

「我学会了游泳」作文开头怎么写：五个句式与示例句

「我学会了游泳」的开头最常见的写法是「夏天，爸爸带我去体育馆学游泳」，这句谁都在写，等于没写。五个句式更好用，而且题目要求的三个素材——泳池边第一次、呛水瞬间、学会后畅游——每一个都能直接搬进开头。

句式一，场景式：直接落进泳池边第一次的素材。示例：「我坐在池边，脚趾尖碰一下水又缩回来，十分钟里把池边的瓷砖蹭干了两次。」时间、地点、动作两句交代完，怕水写在脚趾上，不用再补一句「我非常害怕」。

句式二，倒叙式：先写学会后的畅游，再回头。示例：「现在我可以一口气游完二十五米，可三年前，我连把脸埋进水里都做不到。」第二句把读者拉回故事开头，时间线自己就完成转换，不需要「事情要从头说起」这种过渡。

句式三，设问式：开头问一个问题，全文来回答。示例：「一次呛水能拦住一个人多久？它拦住了我整整一个星期。」注意问题要落在呛水瞬间这个素材上，别问「勇气是什么」这类空问题，空问题会把文章带向喊口号。

句式四，声音式：用一个声音进场。示例：「教练的哨声很短，就是那一声短哨，把我送进了深水区。」声音自带记忆感，比「那个夏天我很紧张」鲜活，也为深水区挑战埋下伏笔。

句式五，对照式：把两个时刻并排放。示例：「第一天我扒着池边不肯放，最后一天教练吹哨让我出水，我反而不肯上来。」泳池边第一次和学会后畅游各占一句，学游泳的整条弧线开头就画出来了，后文只需填中间的过程。

开头自查三条：三句之内有没有进入具体场景；有没有一个可看见的动作；「我很紧张」这类句子能不能删掉。三条都过，开头就不会平淡；有一条不过，就回到五个句式里换一个重写。

Openings for 'I Learned to Swim' Essays: Five Patterns with Short Examples

The most common opening for a learning-to-swim essay is 'In summer, my dad took me to the gym to learn swimming' - everyone writes it, so it says nothing. Five patterns work better, and each of the three required materials - the first time at the pool edge, the moment of choking, the free swim after learning - can be moved straight into the opening.

Pattern one, scene opening: drop into the pool-edge material. Example: 'I sat on the pool edge, my toes touched the water and pulled back, and in ten minutes I had wiped the tiles dry twice.' Time, place and action in two sentences; the fear of water lives in the toes, so there is no need to add 'I was very scared'.

Pattern two, flashback opening: show the free swim first, then look back. Example: 'Now I can swim twenty-five meters without stopping, but three years ago I could not even put my face in the water.' The second sentence pulls the reader back to the start; the timeline shifts by itself, no 'let me start from the beginning' needed.

Pattern three, question opening: ask one question and answer it across the essay. Example: 'How long can one moment of choking stop a person? It stopped me for a whole week.' Aim the question at the choking material; never ask empty questions like 'what is courage', because empty questions drag the essay toward slogans.

Pattern four, sound opening: enter through one sound. Example: 'The coach's whistle was short, and that one short blast sent me into the deep end.' A sound carries memory, which beats 'that summer I was very nervous', and it plants the deep-end challenge in advance.

Pattern five, contrast opening: place two moments side by side. Example: 'On day one I clung to the pool edge and would not let go; on the last day the coach blew the whistle to get me out, and I was the one who refused.' One sentence for the pool edge, one for the free swim, and the whole arc is sketched at the start; the body only has to fill in the middle.

Three checks for any opening: does it enter a concrete scene within three sentences; is there one visible action; can sentences like 'I was very nervous' be deleted. Pass all three and the opening will not be flat; fail one and go back to the five patterns and rewrite with another.

