

我学会了游泳作文400字范文怎么构思：从十节课里挑三个场景

暑假游泳培训班一共十节课，要把这段经历写成400字的作文，第一步不是动笔，而是挑场景。从第一节课写到第十节课，每节课写两行，就成了流水账，读者记不住任何细节。挑三个点就够了：第一节课憋气，中间某一节课练蹬腿，最后一节课游完25米。这三个点正好是害怕、练习、成功三个节点，最能体现学会的过程。

挑好场景后分配字数。开头两句话交代时间和原因，占40字左右；第一节课憋气写120字，中间课蹬腿写100字，最后一节课游完25米写120字，结尾一句话收住，占20字。加起来正好400字上下。哪一段写超了，就删掉那节课里跟场景无关的动作，比如集合、点名、换衣服，这些都不进作文。

三个场景之间要串起来，不然像三篇日记拼在一起。最简单的办法是安排一个小道具贯穿全文。假设用浮板：第一节课抱着浮板才敢把脸埋进水里，中间课扶着浮板练蹬腿，最后一节课放开浮板游完25米。浮板每次出现，都代表进步了一步，读者顺着这个小物件就能看出变化，不用作者站出来宣布我进步了。也可以不写道具，写同一个动作的三次变化，比如憋气从两秒到十秒再到换气连贯，同样能连成一条线。

每个场景都要配一个心理描写，心理描写要写身体反应，不要写空感想。写憋气，可以写耳朵里嗡嗡响，心里数到七就想抬头；写蹬腿，可以写腿酸得抬不起来，看着池底的蓝线想放弃；写游完25米，可以写手碰到池壁时愣了一下，低头看自己的脚，才发现真的到了对岸。身体反应比我很紧张、我很高兴这类句子具体，读者跟着你紧张，跟着你高兴。

按这个顺序动笔：先列出十节课里印象最深的三节，再给三个场景分字数，然后选一个串联的道具或动作变化，最后往每个场景里塞一个身体反应。四步走完，400字的框架就立住了，剩下的只是把句子写通顺。

How to Plan a 400-Word Essay on Learning to Swim: Pick Three Scenes from Ten Lessons

A summer swimming course has ten lessons in total. To turn this experience into a 400-word essay, the first step is not writing but picking scenes. If you write two lines for every lesson from the first to the tenth, the essay becomes a running account and the reader remembers nothing. Three scenes are enough: holding your breath in lesson one, practicing leg kicks in a middle lesson, and finishing 25 meters in the last lesson. These three points match fear, practice, and success, which is exactly what learning to swim looks like.

After choosing the scenes, divide the word count. Two opening sentences give the time and the reason, about 40 words. The first scene takes about 120 words, the middle one about 100, the last one about 120, and one closing sentence takes about

20. That adds up to roughly 400 words. If a paragraph runs long, cut the actions unrelated to the scene, such as lining up, roll call, or changing clothes.

The three scenes need to be connected, or the essay reads like three diary entries glued together. The easiest way is one small object running through the text. Suppose it is a float board: in lesson one you only dare to put your face in the water while hugging it, in the middle lesson you hold it while kicking, and in the last lesson you let go of it and swim 25 meters. Every time the board appears, you have moved one step forward, so the reader sees the progress without being told about it. You can also skip the object and write one action changing three times, for example holding your breath from two seconds to ten seconds to smooth breathing.

Each scene needs one piece of psychological description, and it should describe body reactions instead of empty feelings. For breath holding, write about the buzzing in your ears and wanting to lift your head when you count to seven. For leg kicks, write about legs too sore to lift and wanting to give up while staring at the blue line at the bottom of the pool. For the 25 meters, write about freezing for a second when your hand touches the wall, then looking down at your feet and realizing you really made it. Body reactions are more concrete than I was nervous or I was happy, and they pull the reader into the moment.

Start writing in this order: list the three most memorable lessons out of ten, divide the words among the three scenes, choose one connecting object or one action that changes, then put one body reaction into each scene. After these four steps the frame of a 400-word essay stands firm, and all that is left is making the sentences smooth.

