

初中记叙文「从怕水到爱上游泳」：三个场景怎么写出成长线

初中和小学写学游泳的区别在「线」。小学把事写清楚就行，初中要让三个场景排出一条变化的线：浅水区练习时你烦，深水区挑战时你怕，游完一趟后你安静。烦、怕、静，三个词就是全文的骨架，每个场景结束处点一下，读者自然读出成长。

字数按六百分配：浅水区约一百八十字，深水区约两百二十字，独立一趟约一百五十字，开头结尾各二十字上下。深水区给最多字，因为恐惧是这篇的重心，字少了恐惧就立不住，后面的爱上游泳也假。

浅水区别写成流水账的诀窍是写枯燥的细节：漂腿练到第三周，池边瓷砖缝数得清了多少条，同组的人开始学划手你还在练吐泡。枯燥写出来，「我差点放弃」才有依据，不然读者只觉得你矫情。

深水区写恐惧，用身体写，不用形容词。心跳到耳朵里、池水变凉、脚趾抠住池底不肯放，这些比「我非常害怕」强十倍。文采在这里的分寸是：一个比喻就够，比如「深水区的水色比浅水区绿一个度，像房间换了锁」。比喻多了这段就腻。

独立游完一趟，高潮要写「安静」而不是「欢呼」。假设那二十五米游得不标准，抬头换气呛了半口，但脚踩到对岸池底时，你扶着池边喘气，心里只有一个念头：原来我可以。成长感悟收在这里，一句就够，别接「人生也是如此」。开头可以从怕水写起，「小学三年我绕着泳池走」，一句话进场景。自查：三个场景末尾有没有烦、怕、静三个落点，没有就补。物件也能串联：泳镜出现三次，进门时、更衣室里反复擦、游完后随手挂上挂钩。泳镜处理方式的变化就是心理变化，场景之间不用解释性过渡。

How to Build a Growth Line in 'From Fear of Water to Loving Swimming' at Junior High Level

What separates a junior-high version of learning-to-swim from the elementary one is the line. In elementary school you just tell the event clearly; in junior high the three scenes must form a line of change: annoyed during shallow-end drills, scared during the deep-end challenge, quiet after the solo lap. Annoyed, scared, quiet – those three words are the skeleton. Touch one at the end of each scene and the reader reads the growth on their own.

Split six hundred words like this: shallow end about one hundred eighty, deep end about two hundred twenty, the solo lap about one hundred fifty, opening and closing around twenty each. Give the deep end the most words, because fear is the center of gravity here; skimp on it and the fear won't stand, and the loving-swimming ending will feel fake.

The trick to keeping the shallow-end paragraph from becoming a running account is boring details: kick drills into the third week, you can count how many grout lines there are on the pool tiles, your group moved on to arm strokes while you still practice blowing bubbles. Once boredom is on the page, 'I almost quit' has evidence; otherwise the reader just thinks you're being dramatic.

For the deep end, write fear with the body, not adjectives. Heartbeat in the ears, water turning cold, toes clawing the bottom refusing to let go - these beat 'I was extremely afraid' ten times over. The measure of elegance here: one simile is enough, like 'the deep end is one shade greener than the shallow, like a room whose lock was changed'. More figures of speech and the paragraph turns cloying.

Objects can thread the scenes: the goggles appear three times - at the entrance, wiped again and again in the changing room, and left carelessly on the hook after the lap. How the goggles are handled tracks the inner change, so no explanatory bridge is needed between scenes.

For the solo lap, write the climax as quietness, not cheering. Suppose those twenty-five meters were ugly, you choked on half a breath at an inhale, but when your feet found the far wall you held the edge gasping with one thought only: so I could. Keep the growth insight here to one sentence and don't follow it with 'so it is in life'. You may open from the fear: 'For three years in elementary school I walked around the pool', one sentence into the scene. Self-check: do the three scene endings land on annoyed, scared, and quiet? If not, add them.

