

一支红笔的来历：小故事怎么写出起因经过结果

写老师的小故事，情节不用大，一条小线索就够：一支红笔。红笔好，因为它天天出现在作业本上，每个小学生都认识它。用它串起因经过结果，故事自己会长出来。

起因要小，要具体。别写老师工作辛苦，写一个具体的麻烦：周三下午，老师批改第三排的听写本，红笔写到最后一个字不出水了。换一支，还是不出水。拉开笔芯一看，空了。抽屉里翻了个遍，只剩一支蓝笔。这就是起因：一个当天必须解决的小麻烦。起因的标准是读者能马上明白麻烦在哪，而且麻烦不大，但绕不过去。

经过要有两次小波折。第一次：老师先用蓝笔改，改了两本，停住了——蓝笔改的字和学生的黑字混在一起，看不清哪里是批注。第二次：老师放下蓝笔，去小卖部买了一盒红笔芯，回来把那两本蓝笔批的重新用红笔过了一遍。经过的写法是一步一个动作：翻抽屉、试笔、停笔、走路、掏钱、拆笔芯、重写。小学生写故事最容易犯的错是跳过动作直接写结果，把买笔写成老师第二天拿来新笔，中间的动作全没了，故事就瘪了。

结果要落在一个变化上。故事的结果不是老师买到了笔，而是从那以后作业本上多了点东西：老师在每本听写本最后一页用红笔画一个小小的对勾，全对的画对勾，有错的画半个。同学们开始盼着翻到最后一页。结果的标准是：前面出现的道具在结尾再出现一次，红笔在结尾画那个对勾，线索就收回来了。

语言简洁生动的办法：一句话只说一件事；删掉非常、特别、十分这类词；给红笔一个声音，笔尖在纸上沙沙响，没水时在纸上划出无声的白痕。声音一出现，句子就活了。

最后检查一遍：起因是不是当天的小麻烦，经过有没有至少两个动作波折，结果有没有变化加道具回收。三样齐了，四千字的小故事就立住了。

Where the Red Pen Came From: How a Little Story Gets Its Beginning, Middle, and End

For a little story about a teacher, the plot need not be big; one small thread is enough: a red pen. The red pen is good because it shows up in homework notebooks every day and every primary school student knows it. String a beginning, a middle, and an end on it, and the story grows by itself.

The beginning must be small and concrete. Do not write that the teacher works hard; write one specific trouble: on Wednesday afternoon, grading the dictation books of the third row, the red pen runs dry on the very last character. He switches to another; still dry. He pulls out the refill: empty. He searches the drawer and finds only one blue pen. That is the beginning: a small trouble that must be solved today. The test for a beginning is that the reader instantly understands the trouble, and

the trouble is small but unavoidable.

The middle needs two small turns. The first: the teacher starts with the blue pen, finishes two books, then stops — blue marks blend with the students' black writing, and you cannot tell which marks are corrections. The second: he puts the blue pen down, walks to the little shop, buys a box of red refills, comes back, and goes over those two blue-graded books again in red. Write the middle one action at a time: searching the drawer, testing pens, stopping, walking, paying, opening the package, refilling, rewriting. The most common mistake in a child's story is skipping actions and jumping to results — writing that the teacher simply brought new pens the next day. All the middle actions vanish, and the story goes flat.

The end must land on a change. The ending is not that the teacher bought pens; it is that after that day, something extra appears in the notebooks: on the last page of each dictation book, the teacher draws a small check in red — a full check for perfect work, half a check when there are mistakes. The class starts looking forward to turning to the last page. The test for an ending: a prop from earlier appears once more at the close. The red pen drawing that check at the end pulls the thread back in.

For concise, lively language: one sentence, one thing; delete words like very, especially, extremely; give the red pen a sound — the nib hissing on paper, and when dry, a silent white scratch. Once sound appears, the sentence comes alive.

Final check: is the beginning a small trouble of the day, does the middle have at least two action-turns, does the end have a change plus a prop returning? With all three, a four-hundred-word story stands up.

