

三类素材的运用示范：眼神、红笔和鼓励话这样进作文

素材本里的词句怎么才能变成自己作文里的句子？下面用三类素材各做一次示范：先摆出摘抄的原句，再写一段化用后的作文，最后点出改了什么。假设写的是教语文的李老师。

第一类：讲课时的眼神。摘抄素材：「她的目光像探照灯，在教室里来回移动」。运用示范：李老师讲《草船借箭》时从不点名批评走神的同学。她读到周瑜吩咐军匠迟发箭料那一句，声音忽然压低，眼睛盯着黑板左侧的地图，却像长了后眼——后排传纸条的手刚伸出来，她的目光就轻轻落在那只手上，不批评，继续讲，那只手自己缩了回去。点评：原句的「探照灯」太硬，换成了「像长了后眼」，因为小学生写老师的眼神，重点是「老师知道谁在干什么」，不是「眼神厉害」。传纸条的手是假设的细节，换成你班上真实发生过的事更好。

第二类：批改作业的手。摘抄素材：「老师的手很粗糙，指尖沾着粉笔灰」。运用示范：作文本发下来，末尾的红字总是向右歪着写，因为李老师左手有旧伤，握笔时手腕要往外拐。有一次我的作文里写了「妈妈的手像老树皮」，她在那句下面画了波浪线，批注只有四个字：「观察仔细」。那四个字的笔画末尾都带一个小钩，像是写完赶紧收笔。点评：这段没有直接写「手粗糙」，而是写红字为什么歪、批注的钩。手的特征藏在字迹里，比正面描写手更新鲜。波浪线这个符号也是素材，红笔划的线、圈、钩都算动作的延伸。

第三类：鼓励的话语。摘抄素材：「老师微笑着说：你真棒」。运用示范：我背课文总卡在「环绕」这个词，同桌三遍就背完，我读到第四遍还念成「围绕」。李老师路过，没有纠正，只说：「围绕和环绕，你其实都会，就差敢不敢用的胆子。」第二节课前她抽查我，我站起来说「群山环绕着日月潭」，她点头，说了一个字：「对」。点评：「你真棒」是空话，夸不出内容。改后的话先说出卡壳的具体词，再点破原因是不敢用，最后只留一个字「对」——鼓励的话越短越真，越具体越有力量。

三段示范用的是同一位老师，串起来就是一篇作文的骨架：上课的眼神、改作业的手、说过的话，各占一段，前后加上开头结尾。你练的时候换三件自己班上的真事，素材就算真正用上了。

Three Material Types in Action: How Gaze, Red Pen and Encouragement Enter a Composition

How do notebook entries become sentences in your own composition? Below are three demonstrations, one per material type: first the copied original, then an adapted composition paragraph, then a note on what changed and why. Suppose the teacher is Ms. Li, the Chinese teacher.

Type one: the gaze during class. Collected material: "Her gaze was like a searchlight sweeping across the classroom." Adapted version: Ms. Li never names distracted students while teaching. When she read the line about Zhou Yu telling the army smiths to delay the arrows, her voice suddenly dropped, her eyes fixed on the map at the left of the blackboard — yet she seemed to grow eyes in the back of her

head. The moment a hand passing a note in the last row stretched out, her gaze landed softly on that hand. No scolding; she kept reading, and the hand pulled itself back. Comment: "searchlight" is too harsh; it became "grew eyes in the back of her head," because when a pupil writes about a teacher's gaze, the point is "the teacher knows what everyone is doing," not "the eyes are fierce." The note-passing hand is an invented detail — swap in something that really happened in your class.

Type two: the hand grading homework. Collected material: "The teacher's hand was rough, fingertips dusted with chalk." Adapted version: when exercise books came back, the red comments at the end always slanted to the right, because Ms. Li had an old injury in her left wrist and had to bend it outward to hold the pen. Once I wrote "my mother's hands are like old tree bark" in my essay; she drew a wavy line under it and wrote a four-character note: "sharp observation." Every stroke of those four characters ended in a tiny hook, as if she lifted the pen in a hurry. Comment: this paragraph never says "rough hand" directly; it shows why the red writing slants and why the notes have hooks. The hand hides inside the handwriting, which reads fresher than describing the hand head-on. The wavy line counts too — lines, circles and hooks made by the red pen are extensions of the hand's movement.

Type three: words of encouragement. Collected material: "The teacher smiled and said: you are great." Adapted version: I kept stumbling on the word "encircle" while reciting the lesson about Sun Moon Lake; my deskmate finished in three tries while I was on my fourth and still said "surround." Ms. Li walked by, did not correct me, and only said: "You actually know both words — all that is missing is the nerve to use the harder one." Before second period she checked on me. I stood up and said "mountains encircle Sun Moon Lake." She nodded and said one word: "Right." Comment: "you are great" is empty praise; it praises nothing. The rewritten line names the exact word I stumbled on, points out the real cause — fear of using it — and ends with a single word, "Right." The shorter the encouragement, the truer it feels; the more specific, the stronger.

All three demonstrations use the same teacher, and together they form the skeleton of a composition: the gaze in class, the hand at grading, the words spoken — one paragraph each, plus an opening and an ending. When you practice, replace the three scenes with three real events from your own class, and the material is truly used.