

假设范文《两张照片之间》逐段点评：触动是怎么写出来的

假设范文第一段这样开头：「周末收拾书桌，一本旧字典从书架上滑下来，啪地砸开，夹在里面的一张照片飘到地上。」点评：字典滑落是意外，照片飘出来是被发现，两个动作连在一起，翻照片就不刻意。注意作者没写「我想起了妈妈的青春」，情绪一个字没露，读者自己会往前翻。可复制的手法：给旧物一个出场动作，滑、掉、飘，别用「我翻出」。

第二段写照片里的笑：「照片上的她二十岁上下，穿一件白衬衫，站在自行车旁边，笑得露出一排牙，眼睛弯成两道缝，下巴抬着，像刚听见谁讲了个笑话。」点评：这段的高明处是「像刚听见谁讲了个笑话」，一个猜测让静止的照片有了声音。自行车是年代细节，白衬衫是干净感，两个名词顶三句形容。可复制的手法：给照片里的笑配一个「像」字句，猜她在笑什么。

第三段把如今的笑拉进来：「我把照片拿进厨房。她正背对着我煮粥，听见脚步声回过头，笑了一下，眼角的纹聚成一朵，嘴角只往上提了提。同样是笑，一个像把窗户全推开，一个像怕吵醒谁。」点评：「一个像把窗户全推开，一个像怕吵醒谁」是全篇核心句，两个比喻把两种笑的差别一次说尽，前文所有细节在这里结账。可复制的手法：对比句用「一个像……一个像……」，比喻要一个响一个轻。

第四段收尾：「我没说话，把她手边泡着茶垢的杯子拿走去洗。洗完回来，照片已经放回字典里，夹在第三十七页。」点评：愧疚全在「拿杯子去洗」这个动作里，放回字典、第三十七页两个细节让结尾有实物感，不喊一句想让妈妈开心。可复制的手法：结尾让「我」做一件家务级别的小事，再给照片一个具体的归宿。

全文四百字左右，四段各司其职：发现、旧笑、今笑、动作收尾。仿写时把字典换成别的旧物，把自行车换成别的年代物件，把洗杯子换成别的家务，骨架不动，血肉换掉，就是一篇自己的。

A Sample Essay Between Two Photos, Paragraph by Paragraph: How the Emotional Hit Is Built

Suppose the sample essay opens like this: "On a weekend tidying the desk, an old dictionary slid off the shelf and snapped open, and a photo tucked inside drifted to the floor." Commentary: the dictionary falling is an accident, the photo escaping is a discovery, and two chained actions keep the finding unforced. Notice the author never writes "I was reminded of my mother's youth". Not one emotion word appears; the reader leans forward on their own. Copyable trick: give the old object an entrance action, slide, drop, drift, instead of "I dug out".

The second paragraph writes the smile in the photo: "She looks about twenty, in a white shirt, standing beside a bicycle, smiling with a row of teeth showing, eyes bent into two crescents, chin lifted, as if she had just heard someone tell a joke." Commentary: the clever stroke is "as if she had just heard someone tell a joke", one

guess giving a still photo a voice. The bicycle dates the era, the white shirt keeps it clean, two nouns doing the work of three adjectives. Copyable trick: pair the photo smile with an "as if" clause, guessing what she was laughing at.

The third paragraph pulls in her present smile: "I carried the photo into the kitchen. She was cooking porridge with her back to me, turned at my footsteps, and smiled once, the lines at her eyes gathering into a flower, the corners of her mouth lifting just slightly. Both are smiles, but one throws every window open, the other is afraid of waking someone." Commentary: the paired simile is the core sentence of the whole piece, settling every earlier detail in one stroke. Copyable trick: build the contrast as "one is like..., the other is like...", with one simile loud and one soft.

The closing paragraph: "I said nothing, took the tea-stained cup from beside her hands and went to wash it. When I came back, the photo was already back in the dictionary, at page thirty-seven." Commentary: the guilt lives entirely in washing the cup. Putting the photo back and the number thirty-seven give the ending a physical anchor, without one shout about making mother happy. Copyable trick: end with a household-chore-sized action, then give the photo a concrete resting place.

The whole essay runs about four hundred words, four paragraphs each doing one job: discovery, the old smile, the present smile, the closing action. To imitate it, swap the dictionary for another old object, the bicycle for another period item, the cup for another chore, and the skeleton stays while the flesh is replaced, and you have an essay of your own.