

写表扬日记最容易踩的四个坑，附自查清单

批改三年级日记多年，写「老师表扬了我」这类题目，问题集中在四个坑上。每个坑都配了「踩坑句」和「改后句」，对照着看最快。

坑一：心情全靠说。「我很激动」「我心里像吃了蜜一样甜」——前者是报告，后者是借来的句子。三年级的孩子不会写「难以言喻的喜悦」，但会写身体：「我鼓掌的时候手心有汗」「晚上躺下，嘴角还是翘的，被子都蹬歪了」。改法：全篇「开心」「高兴」不许超过两次，超了就换成身体反应。

坑二：把表扬写成大会发言。踩坑句：「老师当着全班同学的面说：这位同学朗读进步很大，希望大家向他学习！」——这是校长讲话，不是小学老师。小学老师表扬学生通常就一句，甚至没台词，只有一个动作。改后句：「我读完，老师竖起一根手指晃了晃，说：这就对了。」表扬越轻，日记越真。写日记不是写奖状。

坑三：三个场景平均用力。早读写一百字，老师微笑写一百字，回家告诉妈妈又写一百字，读起来像三块砖。日记要有轻重：被表扬的那一下是重头，但要写得短——短才显得突然；前后两个场景反而可以放开写。假设早读用一百五十字写紧张，老师点头只用四十字，回家路上用八十字写得得意。字数分配变成「大一小一中」，节奏就活了。

坑四：结尾喊口号。「我一定要不辜负老师的期望」「以后我要更加努力学习」——这两句出现在全班一半的日记里。改法：结尾停在一个具体的小动作上。「睡觉前我把课文又读了一遍，读到银杏树那句，我故意读得很响，虽然屋里没有人听。」口号删掉，决心用动作表示。

写完以后，拿这六条自查，一条一条打勾：一，第一行有没有日期和天气？二，早读、微笑、回家三个场景是不是按时间排的？三，全篇有没有至少一句老师原话，而且不超过两句？四，有没有至少两个身体反应（手心、心跳、嘴角都算）？五，三个场景字数是不是有大有小？六，结尾是不是一个动作或画面，而不是口号？六条全勾，这篇日记就站得住。勾不满的，只补勾不上的那一条，不用整篇重写。

Four Traps When Writing a Praise Diary, with a Self-Check List

After years of marking third-grade diaries, essays on 'the teacher praised me' go wrong in four predictable traps. Each trap below comes with the stumble sentence and the fixed sentence, so comparing them is the fastest way to learn.

Trap one: feelings announced instead of shown. 'I was thrilled' is a report; 'my heart was as sweet as honey' is a borrowed sentence. A third-grader cannot write 'indescribable joy,' but can write the body: 'my palms were sweaty when I clapped'; 'when I lay down at night my mouth was still turned up, and I kicked the quilt crooked.' Fix: the words 'happy' and 'glad' may appear at most twice in the whole diary; every extra one gets replaced by a body reaction.

Trap two: turning the praise into a podium speech. Stumble sentence: 'Before the whole class the teacher said: this student has made great progress in reading aloud; everyone should learn from him!' — that is a principal's address, not an elementary teacher. A primary teacher usually praises in one short line, sometimes with no words at all, just a gesture. Fixed sentence: 'When I finished, the teacher raised one finger and shook it slightly, saying: now that is right.' The lighter the praise, the truer the diary. A diary is not a certificate of merit.

Trap three: giving all three scenes equal weight. A hundred characters on morning reading, a hundred on the smile, a hundred on telling mom — it reads like three bricks. A diary needs weight distribution: the moment of praise is the highlight, yet it should be written short — short reads as sudden; the scenes before and after can open up. Suppose morning reading takes a hundred and fifty characters on nervousness, the nod only forty, and the walk home eighty on floating pride. The character ratio becomes big-small-medium, and the rhythm comes alive.

Trap four: ending with a slogan. 'I must not disappoint the teacher's expectations'; 'from now on I will study even harder' — these two lines appear in half the class's diaries. Fix: stop the ending on one small concrete action. 'Before bed I read the lesson once more; at the ginkgo line I deliberately read very loud, even though nobody in the house was listening.' Delete the slogan; show the resolve through the action.

After writing, run this six-item self-check and tick each line. One: does the first line carry the date and weather? Two: are the three scenes — morning reading, the smile, telling mom — arranged in time order? Three: is there at least one direct quote from the teacher, and no more than two? Four: are there at least two body reactions (palms, heartbeat, mouth corners all count)? Five: do the three scenes differ in length? Six: does the ending land on an action or image rather than a slogan? Six ticks and the diary stands. For any unticked line, fix only that line — no need to rewrite the whole diary.