

范文对照点评：同一件事，两稿差在哪

下面用同一个题材——文具店多找五块钱——展示两稿的逐段差别。第一稿开头：诚信是做人的根本，一个人如果失去了诚信，就失去了一切。点评：这是议论文开头，放在记叙文里等于没开头，读者既不知道时间也不知道地点。改法：直接从动作切入，例如那天我买完本子，把店主递来的零钱塞进书包侧袋，走出店门才发现多了五块。信息量立刻从概念变成现场。

第一稿中间：我想了想，觉得应该把钱还回去，因为做人要诚实。点评：一句话打发掉了全文最值钱的部分。还钱前的犹豫才是诚信作文的核心，犹豫越具体，主题越立得住。改法：把想了想三个字换成身体反应和念头往来，手心黏黏的，五块钱在口袋里硌着腿；走回去要过三个路口，会不会被店主当成想赖账的；这钱够买两张贴纸，就这么还回去有点亏。三个念头轮流出现，每个都不长，读者就能替人物纠结。

第一稿结尾：同学们，让我们都做一个诚实守信的人吧！点评：感叹句加呼吁，是作文本里最常见的废结尾。改法：只写归还后的一个细节，店主愣了一下，从抽屉里摸出一块橡皮塞给我，说找零的钱自己送回来的人不多。结尾停在橡皮上，道理不用喊，读者自己会得出。

第二稿全文六百多字，结构是发现多钱、走开、折返、开口、意外回馈五个节点，每个节点一段，段与段之间不写过渡句。点评这份结构时老师只提了一处修改建议：折返那段两个念头顺序要换，先写舍不得，再写过意不去，因为先承认贪小便宜的小心思，后面回头才显得真。这个建议点出了诚信作文最容易假的地方：把自己写成一秒钟都没犹豫过的好学生。真实的犹豫不丢人，跳过犹豫才不可信。

两稿并排看，字数只差八十多字，分数差了两档。差距不在好词好句，在三个决定：开头要不要从动作开始，犹豫要不要写足，结尾要不要忍住不喊口号。这三个决定每个都能单独练，下次写任何记事作文，先检查这三处，比背五十个开头模板都有用。

Side-by-Side Review: Two Drafts of the Same Event

Below is the same subject — five yuan too much at the stationery shop — reviewed paragraph by paragraph across two drafts. Draft one opens: integrity is the foundation of being a person; lose integrity and you lose everything. Comment: this is an argumentative opening; in a narrative it is the same as no opening at all. The reader knows neither the time nor the place. Fix it by starting with action: that day after buying the notebook, I stuffed the change into my bag pocket and only noticed the extra five yuan once I was outside. The information jumps from concept to scene.

Draft one middle: I thought for a while and decided to return it, because one should be honest. Comment: one sentence waves away the most valuable part of the essay. The hesitation before returning is the heart of an integrity essay; the more concrete the hesitation, the stronger the theme. Fix it by replacing thought for a while with body reactions and racing thoughts: palms sticky, the five yuan pressing against my leg through the pocket; I would cross three intersections walking back,

would the owner think I was trying to weasel out; the money could buy two stickers, returning it feels like a loss. Let three thoughts take turns, each short, and the reader will wrestle for the character.

Draft one ending: classmates, let us all be honest and trustworthy people!
Comment: exclamation plus call to action, the most wasted ending in exercise books. Fix it by writing one detail after the return: the owner froze, fished an eraser from the drawer and pressed it into my hand, saying few people walk back with change that was their own mistake. Stop the essay on the eraser. No need to shout the lesson; the reader draws it.

Draft two runs just over six hundred characters in five beats: noticing the extra money, walking away, turning back, speaking up, an unexpected reward. One beat per paragraph, no transition sentences between them. The teacher's only structural note: swap the order of the two thoughts in the turning-back paragraph, put reluctance first and guilt second, because admitting the small greed first makes the later return believable. This note exposes where integrity essays turn fake: writing yourself as a model student who never hesitated for a second. Real hesitation is not shameful; skipping it is what destroys trust.

Side by side, the drafts differ by barely eighty characters yet sit two grading bands apart. The gap lies in three decisions: whether the opening starts with action, whether the hesitation gets its space, whether the ending resists the slogan. Each decision can be drilled alone. Next time you write any narrative, check these three spots first — more useful than memorizing fifty opening templates.