

观察日记写成表扬稿、记流水账：四个常见毛病和改正办法

批改过四年级的观察日记就会发现，毛病高度雷同。下面四个坑，几乎每个孩子都踩过，认出来就能改。

第一个坑：表扬稿腔。通篇是「老师真辛苦」「老师真伟大」「我要向老师学习」。毛病出在身份错位——你写的是评论，不是观察。改法：把抒情句全部划掉，逼自己换成「我看到什么」。假设你划掉「老师很辛苦」之后不知道写什么，说明你根本没观察，回去盯场景；如果划掉之后剩下「她改作业改到笔没水」，那就对了，留动作，删感叹。

第二个坑：流水账。从「早上六点老师起床」写到「晚上十点老师睡觉」，一天二十四个小时全写，每件事一行，读起来像值日记录。毛病是贪多。改法：只留三个场景，其余全砍。观察日记的「一天」不是真的二十四小时，是你挑出来的三个点。砍完检查：每个留下的场景有没有至少一个数字、一个动作？没有就再回去看。

第三个坑：三个场景平均用力，或者顺序乱。有的孩子早晨写三百字，傍晚只写一句「晚上老师批改作业」；有的先写傍晚再写早晨，时间倒着走。改法：给每个场景定字数上限，假设总共四百字，早中晚各一百二十字上下，谁超了砍谁；顺序按时间排，段首放时间词——「七点零五分」「中午」「放学后」，读者闭着眼都能走一遍这一天。

第四个坑：细节全是想象。写老师「一定」累坏了、「肯定」没吃早饭，可自己根本没看见。观察日记的底线是只写亲眼所见。改法：给每个细节加来源标记，问自己「这个在哪儿看到的？」答不上来就删。没观察到老师的早晨怎么办？把观察起点改成你到校的时刻，写「我到校时老师已经站在门口」——「已经」两个字既诚实又有信息量。

还有一个隐形坑：只看不听。观察不只是眼睛的事。老师在校门口说什么、陪餐时跟同学聊什么、办公室里打电话的语气，都是观察素材。假设你听见老师说「这道题我讲过三遍了，再来问」，这句话比任何外貌描写都更像这个老师。

写前自查清单，六条：日期天气写没写；三个场景挑没挑；每个场景有没有数字；有没有划掉抒情句；顺序是不是早中晚；有没有至少一处听到的话。六条全勾，再动笔。

When Observation Diaries Turn into Praise Posters or Shopping Lists: Four Common Faults and How to Fix Them

Mark enough fourth-grade observation diaries and you find the faults repeat. The four traps below are ones nearly every child falls into; recognize them and they can be fixed.

Trap one: the praise-poster tone. The whole piece is 'how hard the teacher works', 'how great the teacher is', 'I must learn from her'. The fault is a role mix-up — you are writing commentary, not observation. Fix: strike out every sentimental sentence and force yourself to answer 'what did I see'. Suppose after striking 'the

teacher works hard' you have nothing left, that means you never observed — go back and watch the scene. If what remains is 'she graded until her pen ran dry', you are right: keep the action, delete the exclamation.

Trap two: the running account. From 'the teacher got up at six' to 'she went to bed at ten', all twenty-four hours written, one line per event, reading like a duty roster. The fault is greed. Fix: keep only three scenes and cut the rest. 'A day' in an observation diary is not literally twenty-four hours; it is the three points you chose. After cutting, check: does each surviving scene have at least one number and one action? If not, go back and look again.

Trap three: three scenes with equal weight, or in the wrong order. Some children write three hundred characters on the morning and one sentence — 'in the evening the teacher graded homework' — on the evening; others put evening before morning, time running backwards. Fix: set a character budget per scene. Suppose four hundred characters total: morning, noon and evening get about a hundred and twenty each, whoever goes over gets trimmed. Keep time order, and put a time word at each paragraph's head — '7:05', 'at noon', 'after school' — so a reader can walk through the day with eyes closed.

Trap four: details made entirely of imagination. Writing that the teacher 'must' be exhausted or 'definitely' skipped breakfast, when you never saw it. The bottom line of an observation diary is: write only what your own eyes witnessed. Fix: put a source tag on every detail by asking 'where did I see this?' If you cannot answer, delete it. No chance to observe the teacher's morning? Move your starting point to when you arrive, and write 'when I got to school, the teacher was already standing at the gate' — the word 'already' is both honest and informative.

One more hidden trap: watching with eyes only. Observation is not just visual. What the teacher says at the gate, what she chats about with students at lunch, the tone of her phone call in the office — all are material. Suppose you hear her say 'I have explained this problem three times, come ask again' — that sentence resembles this teacher more than any portrait description could.

A six-item pre-writing checklist: date and weather written; three scenes chosen; each scene has a number; sentimental sentences struck out; order is morning-noon-evening; at least one thing heard is included. Tick all six, then write.