

初中记叙文《我的老师》提分要点：把成长变化写清楚

初中记叙文的评分标准和小学不同。小学看有没有事，初中看这条事由头到尾推动了什么变化。写《我的老师》，想让作文上一个档次，抓住三个要点。

要点一：一件核心事件带两个辅助场景。不要写“老师关心我、老师认真、老师幽默”三件并列的事。选一件当主干，比如一次作文讲评课：老师把全班最差的一段和最好的一段都念出来，念到最差那段时没点名，下课后我才知道念的是我的。围绕这个主干，再配两个短场景：作文本上的长评语、办公室改稿。主干写三四段，辅助各一段，详略立刻出来。

要点二：把老师的方法写出来，不写老师的品德。语文老师怎么让你爱上写作？不是“他很有耐心”，而是具体手法：评语比正文还长，最后一条写“你的对话是抄来的，试着记一段今早食堂里真实听到的话”；课前五分钟朗读，读的不是名家，是同学们写的句子，谁写得好读谁的；改稿时拿红笔只做减法，删掉三个形容词后说：“你看，句子反而重了。”方法写出来，人物才立得住。

要点三：变化要有证据链。从讨厌写作到喜欢表达，中间要有一串可核对的行为：第一次按老师要求去食堂听了一耳朵对话，回来改了作文第三段；第二次主动把稿子拿去办公室，被删了六行；第三次月考作文，第一次没有凑字数；期末班级墙报贴出一篇你的短文。写变化不写“我从此爱上了语文”，写这四次动作，读者自己会数出成长。

语言上，初中允许一点文采，但文采要长在名词和动词上。“粉笔灰在讲台的木沿上积成薄薄一线”可以，“时光如白驹过隙，师恩如山”不行。全文比喻不超过两处，成语能不用就不用。

最后检查三件事：删掉所有直接评价老师的句子后，文章还剩多少内容；三个场景里老师说的话是否都短而具体；结尾是否落在一个动作或一个画面上。三问都过关，六百字左右的文章就稳了。

Scoring Points for a Junior-High Essay About My Teacher: Making the Growth Arc Clear

Marking criteria for junior-high essays differ from primary school. Primary school asks whether there is an event; junior high asks what change the event drove from start to finish. To lift My Teacher to the next level, hold on to three points.

Point one: one core event plus two supporting scenes. Do not list three parallel events like “the teacher cares, the teacher is serious, the teacher is funny”. Choose one as the trunk, for example a composition review class: the teacher read aloud the weakest paragraph in the class and the strongest one, and did not name the weak one; I only learned after class that it was mine. Around this trunk, add two short scenes: the long comment in the essay notebook, and the revision session in the office. Give

the trunk three or four paragraphs and each support one, and the balance of detail appears at once.

Point two: write the teacher's methods, not the teacher's virtues. How does a Chinese teacher make you love writing? Not "he is patient" but concrete techniques: the comment longer than the essay itself, ending with "your dialogue is copied; go record something you actually heard in the canteen this morning"; the five-minute reading before class, where what gets read is not famous prose but sentences written by classmates, whoever wrote well; and during revision the red pen only subtracts, and after deleting three adjectives the teacher says: look, the sentence got heavier. Write out the methods and the character stands.

Point three: the change needs a chain of evidence. From hating writing to loving expression, there must be a string of checkable actions: the first time I actually went to the canteen to overhear dialogue and rewrote the third paragraph; the second time I carried my draft to the office myself and had six lines deleted; the third time, on a monthly test, I did not pad the word count for the first time; at term's end a short piece of mine went up on the class wall. Do not write "from then on I loved Chinese"; write these four actions, and readers will count the growth themselves.

On language, junior high allows a little elegance, but it must grow on nouns and verbs. "A thin line of chalk dust gathered on the wooden edge of the podium" works; "time flies like a white colt, a teacher's kindness is like a mountain" does not. No more than two similes in the whole essay, and avoid idioms where possible.

Finally check three things: after deleting every sentence that directly judges the teacher, how much content remains; whether the teacher's lines in all three scenes are short and concrete; whether the ending lands on an action or an image. Pass all three and a six-hundred-word essay is solid.

