

## 好词好句好段怎么摘抄：三步建好你的老师素材本

很多同学写《我的老师》时翻遍作文书，抄了一堆好词好句，轮到自己动笔却一个也想不起来。问题出在摘抄的方法上：词抄得太散，没有分类，用的时候自然找不到。解决办法是建一个分类素材本，只记三类：写老师神态的词和句、写老师动作的词和句、写老师语言的词和句。

第一步，准备一个巴掌大的小本子，或者几页卡片，按三类分成三个区域。读课文、读课外书时，遇到描写老师的词句就归到对应区域。神态类可以记这样的词：目光温和、眉头微皱、眼睛一亮、笑意盈盈；句子比如「他讲到关键处，目光缓缓扫过全班，教室里安静得能听见粉笔灰落下的声音」。动作类可以记：俯身、踱步、轻敲、捏着粉笔头；重点攒一个细节——批改作业的手，比如「老师的红笔在作业本上中游走，遇到好句子就画一条波浪线，遇到错字就轻轻点两下」。语言类记老师常说的话，尤其是鼓励的话：「再想想，你离答案只差一步」「这次进步了五分，说明你最近的认真没有白费」。每类下面留一小块空白，专门写运用小例。

第二步，给每条素材补一个「用过的痕迹」。摘抄时顺手写一句：这个词用在谁身上、什么场景。比如抄下「眼睛一亮」，旁边标注「可用：我回答对难题时」。这一步花十秒钟，却决定了素材能不能被激活。只抄不标注的词，三个月后看跟没抄一样。

第三步，每周挑一条素材做化用练习。化用不是照抄，是换成人、换事、换细节。假设你抄了「目光缓缓扫过全班」，你的数学老师上课的习惯可能是推一下眼镜再看人，那就写成「他讲到这道题的陷阱，摘下眼镜擦了擦，目光从第一排慢慢移到最后一排，谁走神他都看得见」。句子学的是节奏和观察角度，细节必须换成你自己老师的。

化用时记住两条规矩。一，一条素材一次作文只用一次，别把攒的十个词全塞进一段，那是堆砌，老师一眼就能看出来。二，优先用带细节的长句，少用「和蔼可亲」「兢兢业业」这类被用烂的四字成语，它们正确但没有画面。

坚持一个月，你的素材本每类能攒到二十条左右。考试前不用背，翻一遍，想起自己老师的真实样子，作文里就有东西可写。

## How to Collect Good Words and Sentences: Three Steps to Build Your Teacher Material Notebook

Many students flip through composition books before writing "My Teacher," copy down piles of good words and sentences, then find they can recall none when it is time to write. The problem lies in how the material was collected: the words were copied at random, without categories, so they cannot be found when needed. The fix is to build a categorized material notebook with just three sections: words and sentences describing a teacher's expression, their movements, and their speech.

Step one: get a pocket-sized notebook or a few pages of cards, and divide them into the three sections. While reading textbooks or storybooks, file any description of a teacher into the right section. For expressions, collect phrases like "gentle

gaze," "slightly furrowed brow," "eyes lighting up," "smile spreading across the face"; for sentences, try "when he reached the key point, his gaze slowly swept across the class, and the room was quiet enough to hear the chalk dust fall." For movements, collect words like "bend down," "pace," "tap lightly," "pinch the chalk stub"; focus on saving one detail — the hand grading homework, such as "the teacher's red pen moved across the exercise book, drawing a wavy line under a good sentence and tapping twice lightly on a wrong character." For speech, note what teachers actually say, especially encouragement: "Think again — you are only one step from the answer," or "Five points better this time; your recent effort paid off." Leave a small blank space under each section for usage examples.

Step two: mark each item with a trace of use. When copying, add a quick note: whose story does this fit, in what scene. If you copy "eyes lighting up," write beside it "use when: I answer a hard question correctly." Ten seconds of work decides whether the material stays alive. Words copied without notes look as blank as uncopied ones three months later.

Step three: each week, pick one item and practice adapting it. Adapting is not copying — change the person, the event, the details. Suppose you copied "his gaze slowly swept across the class." Your math teacher's habit may be pushing up his glasses before looking at people, so write: "when he explained the trap in this problem, he took off his glasses, wiped them, and let his gaze travel slowly from the front row to the back; whoever daydreamed, he could see." Borrow the rhythm and the angle of observation; replace every detail with your own teacher's.

Two rules while adapting. First, use each item only once per composition. Do not cram ten collected words into one paragraph — that is piling up, and the teacher sees through it at a glance. Second, prefer long sentences carrying details over worn-out four-character idioms like "kind and amiable" or "diligent and careful"; they are correct but pictureless.

Keep this up for a month and each section will hold about twenty items. Before an exam you do not need to memorize — flip through, remember what your real teacher looks like, and your composition will have something true to write.