

《我的老师》开头结尾句式手册：五种开头、五种结尾，各配示例

《我的老师》写不好，多半坏在两头：开头一句“在我的学习生涯中，遇到过许多老师”，结尾一句“这就是我的老师，我爱我的老师”。前者没有信息，后者只有口号。下面十种句式，五种开头、五种结尾，每种配示例，直接可以套进自己的素材。

开头一：外貌式。第一句写一个看得见的特征。示例：“王老师左手的食指侧面，有一块洗不掉的白，是粉笔灰磨出来的。”适用：老师外形有记忆点时。注意只写一个特征，不要从头到脚。

开头二：场景式。第一句站在一个具体时刻。示例：“九月一号，教室门口站着一个陌生的男人，怀里抱着一摞卷了边的语文书。”这就是“教室门口初见老师”素材的用法。适用：想从第一次见面写起。

开头三：悬念式。第一句抛出一个反常的事。示例：“我书包里有一把伞，十年没用过，也没敢扔。”后面再讲“雨天送伞”的来历。适用：有一件旧物能牵出故事。

开头四：对比式。第一句把前后放一起。示例：“以前我怕进办公室，现在我是办公室的常客。”适用：全文写变化。

开头五：声音式。第一句直接引用老师的话。示例：“‘作文不是编事，是记事。’李老师开学第一课只说了这一句。”适用：老师说话有特点。

结尾一：抒情式，但要借物抒情。示例：“每次路过教室，我还会看一眼门口那块小玻璃窗。”适用：不想完全丢掉感情句。禁止直接喊“我爱老师”。

结尾二：照应式。最后一句回到开头。开头写“教室门口的陌生男人”，结尾可写：“毕业那天，教室门口站着的还是他，只是怀里换成了我们的毕业照。”适用：开头用了场景式。

结尾三：动作式。以“我”的一个动作收。示例：“我把那把蓝伞放回柜子最上层，伞骨上还缠着一圈胶布。”适用：全文出现过一件旧物。

结尾四：画面式。定格一个画面，不解释。示例：“留言册最后一页，李老师的字只有两行：‘路你自己走，伞记得带。’”这是“毕业留言”素材的收法。适用：有具体的文字、物件可定格。

结尾五：留白式。话说一半。示例：“多年以后我又遇到李老师，他老了，可开口第一句还是——”适用：想留余味，且前文铺垫足。

搭配建议：开头和结尾要成对。场景式开头配照应式结尾，悬念式开头配动作式或画面式结尾，对比式开头配留白式结尾。开头用了什么信号，结尾就接住什么信号，文章两头就扣上了。

A Handbook of Openings and Endings for Essays About My Teacher: Five of Each with Examples

Most essays titled My Teacher fail at both ends: an opening like "in my school life I have met many teachers", and an ending like "this is my teacher, I love my teacher". The first carries no information; the second is only a slogan. Below are ten usable patterns, five openings and five endings, each with an example you can drop into your own material.

Opening one: appearance. Make the first sentence one visible feature. Example: "On the side of Teacher Wang's left index finger there is a whiteness no soap can wash off, worn by chalk dust." Use when the teacher has a memorable feature. Write only one feature, not head to toe.

Opening two: scene. Start at one concrete moment. Example: "On September first, a strange man stood at the classroom door, holding a stack of dog-eared Chinese textbooks." This is how to use the first-meeting-at-the-door material. Use when writing from a first encounter.

Opening three: suspense. Open with something odd. Example: "In my schoolbag there is an umbrella I have not used for ten years, and never dared to throw away." Then tell where the rainy-day umbrella came from. Use when an old object can pull out a story.

Opening four: contrast. Put before and after in one sentence. Example: "I used to be afraid of the teachers' office; now I am a regular there." Use when the essay writes change.

Opening five: voice. Quote the teacher directly. Example: "'Writing is not inventing events, it is recording events.' That was the only sentence Teacher Li said in the first class of the term." Use when the teacher has a way with words.

Ending one: lyrical, but through an object. Example: "Every time I pass that classroom, I still glance at the small window in the door." Use when you want some feeling without shouting "I love my teacher", which stays forbidden.

Ending two: echo. The last sentence returns to the opening. If the opening showed the stranger at the door, end with: "On graduation day, the man at the classroom door was still him, only now he held our class photo instead of books." Use with a scene opening.

Ending three: action. Close with one act of the narrator. Example: "I put the blue umbrella back on the top shelf; its ribs were still wrapped with a ring of tape." Use when an old object appeared in the essay.

Ending four: image. Freeze a picture without explaining. Example: "On the last page of the message book, Teacher Li's writing was only two lines: the road is yours to walk; remember to carry an umbrella." This is how to close the graduation-message material. Use when there is concrete writing or an object to freeze.

Ending five: open ending. Leave the sentence half done. Example: "Years later I met Teacher Li again. He had grown old, yet his first words were still—" Use when you want a lingering note and the setup is strong.

