

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; skim 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.