范文细读：一次作文讲评课，怎样改变一个偏科生

这是一篇约六百字的初中范文，题目叫《那节讲评课》。逐段细读，每段后面跟一段写法分析。

开头：“初二的我，语文七十，物理九十二。卷子上扣分最多的那道题，叫‘写作’。我以为写作就是编事，把‘下雨送伞’编了三遍。”点评：开头用分数对比交代偏科，比“我是一个偏科的学生”具体；“编了三遍”四个字把讨厌写作的原因说清了。

第二段：“新来的语文老师第一节课就干了一件怪事。他把上次作文里最差的一段和最好的

一段都念了，念差的那段时，全班笑，他等笑声停了才说：这段的毛病是每句都在装。我不知道那是我的段落。”点评：讲评课是主干场景。老师的话只有一句，但“等笑声停了才说”这个动作把人物压住了。“我不知道那是我的”留了一个扣，后文再解。

第三段：“作文本发下来，我的评语写了大半页。最后一条是：你的对话是抄来的。明天去食堂记一段真实听到的话，写给我看。第二天我贴着柱子听了十分钟，记下卖饭阿姨说的‘醋又涨价了’。”点评：长评语场景的关键是评语内容直接引用，且评语布置了一个可执行的任务。听对话这个动作让“改变”从口号变成事件。

第四段：“从那以后，每节课前有五分钟朗读，读的是同学们写的句子。第三周，我的‘醋又涨价了’被读出来，后面接着一句评语：这就是真的重量。”点评：朗读场景短，但它是变化的回声：上次被念的是最差段落，这次是被认可的句子，前后对照不用点破。

第五段：“期中考前，我把稿子拿去办公室。他拿红笔只做减法，删掉三个形容词后说：你看，句子反而重了。办公室窗台上有一排没改完的本子，最上面那本，是我的。”点评：改稿场景落在“减法”这个手法上，呼应全文“真比装重”的主题。窗台上那排本子的画面，暗示老师私下为我加过工，不点破。

结尾：“期末，班级墙报贴出一篇我的短文，题目是《食堂》。物理老师路过看了一眼，说：这写得比你物理卷子好。我笑了。那节讲评课之后，我再没编过一场雨。”点评：结尾用别人的评价和一个动作收，最后一句解开开头的“编了三遍雨”，结构合拢。

结构公式：偏科现状—讲评课（留扣）—评语（任务）—朗读（回声）—改稿（手法）—墙报（结果）。两处可改：第二段可补一句“我”当时的抵触，比如“我在桌子底下把卷子折成两半”；第五段可加一个数字，比如“那页稿子删剩十一行”。

Reading a Model Essay Closely: How One Review Class Changed an Imbalanced Student

This is a junior-high model essay of about six hundred words titled That Review Class. Read it paragraph by paragraph, each followed by an analysis of technique.

Opening: “In my second year of junior high I scored seventy in Chinese and ninety-two in physics. The question that cost me the most points was called composition. I thought writing meant inventing stories; I invented the same ‘umbrella in the rain’ three times.” Analysis: the score contrast shows the imbalance concretely, better than saying “I was an imbalanced student”; four words, “three times invented”, explain why I hated writing.

Paragraph two: “In the first class, the new Chinese teacher did something strange. He read aloud both the weakest and the strongest paragraph from the last essay. When he read the weak one, the class laughed; he waited for the laughter to

stop, then said: the fault of this paragraph is that every sentence is pretending. I did not know that paragraph was mine." Analysis: the review class is the trunk scene. The teacher speaks one line, but the action "waited for the laughter to stop" anchors the character. "I did not know it was mine" leaves a knot for later.

Paragraph three: "When notebooks came back, my comment filled most of a page. The last line read: your dialogue is copied. Tomorrow go to the canteen and record something you actually hear, and show it to me. The next day I leaned against a pillar and listened for ten minutes, writing down the lunch lady's line: vinegar went up in price again." Analysis: the long-comment scene works because the comment is quoted directly and assigns an executable task. The act of listening turns change from slogan into event.

Paragraph four: "After that, every class began with five minutes of reading aloud, reading sentences written by us. In the third week, my vinegar line was read out, followed by a remark: this is the weight of real." Analysis: the reading scene is short but acts as an echo of change: last time the weakest paragraph was read, this time an approved sentence; the contrast needs no pointing out.

Paragraph five: "Before the midterm I carried my draft to the office. The red pen only subtracted; after deleting three adjectives he said: look, the sentence got heavier. On the office windowsill stood a row of unfinished notebooks, and the top one was mine." Analysis: the revision scene lands on the technique of subtraction, echoing the theme that real outweighs pretense. The row of notebooks hints at private extra work without saying it.

Ending: "At term's end, the class wall posted a short piece of mine titled The Canteen. The physics teacher passed by, glanced, and said: this is better written than your physics paper. I smiled. After that review class, I never invented another rainstorm." Analysis: the ending closes with another person's remark and an action; the last line unties the opening's three invented rains, and the structure shuts.