Pairing advice: openings and endings come in pairs. Scene opening with echo ending; suspense opening with action or image ending; contrast opening with open ending. Whatever signal the opening sends, the ending catches it, and the essay buckles shut at both ends.

三个素材的开头结尾改写示范：门口初见、雨天送伞、毕业留言

素材本身没有好坏，好坏在开头结尾怎么处理。下面拿三个最常用的素材，各做一个平淡版，再改一遍，改动处说明理由。

素材一：教室门口初见老师。平淡版开头：“三年级那年，我遇到了一位好老师。”平淡版结尾：“这就是我的李老师，一位好老师。”问题：两句都没有画面，谁写都一样。改写开头：“教室门开了一条缝，先伸进来的是半截粉笔，然后才是李老师的笑。”改动理由：把“初见”拆成门、粉笔、笑三样东西，按出现的顺序写，读者跟着镜头走。改写结尾：“多年以后回到母校，教室门还是开一条缝。门里换了一批孩子，门口那块小玻璃窗没换。”理由：接住开头的“门缝”，时间换、物件不换，变化自己显出来。

素材二：雨天送伞。平淡版开头：“有一天下大雨，老师给我送伞，我很感动。”平淡版结尾：“老师的关心让我难忘。”问题：“很感动”“难忘”是结论，不是文章。改写开头：“我书包里那把蓝伞，伞骨断过一根，用绿胶布缠着。我妈说扔了吧，我没扔。”理由：从旧物写起，读者马上想知道伞的来历，这就是悬念式。改写结尾：“后来每个雨天我都带伞。不带伞的那天，我就把书包顶在头上跑，跑起来的时候，总觉得有人在我后头喊：慢点，别踩水坑。”理由：不写“难忘”，写多年后的习惯和错觉，关心已经长在动作里。

素材三：毕业留言。平淡版开头：“毕业时，老师在我的留言册上写了评语。”平淡版结尾：“我会永远记得那段评语。”问题：评语内容没出现，读者拿不到任何东西。改写开头：“留言册发下来那天，我翻到最后一页，故意留给李老师，心想他肯定会写‘学习进步’。”改写结尾：“他写的是两行：‘路你自己走，伞记得带。’我到现在也没问他，为什么知道我的伞。”理由：开头先猜一个俗套，结尾给出真话，两行字形成落差；最后一句把“雨天送伞”的旧事带进来，两个素材互相照亮，问题不答，读者自己会想。

三个改法可以搬走：初见类素材都拆成“按出现顺序的三样东西”；旧物类素材都从“东西

现在的样子”写起；文字类素材都把“猜俗套”放在前、“真话”放在后。改开头结尾，本质是决定先让读者看见什么、最后让读者记住什么。

Rewriting Openings and Endings for Three Materials: First Meeting, the Rainy-Day Umbrella, the Graduation Message

Materials are neither good nor bad; the difference lies in how the opening and ending handle them. Below, three common materials each get a plain version, then a rewrite, with reasons for every change.

Material one: first meeting at the classroom door. Plain opening: "In third grade I met a good teacher." Plain ending: "This is my Teacher Li, a good teacher." The problem: neither sentence has a picture; everyone would write the same thing. Rewritten opening: "The classroom door stood open a crack; what came in first was half a piece of chalk, and only then Teacher Li's smile." Reason: the first meeting is broken into three things arriving in order, and the camera follows. Rewritten ending: "Years later, back at my old school, the classroom door still stood open a crack. The children inside had changed; the small window in the door had not." Reason: it catches the door-crack from the opening; time changes, objects do not, and the change shows itself.

Material two: the rainy-day umbrella. Plain opening: "One day it rained hard and the teacher brought me an umbrella. I was moved." Plain ending: "The teacher's care is unforgettable." The problem: moved and unforgettable are conclusions, not writing. Rewritten opening: "The blue umbrella in my schoolbag has one rib broken and wrapped in green tape. My mother said throw it away; I did not." Reason: starting from an old object makes the reader want its history; that is the suspense pattern. Rewritten ending: "Since then I carry an umbrella every rainy day. On days I forget it, I run with the schoolbag over my head, and while running I always feel someone behind me calling: slow down, avoid the puddles." Reason: instead of saying unforgettable, it shows a habit and an illusion years later; the care has grown into action.

Material three: the graduation message. Plain opening: "At graduation, the teacher wrote a comment in my message book." Plain ending: "I will remember that comment forever." The problem: the comment itself never appears, so the reader receives nothing. Rewritten opening: "The day the message books were handed out, I saved the last page for Teacher Li, sure he would write 'keep improving in your studies'." Rewritten ending: "What he wrote was two lines: the road is yours to walk; remember to carry an umbrella. To this day I have never asked him how he knew about

my umbrella.” Reason: the opening guesses a cliché, the ending delivers the real words, and the gap does the work; the last sentence pulls in the umbrella story, so the two materials light each other, and the question left unanswered keeps the reader thinking.

These three fixes travel well: for first-meeting materials, break the scene into three things arriving in order; for old-object materials, start from how the object looks now; for written-word materials, put the cliché guess first and the true words after. Rewriting openings and endings is, at bottom, deciding what the reader sees first and what the reader remembers last.

