

摘抄素材的五个常见错误，第四个最容易犯

同样是摘抄好词好句，有的同学摘抄本越写越厚，作文却越写越平。对照下面五个错误，看看你犯了几个。

错误一：只抄成语。「和蔼可亲」「诲人不倦」「呕心沥血」，一页纸上全是这类词。成语当然能用，但写老师只靠成语，文章就没有画面。改正办法：每抄一个成语，强迫自己配一个具体细节。假设你抄了「一丝不苟」，就在旁边写「可用：她改错字时连标点都不放过，上次把我多写的一点也圈了出来」。成语是标签，细节才是照片。

错误二：整段搬运。看见范文里一段写老师真好，连抄五段。问题在于整段背下来也用不上，因为范文写的是那个老师的课，你的老师不上那门课。改正办法：只抄「零件」——一个比喻、一个动作、一句对话，一次不超过两行。零件可以组装，整段搬来会撞车，越背越像抄。

错误三：素材不带场景。本子上写「目光炯炯」四个字就完了。用的时候想不起它该放在哪。改正办法：每条素材后面补半行场景注，格式是「谁+什么时候+怎么样」。比如「目光炯炯：可用，运动会拔河，我们班落后时她站在场边」。

错误四：把攒的素材全堆进同一段。这是最容易犯的，也是最伤文章的。假设一篇作文写「我的老师」，一段里出现「她目光炯炯、和蔼可亲、兢兢业业、语重心长地说、小心翼翼地批改」——五个素材挤在一起，每个都变成装饰，读者记不住任何一个。改正办法：一篇作文只挑三个素材，分别放在三个不同的场景里：眼神放在上课，红笔的手放在发作业，鼓励的话放在考砸之后。素材之间隔得越开，每个越亮。

错误五：抄别人的老师，不抄自己的。摘抄本里全是范文里的张老师、王老师，轮到自己写，笔下的老师还是那个张老师。改正办法：素材本最后留一页「我的老师」，每周记一件自己老师的真事，不用好词，白描就行。比如「体育老师吹哨前总先用牙咬一下哨绳」。这一页才是作文里最值钱的部分，因为它只有你能写。

五个错误里，前三个影响「有没有东西可用」，第四个决定「用出来好不好」，第五个决定「作文像不像你的老师」。改的顺序也照这个来：先攒零件，再学分配，最后补上自己那一页。

Five Common Mistakes in Collecting Material — the Fourth Is the Easiest to Make

Same habit of copying good words and sentences — some students' notebooks grow thicker while their compositions grow flatter. Check yourself against these five mistakes.

Mistake one: only copying idioms. "Kind and amiable," "tireless in teaching," "pouring out one's heart and blood" — a whole page of labels. Idioms are usable, but a teacher made only of idioms has no picture. Fix: for every idiom copied, force yourself to add one concrete detail. If you copied "meticulous," write beside it:

"usable — she circles even an extra dot I accidentally added; last time she caught a stray stroke in my character." The idiom is a label; the detail is the photograph.

Mistake two: copying whole paragraphs. You find a fine model essay about a teacher and copy five paragraphs straight. Memorized paragraphs do not transfer, because the model describes that teacher's lesson, and your teacher does not teach that lesson. Fix: copy parts only — one simile, one movement, one line of dialogue, never more than two lines at a time. Parts can be assembled; whole paragraphs collide with your own material, and the more you recite, the more it reads like copying.

Mistake three: material without a scene. The notebook just says "sharp, bright gaze" and stops. When writing, you cannot recall where it belongs. Fix: add a half-line scene note after each item, in the format "who + when + how." For example: "sharp gaze — usable: tug-of-war at sports day, our class losing, she stands at the sideline."

Mistake four: piling every collected item into one paragraph. This is the easiest mistake to make and the most damaging. Suppose a composition says: "Her gaze was sharp, she was kind and amiable, diligent and careful, she said earnestly, she graded homework with painstaking care" — five materials crammed together, each reduced to decoration, and the reader remembers none. Fix: pick only three items per composition and place them in three different scenes: the gaze in class, the red-pen hand at homework return, the encouraging words after a failed test. The farther apart the materials sit, the brighter each one shines.

Mistake five: copying other people's teachers instead of your own. The notebook is full of the model essays' Mr. Zhang and Ms. Wang, and when you finally write, your pen still produces Mr. Zhang. Fix: leave a last page titled "My Teacher" and record one true event about your own teacher each week — no fancy words, plain description. For example: "the PE teacher always bites the whistle cord once before blowing." That page is the most valuable part of your notebook, because it is the only part only you can write.

The first three mistakes decide whether you have anything to use; the fourth decides whether what you use reads well; the fifth decides whether the composition resembles your actual teacher. Fix them in that order: collect parts, learn to distribute them, then fill in your own page.