The structural formula: imbalance, review class with a knot, comment with a task, reading as echo, revision as technique, wall post as result. Two improvements: add one line of resistance in paragraph two, such as "under the desk I folded the paper in half"; add a number in paragraph five, such as "the page was cut down to eleven lines".

从“编雨”到“记真话”：我和语文老师三个瞬间

第一个瞬间在初二九月的作文本里。那次作文题目是“一件小事”，我写雨天妈妈送伞，结尾照抄作文书：“伞下的小水洼里，藏着一个感恩的冬天。”发下本子，评语占了大半页。前半页逐段挑毛病：这句空，这句假，这个比喻别人用过一千次。最后一条：“你的对话是抄来的。去食堂记一段真话，写给我看。”我在“感恩的冬天”下面画了条黑线，把整段划掉了。那是我第一次觉得，被批评的不是分数，是我糊弄的方式。

第二个瞬间在十月的朗读会上。语文课每节课前五分钟读同学写的句子。轮到我那周，老师念：“阿姨敲着醋桶说，又涨价了，这日子还过不过了。”念完他加了一句：“听见了吗？这就是人说话的声音。”全班没人笑，我手心出汗。下课后同桌说，那句是你写的吧。我点头。从那天起，我口袋里开始揣一张折过两次的纸条，专门记听到的话：门卫大爷的、小卖部老板娘的、我妈催我吃饭时的那句“面要坨了”。

第三个瞬间在十一月的办公室。我拿着改过三遍的稿子去，手心里纸条的边角都磨软了。老师看了一遍，红笔只做减法：删“非常”，删“十分”，删“心里像打翻了五味瓶”。删完他说：“你数数，少了十四个字，句子是不是更疼？”我数了，是。他把稿子推回来，最下面写：“下次自己删。”窗台上那排待改的本子，最上面一本的封面写着我的名字，边角已经起毛。

三个瞬间之间，我没有一夜长大。变化是一点点发生的：先是交上去的作文字数变少了，但老师没再写“空”；然后是月考作文，我第一次写食堂，写醋桶，写我妈那句“面要坨了”；最后是期末，墙报上贴出我的《食堂》，物理老师路过说了句公道话。写老师不需要“改变了我的一生”这种句子，只需要把这三个瞬间放回它们发生的位置：作文本里、朗读会上、办公室窗台边。读者自己会看见，一个编雨的孩子，是怎么开始记真话的。

From Inventing Rain to Recording Truth: Three Moments with My Chinese Teacher

The first moment was in my essay notebook in September of eighth grade. The assignment was "a small event", and I wrote about my mother bringing an umbrella in the rain, ending with a line copied from a model-essay book: "in the little puddle under the umbrella hides a winter of gratitude." When the notebook came back, the comment filled most of a page. The first half picked each paragraph apart: this sentence is empty, this one is fake, this metaphor has been used a thousand times. The last line read: "your dialogue is copied. Go record some real talk in the canteen and show me." I drew a black line under "winter of gratitude" and crossed the whole paragraph out. It was the first time I felt the thing being criticized was not my score but my way of fudging.

The second moment was at the reading session in October. Every Chinese class

opened with five minutes of reading classmates' sentences. In my week, the teacher read: "The auntie tapped the vinegar barrel and said, prices up again, how are we supposed to live." Then he added one line: "did you hear that? That is the sound of people talking." Nobody laughed; my palms sweated. After class my deskmate said, that line was yours, right? I nodded. From that day I kept a twice-folded slip of paper in my pocket, recording overheard talk: the gatekeeper's, the shop owner's, my mother's "the noodles are getting soggy" when she called me to eat.

The third moment was in the office in November. I brought a draft revised three times, the corners of the slip in my palm worn soft. The teacher read it once and used the red pen only to subtract: deleted "extremely", deleted "very much", deleted "my heart like an overturned spice rack". Then he said: count it, fourteen characters fewer, and doesn't the sentence hurt more? I counted. It did. He pushed the draft back and wrote at the bottom: next time, cut it yourself. On the windowsill stood a row of notebooks waiting to be marked, and the top one had my name on the cover, its corners already fuzzy.

Between the three moments I did not grow up overnight. The change happened bit by bit: first the essays I turned in got shorter, but the teacher stopped writing "empty"; then on a monthly test I wrote about the canteen for the first time, the vinegar barrel, my mother's "the noodles are getting soggy"; finally at term's end my piece The Canteen went up on the class wall, and the physics teacher said something fair passing by. Writing about a teacher needs no sentence like "he changed my whole life", only these three moments put back where they happened: in the notebook, at the reading session, by the office windowsill. Readers will see for themselves how a child who invented rainstorms started recording true talk.