

范文：第一次独自回家

今天放学，我一个人回家。这件事我想了两个星期，今天终于做了。早上我跟妈妈说：今天我自己回吧。妈妈看了我一会儿，说：好，那你路上别跑。

走到路口，我停下了。平时这个路口都有妈妈等着，她举着我的书包站在树荫底下。今天树底下没有人。绿灯亮了，我往前走了两步，又退回来。旁边一个一年级的孩子都自己过去了，他手里还举着一根棒棒糖。我心想，我都四年级了。绿灯快完了，我小跑着过了马路，心怦怦跳。跳就跳吧，反正已经过来了。

走到小区门口那段路，人很少。后面有脚步声，跟我一样快。我走快，它也快；我放慢，它也慢。手心开始出汗，我把书包带子攥紧。我想起奶奶说的，别回头，回头就露怯。我就盯着前面保安亭的灯。脚步声在我后面停下了，一个叔叔问我：小朋友，翠湖苑是不是往这边走？我声音很小：不是，要往前走到红绿灯再左转。叔叔说了声谢谢，往反方向走了。我看着他走远，才发现自己一直攥着书包带。原来他不是跟着我的，他只是问路。

进了小区，绕到单元门口，门口那盏声控灯坏了很久，物业一直没修。我跺了一脚，灯没亮，我就摸着黑上楼。钥匙插进锁眼，插了两次才插进去，手还有点抖。门开了，我喊了一声妈，把门关上，背靠着门站了一会儿。书包放下，手心的汗把带子都润湿了。妈妈从厨房出来问：自己回来的？我说嗯。她没再说什么，可是我觉得今天的西红柿炒蛋比平时好吃。

晚上我躺在被窝里想，其实也没有多可怕。路口跑过去了，路也问完了，门也开了。害怕这个东西，你不动的时候它最大，你往前走一步，它就小一步。明天我还自己走。

Model Essay: Walking Home Alone for the First Time

After school today, I walked home alone. I had thought about it for two weeks, and today I finally did it.

At the crossing, I stopped. Mom usually waits here, but today she is working overtime. The light turned green. I took two steps, then stepped back. Even a first-grader beside me crossed alone. I thought, I am in fourth grade already. The green light was running out, so I jogged across, my heart pounding. Let it pound. I had already made it.

On the stretch near the gate of our compound, there were few people. Footsteps came from behind, keeping the same pace as me. I sped up, they sped up; I slowed down, they slowed down. My palms began to sweat, and I gripped my bag strap. The footsteps stopped behind me, and a man asked: little one, is Cuihu Court this way? My voice came out small: No, go straight to the traffic light and turn left. He said thanks and walked the other way. Only when he was far off did I notice I had been gripping my bag strap the whole time. So he had not been following me.

At my door, I went around to the entrance of our building. The motion-sensor light at the entrance had been broken for a long time, and property management never fixed it. I stomped once; the light stayed off, so I felt my way upstairs. The key went into the lock, and I tried twice before it went in; my hand still shook a little. The door opened. I called Mom, shut the door, and stood with my back against it for a while. I put the bag down; the sweat on my palms had soaked the strap. Mom came out of the kitchen and asked: you walked home yourself? I said yes. She said nothing more, but today's tomato and scrambled eggs tasted better than usual.

At night, under the blanket, I thought: it was not that scary after all. I crossed the street, answered the question, and opened the door. Fear is biggest when you stand still. Take one step forward, and it shrinks one step. Tomorrow I will walk home alone again.

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，汗涔涔书包带。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.

独自回家作文的三个易错点：范文之外还要注意什么

独自回家是《难忘的一天》的常见题材。看过不少同学写的这个题材，错误集中在三处。

易错点一，害怕写过头。有人写路上被人跟踪、差点被拐，写得像惊险片。独自回家的一天，真实强度就是脚步声那个级别：不确定，所以怕。纠正：把跟踪改成不确定。后面有脚步声，听不清是几个人，这就是合格的害怕。写完检查一遍，凡是出现坏人、拐卖、跟踪这类词，全部降级成不确定。

易错点二，三个场景平均用力。路口写两百字，路上写两百字，开门写两百字，读起来像流水账。纠正：挑一个场景放慢，其他两个收短。路上遇到陌生人是核心，可以写到两百字；路口压到三四句，开门压到三四句。判断标准：哪个场景里害怕变化最大，哪个就该最长。

易错点三，结尾升华太大。我长大了，独立是人生的第一课。独自回家只是四年级的一个傍晚，撑不起人生的第一课。纠正：把感悟缩小到那天。明天我还自己走，或者手心的汗第二天就干了，但我知道门是我自己开的。感悟只说那天发生的事能撑住的话。

自查清单，写完对着过一遍：路口有没有一个来回的动作；路上那个不确定最后有没有被事实解开；开门后有没有一个身体反应收尾，比如抖的手、潮湿的带子；全文有没有出现害怕、勇敢、独立这三个词，出现了就删；结尾有没有把四年级的傍晚说成人生大课，有就改小。

这份清单里没有一条要求用好词好句。独自回家这类作文，怕得准确比写得漂亮重要。先把不确定写清楚，句子自然就不差。改的时候别整篇重写，按清单一条一条对着找，找到哪条不合格就改那一段，改完再过一遍清单，一般两遍就能过。

Three Pitfalls in Walk-Home-Alone Essays: Beyond the Model

Walking home alone is a common subject for 'A Memorable Day'. After reading many students' versions, the mistakes cluster in three places.

Pitfall one: fear written too big. Some write being followed or nearly abducted, like a thriller. The real intensity of walking home alone is the footsteps level: unsure, therefore afraid. Fix: downgrade being followed to being unsure. Footsteps behind, unable to tell how many people, that is fear enough. After writing, scan once: any word like villain, abduction, or tailing should be downgraded to uncertainty.

Pitfall two: three scenes with equal weight. Two hundred characters on the crossing, two hundred on the road, two hundred on the door, and it reads like a running account. Fix: slow down one scene and shorten the other two. The stranger on the road is the core and can run long; compress the crossing and the door to three or

four sentences each. Test: whichever scene changes fear the most should be the longest.

Pitfall three: an ending that inflates. I have grown up; independence is life's first lesson. Walking home alone is one evening in fourth grade; it cannot carry life's first lesson. Fix: shrink the insight to that day. Tomorrow I will walk again, or the sweat on my palms dried the next day, but I know I opened the door myself. The insight should only say what that day can support.

A checklist to run after writing: does the crossing have one back-and-forth action; is the uncertainty on the road dissolved by a fact; does the door end with a body reaction, a shaking hand or a soaked strap; do the words fear, courage, and independence appear anywhere, and if so delete them; does the ending turn a fourth-grade evening into a great life lesson, and if so shrink it.

Not one item on this checklist asks for beautiful words. For this subject, being accurate about fear matters more than writing prettily. Write the uncertainty clearly first, and the sentences will not be poor. When revising, do not rewrite the whole essay; go down the checklist one item at a time, fix the paragraph that fails, then run the checklist again. Two passes are usually enough.