开头结尾的六个常见错误，对照自查一遍

批了上百篇《我的老师》之后，开头结尾的毛病可以归成六个。每个都配病句和改法，写完对照自查。

错误一：生涯式开头。病句：“在我的学习生涯中，遇到过许多老师，如天上的星星。”判断方法：把第一句删掉，文章能不能照常开始？能，这句就是废的。改法：从事件的时间点开始，“九月一号，教室门口站着一个抱书的男人”，或者从一件东西开始，“我书包里有把不敢扔的蓝伞”。

错误二：比喻开头。病句：“老师是蜡烛，是园丁，是灯塔。”判断方法：数一数，全班如果二十个人用蜡烛，你的蜡烛还新吗？改法：换成只有你家老师有的东西。“李老师的公文包拉链坏了，用一根鞋带系着。”一个真实细节胜过三个比喻。

错误三：结尾喊口号。病句：“这就是我的老师，一位平凡而伟大的人，我爱我的老师！”判断方法：读出来，如果这句话可以原封不动抄给任何一位老师，它就是空话。改法：把感情换成物件或动作。“毕业多年，我每个雨天都带伞，不带伞就心慌。”伞在，感情就在，不用喊。

错误四：结尾升华人生。病句：“从那以后，我立志好好学习，报效祖国，不辜负老师的期望。”判断方法：看这个结尾和前文的事件有没有关系。前文写送伞，结尾突然报效祖国，中间没有路。改法：结尾只处理前文出现过的问题。送伞的故事，就收在带伞的习惯上，事件多大，结尾就多大。

错误五：首尾不呼应。病句举例：开头写“教室门口初见”，结尾写“办公室批改作业”，两头各管各。判断方法：只看第一句和最后一句，问它们有没有共同的物件、地点或句子。改法：开头出现过的东西，结尾再让它出场一次。门口初见，结尾就回到门口；开头是伞，结尾还得是伞。

错误六：开头写太长。有的作文第一段写完，老师还没出场：先写开学，再写天气，再写暑假。判断方法：数句子，第三句结束时老师出现了吗？没有就砍。改法：把天气、暑假整段删掉，直接从“教室门开了一条缝”开始。

自查顺序：先删第一句看能不能开始，再数比喻个数，再看最后一句能不能原样送给别的老师，最后核对首尾有没有共同的物件。四步走完，开头结尾基本不会坏。剩下的问题都在中间段落，那是另一篇文章的事。

Six Common Mistakes in Openings and Endings, Checked One by One

After marking over a hundred essays titled My Teacher, the faults at the two ends sort into six. Each comes with a sick sentence and a fix; check your own draft against them.

Mistake one: the career-style opening. Sick sentence: "In my school life I have met many teachers, like stars in the sky." Test: delete the first sentence; can the essay still begin? If yes, the sentence is dead. Fix: start from the time point of an event, "On September first, a man holding books stood at the classroom door", or from an object, "In my schoolbag there is a blue umbrella I dare not throw away".

Mistake two: the metaphor opening. Sick sentence: "A teacher is a candle, a gardener, a lighthouse." Test: count how many classmates also use candles; is yours still new? Fix: replace it with something only your teacher has. "The zipper of Teacher Li's briefcase is broken; it is tied with a shoelace." One real detail beats three metaphors.

Mistake three: the slogan ending. Sick sentence: "This is my teacher, ordinary yet great; I love my teacher!" Test: read it aloud; could it be copied unchanged for any teacher in the world? Then it is empty. Fix: turn the feeling into an object or habit. "Years after graduation, I carry an umbrella every rainy day, and feel uneasy without one." If the umbrella is there, the feeling is there; no shouting needed.

Mistake four: the grand-lifespan ending. Sick sentence: "From then on I resolved to study hard, serve the country, and live up to my teacher's hopes." Test: does the ending connect to the event before it? If the essay was about an umbrella and the ending suddenly serves the country, there is no road between them. Fix: let the ending handle only what the essay already raised. An umbrella story closes on the habit of carrying one; the ending should be no bigger than the event.

Mistake five: opening and ending do not rhyme. Example: the opening is the first meeting at the classroom door, the ending is grading homework in the office, each end serving itself. Test: read only the first and last sentences; do they share an object, a place, or a line? Fix: bring back what the opening introduced. If it began at the door, return to the door; if it began with the umbrella, the ending must still

be the umbrella.

Mistake six: the opening runs too long. Some essays finish the first paragraph before the teacher appears: first school starts, then the weather, then the summer vacation. Test: count sentences; by the end of the third, has the teacher appeared? If not, cut. Fix: delete the weather and vacation entirely and start with "the classroom door stood open a crack".

The self-check order: delete the first sentence and see if the essay still starts; count the metaphors; ask whether the last sentence could be sent as-is to another teacher; finally match the shared object between the two ends. Walk these four steps and the openings and endings will mostly hold. Whatever problems remain live in the middle paragraphs, and that is another essay's business.