

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.