

# 写景散文四个常见误区：把散文写成日记、形容词堆满、情感喊出来、意象不动

初中生写写景散文，最常出四个毛病，几乎人人都会踩中其中两个。以小溪边的夏天这个题目为例，逐个误区对照检查，给出改法。

误区一：把散文写成日记。早上出发，路上看到小溪，中午在溪边吃饭，下午回家。全文是时间词加行程动词，风景只是顺路被看了一眼。这种稿子的问题不在文笔差，在于没有骨架，抽掉任何一段，剩下的还是行程。改法：把所有时间词和行程动词删掉，看还剩什么。剩不下东西的段落直接删。开头重新写，让水声先响起来，不等人来。

误区二：形容词堆满。美丽的小溪唱着动听的歌，可爱的绿树投下斑驳的树影。形容词三个一排，读者却什么都听不见、看不见、摸不着凉。改法：每个形容词换成一个状态或画面。美丽是什么样子？光落进水里，碎成一捧。动听是什么声音？叮咚，叮咚，一声接一声，不停。形容词删完，文章反而厚了。

误区三：情感喊出来。啊，小溪多么美丽，午后多么宁静。情感是喊出来的，读者无感。散文里情感是结果，不是口号。改法：删掉喊句，换成意象的变化。写蝉声忽然薄了，写影子漫过整个溪面，宁静自己会现身，不用喊。检验办法是把感叹号全圈出来，圈出三个以上，这篇散文的情感就还在靠喊。

误区四：意象不动。溪水声、树影、蝉鸣各写一句，然后全文它们都坐着不动。意象成了道具，不是风景。改法：给每个意象补一个动词。水声从远到近，树影退一寸，蝉声从一只到满树。意象一动，时间就在走，散文就有了内在的流。

四个误区按顺序改：先删行程，再换形容词，再删喊句，最后补动词。四步走完，一篇散文至少立得住，之后再处理节奏，逐段读出声，水声段要快，树影段要慢，蝉声段先急后缓。改完通读一遍，三个意象都在动、没有一段只剩形容词，这篇小溪边的夏天就算过关。

## Four Common Mistakes in Descriptive Prose: Diary Voice, Adjective Piles, Shouted Emotion, Static Imagery

When middle school students write descriptive prose, four mistakes show up most often, and nearly everyone runs into at least two of them. Take the assignment Summer by the Stream as the sample, and check each mistake against it, with its fix.

Mistake one: prose written like a diary. In the morning we set out, on the way I spotted the stream, at noon we ate by the water, in the afternoon we went home. The whole piece is time words plus travel verbs, and the scenery merely got a glance in passing. The trouble with such a draft is not weak writing but a missing skeleton: cut any paragraph and what remains is still the itinerary. Fix: delete every time word and travel verb and see what is left. A paragraph that holds nothing gets

deleted outright. Rewrite the opening so the water starts sounding first, without waiting for the person to arrive.

Mistake two: an adjective pile. The beautiful stream sings a heartwarming song, and the lovely green trees cast dappled shadows. Three adjectives in a row, yet the reader hears nothing, sees nothing, feels no cool. Fix: trade each adjective for a state or an image. What does beautiful look like? Light falls into the water and shatters into a handful. What does heartwarming sound like? Plink, plink, one note after another, never stopping. With the adjectives gone, the writing grows thicker.

Mistake three: shouted emotion. Ah, how beautiful the stream is, how peaceful the afternoon. The emotion is shouted, and the reader feels nothing. In prose, emotion is a result, not a slogan. Fix: cut the shouting sentence and replace it with a change in the images. Write that the cicadas cry suddenly thins, that the shadow floods the whole surface of the stream, and peacefulness appears on its own without being shouted. A quick test: circle every exclamation mark; if you circle more than three, the emotion in this essay is still running on shouting.

Mistake four: images that never move. The water sound, the tree shadow, the cicada song each get one sentence, then sit still for the rest of the essay. The images have become props, not scenery. Fix: give every image a verb. The water sound goes from far to near, the shadow retreats an inch, the cicada cry grows from one voice to a whole tree. Once the images move, time is moving, and the prose has its own current.

Fix the four mistakes in order: first cut the itinerary, then replace the adjectives, then cut the shouted emotion, and at last add the verbs. After these four steps a prose essay at least stands up; then work on rhythm, reading each paragraph aloud, the water paragraph fast, the shadow paragraph slow, the cicada paragraph urgent first and unhurried after. When the checking is done, read the whole piece once more: if all three images are moving and no paragraph is left holding only adjectives, this Summer by the Stream has passed.