

# 一篇「班主任的一天」观察日记示范，逐段拆给你看

下面是一篇四年级水平的示范日记，题目叫《班主任的一天》。先完整读一遍，再一段一段拆，看它是怎么把三个场景串起来、数字藏在哪里的。

第一段：「10月14日，多云。今天早上我特意提早十分钟到校，想看看 Ms. 周每天是怎么开始她的班的。」拆：第一行放日期天气，这是日记的规矩；「提早十分钟」是观察日记的开场动作——观察是你主动去看的，不是碰巧撞见的。这一句还交代了观察动机，一句话就够，不用抒情。

第二段：「七点零五分，周老师已经站在校门里面。她左手搭在门框上，看见跑着进来的同学就抬一下右手，嘴里说『慢点，慢点』。我站在她斜后方数了数，到七点二十，她一共说了十一回『慢点』，弯腰替一年级小孩拎过一次书包。」拆：这段全是眼睛看到的。时间精确到五分、二十分，数字十一回、一次，动作是搭门框、抬手、弯腰。没有一句「老师真负责」，但负责已经写在数字里了。这就是数据感：不评价，只报数。

第三段：「中午食堂，周老师没有坐老师那桌，端着餐盘坐到我们要空位上。她的盘子和我们一样，两荤一素，米饭冒尖一小碗。她吃得很慢，中途站起来两次，一次给旁边的同学递纸巾，一次把打翻的汤舀回盘里。最后她的饭吃光了，汤剩了小半碗。」拆：陪餐场景的关键是「和我们一样」四个字——观察日记要写不一样的地方，先要写一样的地方。递纸巾、舀汤、剩小半碗，三个动作按先后排，连「剩了小半碗」这种不完美的小事都敢写，日记才像观察而不是表扬稿。

第四段：「放学后我留下补订正数学作业。办公室里，周老师改作文，红笔在纸上划，划完一本抽一本，桌角的作业摞成两摞，比字典厚。她改到第五十本来不及数，笔没水了，甩两下接着写。五点差一刻，我订正完走人，她还在改。」拆：傍晚场景用「我留下补订正」自然进场，观察有了合理位置。「摞成两摞」「比字典厚」「五点差一刻」是这三颗数据钉子；结尾「她还在改」戛然而止，不加感叹号，敬意留给读者自己生出来。

第五段：「原来我们每天看到的『正常』，都是她提前十分钟、说十一回『慢点』、改到笔没水换来的。」拆：结尾只有一句感想，而且是从前文数字里推出来的，不是空喊。示范全文四百多字，早中晚三段各占一百字上下，比例均匀。

照着拆解锁自己的：每段先给时间，再给动作，再补一个数；三个场景各写一百字；结尾一句感想，从数字来。明天就挑你们班老师，盯三个点试试。

## A Sample Observation Diary: A Day of Our Homeroom Teacher, Broken Down Paragraph by Paragraph

Below is a fourth-grade level sample diary titled 'A Day of Our Homeroom Teacher'. Read it through first, then take it apart paragraph by paragraph to see how the three scenes are strung together and where the numbers are hidden.

Paragraph one: 'October 14, cloudy. This morning I got to school ten minutes

early on purpose, to see how Ms. Zhou starts her day.' The first line carries date and weather — diary rules. 'Ten minutes early' is the opening move of an observation diary: you go and look, you do not bump into things. One sentence of motive is enough; no lyricism needed.

Paragraph two: 'At 7:05 Ms. Zhou was already standing inside the gate. Her left hand rested on the door frame; whenever a child came in running she lifted her right hand and said 'slow down, slow down'. I stood diagonally behind her and counted: by 7:20 she had said 'slow down' eleven times, and bent down once to carry a first-grader's schoolbag.' Everything here is what eyes saw. Time down to the minute, numbers eleven and one, actions of resting, lifting, bending. Not one sentence says 'how responsible she is', yet responsibility is already inside the counts. That is the data sense: report, do not judge.

Paragraph three: 'At noon in the canteen, Ms. Zhou did not sit at the teachers' table. She carried her tray to the empty seat in our row. Her tray was the same as ours — two meat dishes, one vegetable, a small heaping bowl of rice. She ate slowly, stood up twice: once to pass a tissue to the classmate beside her, once to scoop spilled soup back into the plate. In the end her rice was gone, with a small half-bowl of soup left.' The key to the lunch scene is the phrase 'the same as ours' — to notice what is different, first record what is the same. Passing the tissue, scooping the soup, leaving half a bowl: three actions in order. Even the imperfect detail of the leftover soup is allowed in, which is what makes it an observation rather than a praise poster.

Paragraph four: 'After school I stayed to redo my math corrections. In the office, Ms. Zhou was grading compositions, the red pen sweeping across paper, one book finished and pulled aside, the homework at her desk corner piled into two stacks thicker than a dictionary. Past fifty books I lost count. Her pen ran dry; she shook it twice and kept writing. At a quarter to five I finished and left; she was still grading.' The evening scene enters naturally through 'I stayed to redo corrections', which gives the observer a legitimate seat. 'Two stacks', 'thicker than a dictionary', 'a quarter to five' are the three data nails of this paragraph; the ending stops dead at 'she was still grading', no exclamation mark, leaving the respect for the reader to grow on their own.

Paragraph five: 'So the 'normal' we see every day was bought with her ten minutes early, eleven 'slow down's, and grading until the pen ran dry.' The close is a single thought, and it is derived from the numbers before it, not shouted into the air. The whole sample runs just over four hundred characters, with the morning, noon and evening paragraphs taking roughly a hundred each — an even balance.

To write your own, follow the breakdown: each paragraph gives a time first, then

an action, then one number; three scenes, about a hundred characters each; one closing thought that comes from the numbers. Tomorrow, pick your own teacher and watch three points.