范文逐段点评：《从怕水到爱上游泳》哪里好、哪里虚

假设范文浅水区段写：「整个七月我都在浅水区漂腿。水面平得像没睡醒，我的腿打出的水花却吵得不行。」点评：前一句交代时间，后一句用「水面没睡醒」和「水花吵」做对照，枯燥里有了声音，这是初中水平该有的句子。但这段只写了两周里的一个下午，枯燥的累积不够，建议补一句「同组换了三批人，教练还记得我吐泡的姿势不对」，时间感就出来了。

深水区段范文写：「教练说下水摸圈。我站在台阶上，水到胸口，忽然觉得所有声音都隔了一层玻璃。下去，摸上来，是一分钟后的事，中间那一分钟我什么都不记得，只记得手指尖是麻的。」点评：这是全文最好的一段。「声音隔了层玻璃」写恐惧的听觉，「中间一分钟不记得」写恐惧的时间感，都是身体经验，不是形容词堆出来的。要挑剔的只有一处：「忽然觉得」四个字可删，直接写「所有声音隔了一层玻璃」，更干脆。

独立一趟段范文写：「我游完了二十五米，全对岸的人都在鼓掌，我成了泳池里的英雄。」点评：这段虚了。第一，「全对岸的人都在鼓掌」是自我想象，真实的泳池没人集体鼓掌，改成「岸上只有我妈站起来了一下，又坐下」，小动作比大场面真。第二，「英雄」一词把成长感悟

喊没了，换成身体感受收尾：「我泡在水里，肩膀酸得抬不起来，却舍不得上来」。一虚一实，这段的改法就是把掌声删小、把感受写近。

结尾范文写：「游泳让我明白，恐惧是纸老虎，勇气是练出来的。」点评：道理没错，但像格言摘抄。改成回扣开头的画面：「九月开学，我路过体育馆的泳池，玻璃门里的水还是绿一个度，我这次没绕路。」用「没绕路」呼应开头「绕着泳池走」，感悟不用说出来。三处改完：补时间感、删「忽然觉得」、换结尾画面，这篇就从能看变成耐看。

Paragraph-by-Paragraph Review of 'From Fear of Water to Loving Swimming': What Works and What Rings Hollow

Suppose the model's shallow-end paragraph reads: 'All of July I kicked at the shallow end. The surface lay flat as if not yet awake, while the splashes my legs made were unbearably loud.' Review: the first line sets the time, the second contrasts the half-asleep surface with the loud splashes, so boredom gains a sound – a sentence at junior-high level. But the paragraph covers only one afternoon of two weeks; the accumulation of boredom is thin. Add a line like 'three groups rotated through my lane, and the coach still remembered my wrong bubble-breathing form', and the sense of time arrives.

The deep-end paragraph reads: 'The coach said dive and fetch the ring. I stood on the step, water at my chest, and suddenly felt all sounds separated by a pane of glass. Going down and bringing it up happened a minute later; I remember nothing of that minute except that my fingertips were numb.' Review: this is the best paragraph in the essay. Sound behind glass captures fear's hearing, and the blank minute captures fear's sense of time – both body experience, not stacked adjectives. One nitpick: cut the words 'suddenly felt' and write straight 'all sounds separated by a pane of glass'. Cleaner.

The solo-lap paragraph reads: 'I finished the twenty-five meters, the whole bank applauding, and I became the hero of the pool.' Review: this paragraph is hollow. First, 'the whole bank applauding' is self-fantasy – nobody applauds as a crowd at a real pool; change it to 'only my mom stood up once on the bank, then sat down', and a small gesture beats a big scene. Second, the word 'hero' shouts away the growth insight; replace it with a body feeling: 'I soaked in the water, shoulders too sore to lift, unwilling to get out'. One hollow, one solid: shrink the applause, bring the feeling closer.

The model ends: 'Swimming taught me fear is a paper tiger and courage is trained.' Review: the idea is fine, but it reads like a quotation card. Instead, close by echoing the opening image: 'In September, passing the gym's pool, the water

behind the glass was still one shade greener – this time I didn't take the detour.' The line 'didn't take the detour' answers the opening 'I walked around the pool', and the insight never has to be stated. After these three edits – add time-sense, cut 'suddenly felt', swap the ending image – the essay goes from decent to worth rereading.

