

写「严师与慈母」型读后感：先找两面，再配两件事

读一篇写老师的文章，要求围绕「既严格又温柔」写读后感，还要用到文中一个细节、自己老师的一次批评、一次鼓励。素材一共四个，别急着动笔，先把四个素材找齐，再排顺序，五百字反而好写。

第一步，在课文里找两面。严格的一面，挑一个动作细节：比如文中老师批改作文，红笔圈出一个错别字，旁边写了「再想想」三个字，不写答案。温柔的一面也挑一个细节：比如老师发现学生上课走神，不点名，只走过去把手轻轻按在他桌上。两面各用一个细节，不要各写一段复述。引用时把细节原样带出来，读者才信。

第二步，给自己老师配两件事。批评那次，选印象最深的一件，写清楚三样：老师批评的原话、当时的场景、你当时的不服气。假设数学老师把你做错的计算题放在讲台上，当着来办公室的同学说「这么简单的题错三道，你自己看看」，你当时脸烫，觉得她故意让你难堪。鼓励那次，选一件小的。假设有次你上课答错了一个问题，声音越来越小，老师说「你前面半句是对的，再说一遍」。两件事一重一轻，正好对上老师的两面。

第三步，把四面拼成一个感悟。不要写「老师严格是爱，温柔也是爱」这种现成句子，太滑，滑过去什么也不留下。找一个能把两面接起来的念头。比如：那次批评之后你发现，讲台上那道错题旁边，老师用铅笔写了解题的第一步，只写第一步，后面留给你自己。严格和温柔在同一个动作里碰头了，你的感悟就从这里长出来：她从来不是只凶我，她是留着半步让我自己走。

段落顺序建议：第一段引文中严格的细节，第二段引文中温柔的细节，第三段写自己老师的批评，第四段写鼓励，第五段用那个「铅笔写的半步」式的发现收尾。每段八十到一百二十字，五段正好五百字上下。

自查标准：把「严格」「温柔」两个词从文章里删掉，看读者还能不能看懂老师在两面。能看懂，说明细节干活了；看不懂，说明你在替细节下结论。

Writing a Reading Response on the Strict Teacher and Gentle Mother Type: Find Both Sides First, Then Pair Two Events

You read an article about a teacher, and the assignment asks for a response built around 'both strict and gentle,' using one detail from the text, one scolding from your own teacher, and one encouragement. Four materials in total. Do not rush to write. Collect all four first, then arrange them, and five hundred words actually becomes easier.

Step one: find both sides in the text. For strictness, pick one action detail: the teacher marks a wrong character in red while grading compositions and writes only

'think again' beside it, never the answer. For gentleness, pick another: the teacher notices a student drifting in class, does not call his name, just walks over and rests a hand lightly on his desk. One detail per side, not one summary paragraph per side. Quote the detail as it is, and the reader will believe you.

Step two: pair two events with your own teacher. For the scolding, choose the one you remember most, and write three things clearly: her exact words, the scene, and your resentment at the time. Suppose the math teacher left your wrong calculation problems on the podium and said, in front of classmates visiting the office, 'Three mistakes on problems this simple — look at them yourself.' Your face burned; you thought she meant to embarrass you. For the encouragement, choose a small one. Suppose once you answered a question wrong in class and your voice kept shrinking, and the teacher said, 'The first half was right — say it again.' One heavy event, one light one, matching the teacher's two sides exactly.

Step three: assemble the four sides into one reflection. Do not write ready-made lines like 'strictness is love, gentleness is also love' — too slippery, and nothing sticks. Find a thought that joins the two sides. For example: after that scolding, you notice that beside the wrong problem on the podium, the teacher had written the first step of the solution in pencil — only the first step, leaving the rest to you. Strictness and gentleness meet in a single gesture, and your reflection grows from there: she was never just scolding me; she was leaving half a step for me to walk myself.

Suggested paragraph order: one, quote the strict detail from the text; two, quote the gentle detail; three, your teacher's scolding; four, the encouragement; five, close with a 'half step in pencil' kind of discovery. Eighty to one hundred and twenty characters per paragraph, five paragraphs, and you land right around five hundred.

Self-check standard: delete the words 'strict' and 'gentle' from your essay and see whether the reader can still tell the teacher has two sides. If yes, your details are doing the work. If not, you are drawing conclusions on their behalf.

