

学习心得怎么写：用修改前后对比搭出三段骨架

写完学游泳的作文，老师还要求写一篇学习心得。不少同学卡在这里：心得不知道写什么，最后写成我学会了坚持这种空话。我的经验是，心得不用编，把修改作文的过程摆出来就是好心得，关键有三个素材：修改前的原稿、老师指导的原话、修改后的对比。

第一个素材是原稿，千万别扔。我第一稿按时间写：起床、去泳池、下水、回家，全是流水账。当时觉得丢人，改完就想把原稿撕掉。后来才明白，原稿是心得里最重要的证据，没有它，后面的变化就没法说明。我的做法是把原稿抄在心得里，再用铅笔做三种标记：把然后、接着这类词圈出来，把重复的句式划掉，在旁边能打问号的地方打问号，问号越多说明问题越集中。

第二个素材是老师指导的原话。老师指出的问题往往就一句话，比如你写了二十个动作，却没有一个写出心情。把这句话原样记下来，再写一句自己当时的反应：一开始不服气，觉得我写得很详细啊，后来对照原稿才发现确实全是动作。这句心理变化比指导本身更真实，心得的分量就在这里。

第三个素材是修改后的对比。挑改动最大的一段，原文和改后并排放。比如原文是我下水，呛了水，很难受；改后是脸埋进水里，鼻子一酸，我扶住池边咳了半天。对比后面要补一句自己怎么改的：把难受换成身体反应，因为难受是结论，鼻子一酸才是证据。

三个素材的顺序就是心得的骨架：先摆问题，再写怎么被点醒，最后写改出来的样子。写完后通读一遍，把心得里所有我学会了开头的句子检查一遍，后面没有具体例子的，要么补例子，要么删掉。

How to Write a Learning Reflection: Build It on a Before-and-After Comparison

After finishing a composition about learning to swim, the teacher asks for a learning reflection. Many students get stuck here: not knowing what to write, they end up with empty lines like I learned to persist. My experience is that a reflection needs no invention. Show the revision process and you have a good reflection. The key is three materials: the draft before revision, the exact words of the teacher, and the comparison after revision.

The first material is the original draft. Never throw it away. My first draft followed the clock: got up, went to the pool, got in the water, went home. Pure running account. I felt embarrassed and wanted to tear it up after fixing it. Later I understood that the original draft is the most important evidence in the reflection. Without it, the change cannot be shown. My method was to copy the draft into the reflection and mark it with a pencil in three ways: circle words like then and next, cross out repeated sentence patterns, and put a question mark beside any sentence

that could be questioned; the more question marks, the more concentrated the problems are.

The second material is the exact words of the teacher. The core of the guidance is often one sentence, for example, you wrote twenty actions but not one feeling. Write that sentence down as it was, then add one line about your reaction at the time: at first I felt unfair, thinking my writing was detailed, and only later, comparing with the draft, did I see it was all actions. This turn of feeling is more real than the guidance itself, and this is where the reflection gains weight.

The third material is the comparison after revision. Pick the paragraph that changed most and place the original and the new version side by side. The original read: I got in the water, choked, and felt terrible. The new version reads: face pushed into the water, my nose stung, and I held the edge of the pool coughing for a long while. After the comparison add one line on how you made the change: replace terrible with a body reaction, because terrible is a conclusion while a stinging nose is the evidence.

The order of the three materials is the frame of the reflection: first show the problem, then show how you were pointed awake, and finally show what the fix looked like. When you finish, read the whole thing and check every sentence that starts with I learned. If there is no concrete example after it, either add one or delete the sentence.

一篇学习心得范文逐段点评：我的作文从流水账到有变化

下面这篇心得假设出自一位六年级同学，题目是《我的作文从流水账到有变化》。我们一段一段看它好在哪里，可以直接学。

第一段只有一句话：我到现在还留着那页被老师画了九个圈的作文本。点评：开头不进背景，不写我从小就怕水，直接抛出一个具体的东西——画了九个圈的作文本。读者马上想知道那九个圈是什么。写心得开头时找一个实物，比找一句感想容易，也稳。

第二段摆原稿：那天我写的是早上八点到了泳池边，水很蓝，我下去游了一会儿，回家了。老师用红笔在旁边写：圈出来的都是行程，不是经历。点评：原稿故意写得短而笨，效果反而好。引用原稿不要美化，越像当时的真实水平，后面的变化越可信。老师的话也是原样引用，红笔两个字让画面站住了。

第三段写指导现场：老师把我叫到池边，让我闭眼回想下水那一瞬间身体哪里先绷起来。我说脖子。老师说，那就写脖子。点评：这一段是全篇的核心。指导不是大道理，是一个能立刻执行的小指令。写心得时把指导还原成现场，有地点、有对话，比转述老师教导我要细心有力得多。

第四段是对比：改前写我有点紧张，改后写我把下巴收紧，感觉后脑勺慢慢沉进水里，数到七才敢抬起来。点评：紧张是标签，收紧下巴、数到七是经历。对比段要选小处，一处改到位比通篇重写更能说明问题。

第五段收尾：现在我写作文前先问自己，这段是行程还是经历。点评：结尾不升华，只留一个以后还在用的自查问题。心得的结尾最好是一个动作或一个问题，不是一句口号。

把这篇的结构抄下来就是：实物开头、原稿示众、指导现场、一处对比、自查收尾。五段各自独立，换任何一件学过的事都能套。

A Model Reflection Reviewed Paragraph by Paragraph: From Running Account to Real Change

The reflection below is assumed to be written by a sixth grader, titled My Composition Turned from a Running Account into Real Change. Let us look at it paragraph by paragraph and see what is worth copying.

