hunting for adjectives. Line them up, put the nickname at the start, the

nickname's change in the middle, and the nickname's truth at the end, and the essay walks the whole road from annoyance to understanding on its own.