《读〈我的老师〉有感》范文拆解：一次批评怎么写才不记仇

假设有一篇题为《读〈我的老师〉有感》的习作，五百三十个字，写的是「老师又严又温柔」。我们把它拆开，看它做对了什么，又在哪里本可以更好。读范文的正确方式不是背下来，是看清它的接头怎么接。

第一段只有五十六个字：「文中的魏老师看见学生抄字帖偷懒，没有骂，只把那张写歪的字

帖举起来，全班都笑了，偷懒的同学脸红到耳朵。」这一段做对的事：直接进入一个细节，没有「我读了这篇文章」这种开场。引用文中细节时它保留了「举字帖」「笑」「脸红」三个具体东西，这就是题纲要求的「文中一个细节」的标准用法。

第二段写自己老师的批评，这一段最险：写不好就像记仇。范文是这样写的：「我们的英语老师把我没背完的课文抄了三遍罚在办公室，我一边抄一边想，她是不是针对我。」它做对的地方是诚实——承认当时想「针对我」，这个小心思一写出来，读者反而信这不是编的。记仇的写法是通篇控诉；不记仇的写法是承认当时的委屈，但把镜头留在动作上：抄到第二遍，老师过来把你写错的两个单词圈出来，圈完走了，什么也没说。

第三段接鼓励，范文用了一个时间词接：「一个星期后」。班里朗读比赛，老师点名让你读一段，你读得磕巴，读完老师说「敢站起来读，就比读得顺重要」。这一段字数只有一百一十个，比批评段短，这个安排是对的——鼓励不需要比批评重，轻一点反而像真的。

第四段收尾，范文写：「现在我明白，罚抄的时候她是严的，圈那两个单词的时候她也是严的，只是后面那次严里带着等。」这句是全文最好的一句，它没有用「严格也是爱」这种现成话，而是从「罚抄」和「圈单词」两个动作里自己长出一个说法。这就是题纲说的「感悟具体不空泛」。

两处可以更好。一处：第二段和第三段之间只有「一个星期后」，缺一句你自己的过渡。可以在鼓励段开头加半句：「我以为她还在记着我那三遍罚抄。」这样两段之间就有了心理的桥。另一处：全文引用文中细节只有第一段，结尾可以再回看它一次，比如加一句「后来我再读魏老师举字帖那段，忽然看懂了——全班笑，比单独批评谁都不留情面」。首尾都回到课文，这篇读后感的「读」字才站得住。

拆完这篇范文，可以带走三个动作：开头直接进细节；写批评时承认小心思；结尾从动作里长出说法，不从词典里搬「爱」。

Breaking Down a Sample Essay on My Teacher: How to Write a Scolding Without Sounding Like a Grudge

Suppose there is an essay titled *Reflections on Reading My Teacher*, five hundred and thirty characters, about a teacher who is both strict and gentle. Let us take it apart and see what it did right and where it could have been better. The right way to read a model essay is not to memorize it but to see how its joints connect.

The first paragraph is only fifty-six characters: 'When the Teacher Wei in the text catches a student slacking off on copywork, she does not scold. She simply holds up the crooked sheet, and the whole class laughs, and the slacking student turns red to the ears.' What this paragraph gets right: it enters straight through a detail, with no 'I read this article' throat-clearing. When quoting the text, it keeps three concrete things — holding up the sheet, the laughter, the blushing. That is the

standard use of the required detail from the text.

The second paragraph is about a scolding from the student's own teacher, and it is the riskiest part: done badly it reads like a grudge. The model writes: 'Our English teacher made me copy the unrecited text three times as punishment in the office, and while copying I thought, is she out to get me?' What it gets right is honesty — admitting the thought 'out to get me.' The moment that small spite is on the page, the reader believes this is not invented. The grudge version spends the paragraph accusing; the non-grudge version admits the grievance but keeps the camera on actions: halfway through the second copy, the teacher comes over, circles the two words you got wrong, and leaves without a word.

The third paragraph takes up the encouragement, joined by a time word: 'a week later.' In a class reading contest, the teacher calls on you to read a passage; you stumble through it, and afterward she says, 'Having the nerve to stand up and read matters more than reading smoothly.' This paragraph runs only one hundred and ten characters, shorter than the scolding paragraph, and that arrangement is right — the encouragement does not need to outweigh the scolding; lighter reads truer.

The closing paragraph writes: 'Now I understand. When she assigned the copying, she was strict; when she circled those two words, she was also strict — only the second strictness carried waiting inside it.' This is the best sentence in the essay. It does not borrow the ready-made line 'strictness is love'; it grows its own phrasing out of two actions, the copying and the circling. That is what the outline means by a reflection that is concrete, not hollow.

Two places could be better. First: between paragraphs two and three there is only 'a week later,' missing a transitional line of your own. Add half a sentence at the start of the encouragement paragraph: 'I thought she still held my three copies against me.' Now there is a psychological bridge between the two paragraphs. Second: the text is quoted only in the first paragraph; the ending could return to it once more, for example: 'Later I reread the part where Teacher Wei held up the sheet, and suddenly understood — the whole class laughing is harsher than singling anyone out.' If the beginning and the end both return to the text, the 'reading' in 'reading response' stands on its own feet.

From this model you can take away three moves: open straight inside a detail; when writing the scolding, admit the small spite; at the end, grow the phrasing out of actions instead of borrowing the word 'love' from the dictionary.

