

怎么把班主任写含蓄：从后门那扇玻璃开始

写班主任的散文，最难的是含蓄。感情越重，越不能喊出来。找一个物理上的切入点，事情就好办一半：教室后门那扇小窗，玻璃上偶尔出现的一个身影，就是现成的入口。

第一步，固定视角。全文坐在学生的座位上写，只写这个座位能看见、听见、感觉到的东西。后门玻璃在斜后方，余光里才有它，所以写身影要用余光这个词，不能写我抬头看见。视角一稳，含蓄就来了：老师的好不是被正面发现的，是被眼角撞见的。

第二步，把三个场景按声音排。后门玻璃上的身影是没有声音的，只写形状：一个半张脸、一副眼镜的反光、人影停几秒又滑走。晚自习巡视有声音：走廊里脚步由远到近，在后排停住，绕到窗边再停住，然后走远。无声提醒介于两者之间：老师走到做题走神的同学桌边，不说话，指节在桌角轻叩两下，放下一支笔或者把滑下来的卷子推回桌面正中。三个场景声音从有到无，散文的节奏就出来了。

第三步，写老师的不在场。默默关注的重点在默默：身影出现又离开，从不进门；巡视时全班屏住呼吸，他什么也不说，只把开着的窗户推上一点；提醒完就走，连眼神都不多给。不写他做了什么惊天动地的事，只写他每次只来一小会儿。

第四步，留白收尾。结尾不抒情，写一个变化：后来某个晚自习，身影没有出现，你反而回头看了一眼后门；或者你毕业多年后路过一间教室，看见后门小窗上有一张小孩的脸贴着玻璃往里看，你在走廊对面站住了。让读者自己把感情接上，作者不要接。

检查语言：删掉所有很感动、温暖的这类判断词，只留名词和动词。画面感不是形容词堆出来的，是名词准、动词准。

How to Write a Homeroom Teacher Subtly: Start with the Glass in the Back Door

The hardest thing in an essay about a homeroom teacher is restraint. The deeper the feeling, the less you may raise your voice. Find a physical entry point and half the job is done: the small window in the back door of the classroom, a silhouette that appears now and then on its glass, is a ready-made door.

Step one: fix the point of view. Write the whole piece from a student's seat, recording only what that seat can see, hear, and feel. The back-door window sits diagonally behind, so it lives in peripheral vision; use the phrase out of the corner of my eye, never I looked up and saw. Once the viewpoint is steady, restraint follows: the teacher's care is not discovered head-on; it is bumped into by the corner of the eye.

Step two: arrange the three scenes by sound. The silhouette on the back-door glass is silent; write only its shape: half a face, the glint of glasses, a shadow

that pauses a few seconds and slides away. The evening study patrol has sound: footsteps in the corridor coming nearer, stopping at the back rows, moving to the window and stopping again, then fading. The silent reminder sits between the two: the teacher walks to the desk of a daydreaming student, says nothing, taps the corner of the desk twice with his knuckles, leaves a pen behind or pushes a slid-off paper back to the center of the desk. Sound runs from present to absent across the three scenes, and the rhythm of the essay appears.

Step three: write the teacher's leaving. The heart of quiet care is quiet: the silhouette appears and goes, never entering; during the patrol the whole class holds its breath while he says nothing and only pushes an open window a little shut; after the reminder he leaves at once, sparing even a glance. Do not write anything he did that shook the world; write only that each time he came for a very short while.

Step four: end with white space. Do not pour out feeling at the close; write one change: on some later evening, the silhouette did not appear, and you found yourself glancing back at the back door; or years after graduation you pass a classroom, see a child's face pressed to the small window looking in, and stop on the other side of the corridor. Let the reader connect the feeling; the author should not.

Check the language: delete every judgment word like touching and warm, keep only nouns and verbs. A sense of scene is not piled from adjectives; it comes from nouns and verbs chosen exactly.