

一篇500字捉鱼范文长什么样：逐段点评

假设一篇范文第一段这样开头：八月里太阳把石头晒得发烫，我们一群孩子却直奔村后的小溪，因为昨天有人看见浅湾里有鱼。这一段只有两句话，第一句交代天气和地点，第二句抛出有鱼这个钩子。点评：开头不写暑假真漫长之类的铺垫，直接让有鱼两个字把读者拽进溪边，这是最省字数的进法。

第二段写下水：到了溪边，大家甩掉凉鞋，把裤腿卷了一道又一道，还是滑到膝盖上面。我先把一只脚探进水里，凉气顺着小腿往上爬，忍不住打了个哆嗦，才两只脚都踩下去。脚底的圆石头滚来滚去，我张开胳膊保持平衡，活像一只笨拙的螃蟹。点评：这段的亮点是探、打哆嗦、张开胳膊三个细节，顺序和真实下水的动作完全一致。螃蟹这个比喻只出现一次，不堆砌，字数也控制在一百二十字上下，正好是下水段该有的分量。

第三段写追鱼扑空，是全文最长的一段：阿亮先看见那条小鱼，食指放在嘴边做了个噤声的动作。我们猫着腰往前挪，水浅得只到脚踝，鱼停在两块石头中间，一动不动。我把手慢慢沉进水里，指尖刚碰到它凉丝丝的尾巴，它猛地一甩尾，水花打在我鼻尖上，再伸手，石头缝里只剩一点浑水。我气得朝水里捶了一拳，溅了自己一脸。点评：这一段把靠近拆成看见、猫腰挪、沉手、碰到、甩尾五个小动作，一个接一个，读者跟着紧张。捶一拳这个动作写得好，懊恼全靠动作表现，没有一个字喊我好气。

第四段写换办法抓到：第二次我们不扑了。阿亮在上游拍手把鱼往下赶，我蹲在下游，两只手合拢成一个兜。鱼慌慌张张撞过来，一下子撞进手心里，它在指缝里扭，尾巴啪啪地打我的手腕。我大喊抓到了，声音都劈了。点评：换办法这一步让故事有了转折，说明孩子从失败里学了乖。撞进手心、指缝里扭、尾巴打手腕，三个触感连排，抓到那一刻不用形容高兴，手感的细节已经把高兴写完了。

结尾段：我们把鱼养在罐头瓶里看了一下，傍晚又把它倒回溪里，看它摆摆尾巴游进石头缝。点评：结尾用放鱼收束，情感落在动作上，不喊这条鱼让我明白了什么。两处可改的地方：一是下水段的螃蟹比喻后面可以再删半句，笨拙的意思重复了；二是扑空段捶水之前缺一句心里的鼓劲，加一句我心想这次准行，扑空的落差会更明显。

What a 500-word Fish-catching Model Essay Looks Like:

Paragraph by Paragraph

Suppose a model essay opens like this: in August the sun made the stones too hot to touch, yet a crowd of us kids headed straight for the stream behind the village, because someone had spotted fish in the shallow bend yesterday. Two sentences only: the first sets weather and place, the second dangles the hook of fish being there. Review: no warm-up about how long summer vacation feels; the word fish pulls the reader to the bank, and that is the cheapest way in.

The second paragraph covers entering the water: we flung off sandals, rolled

trouser legs once and again, still slipping above the knees. I dipped one foot first, the cold crept up my calf, I shivered, then put both feet down. Round stones rolled under my soles, I spread my arms to balance, looking like a clumsy crab. Review: the best parts are dip, shiver, spread arms, in exactly the real order of getting in. The crab simile appears once, no pile-up, and the paragraph stays near a hundred and twenty words, the right weight for a setup scene.

The third paragraph, the longest, is the chase and miss: Ah Liang saw the little fish first and put a finger to his lips. We crept forward crouched, the water barely at our ankles, the fish resting between two stones, motionless. I sank my hand into the water, and the moment my fingertips touched its cool tail it flicked hard, water splashed on my nose, and when I reached again only cloudy water remained in the crack. I punched the water in frustration and splashed my own face. Review: the approach splits into five small motions – spot, crouch, sink, touch, flick – and the reader holds breath with you. The punch is excellent: frustration shown entirely by action, not one word of I am so angry.

The fourth paragraph is the new plan that works: this time we stopped lunging. Ah Liang clapped upstream to drive the fish down while I crouched downstream with both hands cupped into a basket. The fish darted in panic straight into my palms, twisting between my fingers, its tail slapping my wrist. I shouted that I got it, my voice cracking. Review: changing the method gives the story its turn, showing kids learning from failure. Into the palms, twisting in the gaps, tail on the wrist – three touches in a row. The joy never needs naming; the physical detail already says it.

The closing: we kept the fish in a jar all afternoon, then poured it back into the stream at dusk and watched it flick into a crack between stones. Review: ending with letting go lands the feeling on action, no lesson shouted. Two places to improve: the half-sentence after the crab simile repeats clumsiness and can go; and before the punch, one line of self-encouragement – I thought this time it will work – would make the miss hit harder.