

范文点评：《那支铅笔在笔袋底层躺了三年》好在哪里

先看一篇假设的范文，四百字出头，题目叫《那支铅笔在笔袋底层躺了三年》。起因段这样写：三年级下学期，我的铅笔尖又断了，前桌林小满把她那支淡黄色的铅笔推过来，说借你用。我道了谢，顺手把铅笔插进自己的笔袋。笔杆上贴着一小条胶布，胶布上写着林小满三个字。这个段落只有六十多字，但把借的动作和铅笔的特征都交代清楚了，胶布上的名字是全文最重要的伏笔。

经过段写忘记，用了三个没还成。第一天放学，林小满被老师留下订正错题，我把铅笔攥在手里，又放了回去。第二天早读，我刚把铅笔掏出来，值日生喊我去擦黑板。第三天，我把铅笔放进校服口袋，周末校服换下来洗，铅笔在口袋里躺了一个星期。三个没还成各有各的原因，一次比一次拖得久，忘记就不是粗心两个字能概括的，而是一连串巧合加拖延。写忘记要这样写，每一次拖延都给一个说得过去的理由。

结果段跳到六年级毕业那天。我整理笔袋，一支淡黄色的铅笔滑出来，胶布都磨毛边了，林小满三个字还认得出。我在校门口堵住她，把铅笔递过去，说这个，还你，晚了三年。她愣了一下，笑了，说我还以为你早忘了。我说是我忘了，但我一直记得欠着。点评这三句对话：递铅笔的动作在前，道歉在后，符合紧张时的真实顺序；她愣一下再笑，反应有层次；最后一句把我一直记得欠着留给读者，不喊守信的口号，意思全到了。

这篇范文有两处可以改得更好。一是经过段中间插了一句那段时间我玩得很开心，与铅笔无关，删掉不影响任何情节，属于多余信息，应该删。二是结果段写我特别激动，心跳得很快，这是直接说情绪。改成手心出汗，铅笔在指间转了两圈才递出去，用动作带出紧张，画面感更强。好范文也不是每句都好，学会挑这两类毛病，比只会夸更有用。

自己写的时候对照这份点评检查：伏笔有没有埋，忘记有没有写成一连串具体事件，结尾对话是不是动作在前、话在后，多余句删没删。四项都对上了，四百字的小故事就站得住。

Model Essay Review: What Makes That Pencil Stayed at the Bottom of the Pouch for Three Years Work

Let us look at an assumed model essay of just over four hundred words, titled That Pencil Stayed at the Bottom of the Pouch for Three Years. The cause paragraph reads like this: in the second term of third grade, my pencil tip snapped again, and Lin Xiaoman in front of me pushed her pale yellow pencil over, saying here, borrow mine. I thanked her and slipped the pencil into my own pouch. A small strip of tape was stuck on the shaft, with the three characters of Lin Xiaoman's name written on it. This paragraph is only sixty-odd words, yet it covers both the borrowing action and the pencil's feature, and the name on the tape is the most important setup in the whole piece.

The middle paragraph writes forgetting through three failed returns. On day one

after school, Lin Xiaoman was kept back by the teacher to correct mistakes; I gripped the pencil in my hand, then put it back. On day two during morning reading, I had just taken the pencil out when the duty student called me to wipe the blackboard. On day three I put the pencil into my uniform pocket; the uniform went into the wash over the weekend, and the pencil lay in the pocket for a week. Each failed return has its own reason, each delay longer than the last, so the forgetting cannot be summed up by the word careless but is a chain of coincidences plus procrastination. Forgetting must be written this way, with a believable excuse for every delay.

The ending jumps to graduation day in sixth grade. Tidying my pouch, a pale yellow pencil slides out; the tape is frayed, but the three characters of the name are still readable. I catch Lin Xiaoman at the school gate, hold out the pencil, and say, this is yours, sorry it is three years late. She freezes for a moment, then laughs, and says I thought you had long forgotten. I say I did forget, but I always knew I owed you. Review these three lines of dialogue: the action of offering comes before the apology, matching the real order under nervousness; her freeze-then-laugh reaction has layers; the last line leaves I always knew I owed you to the reader without shouting any slogan about honesty, and the meaning lands completely.

Two places in this model could be better. In the middle paragraph there is a sentence, I had a great time those days, which has nothing to do with the pencil; deleting it affects no plot, so it is redundant and should go. In the ending, I was so excited, my heart beating fast states the emotion directly. Change it to my palms sweated, and the pencil spun twice between my fingers before I held it out, and the nervousness shows through action with a stronger picture. A good essay is not good in every sentence; learning to spot these two kinds of flaws is more useful than only knowing what to praise.

When writing your own version, check against this review: is there a setup, is forgetting written as a chain of concrete events, does the ending dialogue put action before words, and have the redundant sentences been cut. Get all four right, and a four-hundred-word story will stand.