「严师与慈母」读后感素材清单：文中细节、批评、鼓励各怎么挑

这篇读后感硬性要求三个素材：文中一个细节、自己老师的一次批评、一次鼓励。素材挑对了，五百字是顺出来的；挑错了，五百字是挤出来的。下面给每个素材一条挑选标准和一条淘汰标准。

文中细节：挑动作，淘汰评价。课文里写老师「严厉又慈爱」的句子不能用作素材，那是作者的评价，不是细节。可用的长这样：老师把打瞌睡同学的头轻轻拍醒；老师要求作业本折角必须对齐，不对齐重写封面；老师冬天把手炉先放在讲台角上，谁冻红了手就叫谁去捂一下。检验方法：这个细节能不能拍成一秒钟的照片。能，就是细节；不能，就是评价。

批评：挑带委屈的那次，淘汰最严重的那次。很多同学会挑「被叫家长」那种大事，大事反而难写，因为写出来只剩检讨。挑小的、当时心里不服的那次：假设语文老师当着你同桌的面把你的作文退回来，说「这段是不是抄的」，其实你没抄，你憋了一星期没说话。委屈是有牙齿的素材，它咬住读者。写的时候保留你的不服，不用在批评段里急着认错，认错放到结尾的感悟里去。

鼓励：挑最小的那次，淘汰正式的那次。「校长在大会上表扬你」不算好素材，太正式，离老师这个人太远。好的鼓励小得像顺手：假设你在黑板上做题做对了，老师路过时用粉笔在你答案旁边画了个小小的对勾，没说话；假设你交上来的周记里写了一句丧气话，老师在下面回了一句「你上周可不是这么写的」。顺手式的鼓励证明老师一直在看你，这正好接住「慈母」那一面。

三个素材怎么串：按「文中一批评—鼓励—感悟」排，段与段之间用一句心理话接。示范一段：「读完全文我总想起那星期的憋闷。现在我把两件事摆在一起看：她退回作文时怀疑我，眼睛盯着的是那段不像我的好句子；她回我周记时，眼睛盯着的是我上周和这周不一样。她的眼睛从来没离开过我，只是先挑我的毛病，再接住我的低落。」这段一百三十字，三个素材里的前两个已经用完，这段负责把它们焊在一起，感悟从「她的眼睛」这个共同点里长出来，没有借用任何现成句子。

最后按清单核一遍：文中细节是不是一秒照片？批评那次你写没写出当时的不服？鼓励是不是顺手级别的？三个都过，这篇素材就立住了。

A Material Checklist for the Strict-and-Gentle Reading Response: How to Pick the Text Detail, the Scolding, and the Encouragement

This response requires three materials by rule: one detail from the text, one scolding from your own teacher, one encouragement. Pick them well and five hundred words flow out; pick them badly and five hundred words get squeezed out. Below, each

material gets one picking standard and one elimination standard.

The text detail: pick actions, eliminate evaluations. A sentence in the text saying the teacher is 'strict yet loving' cannot serve as material — that is the author's verdict, not a detail. Usable ones look like this: the teacher gently taps a dozing student awake; she requires the corners of exercise books to be folded square, and rewrites the cover if they are not; in winter she leaves a hand warmer at the corner of the podium and calls over whoever's hands are red to warm them. The test: can this detail be filmed as a one-second photo? If yes, it is a detail. If not, it is an evaluation.

The scolding: pick the one that left a grievance, eliminate the most serious one. Many students reach for the 'parents were called' event, but big events are harder to write — they collapse into a self-criticism. Pick the small one you resented at the time. Suppose the Chinese teacher returned your composition in front of your deskmate and said, 'Did you copy this passage?' — and you did not copy it, and you sulked for a week without saying a word. Grievance is material with teeth; it bites the reader. Keep your resentment in the telling. Do not rush to admit fault inside the scolding paragraph; save the admitting for the reflection at the end.

The encouragement: pick the smallest one, eliminate the formal one. 'The principal praised you at the assembly' is not good material — too formal, too far from the teacher as a person. Good encouragement is small and offhand. Suppose you solved a problem correctly on the blackboard, and the teacher, walking past, drew a tiny check mark beside your answer in chalk without a word; suppose you wrote one discouraged line in your weekly journal, and the teacher replied underneath: 'You were not writing like this last week.' Offhand encouragement proves the teacher has been watching you all along — which is exactly the gentle side.

How to string the three together: order them as text — scolding — encouragement — reflection, and join the paragraphs with one line of inner speech. A demonstration paragraph: 'After finishing the text, I kept thinking of that week's sulking. Now I set the two events side by side: when she returned my composition, her eyes were fixed on the passage that sounded too good to be mine; when she answered my journal, her eyes were fixed on the difference between last week and this week. Her eyes never left me — she only examined my flaws first, then caught my low moments.' One hundred and thirty characters. The first two materials are already spent; this paragraph welds them together, and the reflection grows from the common point of 'her eyes,' borrowing no ready-made sentence.

Finally, run the checklist: Is the text detail a one-second photo? Did you write the resentment into the scolding? Is the encouragement offhand-level? Pass all three, and the materials of this essay stand.

