

500字范文：溪水带走的和留下的（四段完整示例）

《小溪边的夏天》里有一处写了很久：秋天还没到，作者先把一片落叶放进溪水，看它打着旋往下游走，越漂越小，最后拐过一道弯就不见了。他在岸边站到太阳偏西才回家。这一段我读了三遍。（这一段的任务：只引一个场景，落叶和拐弯两个细节留给后文用。）

我猜作者不是真的在等那片叶子，他是在试一样东西：溪水流走的东西，还能不能追回来。答案他写在后面了，追不回来，但他还是天天去放叶子。我觉得这就是这篇文章最实在的地方，它承认留不住，还愿意站一下午。（这一段的任务：只说一个判断，承认留不住还愿意等，后文的经历要接住这个判断。）

我老家屋后也有一条溪，小时候夏天泡在里面，捉的小虾养在罐头瓶里，能看一晚上。前年回去，溪不见了，改成一条笔直的水泥水渠，渠底铺着塑料布，水比记忆里快，也比记忆里清。我蹲下去想摸一把，水凉得和记忆里一模一样，手伸进去那一秒，我忽然确定那条溪真的存在过，不是做梦。水渠里什么都没有，没有圆石头，没有虾，也没有那个拐弯。我妈在岸上喊我上车，我站起来，裤脚滴着水，又看了一眼那条渠才走。（这一段的任务：联写一次真实经历，溪水变了是带走的部分，水一样的凉是留下的部分，凉意这个细节呼应第一段的溪水。）

溪水带走的是虾、石头和那个拐弯，留下的是手伸进去那一秒的凉。文章里的作者守着他的落叶，我守着我的那一下凉。溪还在流，只是换了一条流法。（这一段的任务：结从正文长出来，带走和留下都指回第三段的具体东西，不喊珍惜时光。）

范文全文六百多字，比五百字略长，是因为第三段放慢了摸水那一秒。自己写的时候按这个骨架换素材：文中一个会动的细节，自己一次回去看不复从前的经历，一个身体感觉收尾。三个素材换完，文章就不是抄的。

A Model Essay: What the Stream Took Away and What It Left

In *Summer by the Stream* there is a passage that lingers: before autumn arrives, the author sets a fallen leaf on the water, watches it spin downstream, grow smaller, and disappear around a bend. He stands on the bank until the sun tilts west before going home. I read this part three times. (This paragraph does one job: quote a single scene, and keep the leaf and the bend as details for later.)

I think the author was not really waiting for that leaf. He was testing something: can what the stream carries away ever be caught back? He answers it later, no, and still he goes to set leaves every day. That is the most honest thing in the article: it admits nothing can be kept, and still stands there the whole afternoon. (This paragraph holds one judgment: admitting loss and still willing to wait. The story below must catch this judgment.)

Behind my grandparents old house there was a stream too. As a child I soaked in

it every summer, keeping caught shrimp in a jam jar I would watch all night. The year before last I went back and the stream was gone, replaced by a straight concrete channel lined with plastic sheeting. The water ran faster than memory and looked cleaner than memory. I squatted down to touch it, and the cold was exactly the cold I remembered. In that one second with my hand in the water, I knew the stream had truly existed; it was not a dream. The channel holds nothing, no round stones, no shrimp, and no bend. My mother called from the bank that it was time to get in the car; I stood up, my trouser cuffs dripping, and looked at the channel once more before leaving. (This paragraph is the connection: one real visit where the stream is gone. What was taken is the shrimp, the stones, the bend; what remains is the same cold. The cold echoes the stream water in paragraph one.)

The stream took the shrimp, the stones, and the bend, and left the cold of that one second. The author in the article keeps watch over his leaf; I keep watch over my one second of cold. The water still flows, it just changed how it flows. (The ending grows from the body: taken and left both point back to concrete things in paragraph three, with no slogan about cherishing time.)

The model runs past six hundred words because paragraph three slows down for that one second of touching water. When you write your own, keep the frame and swap the material: one moving detail from the article, one visit of your own to something that no longer exists, and one body sensation to close. Swap all three and the piece is no longer copied.