第三排的听写本：红笔用完那天

周三下午，林老师在办公室批改第三排的听写本。第三排是班里最容易写错的一排，因为靠窗，风一吹孩子就分心。这一摞有十一本，改到第九本，红笔在最后一个字上拐了个弯，不出水。

林老师甩了两下笔，在草稿纸上画圈，越画越淡。换一支红笔，写两个字，也断了。拧开笔杆，笔芯是空的，捏扁了扔进笔筒。拉开抽屉翻，一支蓝笔躺在角落。林老师拿起蓝笔接着改，改完两本，笔停住了。学生写的是黑笔，批注是蓝笔，两种蓝黑挤在一页上，错字圈都看不清。林老师把那两本抽出来，压在桌子左边。

放学铃响，林老师锁了办公室，走到校门口的红庙小卖部，问有没有0.5的红笔芯。阿姨从铁盒里摸出一板，五支，两块五。林老师挑了一支捏了捏，又挑了一支，一共买了四支。

回到办公室，天已经黑了。林老师拆了笔芯装上，先把那两本蓝笔批过的翻开，用红笔把错

字重新圈了一遍，蓝笔圈的地方不擦，只在上头再描一个红圈。改完十一本，笔尖在纸上沙沙响到七点半。最后林老师做了一件以前没做过的事：在每本听写本的最后一页，全对的画一个红对勾，有错别字的画半个对勾，错三个以上的不画。

周四发本子，第三排的李小满翻到最后一页看见对勾，举起来给同桌看。一上午，全班都知道了翻到最后一页的习惯。有人问林老师那个勾是什么意思，林老师说，就是红笔想说的话。周五开始，交听写本之前，孩子们都会先把最后一页翻出来看一眼，再合上交上去，好像那样本子更整齐。

那支用完的红笔芯扔在笔筒里，被一个值日的孩子看见，问老师怎么不扔。林老师说，留着，提醒我笔会没的。后来很多年，第三排的孩子长大了，听写这个词都不常用了，但有人收拾旧书包翻出过那本听写本，最后一页上那个红对勾还没褪干净。

The Dictation Books of the Third Row: The Day the Red Pen Ran Out

On Wednesday afternoon, Teacher Lin was in the office grading the dictation books of the third row. The third row was the class's most mistake-prone row because it sat by the window, and children drifted whenever the wind blew. The stack had eleven books. On the ninth, the red pen turned a corner on the last character and stopped giving ink.

Teacher Lin shook the pen twice and drew circles on scratch paper, each fainter than the last. He switched to another red pen; two characters in, that one died too. He unscrewed the barrel: the refill was empty, squeezed flat. He tossed it into the pen holder, dug through the drawer, and found a blue pen lying in the corner. He took up the blue pen and kept grading. After two books, the pen stopped. The students wrote in black, the marks were in blue, and the two shades crowded one page until the circles around wrong characters were hard to see. Teacher Lin pulled those two books out and set them on the left side of the desk.

The dismissal bell rang. Teacher Lin locked the office and walked to the little shop by the school gate, asking whether they had 0.5 red refills. The shop auntie fished a strip of five out of a tin can, two yuan fifty. Teacher Lin squeezed one, picked another, and bought four in all.

Back in the office, it was already dark. He fitted a new refill, reopened the two blue-graded books, and re-circled every wrong character in red — he did not erase the blue circles, only traced a red one over each. The nib hissed on paper until half past seven, and all eleven books were done. Then he did something he had never done before: on the last page of each dictation book, he drew a red check for perfect

work, half a check for one or two mistakes, and nothing for three or more.

Books came back on Thursday. Li Xiaoman of the third row turned to the last page, saw the check, and held it up for the deskmate. By noon the whole class knew the habit of turning to the last page. Someone asked Teacher Lin what the check meant. He said it was just what the red pen wanted to say. From Friday on, before handing in a dictation book, the children flipped out the last page, took one look, closed it, and then turned it in, as if that made the book neater.