「我学会了游泳」作文结尾怎么写：照应式与升华式的正确用法

结尾的毛病九成是喊口号：「这件事让我明白了坚持就是胜利。」道理没错，但和前文的泳池没关系，像从作文书上抄来的。两种正确写法各有用法，用错地方反而更糟。

照应式结尾：回扣开头出现过的画面，让文章合拢。开头写了「脚趾碰一下水又缩回来」，结尾可以写「上个月路过体育馆，我隔着玻璃看了一会儿水，这次我的脚趾没有往里缩」。注意照应要复用开头的具体物件——脚趾、瓷砖、哨声都行，不能照应一个抽象词。开头没埋的物件，结尾不能凭空拿出来。

升华式结尾：不是不能升华，是只能升一句，而且这一句必须从前文素材里长出来。呛水瞬间写足了，结尾可以写「后来很多次要放弃的时候，我都会先想起那半口呛进鼻子的水」。这句话的根在呛水素材上，所以成立；如果前文没写呛水，这句就是无根口号。

错误对照：「我学会了游泳，也学会了勇敢，更学会了面对人生。」三个「学会了」层层加

码，是典型病句改法——删到只剩一个，再把那个词换成具体动作：「我学会了在呛水之后把脸重新埋回水里。」动作比大词耐读。

三个素材的结尾改写示范。泳池边第一次做开头，结尾就回到池边：「如今我还是会在池边坐一会儿，只是这次是先碰一下水，再整个人下去。」呛水瞬间做重心，结尾回到身体记忆：「鼻子进水的那种酸，我到现在还躲得开。」学会后畅游做结尾最省事：「我在水里翻个身仰着，看天花板一盏一盏灯，水声在耳朵里变成一条一条的。」畅游段收尾用感官，不用道理。

结尾自查两条：把结尾单独读一遍，里面有没有一个前文出现过的物件；感悟句删掉后文章是否仍然完整。第一条不过，补照应；第二条不过，说明感悟在替画面说话，把感悟删短或删掉。

Endings for 'I Learned to Swim' Essays: How to Use Echo and Elevation Correctly

Nine out of ten bad endings are slogans: 'This experience taught me that persistence is victory.' The idea is fine, but it has nothing to do with the pool in the essay - it reads like it was copied from a model-essay book. Two correct patterns each have their place, and using the wrong one is worse than using none.

The echo ending returns to an image from the opening so the essay closes like a loop. If the opening had 'my toes touched the water and pulled back', the ending can read 'last month I passed the gym and watched the water through the glass for a while; this time my toes did not flinch'. The echo must reuse a concrete object from the opening - toes, tiles, the whistle - never an abstract word. An object the opening never planted cannot appear in the ending.

The elevation ending: elevation is allowed, but only one sentence, and it must grow out of the material already written. If the choking moment was written fully, the ending can say 'whenever I almost quit later, I first remember that half breath of water up my nose'. This sentence has roots in the choking material, so it stands; without that scene earlier, it is a rootless slogan.

Error for contrast: 'I learned to swim, I learned to be brave, I learned to face life.' Three 'I learned' clauses stacking higher is the classic ailment - cut it to one, then replace the big word with a concrete action: 'I learned to put my face back into the water after choking.' Actions outlast big words.

Rewriting demos for the three materials. If the pool edge opens the essay, return to the edge at the end: 'I still sit by the pool for a while now, only this time I touch the water first and then go in all the way.' If choking is the center, end in body memory: 'the sting of water in the nose - I can still dodge it today.' The free swim is the easiest ending: 'I roll onto my back underwater and watch the ceiling

lights one by one, the water sound turning into ribbons inside my ears.’ End the swim paragraph with senses, not morals.

Two checks for endings: read the ending alone – does it contain one object that appeared earlier; and would the essay still stand if the insight sentence were deleted. Fail the first, add an echo; fail the second, and the insight is speaking in place of the images – shorten or delete it.

