

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.