The first paragraph is a single sentence: I still keep that exercise book page circled nine times in red. Review: the opening skips background, no I was afraid of water since childhood, and throws out one concrete object, a page circled nine times. The reader immediately wants to know what those nine circles were. When opening a reflection, finding one physical object is easier and steadier than finding one feeling.

The second paragraph shows the draft: that day I wrote, arrived at the pool at eight, the water was blue, I swam for a while, then went home. The teacher wrote beside it in red pen: everything you circled is an itinerary, not an experience. Review: the draft is deliberately short and clumsy, and that is what makes it work. Do not polish a quoted draft. The closer it is to your real level at the time, the more believable the later change becomes. The teacher line is also quoted exactly, and the detail of red pen makes the scene stand.

The third paragraph stages the guidance: the teacher called me to the edge of the pool and asked me to close my eyes and recall which part of my body tensed first the moment I went under. I said my neck. She said, then write the neck. Review: this is the heart of the piece. Guidance is not a big principle but a small instruction you can execute at once. When writing a reflection, restage the guidance as a scene, with a place and dialogue. It hits far harder than reporting that the teacher taught me to observe carefully.

The fourth paragraph is the comparison: before, I wrote I felt a little nervous; after, I wrote I tucked my chin and felt the back of my head sink slowly into the

water, counting to seven before daring to lift it. Review: nervous is a label; tucking the chin and counting to seven are experience. Pick a small spot for the comparison. One change done well explains more than rewriting everything.

The fifth paragraph closes: now, before I write a paragraph, I ask myself whether it is an itinerary or an experience. Review: the ending refuses to soar. It leaves one self-check question still in use. The best ending of a reflection is an action or a question, not a slogan.

Copy the structure and you get: object opening, draft on display, staged guidance, one comparison, self-check closing. The five paragraphs stand on their own, and you can apply them to anything you have ever learned.

学习心得最容易犯五个毛病：对照自查清单逐个改

心得交上去之前，对照这五个毛病自查一遍。它们在学习叙事作文的心得里出现得最多，每一个都有具体的识别方法和改法。

毛病一：心得变成第二篇作文。识别信号：心得里又从头讲了一遍学游泳的经过，从第一次下水讲起。改法：心得只写写作的过程，不写游泳的过程。游泳的事只在引用原稿和改后段落时出现，其余段落一律写我怎么写、老师怎么说、我怎么改。检查方法是数一数心得里游泳动作的词，超过十处基本就是重犯了。

毛病二：只夸老师不写变化。识别信号：出现老师教导我要细心观察这类句子，后面没有接自己前后的不同。改法：把夸奖句改成现场句。老师教导我观察改成老师让我闭眼回想身体哪里先绷起来，然后补一句我当时怎么反应、改完文章哪里不一样。凡是评价老师的句子，后面必须跟一个自己的变化，否则删掉。

毛病三：原稿改得面目全非。识别信号：引用的修改前段落读起来也挺顺，看不出问题。改法：回去翻作文本，把当时的原句一字不差抄下来，包括错别字和重复的词。原稿越笨，对比越成立。如果实在找不到原稿，宁可写我找不到原稿，只凭记忆，也不要吧改后的句子冒充改前。

毛病四：对比只挑大改。识别信号：对比段写的是我加了一整段心理描写。改法：换成一处小改动，一个词、一个句子都行，写清楚原来是什么、现在是什么、为什么换。大改说明工作量，小改才说明方法，心得要写的是方法。

毛病五：结尾喊口号。识别信号：最后一句是我明白了做任何事都要坚持。改法：把口号换成一个现在还在用的习惯，比如我现在每写一段都会先问这段有没有身体反应。口号是一次性的，习惯是持续的，读者从习惯里能看到心得真的起了作用。

五个毛病按顺序过一遍，中了几条就改几条，改完再通读一次。心得的分数不在词藻，在有没有把改作文这件事说清楚。

Five Common Faults in Learning Reflections, with a Self-check List for Each

Before handing in a learning reflection, check it against the five faults below. They appear most often in reflections about narrative essays, and each one has a clear signal and a concrete fix.

Fault one: the reflection turns into a second composition. Signal: the reflection retells the whole swimming story from the first time in the water. Fix: the reflection writes only about the writing process, not the swimming process. Swimming appears only inside the quoted draft and the revised paragraph; every other paragraph is about how I wrote, what the teacher said, and how I changed it. Check by counting action words about swimming. More than ten means this fault is back.

Fault two: praising the teacher without showing change. Signal: a sentence like the teacher taught me to observe carefully, with nothing about my own before and after. Fix: turn the praise into a scene. Change the teacher taught me to observe into the teacher asked me to close my eyes and recall which part of my body tensed first, then add one line on how I reacted and what differs in the essay now. Rule: every sentence that evaluates the teacher must be followed by one change in yourself, or delete it.

Fault three: the quoted draft has been quietly polished. Signal: the before paragraph actually reads fine and shows no problem. Fix: go back to the exercise book and copy the original sentence word for word, typos and repeated words included. The clumsier the draft, the stronger the comparison. If the draft cannot be found, better to write that I could not find it and rely on memory than to pass off a revised sentence as the original.

Fault four: the comparison only shows a big change. Signal: the comparison paragraph says I added a whole paragraph of inner thoughts. Fix: swap in one small change, a word or a single sentence, and state what it was, what it is now, and why it was replaced. A big change shows workload; only a small change shows method, and a reflection is about method.

Fault five: the ending shouts a slogan. Signal: the last line is I understood that everything requires persistence. Fix: replace the slogan with a habit still in use, for example, now every paragraph I write starts with the question of whether it contains a body reaction. A slogan happens once; a habit keeps happening, and readers can see the reflection actually worked.

Run the five faults in order, fix the ones that hit, then read the whole thing once more. The value of a reflection is not in fine words but in whether it explains

the act of revising clearly.