

三个素材的开头结尾改写示范：门口初见、雨天送伞、毕业留言

素材本身没有好坏，好坏在开头结尾怎么处理。下面拿三个最常用的素材，各做一个平淡版，再改一遍，改动处说明理由。

素材一：教室门口初见老师。平淡版开头：“三年级那年，我遇到了一位好老师。”平淡版结尾：“这就是我的李老师，一位好老师。”问题：两句都没有画面，谁写都一样。改写开头：“教室门开了一条缝，先伸进来的是半截粉笔，然后才是李老师的笑。”改动理由：把“初见”拆成门、粉笔、笑三样东西，按出现的顺序写，读者跟着镜头走。改写结尾：“多年以后回到母校，教室门还是开一条缝。门里换了一批孩子，门口那块小玻璃窗没换。”理由：接住开头的“门缝”，时间换、物件不换，变化自己显出来。

素材二：雨天送伞。平淡版开头：“有一天下大雨，老师给我送伞，我很感动。”平淡版结尾：“老师的关心让我难忘。”问题：“很感动”“难忘”是结论，不是文章。改写开头：“我书包里那把蓝伞，伞骨断过一根，用绿胶布缠着。我妈说扔了吧，我没扔。”理由：从旧物写起，读者马上想知道伞的来历，这就是悬念式。改写结尾：“后来每个雨天我都带伞。不带伞的那天，我就把书包顶在头上跑，跑起来的时候，总觉得有人在我后头喊：慢点，别踩水坑。”理由：不写“难忘”，写多年后的习惯和错觉，关心已经长在动作里。

素材三：毕业留言。平淡版开头：“毕业时，老师在我的留言册上写了评语。”平淡版结尾：“我会永远记得那段评语。”问题：评语内容没出现，读者拿不到任何东西。改写开头：“留言册发下来那天，我翻到最后一页，故意留给李老师，心想他肯定会写‘学习进步’。”改写结尾：“他写的是两行：‘路你自己走，伞记得带。’我到现在也没问他，为什么知道我的伞。”理由：开头先猜一个俗套，结尾给出真话，两行字形成落差；最后一句把“雨天送伞”的旧事带进来，两个素材互相照亮，问题不答，读者自己会想。

三个改法可以搬走：初见类素材都拆成“按出现顺序的三样东西”；旧物类素材都从“东西现在的样子”写起；文字类素材都把“猜俗套”放在前、“真话”放在后。改开头结尾，本质是决定先让读者看见什么、最后让读者记住什么。

Rewriting Openings and Endings for Three Materials: First Meeting, the Rainy-Day Umbrella, the Graduation Message

Materials are neither good nor bad; the difference lies in how the opening and ending handle them. Below, three common materials each get a plain version, then a rewrite, with reasons for every change.

Material one: first meeting at the classroom door. Plain opening: "In third grade I met a good teacher." Plain ending: "This is my Teacher Li, a good teacher." The problem: neither sentence has a picture; everyone would write the same thing. Rewritten opening: "The classroom door stood open a crack; what came in first was

half a piece of chalk, and only then Teacher Li's smile." Reason: the first meeting is broken into three things arriving in order, and the camera follows. Rewritten ending: "Years later, back at my old school, the classroom door still stood open a crack. The children inside had changed; the small window in the door had not." Reason: it catches the door-crack from the opening; time changes, objects do not, and the change shows itself.

Material two: the rainy-day umbrella. Plain opening: "One day it rained hard and the teacher brought me an umbrella. I was moved." Plain ending: "The teacher's care is unforgettable." The problem: moved and unforgettable are conclusions, not writing. Rewritten opening: "The blue umbrella in my schoolbag has one rib broken and wrapped in green tape. My mother said throw it away; I did not." Reason: starting from an old object makes the reader want its history; that is the suspense pattern. Rewritten ending: "Since then I carry an umbrella every rainy day. On days I forget it, I run with the schoolbag over my head, and while running I always feel someone behind me calling: slow down, avoid the puddles." Reason: instead of saying unforgettable, it shows a habit and an illusion years later; the care has grown into action.

Material three: the graduation message. Plain opening: "At graduation, the teacher wrote a comment in my message book." Plain ending: "I will remember that comment forever." The problem: the comment itself never appears, so the reader receives nothing. Rewritten opening: "The day the message books were handed out, I saved the last page for Teacher Li, sure he would write 'keep improving in your studies'." Rewritten ending: "What he wrote was two lines: the road is yours to walk; remember to carry an umbrella. To this day I have never asked him how he knew about my umbrella." Reason: the opening guesses a cliché, the ending delivers the real words, and the gap does the work; the last sentence pulls in the umbrella story, so the two materials light each other, and the question left unanswered keeps the reader thinking.

These three fixes travel well: for first-meeting materials, break the scene into three things arriving in order; for old-object materials, start from how the object looks now; for written-word materials, put the cliché guess first and the true words after. Rewriting openings and endings is, at bottom, deciding what the reader sees first and what the reader remembers last.