

随笔写作指南：三个素材怎么缝成一篇

随笔和散文不一样：随笔像跟朋友聊天，语气松，可以东一句西一句，但得有一根线。这道题给了三个硬素材——意外相遇、失败经历、一句多年后仍记得的话——写之前先解决三个问题：素材放什么顺序、议从哪里来、线是什么。

第一步，排顺序。不要按题目给的顺序写，按素材之间的因果排。假设三个素材是：放学在小面馆碰到多年没见的老同学；运动会接力跑掉棒输了；小学班主任说过输就输了，复盘才要紧。合理的顺序是失败在前，相遇在中，那句话在后——掉棒那晚想起老师那句话，小面馆重逢时对方提起这句话，三个素材就串成了一条时间线。顺序排对了，文章自己会往前走。

第二步，每个素材配一句议论。夹叙夹议的议不是单独发感慨，是叙完立刻接一句当时没想通、现在想通了的判断。掉棒的故事讲完，接一句：那晚我才知道，难受的不是输，是没脸见队友。相遇讲完，接一句：原来同一句话，不同年纪听，分量不一样。议论一句就够，两句就说教。

第三步，找线。三个素材的线可以是物件，也可以是话。假设用那句话当线：第一次出现是小学听到，第二次是掉棒那晚想起来，第三次是小面馆里老同学说他还记得。同一句话出现三次，随笔的形散神不散就成立了。找不到线时回头看素材，哪个东西出现次数最多，就用哪个。

开头别铺垫。直接进第一个场景：接力棒从我手里滑出去的时候，掌心是凉的。结尾回到现在：前几天收拾柜子翻出那张运动会号码布，纸都脆了。现在和过去碰一下头，收住。

字数分配：三个素材各150字左右，议论各一句约30字，开头结尾各50字，加起来600上下。写完读一遍，把我觉得、当时我就明白这类提前议论删掉，议论只留在素材后面，语气就自然了。

Essay Writing Guide: How to Stitch Three Moments into One Piece

An informal essay is not the same as literary prose: it reads like chatting with a friend, the tone is loose, you can jump around, but there must be one thread. The assignment hands you three fixed elements - an unexpected encounter, a failure, and a sentence still remembered years later - and asks for narration mixed with comment. Before writing, solve three problems: in what order the elements go, where the comments come from, and what the thread is.

Step one: arrange the order. Do not follow the order given in the prompt; order them by cause and effect. Suppose the three elements are: meeting a long-unseen classmate at a noodle shop after school; dropping the baton and losing the relay race; a primary school teacher once saying losing is just losing, but reviewing matters. A sensible order is failure first, encounter second, the sentence last - on the night of the dropped baton you recall the teacher's words, and at the noodle shop reunion the classmate mentions the same line. The three elements then form one

timeline. Get the order right and the essay walks forward by itself.

Step two: pair each element with one line of comment. The comment in narration-with-comment is not a standalone sigh; it is a judgment written right after the story – something you did not understand then but understand now. After the baton story, add: that night I learned the painful part was not losing, but facing my teammates. After the encounter, add: so the same sentence weighs differently at different ages. One line per element is enough; two lines becomes preaching.

Step three: find the thread. The thread can be an object or a sentence. Suppose you use the sentence: it first appears in primary school, second on the night of the dropped baton, third when the classmate says he still remembers it. The same sentence appearing three times is what makes the essay scattered in form but unified in spirit. When no thread shows up, look back at your elements and count which thing appears most often; use that.

Do not warm up at the opening. Walk straight into the first scene: when the relay baton slipped out of my hand, my palm was cold. At the end, return to the present: the other day, cleaning a cabinet, I found that race number cloth, the paper gone brittle. Let present and past nod at each other, then stop.

Word budget: about 150 words per element, about 30 words per comment line, 50 words each for opening and closing, totaling around 600. When done, reread and delete advance comments like I felt or even then I understood; keep comments only after the stories, and the tone turns natural.