

小溪作文怎么写：选三个场景，按时间排开

写暑假里的小溪，第一步不是动笔，是挑场景。翻开作文本对着题目发呆，多半是因为脑子里没有具体的东西。给自己定一个规矩：只挑三个场景，多了写不下。溪边的柳树、水里的小虾、岸边的野花，这三个最稳，因为每个都能蹲下来看，也能伸手碰。

第二步，把三个场景按一天的时间排开。早上跟大人去溪边，先看见柳树，这是出发；中午热了下水捉虾，这是高潮；傍晚回家前采几朵野花，这是收尾。时间一排，文章自动有了开头和结尾，不用硬想过渡句。柳树放在早上还有一层好处：晨雾里的柳条和中午太阳底下的柳条长得不一样，同一个场景前后出现两次，文章就有了变化。

第三步，给每个场景配一个动作。光写景容易写成说明书，写景的人得动起来。看柳树时你可以伸手够一根柳条，绕在手指上；捉小虾时你得翻开溪里的石头，虾受惊一弹，水花溅到脸上；采野花时你得蹲下去，挑开得最盛的那一丛。动作一出来，景就活了。假设你写小虾，别写小虾很可爱，写它两根长须先探出来，身子透明，能看见里面一点黑，翻石头的手一抖，它就弹到下游去了。

字数分配也提前定好：400字的作文，开头两行交代谁带你去，柳树写一百字上下，小虾写一百五十字，野花写八十到一百字，结尾两行写回家路上回头望一眼。这个分配不是死规矩，捉虾是你最开心的事，多给它一点字数没毛病。

最后检查两件事。一是每个场景里有没有出现我，全是它和那里，文章就像别人写的。二是形容词有没有堆太多，一棵柳树连着用碧绿、柔软、婀娜三个词，留一个就够，剩下的换成你做了什么。按这三步写完读一遍，哪段删掉不影响读懂，就把哪段删了再补一个动作进去。

How to Write a Stream Essay: Pick Three Scenes and Line Them Up by Time

The first step in writing about a summer stream is not picking up your pen but picking your scenes. Staring at the notebook usually means your mind holds nothing concrete. Set one rule for yourself: choose only three scenes, because more than that will not fit. The willows by the bank, the small shrimps in the water, and the wild flowers on the shore are the safest choices, since each one can be watched up close and touched with your own hands.

Second, line the three scenes up along one day. You go to the stream with an adult in the morning and see the willows first; at noon you get into the water to catch shrimps, which is the high point; before going home at dusk you pick a few wild flowers, which closes the piece. Once the time order is set, the essay has a beginning and an ending by itself, and you do not have to force a transition sentence. Placing the willows in the morning has one more benefit: willow branches in morning mist look different from willow branches under the noon sun, so the same

scene appears twice with a change, and the essay gains movement.

Third, give each scene one action of your own. Pure description reads like a manual, so the person describing has to move. When you look at the willow, reach out and pull a branch down and twist it around your finger. When you catch shrimps, turn over a stone in the stream, and the startled shrimp flicks water onto your face. When you pick flowers, squat down and choose the fullest cluster. Once the action appears, the scene comes alive. If you write about a shrimp, do not write that it is lovely; write that two long feelers come out first, the body is so clear that you can see a dark dot inside, and the moment your hand shakes on the stone it flicks itself downstream.

Fix the word budget in advance too. For an essay of about four hundred characters, spend two lines on who took you there, about a hundred characters on the willows, a hundred and fifty on the shrimps, eighty to a hundred on the wild flowers, and end with a last look back on the way home. This split is not rigid. If catching shrimps is your favorite part, give it a little more room.

Check two things at the end. First, does the word I appear in every scene? If the page is full of it and there, the essay reads like someone else wrote it. Second, are adjectives piling up? If one willow gets three words in a row, keep one and replace the rest with something you did. After these three steps, read the draft once, and any paragraph you can delete without losing the story should be deleted and replaced with one more action.