

三个容易写砸的亲情瞬间，和各自的救法

第一个容易写砸的瞬间：雨中送伞。诊断信号是文章里出现妈妈多么辛苦、多么爱我的句子，而且出现在看见肩膀之前。这说明作者急着表扬，把感动提前说破了。救法：把表扬句全部删掉，换成一个看见的顺序。示范：走到一半她换了只手打伞，我才看见她右半边肩膀的颜色比雨衣深。删掉形容词，留下颜色，读者自己会心疼。

第二个容易写砸的瞬间：校门口等待。很多孩子把等待写成罚站，我等了很久，很生气，很无聊，三句话就完了。等待戏其实是心理戏，救法是给它加两个动作和一个矛盾。动作一：翻书包翻了两遍，没有伞。动作二：盯着校门口，希望出现认识的大人。矛盾：又希望那个人不是我妈，因为还生着气。有了这个矛盾，后面妈妈挤过人群那一下才有分量，因为主角心里本来有两个声音在打架。

第三个容易写砸的瞬间：生病陪床。这个题材最容易滑向苦情戏：妈妈守了我一夜，眼睛红了，头发白了，我感动得哭了。四个苦情句连排，读者反而没感觉。救法是减法和特写：苦情句只留一个，再找一个具体的小东西放大。比如她趴在床边睡，手里还捏着体温计；比如她醒来第一句话是几度了。守一夜是概括，捏着体温计是画面，画面比概括有力。

三个瞬间共用一条修改原则：情绪词出现的地方，换成一个能看见的东西。心疼换成深色的肩膀，生气换成翻两遍的书包，感动换成枕头底下的纸条。改完念一遍，如果一段里既有情绪词又有画面，把情绪词删掉，只留画面。

最后提醒情感真实不等于煽情。煽情是作者替读者哭，真实是作者把东西摆出来让读者自己哭。六年级作文能守住这条，就已经超过大部分同类文章。

Three Family Moments That Go Wrong on Paper, and How to Save Each One

The first moment that often goes wrong: bringing an umbrella in the rain. The diagnostic signal is sentences about how hard mom works and how much she loves me, appearing before the wet shoulder is seen. That means the author rushed to praise and spoiled the feeling. The fix: delete every praise sentence and replace it with an order of seeing. Demonstration: halfway home she switched the umbrella to her other hand, and only then I saw that her right shoulder was a darker shade than the raincoat. Delete the adjectives, keep the color, and the reader's heart aches on its own.

The second moment: waiting at the school gate. Many children write waiting like a punishment: I waited long, I was angry, I was bored - three sentences and done. Waiting is actually inner drama. The fix: add two actions and one contradiction. Action one: digging through the schoolbag twice, no umbrella. Action two: staring at the gate, hoping a familiar adult appears. The contradiction: also hoping it is not

my mom, because I am still angry. With that contradiction, the moment mom squeezes through the crowd carries weight, because two voices were already fighting inside.

The third moment: staying by the sickbed. This topic slides most easily into melodrama: mom watched over me all night, her eyes red, her hair gray, I cried from being moved. Four misery sentences in a row numb the reader. The fix: subtraction plus close-up. Keep only one misery sentence and enlarge one concrete small thing. For example: she slept slumped at the bedside, still holding the thermometer in her hand; or her first words on waking were what is the temperature now. Watching all night is a summary; the thermometer in her hand is a picture, and pictures beat summaries.

All three moments share one revision principle: wherever a feeling-word appears, replace it with something visible. Heartache becomes the dark shoulder; anger becomes the twice-dug schoolbag; gratitude becomes the note under the pillow. After revising, read aloud: if a paragraph has both a feeling-word and a picture, delete the feeling-word and keep the picture.

One final reminder: emotional truth is not sentimentality. Sentimentality is the author crying for the reader; truth is the author laying things out so the reader cries by themselves. A sixth-grade essay that holds this line already stands above most of its kind.