

学游泳作文的骨架：三个瞬间写出一条心理线

写我学会了游泳，很多同学从交钱报名写起，教练、泳镜、泳帽一个不落，最后写我现在会游泳了，特别高兴。这样的作文像课程说明书，读完不知道学游泳的人心里发生过什么。改法是把全文收进三个瞬间：第一次下水、呛水想放弃、终于游出几米。三个瞬间各写一段到两段，中间的过程用一句话跳过。

第一个瞬间：第一次下水。要写身体反应，不写我害怕极了。可写的细节：脚趾抓住池边瓷砖，池水漫到胸口时皮肤起了一层疙瘩，教练让你把脸埋进水里，你数到三就抬起来，鼻子尖是酸的。把这三个细节写出来，怕水就立住了，一个怕字都不用出现。

第二个瞬间：呛水想放弃。这是全文最重的一段，要按顺序写三样：呛水的过程、当时的念头、后来的决定。呛水写具体的：鼻子进水后耳朵里嗡嗡响，咳得弯下腰，舌根发苦。念头要写真实的：站在池边说今天不练了，或者心里想我可能天生学不会。决定要写转折点：是谁、哪句话、或者哪个画面让你第二天又站回池边。转折必须有个具体的东西，不能是我想了想还是坚持了。

第三个瞬间：终于游出几米。不写我学会了，写学会那一刻的身体感觉：蹬壁之后身体滑出去，岸，泳镜里进了水，眼前模糊了一秒，摘掉泳镜才发现自己真的站在对岸。这一段要短，两三句就收住，学会的瞬间不需要长篇铺陈。三个瞬间排好顺序，怕水、尝试、学会这条心理线就完整了，成长感悟不用另外喊口号，读者从瞬间里自己就能读出来。

开头和结尾可以直接套这些句式。开头一：直到今天，鼻子一碰到水我还会条件反射地皱起来，那是学游泳第一年留在我脸上的记号。开头二：别人学游泳学会的是换气和水下蹬腿，我学会的是在呛水那天晚上，把泳包重新塞回书包。开头三：教练说学游泳没有捷径，只有次数，我的次数是从那次呛水之后才开始攒的。结尾一：现在我能游五十米，但我最记得的仍是那几米，第一次真正离开池边、又稳稳踩到岸的那几米。结尾二：学会游泳那天我没有欢呼，只是站在浅水区，把脸安安静静埋进水里，数满了十下。结尾三：泳帽和泳镜后来换过好几副，忘不掉的是那个站在池边说今天不练了、第二天却又站回来的下午。

The Skeleton of a Swimming Essay: Three Moments, One Emotional Line

Most swimming essays read like a course manual: enrolment, goggles, coach, and a final sentence claiming the writer can now swim. The fix is to compress the whole story into three moments. The first moment is getting into the water for the first time. Write body reactions instead of the word fear: toes gripping the tile edge, skin prickling as the water reaches the chest, lifting the face after counting to three with a stinging nose tip. The second moment is choking on water and wanting to quit, the heaviest paragraph. Follow three beats in order: what the choking felt

like, the honest thought that day, and the concrete thing that brought the writer back to the pool edge the next day. The third moment is finally swimming a few meters. Keep it short and physical: pushing off the wall, four or five arm strokes, feet finding the far side. No slogan about growth is needed; the emotional line from fear to attempt to mastery already carries it. Reusable openings include: To this day my nose still wrinkles when water touches it, a mark left by the first year of learning to swim. Reusable endings include: I can swim fifty meters now, but what I remember best is those first few meters when I truly left the pool edge and stood safely on the far side.

两篇学游泳作文对照：同一素材，为什么一篇能打动老师

拿两篇真实水平的学生习作放在一起看，问题一下就清楚了。甲篇从暑假妈妈报名写起，第二段写教练教憋气，第三段写练了一星期会漂了，第四段写现在能游五十米，结尾写学游泳让我明白坚持就是胜利。乙篇只写三个场景：第一次下水抓着池边不放，第十天呛水蹲在池边哭，最后一天蹬壁游出八米。两篇素材完全一样，差别在作者站在哪里看自己的经历。

先看开头。甲篇的开头是今年暑假，妈妈给我报了游泳班，这是交代背景，信息有用但没有钩子。乙篇的开头是站在深水区池边的那个下午，我把手搭在池沿上，指节都捏白了。老师读到这一句会停下来，因为手上有画面。改法不是删掉报名那句，而是把它压成半句塞进第二段，把捏白指节那一句提到最前面。

再看最关键的呛水段。甲篇写有一天我不小心呛了水，很难受，但我没有放弃。这一句把最难写的部分一句话带过了，难受是什么感觉、当时怕不怕、有没有想过不学了，全部空白。乙篇写水从鼻子进去，耳朵里嗡嗡的，咳得直不起腰，心里冒出一个念头，我再也不来了，然后写妈妈没有说话，把毛巾披在我肩上，第二天她又出现在池边。对照着改，就是把甲篇那句我没有放弃拆开，补上身体感觉、真实念头、第二天回到池边这三个东西，一段就立起来了。

