

# 难忘的一天最容易踩的五个坑，每个都有改法

坑一：从早写到晚。早上起床，吃了早饭，来到学校，晚上回家睡觉。这种开头一出现，基本可以断定全文是流水账。改法：把和那件事无关的时间全部删掉，直接从事件开场。比如改成我站在校门口的时候，雨正哗哗地往下倒，一句话就把读者拉进现场。

坑二：一天写三件事。上午春游，中午拔河，下午看电影，每件事一段，每段都浮在表面。难忘是单数，能记住的往往只有一件。改法：问自己如果只能跟好朋友讲一件事，讲哪件，就写哪件，另外两件整段删掉，不心疼。

坑三：只喊难忘，不给理由。全文出现三次真难忘，读者却不知道到底哪里难忘。改法：在事件前面先写一句定调的话，比如那天我第一次发现妈妈也会怕，或者那天我听见自己的心跳快得像打鼓。整篇文章围着这个感觉写，别的都让路。

坑四：只写动作，不写感受。我们去了游乐园，坐了旋转木马，坐了过山车，然后回家了。这是行程单，不是作文。改法：在每个关键动作后面补一句感受，而且让感受有变化。上过山车前手心出汗，运行中尖叫得停不下来，下来后腿软得像面条。三句话补完，心理变化就立起来了。

坑五：结尾强行拔高。通过这件事，我学会了勇敢，学会了感恩，懂得了母爱真伟大。帽子一戴，文章立刻变空。改法：用余味代替感想。比如直到现在，我一想起那一刻，手心还是会出汗；或者那块创可贴我现在还夹在文具盒里。情绪交给物件和动作，读者自己会读出来。

最后给一个自检办法：写完大声读给家人听，只问他们两个问题，那天发生了什么事，你为什么难忘。如果两句话能答上来，这篇合格；如果对方说写了很多但不知道你想说什么，回到坑一，从删开始重写。

## Five Traps in Writing an Unforgettable Day, Each with a Fix

Trap one: writing from morning to night. Woke up, had breakfast, arrived at school, came home, went to bed. Once such an opening appears, you can almost be sure the whole essay is a running account. The fix: delete every time slot unrelated to the event and open on the event itself. Change it to: When I stood at the school gate, the rain was pouring down. One sentence drops the reader straight into the scene.

Trap two: three events in one day. Field trip in the morning, tug-of-war at noon, a movie in the afternoon, one shallow paragraph each. Unforgettable is singular; what stays in memory is usually one thing. The fix: ask yourself which single event you would tell your best friend about, write that one, and delete the other two paragraphs without regret.

Trap three: shouting unforgettable without giving a reason. The essay says how

memorable it was three times, yet the reader cannot tell what made it memorable. The fix: put one tone-setting line before the event, like That day I discovered for the first time that my mom can be scared too, or That day I heard my own heartbeat pounding like a drum. Build the whole piece around that feeling; everything else steps aside.

Trap four: actions without feelings. We went to the amusement park, rode the carousel, rode the roller coaster, then went home. That is an itinerary, not an essay. The fix: after each key action add one line of feeling, and let the feeling change. Sweaty palms before the roller coaster, screaming nonstop while it ran, legs like noodles afterwards. Three sentences, and the inner change stands up.

Trap five: forcing a grand ending. Through this event I learned bravery, learned gratitude, understood that a mother's love is great. Put on such a hat and the essay turns hollow at once. The fix: replace the moral with a lingering note. For example: even now, whenever that moment comes back, my palms still sweat; or I still keep that bandage tucked inside my pencil case. Hand the emotion to an object or an action, and the reader will feel it.

One final self-check: read the essay aloud to a family member and ask only two questions - what happened that day, and why was it unforgettable. If they can answer both in a sentence each, the essay passes. If they say it covered a lot but they do not know your point, go back to trap one and rewrite by cutting.