

## 一次讲评课实录：从「我很紧张」到能读出紧张

下面是一次真实讲评课的片段整理。黑板上投影的是学生的原句：下水之前，我很紧张，心怦怦跳。我请全班给这句话打分，理由是不能只说好或不好，要指出读者能不能从句子里看到紧张。

第一个学生说：心怦怦跳算写了。我追问：除了心跳，紧张的时候身体还有哪里不对劲？学生答不上来。我把问题收窄：站在池边，手放在哪里？手心是什么感觉？后排一个学生接话：手抓着栏杆，手心全是汗。我让他把这句接到原句后面，句子立刻变成：下水之前，我很紧张，心怦怦跳，手抓着池边的栏杆，手心全是汗。

接着处理紧张的原因。我问：你怕的到底是什么？那个学生想了很久，说：怕水进鼻子。我让他把怕水进鼻子写成当时的念头，他写出：我把鼻子捏住，心里就一个念头，千万别松手。我请全班比较两个版本，多数人认为后一版更紧张，因为前一句只报告情绪，后一句让人跟着担心他会不会松手。

讲评片段结束后是当堂修改。我给每人两分钟，只改一处：把作文里最空的一句心理句换掉。收上来再看，三十七人里有二十九人换出的句子带了身体反应或具体念头。剩下的八人里，有五人换成了我心跳得像打鼓这类比喻，比喻本身没问题，但全班只有五个人用同一个比喻，说明他们还是没回到自己的体验。

我的讲评提问固定四步：这句话里读者能看到什么？紧张时身体哪里不对劲？当时脑子里具体想的是什么？换一个只属于你那次经历的说法怎么说？四步走完，学生基本能自己完成修改。下节课我把这个实录打印出来贴在教室，让学生看到同学的原句是怎么一步步改好的，比讲方法更有效。

## A Review Class Transcript: From I Was Nervous to Showing Nervousness

Below is a cleaned up transcript of one real review class. Projected on the board was a student sentence: Before getting in the water, I was very nervous, my heart pounding. I asked the class to rate the sentence, with a rule: no simple good or bad, they had to say whether a reader could see the nervousness inside it.

The first student said: heart pounding counts as writing it. I pressed further: besides the heartbeat, what else goes wrong in your body when you are nervous? He could not answer. I narrowed the question: standing at the pool edge, where are your hands? What do your palms feel like? A student in the back row jumped in: hands gripping the railing, palms all sweaty. I asked him to attach that clause to the original sentence, and it became: Before getting in the water, I was very nervous, my heart pounding, hands gripping the poolside railing, palms all sweaty.

Then we handled the cause of the nervousness. I asked: what exactly are you

afraid of? He thought for a long time and said: water going up my nose. I asked him to turn that fear into a thought happening in the moment, and he wrote: I pinched my nose shut, one thought in my head, do not let go. The class compared the two versions; most preferred the new one, because the old sentence only reported an emotion while the new one made readers worry whether his hand would slip.

After the transcript segment came two minutes of in class revision. Each student could change only one place: replace the emptiest feeling sentence in their essay. When I collected the papers, twenty nine of thirty seven had produced a sentence with a body reaction or a concrete thought. Of the remaining eight, five had swapped in similes like my heart beat like a drum. Similes are fine, but five students in one class reaching for the same simile showed they still had not returned to their own experience.

My review questions follow a fixed four steps: what can a reader see in this sentence? Where in the body does nervousness show? What exactly was in your head at that moment? How would you say it using only your own experience from that day? After the four steps most students can revise on their own. Next class I will print this transcript and post it in the room, because seeing a classmate sentence improve step by step works better than lecturing about method.