

学生写不出心理变化的四大成因与逐一教法

讲评学游泳作文时，学生写出的心理描写大多只有三句：我害怕了、我很紧张、我高兴极了。反思这节课，我把成因归为四类，每类配一个具体教法。

第一个成因是学生不知道心理可以分层。他们脑子里的害怕是一整块。训练办法是让学生把害怕拆成三层：身体反应、心里念头、动作选择。比如第一次下水那一刻，腿在抖、池边看起来很远、想往回走但老师在看。三层各写一句，害怕就不再是空词。

第二个成因是课堂缺少可调用的真实体验。没游过泳的孩子写不出呛水的滋味。我调整了上课顺序：写作前先安排一分钟憋气体验，让学生当场记下六十秒里身体和念头的变化。素材来自自己的身体，写出来才具体。

第三个成因是词汇只有紧张和高兴。我让每个学生建一个三栏心理句本：尝试前、关键一刻、成功后，每栏积累五个句子，要求来自自己的经历而不是摘抄范文。讲评课只选这些句子里的句子点评。

第四个成因是任务指令笼统。过去的题目是写出感受，现在改成限定任务：写连续两段，第一段必须含一个身体反应和一个心里念头，第二段必须写出动作前后的变化。要求具体了，下笔才可操作。

讲评课后我定了一条自查标准：修改后的心理段落里不允许出现害怕、紧张、高兴这三个词，但读者要能读出害怕。下一节平行班用这条标准做首轮讲评，达标率从约三分之一升到一半以上，进步不快但是真实的。

还有一点我以前忽略了：心理描写要为事件的转折点服务，不能到处撒。我现在让学生先标出事件里变化最大的一处，把最重的心理描写放在那一处，比如放开浮板的瞬间、第一次碰到池壁的瞬间，其余位置一句带过即可。这个标转折点的动作在课堂上只用两分钟完成，却明显减少了学生到处写感受的毛病。

Four Causes of Weak Feeling Description in Swimming Essays and Concrete Fixes

In the swimming essays I reviewed, the feeling description most students produced came down to three sentences: I was scared, I was very nervous, I was so happy I jumped. After reflecting on the lesson, I sorted the causes into four groups and matched each with a concrete training method.

The first cause is that students do not know feelings can be broken into layers. Fear is one lump in their heads. The drill is to split fear into three layers: body reaction, inner thought, and action choice. For example, the moment of stepping into the water for the first time: legs shaking, the poolside looking far away, wanting to turn back while the teacher was watching. One sentence per layer, and fear stops

being an empty word.

The second cause is that the classroom offers no real experience to call on. Children who never swam cannot write the taste of choking on water. I changed the lesson order: before writing, students did a one minute breath holding drill and noted the changes in body and thought during those sixty seconds on the spot. Material comes from their own bodies, so the writing gets specific.

The third cause is a vocabulary of only nervous and happy. Each student keeps a three column feeling sentence notebook: before trying, at the critical moment, after succeeding, five sentences per column, required to come from their own experience instead of copied model essays. In the review class I only comment on sentences from these notebooks.

The fourth cause is vague task wording. The old prompt was write about your feelings. The new prompt is a constrained task: two paragraphs, the first must contain one body reaction and one inner thought, the second must show the action change before and after. When the requirement is concrete, writing becomes doable.

After the lesson I set a self check rule: in the revised feeling paragraphs the words scared, nervous and happy are not allowed, yet the reader must still feel the fear. In the next parallel class the pass rate rose from about one third to more than half. Slow, but real.

One more point I used to miss: feeling description should serve the turning point of the event, not be sprinkled everywhere. Students now mark the place where the event changed most and put the heaviest feeling description there, such as the moment the kickboard was released or the moment the wall was touched first. Elsewhere one short line is enough. Marking the turning point takes only two minutes in class, yet it clearly cut down the habit of scattering feelings everywhere.