泳池边、呛水、畅游：三个必用素材的写法与常见用错方式

三个素材各有分工：泳池边第一次负责「怕」，呛水瞬间负责「难」，学会后畅游负责「会」。写坏通常是因为分工乱了——把畅游写得比呛水还长，或者让泳池边一段直接跳到畅游，中间的难不见了。

泳池边第一次，写小动作，不写心情报告。示范：「我抓着更衣室出来的扶手下楼，下到池边第一步故意迈得很大，好像离水远一点就不算来学游泳。教练让我先坐着把脚放进水里，我放了三次，第三次才没缩回去。」注意示范里没有一个「怕」字，怕全在「迈得很大」「放了三次」这些动作里。自己改写时把「扶手」「台阶」换成你真实见过的东西即可。

呛水瞬间，写身体反应，按秒推进。示范：「头抬起来换气的动作慢了半拍，一口水从鼻子进去，酸直冲眼眶。我站起来，池边没人看我，我假装在整理泳镜，其实手在抖。」按秒写的意思是：进水、酸、站起、掩饰，四个动作按顺序排，不插「我想放弃」这类总结句。想放弃的感觉让手抖去说。

学会后畅游，写感官，不写成绩。示范：「那天我居然连续游了五十米。耳朵里全是水声，闷闷的像隔着一堵墙；蹬壁那一下脚底发麻，然后身体自己往前滑。我停下来时扶着池边笑，自己都不知道在笑什么。」畅游的劲在「自己往前滑」和「不知道在笑什么」，不在「我考了满分」。

三个素材的常见用错方式。泳池边第一次被写成集合点名：「第一天，教练让我们排队练憋气」，素材变成流程记录，怕没了。呛水瞬间被写成道理现场：「呛水让我明白成功必经磨难」，当场说破，后文就没得写了。畅游被写成庆祝大会：「爸爸妈妈都夸我是游泳小能手」，别人的夸奖替掉了自己的感受。

改写方法：每个素材先只写四到六个动作，按时间顺序排好，再回头删掉所有解释心情的句子。删完还嫌短，补一个感官——水声、消毒水味、池底瓷砖的纹路。三个素材都按这个流程过一遍，开头结尾的句式自然有东西可接，整篇文章的条理也就清楚了。

Pool Edge, Choking, Free Swimming: How to Use the Three Required Materials – and Misuse Them

The three materials each have a job: the first time at the pool edge carries 'fear', the choking moment carries 'hardship', and the free swim carries 'mastery'. They usually go wrong when the jobs get mixed – the swim paragraph longer than the choking, or the pool edge jumping straight to the swim so the hardship disappears.

For the pool edge, write small actions, not mood reports. Demo: 'I held the railing from the changing room downstairs, and my first step at the pool edge was deliberately huge, as if standing farther from the water meant I had not really come to learn. The coach told me to sit and put my feet in; I put them in three times, and only the third time they did not flinch back.' Notice there is no word like 'scared' in the demo – the fear lives entirely in 'huge step' and 'three times'. When rewriting, swap 'railing' and 'steps' for things you actually saw.

For the choking moment, write body reactions, advancing second by second. Demo: 'My head came up half a beat late for a breath, and water went in through my nose, a sting shooting straight to my eyes. I stood up; nobody at the edge was looking; I pretended to adjust my goggles while my hands were shaking.' Second-by-second means lining up four actions in order – water in, sting, standing, hiding – with no summary sentence like 'I wanted to quit'. Let the shaking hands say the wanting-to-quit.

For the free swim, write senses, not scores. Demo: 'That day I somehow swam fifty meters in a row. My ears were full of water sound, muffled as through a wall; the push off the wall numbed my soles, and then my body slid forward by itself. When I stopped, holding the edge, I laughed without knowing what I was laughing at.' The power of the swim is in 'by itself' and 'without knowing what', not in 'I got full marks'.

Common misuses. The pool edge becomes roll call: 'On day one the coach lined us up to practice holding our breath' – the material turns into a schedule and the fear vanishes. The choking becomes a moral scene: 'Choking taught me that success requires hardship' – the meaning is spent on the spot and nothing is left to write. The swim becomes an awards ceremony: 'Mom and Dad both called me a little swimming champion' – others' praise replaces your own feeling.

How to rewrite: for each material, first write only four to six actions in time order, then go back and delete every sentence that explains a feeling. If it still feels short, add one sense – the water sound, the chlorine smell, the pattern of tiles on the bottom. Run all three materials through this process, and the opening and ending patterns will naturally have something to connect to; the whole essay gains its structure for free.