400字范文《暑假里的十节课》与逐段点评

下面是一篇假设的四年级学生范文《暑假里的十节课》，全文约400字，先读一遍，再逐段看它做对了什么。

范文第一段：暑假里，妈妈给我报了游泳培训班，一共十节课。第一天站在池边，池水蓝得发深，我腿有点软，死活不肯下水。点评：开头没有写夏天多热、游泳多重要，直接站到池边。腿有点软是身体反应，死活不肯下水是动作，两句话就把怕水的状态立住了，这是开头该有的样子。

范文第二段：第一节课练憋气。教练说深吸一口气，把脸埋进水里。我数到七，耳朵里嗡嗡响，猛地抬起头，水珠挂在睫毛上。同桌的小宇能憋十五秒，我只憋了八秒。点评：这一段全部是具体画面：数到七、嗡嗡响、睫毛上的水珠。小宇的十五秒是对照，不用写我很羡慕，差距本身就带出心情。写同学时只写一个名字一个数字，不展开他的故事，主次清楚。

范文第三段：第五节课练蹬腿。扶着池边，腿伸直，脚背绷平，啪啪地打水。练了二十分钟，腿酸得抬不起来，池底的蓝线在我眼前晃。我想过不来了，可第二天还是去了。点评：练蹬腿的过程用了三个短动作：伸直、绷平、打水，节奏像动作本身。想过不来了，可第二天还是去了，这一句是全文的心理转折点，没有喊坚持就是胜利，只写了行为，行为本身就是坚持。

范文第四段：最后一节课，教练让我从这头游到那头，二十五米。我蹬着腿，胳膊划着水，中间换了两口气，手碰到了池壁。我愣了一秒，低头看自己的脚，真的到了对岸。点评：游完25米只用了四句话，最关键的是愣了一秒和低头看脚这两个反应。成功时刻人不一定欢呼，更多是不敢相信，写不敢相信比写我高兴极了真实。

范文结尾：十节课上完了，我学会了游泳。浮板还留在池边，我已经不需要它了。点评：结尾一句话交代结果，一句话告别道具。浮板在第二、三、四段都出现过，最后一句让它退场，全文就收住了。模仿这篇范文，先学它的字数分配和道具，再学它用身体反应写心情。

A Sample 400-Word Essay: Ten Lessons in Summer, with Paragraph-by-Paragraph Comments

Below is a sample essay of about 400 words written from a fourth grader's point of view, titled Ten Lessons in Summer. Read it once, then see paragraph by paragraph what it does right.

Paragraph one: During the summer holiday, my mom signed me up for a swimming course, ten lessons in all. On the first day I stood at the edge of the pool. The water looked so blue it was almost dark, and my legs felt weak. I refused to get in. Comment: The opening skips talk about the heat or the importance of swimming and puts the reader at the poolside. Weak legs are a body reaction, and refusing to get in is an action. Two sentences set up the fear, which is exactly what an opening should do.

Paragraph two: Lesson one was breath holding. The coach said take a deep breath and put your face in the water. I counted to seven, my ears started buzzing, and I jerked my head up with water drops on my eyelashes. My desk mate Xiao Yu could hold for fifteen seconds; I only managed eight. Comment: This paragraph is all concrete images: counting to seven, the buzzing, the drops on the lashes. The fifteen seconds form a contrast, and the gap itself carries the feeling without saying I was jealous. The classmate gets one name and one number, keeping the focus on the writer.

Paragraph three: In lesson five we practiced leg kicks. Holding the edge, legs straight, toes pointed, splashing away. After twenty minutes my legs were too sore to lift, and the blue line at the bottom of the pool swam before my eyes. I thought about quitting, but I went the next day anyway. Comment: The kicking process uses three short actions: straighten, point, splash, and the rhythm matches the movement

itself. Thinking of quitting but showing up the next day is the turning point. No slogan about perseverance, just a behavior, and the behavior is the perseverance.

Paragraph four: In the last lesson the coach told me to swim from this end to that end, twenty-five meters. I kicked, pulled through the water, took two breaths on the way, and my hand touched the wall. I froze for a second, looked down at my feet, and I really was at the other side. Comment: The 25 meters take only four sentences, and the key ones are freezing for a second and looking down at the feet. When people succeed they do not always cheer; more often they cannot believe it. Writing disbelief is truer than writing I was so happy.

The ending: Ten lessons were over, and I had learned to swim. The float board stayed by the pool. I did not need it anymore. Comment: One sentence reports the result, one sentence says goodbye to the object. The float board appeared in paragraphs two, three, and four, and letting it exit at the end closes the essay cleanly. To learn from this model, copy the word distribution and the object first, then learn how body reactions carry the feelings.

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.