结尾的差距最典型。甲篇的坚持就是胜利是作文口号，把前面所有细节的意义提前说破，读者反而不想看细节了。乙篇的结尾是游出八米后我浮出水面，大口喘气，听见池边的妈妈在鼓掌，我忽然觉得鼻子还是酸的，不知道是进水了还是怎么。这个结尾没有提坚持两个字，但坚持全在里面。改口号结尾的办法是回到故事里最后一个动作，写那个动作当时的身体感觉，让读者自己得出道理。按这三处改完，甲篇不用重写，字数也差不多，读起来完全是另一篇作文。

Two Swimming Essays Side by Side: Same Material,

Different Result

Put two student essays on the same topic side by side and the difference becomes obvious. Essay A runs in order: mum signed up the class, the coach taught breathing, after a week the writer could float, now fifty meters, and the ending declares that persistence equals victory. Essay B stages only three scenes: clinging to the pool edge on the first day, crying after choking on day ten, swimming eight meters on the last day. Same material, different distance from the experience. The openings differ: background information versus white knuckles on the pool rim. The fix is not deleting the enrolment sentence but demoting it to a half sentence and promoting the image. The choking paragraph is the decisive one. Essay A skips it with it was awful but I did not give up, leaving the body sensation, the honest wish to quit, and the return the next day completely blank. Essay B fills all three beats. The endings show the widest gap: a slogan preaches the lesson flat, while a final action, surfacing gasping and hearing applause with a stinging nose, smuggles the lesson inside the story. To fix a slogan ending, return to the last action of the narrative and describe how the body felt during it. With these three repairs the first essay needs no rewrite, keeps roughly the same length, and reads like a different piece.

学游泳作文的五个常见误区，附自查问题

批了上百篇学游泳的作文，翻来覆去的问题就五个，每个都配一个自查问题，写完对着问一遍，自己就能改。

误区一：把学游泳写成课程表。第一段报名，第二段学憋气，第三段学蹬腿，第四段能游了，一节一节课平均用力，像训练日志。自查问题：全文有没有哪一段明显比别段长？如果每段都差不多长、差不多重要，就是流水账。改法是挑出最重要的那件事，给它两倍篇幅，其余过程一句话跳过。

误区二：成长感悟靠喊。文章最后一句通过学游泳，我懂得了做任何事都要坚持不懈。道理本身没错，错在它和前文没有血肉联系：前文写的是学游泳，这句话换成学骑车、学钢琴一个字都不用改。自查问题：把结尾那句单独抽出来，如果套在别的作文上也成立，它就是空话。改法是结尾只写这个故事里独有的画面。

误区三：害怕只用嘴说。我害怕极了，我心里很紧张。形容词是作者的感受，不是读者的感受。自查问题：数一数写害怕的句子，里面有没有身体部位，手、腿、鼻子、皮肤。一个都没有，就是只用了嘴。补法很简单，怕水的时候身体各处在干什么，写两处就够。

误区四：放弃到坚持之间没有触发。前一段我再也学不会了，下一段第二天我又去了，中间

空的，像人格突变。自查问题：从想放弃到又去上课，中间有没有出现一个具体的人、一句话、一个东西或一个画面？没有就补一个，哪怕是妈妈把洗好的泳镜放在桌上这个动作。

误区五：学会之后急着升华。刚写完全学会了，马上我不仅学会了游泳，还学会了面对困难。一步跨太远，读者还没消化前面的故事，就被拽去讲道理。自查问题：学会的那一刻写完之后，有没有立刻跳出故事发议论？有的话先按住，把学会瞬间的身体感觉再写细一点，道理让读者自己想。

五个误区其实是同一个病根：作者急着交差，不肯在故事里多待一会儿。自查的总问题只有一个：我写的每一段，是当时的我在场，还是交作文的我在场。

Five Common Traps in Swimming Essays, with Self-Check Questions

After marking hundreds of swimming essays, the recurring faults come down to five, each with a self-check question. Trap one is the course timetable: enrolment, breathing, kicks, success, every paragraph the same length and weight. Ask whether any paragraph is visibly longer than the others; if not, it is a running account. Give the central event double space and skip the rest in one sentence. Trap two is shouted growth: a closing moral that would fit a cycling or piano essay unchanged. Pull the last sentence out; if it transfers to any other topic, it is hollow. Trap three is spoken fear: adjectives with no body parts in them. Count the sentences about fear and check for hands, legs, nose, skin. Trap four is a missing trigger between quitting and returning: the writer decides to give up in one paragraph and reappears at the pool in the next with nothing in between. Find or invent one concrete person, sentence, object, or image. Trap five is rushing to sublimation right after mastery, dragging readers out of the story before the moment has landed. All five share one root: the writer is in a hurry to hand in the assignment instead of staying inside the story. The master question is simple: in each paragraph, is the person present the one who lived it, or the one who has to submit homework.