

两个开头对比：为什么辛苦体写不动，动作体能写下去

同样写英语老师，两个同学的开头放在一起，能看出写作的分岔在哪。第一段这样写：我的英语老师工作很认真，对我们要求严格，每天批改作业到很晚，老师真辛苦。第二段这样写：每次听写前，王老师会把五根粉笔在讲台上摆成一排，高的朝左，矮的朝右，摆完抬头扫一遍全班，谁在翻书他就站住不看谁。

第一段写三句就没词了，因为它写的是结论。工作认真、要求严格、真辛苦，这些是评语，不是画面。评语没法再展开，你总不能把辛苦再解释三遍。第二段能往下写，因为它写的是动作。摆粉笔这个动作后面，自然跟着一串问题：他为什么摆粉笔，哪次听写他摆得特别慢，摆粉笔的手上有什么。每个问题都能接出一段话。

对比里还藏着一个区别：第二段有只有作者才看见的东西。全班都见过摆粉笔，但只有他注意到高的朝左矮的朝右。这就是你的优势，你天天坐在教室里，老师的小动作只有你们班的学生看得见。写我的老师，拼的不是辞藻，是谁观察得更细。

可以把第一段改一遍练手。工作认真这句，改成一件具体的事：他批改作业到很晚，改成有一次我放学去办公室交表，看见王老师趴在桌上，笔还捏在手里，作业本摊开一摞。要求严格这句，改成一句原话：有一次我把he写成he's，他用红笔在本子上画了个大大的问号，什么也没说，第二天又在我本子同一个地方画了个问号。改完你会发现，字数多了，辛苦两个字反而不用出现了，读者自己读出来。

这个练习叫把评语翻译成画面。平时读作文书，看到别人写好朋友句子写得好，也可以做这个翻译：这句是评语还是画面，画面那句能不能拆成动作。练上两周，你自己写的时候会自动先想画面。

Two Openings Compared: Why Hard-Work Openings Stall and Action Openings Flow

Two students both writing about their English teacher, their openings side by side, show exactly where composition paths fork. The first reads: my English teacher works conscientiously, is strict with us, and grades homework late every night. How hard she works. The second reads: before every dictation, Mr. Wang lines five pieces of chalk on the podium, tall ones to the left, short ones to the right, then lifts his head and sweeps the class with a look; whoever is flipping through a book finds his gaze skip past.

The first paragraph runs out of words after three sentences because it states conclusions. Conscientious, strict, how hard she works are report-card comments, not pictures. A comment cannot be expanded further; you cannot explain hard work three more times. The second paragraph keeps going because it records actions. Behind the chalk ritual a chain of questions follows naturally: why does he line them up, which

dictation did he line them unusually slowly, what is on the hand that lines them up. Every question grows into a paragraph.

The comparison hides another difference: the second paragraph contains something only its author saw. The whole class has seen the chalk ritual, but only he noticed tall-left-short-right. This is your advantage. You sit in that classroom every day, and only your classmates can see your teacher's small habits. Writing about a teacher is not a contest of fancy words but of who observes more closely.

Try rewriting the first paragraph. Turn works conscientiously into one event: she grades homework late becomes one day after school I went to the office to hand in a form and saw Mr. Wang asleep on his desk, pen still in his hand, a stack of exercise books open beside him. Turn is strict with us into one quoted moment: once I wrote he instead of he's, and he drew a big red question mark in my notebook without a word; the next day he drew another question mark in the same spot. After rewriting, you will find the word count grew while the phrase how hard she works became unnecessary, because the reader feels it alone.

This exercise is translating comments into pictures. When you read composition guides and admire how someone describes a friend, do the same translation: is this sentence a comment or a picture, and can the picture be broken into actions. Two weeks of this, and your own writing will reach for pictures first.