

学游泳作文最容易写砸的五个地方与改法

批改过学游泳题材的作文，问题大多落在五个地方。对照自查，中一条就按对应改法动一遍。

毛病一：十节课每节写一句。从第一天写到结课，每节课一行，像课程表。改法是砍场景：只留憋气、蹬腿、游完25米三节，其余课程全部删掉，需要交代的用一句话带过，比如中间几节课都在练换气。删掉八节课，留下的三节才能写细。

毛病二：只喊感想，不写画面。全文出现最多的句子是我很害怕、后来我不怕了、我很开心。改法是把每句感想换成一个画面。我很害怕换成站在池边腿有点软；我不怕了换成这次没抱浮板也下了水；我很开心换成手碰到池壁时愣了一下。检验标准很简单：读者能不能从句子里看见东西。

毛病三：心理描写全是形容词。心里十分紧张，非常激动，特别自豪，三个形容词排着队，没有一个具体。改法是给每个紧张配一个身体反应：耳朵嗡嗡响、手心出汗、数数数到一半忘了数到几。写激动也一样，写心跳、写愣住、写没忍住笑出声，别写激动两个字。

毛病四：三个场景各写各的。憋气一段、蹬腿一段、游完一段，中间没有任何关系，像三篇小日记装订在一起。改法有两种：选一个道具三次出现，浮板、泳镜、浴巾都行，每次出现状态变一点；或者写同一个动作的三次变化，比如憋气秒数从短到长。选一种就行，别两种都上，400字装不下。

毛病五：成功时刻写过头。游完25米之后写我激动地跳了起来，全场为我鼓掌，教练说我是最有天赋的学生。这些画面在普通培训班里基本不会发生，读者一眼看出是编的。改法是把成功写小：愣一秒、低头看脚、上岸后发现耳朵里进了水。小反应比大欢呼可信，真实的成就感本来就是安静的。

五个毛病里，毛病二和毛病三最常同时出现，改的时候一起改：先把感想句全部划出来，一句一句换成画面和身体反应，文章立刻具体。改完朗读一遍，凡是听起来像大人讲话的句子，都改成自己平时说话的方式。

Five Ways Swimming Essays Usually Go Wrong, and How to Fix Them

After marking many essays about learning to swim, most problems fall into five places. Check your own draft against this list, and if one applies, use the matching fix.

Mistake one: one sentence for each of the ten lessons. Writing from day one to the final day, one line per lesson, turns the essay into a class schedule. The fix is to cut scenes: keep only breath holding, leg kicks, and the 25 meters, delete the rest, and cover what is needed in one sentence, such as the middle lessons were all about breathing. Delete eight lessons and the three that remain can be written in detail.

Mistake two: only announcing feelings, never showing images. The most common sentences are I was very scared, later I was not scared, I was very happy. Replace each feeling sentence with an image. I was very scared becomes my legs felt weak at the poolside; I was not scared becomes I got in the water without the float board; I was very happy becomes I froze for a second when my hand touched the wall. The test is simple: can the reader see something in the sentence.

Mistake three: psychological description made entirely of adjectives. Extremely nervous, deeply excited, especially proud, three adjectives in a row and nothing concrete. The fix is to pair every nervous feeling with a body reaction: buzzing ears, sweaty palms, losing count halfway. Do the same for excitement: write the heartbeat, the freeze, the laugh you could not hold back, instead of the word excited.

Mistake four: three scenes that have nothing to do with each other. One paragraph on breathing, one on kicking, one on swimming, with no connection between them, like three diary entries bound together. There are two fixes: choose one object that appears three times, a float board, goggles, or a towel, and let its state change a little each time; or write one action changing three times, such as the seconds of breath holding growing longer. Pick one method, not both, because 400 words cannot hold both.

Mistake five: overwriting the moment of success. After swimming 25 meters, the writer jumps up with joy, the whole crowd applauds, and the coach calls the writer the most talented student. None of this happens in an ordinary swimming class, and readers can tell it is made up. The fix is to make the success small: freeze for a second, look down at your feet, notice water in your ear after getting out. Small reactions are more believable than big cheers, and real pride is usually quiet.

Mistakes two and three most often appear together, so fix them in one pass: underline every feeling sentence and replace them one by one with images and body reactions, and the essay becomes concrete at once. Then read the draft aloud and rewrite any sentence that sounds like an adult talking into something you would actually say.