

范文点评：三个场景怎么把害怕写具体

以《第一次独自回家》这类作文为例，逐段看害怕是怎么写出来的。学会这三段的做法，害怕到勇敢的过程就能写具体。

第一段，路口犹豫。范文里写往前走两步又退回来、看一年级小孩自己过马路、心想我都四年级了、绿灯快完了小跑过去。点评：犹豫全靠动作和念头，没有出现我很犹豫。退回来是身体，四年级了是念头，绿灯快完了是外部压力，三样东西一凑，犹豫就成立了。自己写的时候照这个配方：一个来回的动作，一个心里的声音，一个催你的东西。

第二段，陌生人。范文先写脚步声跟我的节奏，我快它快我慢它慢，手心出汗攥书包带，再让叔叔开口问路，误会解开，最后补一句才发现一直攥着带子。点评：这一段用了误会法。害怕来自猜，猜的东西必须让事实来拆，拆的瞬间害怕自动变成不好意思。写的时候注意两点：误会的证据要真实，脚步同步是真的会发生的；解开要平淡，叔叔只是问路，不是好人好事，平淡才可信。

第三段，开门。钥匙插锁眼手抖，喊一声妈，关门背靠门站一会儿，汗润湿书包带。点评：勇敢不写我变得勇敢了，写手还在抖但门开了。抖和开门放在一起，就是勇敢的定义：害怕着把事情做完。收尾用汗回看整段路，不用总结。

三段连起来的顺序：犹豫，误会，开门。害怕的强度也是这个顺序，路口最虚，路上最实，开门后落地。自己安排场景时按这个坡度走，先写虚的怕，再写实的怕，最后写怕怎么消失。

最后看结尾那句：害怕这个东西，你不动的时候它最大，往前走一步它就小一步。这句感悟是从路口那两步退回来长出来的，不是贴上去的道理。写感悟前检查：把它删掉，前文有没有地方在说同一件事。有，感悟就站得住。

Critique: How Three Scenes Make Fear Concrete

Using an essay like 'Walking Home Alone for the First Time' as the example, let us see paragraph by paragraph how fear gets written. Master these three moves, and the arc from fear to courage becomes concrete.

Scene one, hesitating at the crossing. The model essay writes taking two steps and stepping back, watching a first-grader cross alone, thinking I am in fourth grade already, and jogging over as the green light runs out. Critique: the hesitation is all action and thought, and the words I hesitated never appear. Stepping back is the body, fourth grade is the inner voice, the dying green light is outside pressure. Combine the three and hesitation exists. When writing, follow the recipe: one back-and-forth action, one inner voice, one thing rushing you.

Scene two, the stranger. The model essay first has footsteps matching my pace, faster when I am faster, slower when I am slower; palms sweating, gripping the bag strap; then the man speaks and asks for directions, the misunderstanding dissolves,

and the last line adds that I only then noticed the strap had been in my hand all along. Critique: this scene uses the misunderstanding method. Fear comes from guessing, and guessing must be dismantled by facts; the moment it is dismantled, fear turns into embarrassment by itself. Two cautions: the evidence of the misunderstanding must be real, and synchronized footsteps really do happen; the dissolution must be plain, the man is just asking directions, not performing a good deed, and plainness is what convinces.

Scene three, opening the door. The key in the lock with a shaking hand, one call of Mom, the door shut, standing with the back against it, sweat soaking the strap. Critique: courage is not written as I became brave but as the hand still shaking while the door opens. Shake plus door open is the definition of courage: doing the thing while afraid. The sweat at the end looks back on the whole road without summarizing.

The order of the three scenes: hesitation, misunderstanding, door. Fear follows the same order: vaguest at the crossing, most real on the road, landing at the door. When arranging your own scenes, walk this slope: vague fear first, real fear next, and finally how the fear leaves.

Finally, the closing line: fear is biggest when you stand still, and it shrinks with every step forward. This insight grew out of those two steps back at the crossing; it is not a pasted-on moral. Before writing an insight, test it: delete it and check whether somewhere earlier already says the same thing. If yes, the insight stands.