

## 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，两句就成说教。

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.

## 随笔范文：那句话我记了六年

接力棒是在弯道交接区滑出手心的。我伸手早了半拍，他递得急了半分，棒头擦过指尖，滚进了跑道边的草丛。我们趴下去找，看台上没人喊，那种安静比哄笑还响。最后我们名次垫底，四个人散在场边，谁也不看谁。

那晚我翻来覆去，想的不是输，是我伸手那半拍。要是再晚一点呢？要是他再稳一点呢？我给自己排了七八种如果，每一种里我们都不垫底。排到最后反而更堵：现实里棒就是掉了，如果救不了任何东西。

周六我去巷口小面馆吃面，抬头撞见小学班主任。他认出了我，坐过来，问我还上不上运动会。我说上，去年掉过棒。我以为他会说没关系，他却说：输了就输了，想想输在哪，明年再跑。这句话他六年前就说过，我那时只当是安慰。那天在面馆里重新听，味不一样了——它不是安慰，

是他真的觉得输这件事可以放下来，只有输在哪必须捡起来。

我想了半晚的如果，就是没想输在哪。他伸手早还是我递得急，交接练得少还是平时不敢跑弯道。这些才是能捡起来的东西。面快凉了，我跟他讲掉棒的细节，他点头，像六年前听我告状时一样点。

后来那年冬天运动会，我们又跑接力，练了两个月弯道交接。还是没拿第一，棒没掉。冲线时我忽然想起面馆那碗凉掉的面，想起他说的可以放下来。原来成长不是不再难受，是难受完了，坐下来把输在哪写清楚。

前几天同学群里他发了张老照片，运动会的，我们四个站在场边，谁也不看谁。底下有人回了一句：输了就输了。我盯着这六个字看了很久，像又坐回那家面馆。有些话当时听着轻，要用好几年才听出重量。

## Model Essay: I Have Remembered That Sentence for Six Years

The relay baton slipped out of my palm in the curve handover zone. I reached half a beat too early, he passed half a jerk too hard, the baton grazed my fingertips and rolled into the grass beside the track. We crouched to look for it; nobody shouted from the stands, and that silence was louder than jeering. We finished last. The four of us scattered at the edge of the field, none of us looking at any of the others.

That night I tossed and turned, and what I kept replaying was not the loss but my half-beat early reach. What if I had been later? What if he had been steadier? I arranged seven or eight ifs, and in every one of them we did not finish last. In the end the knot tightened: in reality the baton fell, and ifs save nothing.

On Saturday I went for noodles at the little shop in the alley and looked up into my primary school homeroom teacher. He recognized me, sat down, and asked whether I still ran in the sports meet. I said yes, and that I had dropped the baton last year. I expected him to say it did not matter. Instead he said: losing is losing – think about where you lost, and run again next year. He had said this six years earlier, and back then I took it as comfort. Hearing it again in that noodle shop, the taste was different. It was not comfort. He genuinely believed the loss itself could be set down, while where you lost had to be picked up.

I had spent half a night on ifs and never once on where we lost. Whether his reach was early or my pass was rushed, whether we drilled handovers too little or avoided the curve in practice – those were the things that could be picked up. The noodles were going cold, and I told him the details of the dropped baton. He nodded, nodding just as he had when I came to complain six years ago.

That winter at the sports meet we ran the relay again, drilling curve handovers for two months. We still did not win first, but the baton stayed in hand. As we crossed the line I suddenly thought of that bowl of cold noodles, and of his words about setting things down. So growing up is not about feeling less pain; it is about sitting down after the pain and writing out clearly where you lost.

The other day a classmate posted an old photo in the group chat - from that sports meet, the four of us at the field's edge, none looking at any other. Someone replied with six characters: losing is losing. I stared at them for a long time, as if seated again in that noodle shop. Some words sound light when you hear them; it takes years to hear their weight.