The empty red refill stayed in the pen holder. A child on duty saw it and asked why the teacher did not throw it away. Teacher Lin said: keeping it, to remind me that pens run out. Years later, the children of the third row had grown up and barely used the word dictation, but someone cleaning out an old schoolbag found that notebook, and the red check on its last page had not quite faded.

小故事里的三个坑：道具、波折和结尾

用一支红笔、一把尺子、一块橡皮这类道具写小故事，写出来常常不对味。问题一般出在三个地方，每个都给了自查问题。

第一个坑：道具中途失踪。开头写红笔，中间写老师辛苦，结尾写感谢老师，红笔改完第一段就再没出现。道具是线索，线索断了，故事就散成三段话。自查问题：道具在结尾有没有最后一次出场？修法很简单：让道具在结尾做一个动作。红笔在最后一页画对勾，就是道具回收。道具出场至少三次：开头登场、中间干活、结尾收线。

第二个坑：经过是一条直线。红笔没水了，老师买了新的，继续批改——三句话讲完，没有波折。直线故事不好看，因为读者猜得到每一步。修法是在中间加一次失败：老师先用蓝笔凑合，发现蓝笔批注看不清，才去买红笔芯。一次失败就是一次波折，波折的标准是读者猜不到下一步。波折不用大，一次就够，两次最好。

第三个坑：结尾喊口号。故事讲完，最后一段突然写老师这种认真负责的精神值得我们学习。前面攒的画面感一下子泄光了。自查问题：结尾一段有没有出现新画面？如果只有评价，就是口号。修法是把结尾换成一个小变化：从那以后，交本子前孩子们都会翻一下最后一页。变化本身就是赞美，不用作者站出来夸。

顺带两个小毛病。一是形容词太多：非常认真、特别负责这类词，删掉换成动作——把蓝笔批过的两本重新用红笔过一遍，这个动作比非常认真响得多。二是时间不清楚：小故事要有时间锚，周三下午、放学铃、七点半，读者跟着时间走，故事才有真实感。

改完通读一遍，拿三把尺子量：道具回来没有，中间绊了一下没有，结尾有没有画面。三把都过，这篇小故事就不用再改了。

Three Traps in a Little Story: Prop, Turns, and Ending

Little stories built on a prop — a red pen, a ruler, an eraser — often come out wrong. The trouble usually sits in three places, each with a self-check question.

The first trap: the prop disappears midway. The opening introduces the red pen, the middle talks about the teacher's hard work, the ending thanks the teacher, and the red pen never returns after paragraph one. A prop is a thread; when the thread snaps, the story falls apart into three separate paragraphs. Check: does the prop make a final appearance at the end? The fix is simple — let the prop act one last time. The red pen drawing a check on the last page is the prop coming home. A prop should appear at least three times: entering at the start, working in the middle, closing the line at the end.

The second trap: the middle is a straight line. The pen runs dry, the teacher buys a new one, grading continues — three sentences, no turns. A straight-line story is dull because the reader guesses every step. The fix is to add one failure in the middle: the teacher first makes do with a blue pen, discovers the blue marks are unreadable, and only then goes to buy red refills. One failure is one turn, and the test for a turn is that the reader cannot predict the next step. It need not be big; one turn is enough, two is best.

The third trap: the ending shouts a slogan. After the story, the last paragraph suddenly says the teacher's earnest, responsible spirit is worth learning from. Everything the scenes built drains away at once. Check: does the final paragraph contain a new image? If it contains only judgment, it is a slogan. The fix is to replace the ending with a small change: from then on, the children flip the last page before handing in their books. The change itself is the praise; the author need not step forward to applaud.

Two minor faults along the way. First, too many adjectives: phrases like very earnest and especially responsible should be deleted and replaced with action — re-grading the two blue-marked books in red says very earnest far louder. Second, unclear time: a little story needs time anchors — Wednesday afternoon, the dismissal bell, half past seven. Readers walk through time, and the story gains a feel of real life.

After revising, read the whole thing once and measure it with three rulers: did the prop come back, did the middle trip once, is there an image at the end? Pass all three, and the story needs no more edits.