怕水到爱游泳：六个写作误区与改法对照

误区一：恐惧靠形容词。「我害怕极了，心里忐忑不安，胆战心惊」，三个词说的是同一件事。对照改法：「我的脚趾抠住池底的瓷砖，抠得发白。」一个动作顶三个形容词。自查方法：全文搜「害怕」「紧张」这类词，出现一次就换掉一次。

误区二：场景之间硬跳。浅水区写完直接「后来我去了深水区」，中间没有桥。改法是用一个决定做桥：「教练说下周摸圈，我在更衣室把泳镜擦了又擦。」决定加一个小动作，过渡就有了，还顺手写了心理。

误区三：高潮写成比赛。独立游一趟不够劲，非要加「游泳比赛我拿了第三」。题是「我学会了游泳」，比赛是另一件事，加进来重心就散。高潮的劲从细节来：那二十五米游得歪、换气呛了半口、最后脚碰到池底。不完美才真。

误区四：感悟提前说破。第一段就写「那个暑假我学会了勇敢」，后面三个场景读者全知道结局，没悬念。感悟压到最后一段，而且只允许一句，前面三个场景末尾只写状态词：烦、怕、静，道理留给读者自己推。

误区五：配角是工具人。教练只会喊「加油别怕」，妈妈只会递毛巾。给配角一句自己的话：教练说「怕就扶着我，不丢人」，妈妈下水陪你走那五米。配角有了自己的动作，主角的克服才有支撑。

误区六：文采靠成语。「烈日炎炎、挥汗如雨、坚持不懈」堆一排，初中老师最烦这个。文采在观察里：池水在下午四点变金、消毒水味在头发上留三天。自查：把成语全圈出来，圈超过三个就删到三个以内，换成一个具体画面。六条自查不用一次全过：先只查误区一，把全文的「害怕」类词逐个换掉；第二天再查误区六的成语。一次只盯一条，改完再换下一条，比通读一遍凭感觉改有效得多。六条过完，这篇基本不会低于四类文。

From Fear to Love of Swimming: Six Writing Traps and Their Fixes

Trap one: fear built from adjectives. 'I was terrified, my heart pounding, my

nerves shredded' – three phrases saying one thing. Fix by contrast: 'My toes clawed the pool-bottom tiles until they went white.' One action beats three adjectives. Self-check: search the essay for words like 'afraid' and 'nervous'; every hit gets replaced once.

Trap two: hard jumps between scenes. The shallow end ends and the next line is 'then I went to the deep end', with no bridge. Build the bridge with one decision plus one small action: 'The coach said the ring-fetch was next week; in the changing room I wiped my goggles, then wiped them again.' The decision bridges the scenes and slips in psychology for free.

Trap three: turning the climax into a race. One solo lap feels small, so the writer adds 'I came third in the swimming meet'. But the title is 'I Learned to Swim' – a meet is a different story, and the center of gravity scatters. The power of the climax comes from detail: the twenty-five meters went crooked, half a breath choked in, and finally the feet touched bottom. Imperfect is real.

Trap four: spoiling the insight early. If the first paragraph already says 'that summer I learned bravery', the reader knows the ending before the three scenes start, and suspense dies. Keep the insight to the last paragraph, and allow it only one sentence; the three scene endings get state words only – annoyed, scared, quiet – and the meaning is left for the reader to derive.

Trap five: supporting characters as props. The coach only shouts 'come on, don't be afraid', and the mom only hands a towel. Give each one a line of their own: the coach says 'hold onto me if you're scared, it's no shame', the mom gets in the water and walks the five meters with you. When side characters have their own actions, the protagonist's breakthrough has something to stand on.

Trap six: elegance bought with set phrases. Lining up four-character idioms about blazing sun and sweating like rain is what junior-high teachers dislike most. Elegance lives in observation: the pool water turning gold at four in the afternoon, the chlorine smell staying in your hair for three days. Self-check: circle every idiom; if there are more than three, cut to three or fewer and replace each with one concrete image. Do not run all six checks in one pass: on day one fix only trap one, replacing every word like 'afraid'; the next day tackle the idioms in trap six. One trap at a time beats one vague read-through. Run all six traps and this essay will hardly land below average.