## 随笔素材清单：平凡瞬间从哪里找

布置随笔作业，一半学生第一句话是没写的。素材不是没有，是没翻出来。下面按题目三类素材各列十个，先挑能想起画面的，再往下写。

意外相遇类：放学路上碰到转走的老同学；菜市场撞见教过自己的体育老师挑西红柿；毕业多年在火车上遇到同桌；医院排队遇见闹过矛盾的邻居；书店里听见有人念自己写的作文；公交车上帮人让座被认出；亲戚婚礼上见到多年不联系的表哥；校门口保安说出一句只有老同学知道的话；超市广播里点到妈妈的名字；旧货摊翻到自家搬走前的旧相册。

失败经历类：第一次做饭把盐当成糖；演讲比赛忘词站了十秒；养的死掉的金鱼；没考好藏试卷又被翻出来；学骑车摔进沟里被路过的人扶起；小组作业搞砸被组员当面说；报名校队落选；把妈妈镯子弄丢又找回；养死的绿萝；运动会垫底。

一句记得的话类：爷爷说摔了先看路再看伤；妈妈说哭完把饭吃了；老师说输了就输了，想想输在哪；同学说你比昨天快了一点；陌生人说你这孩子真好；爸爸只说了走吧；奶奶说东西坏了修修还能用；邻居说长大就懂了；高年级学长说别怕慢，怕停；自己写在文具盒里的一行字。

两个挖素材的方法。第一，翻旧物：抽屉里的奖状、票根、旧课本、文具盒，每样拿起来问一句它背后发生过什么。旧物是记忆的挂钩。第二，倒时间轴：从昨天往前倒，小学三年级往前数五个学期，每个学期只挑一件事，挑得出来的就是素材。

家长可以帮的忙：晚饭后拿一张旧照片问孩子这是哪天拍的，孩子讲的过程就是随笔的草稿。别替孩子挑素材，他讲哪个时话最多，哪个就是他的。

挑素材的标准只有一条：写的时候能不能想起当时的声音。想起声音的瞬间能写活，想不起的换一个。

# An Essay Element Checklist: Where to Find Ordinary Moments

When an essay assignment is given, half the students open with I have nothing to write about. The material exists; it just has not been dug out. Below are ten prompts for each of the assignment's three element types. Pick the ones you can picture first, then write.

Unexpected encounters: running into a classmate who moved away on the way home from school; meeting your old PE teacher picking tomatoes at the market; meeting your deskmate years after graduation on a train; meeting a neighbor you quarreled with while queuing at the hospital; hearing someone read your composition aloud in a bookstore; being recognized after giving up your seat on a bus; seeing a cousin you lost touch with at a relative's wedding; the school gate guard saying a line only old classmates would know; your mother's name called over the supermarket loudspeaker; finding an old photo album from before your family moved at a flea market.

Failures: cooking for the first time and using salt instead of sugar; freezing for ten seconds after forgetting your lines in a speech contest; goldfish that died; a bad test paper hidden and then found; falling into a ditch learning to ride a bike and being helped up by a passerby; messing up a group project and being called out by teammates; failing to make the school team; losing and then finding your mother's bracelet; a pothos you killed; finishing last at the sports meet.

A sentence still remembered: grandpa saying after a fall, look at the road first, then at the wound; mom saying finish your meal after you finish crying; the teacher saying losing is losing, think about where you lost; a classmate saying you are a little faster than yesterday; a stranger saying what a good kid you are; dad only saying let's go; grandma saying a broken thing can still be used after mending; a neighbor saying you will understand when you grow up; an upperclassman saying do not fear slow, fear stopping; a line you wrote inside your pencil case.

Two digging methods. First, go through old objects: certificates, ticket stubs, old textbooks, pencil cases. Pick each one up and ask what happened behind it. Old objects are hooks for memory. Second, run the timeline backward: start from yesterday and go back; count five terms before third grade, pick one event per term, and whatever surfaces is material.

Where parents can help: after dinner, hold up an old photo and ask your child when it was taken. The telling is the essay's draft. Do not choose the material for them – whichever story they talk most about is theirs.

The only standard for choosing: can you hear the sound of that moment while

writing it? A moment with its sound can be written alive; if the sound is missing,  
swap it out.