

随笔范文：那些在溪边度过的下午（逐段拆解）

下面是一篇随笔范文，写那些在溪边度过的下午，三个素材按捉虾、乘凉、回家排。每段后附拆解，说明这段叙了什么、议在哪句。

第一段：浅水滩的石头底下藏着虾。手伸进去，指头慢慢合上，掌心痒一下，是须。捏出来对着光看，透明的，尾巴一弹，水珠溅一脸。一下午手指翻过几十块石头，石头上的青苔滑得抓不住，指甲缝里全是沙，桶底只卧着两三只。捉虾从来不是为了捉到，图的是手伸到石头底下那一瞬的屏住气。（拆解：叙用了掌心痒、尾巴弹、指甲缝的沙三个具体细节；议只有最后一句，从一下午白忙这件小事里长出来，点出过程比结果值钱。）

第二段：玩累了就躺到柳树荫里。背贴着草，蝉声在头顶吊着，远远的，像谁在很远的地方喊一个人。光从叶缝漏下来，铜钱大的亮块在胳膊上晃，晃着晃着人就迷糊了。迷迷糊糊里想，大人嫌我们疯，我们嫌大人吵，其实都一样的，都贪这一段凉。（拆解：叙走身体感受，背贴草、蝉声远、光斑晃，人从闹到静；议夹在半睡的念头里，不是坐下来讲道理，是乘凉乘出来的想法，这就是夹叙夹议的夹字。）

第三段：日头落到山后头，该回家了。桶里两三只虾弹着，提一路看一路。影子先上岸，越拉越长，人在影子后头走，一步三回头。我妈在岸上喊，走啦，明天再来。我说好。那时候不知道，明天再来这四个字，是可以一直说到没有明天的。下午一个接一个，像溪水一样流过去，当时不觉得，如今全记得。（拆解：叙用影子拉长、一步三回头收束不舍；议从明天再来这四个字里长出来，把童年的一次告别写成后来的领悟；末句呼应开头，那条线在这里第二次出现。）

对照自查：你的三段是不是都先叙后议、议只一句；想头是不是从事情里长出来的；开头结尾有没有互相呼应。三处都有，这篇随笔就顺了。范文里的想头都只有一句，写的时候容易贪多，一段里塞三句议论，那就不是随笔了，改成一段一句，多出来的议论全删掉。

An Informal Essay Sample: Those Afternoons by the Stream, Taken Apart Paragraph by Paragraph

Below is a sample informal essay on those afternoons by the stream, with the three materials arranged as shrimp-catching, shade-napping, and going home. Each paragraph is followed by a note saying what it narrates and where it reflects.

Paragraph one: Under the stones in the shallow riffle hide shrimp. Slide your hand in, close the fingers slowly, and the palm itches once, that is a whisker. Hold it up to the light: transparent, and its tail flicks, splashing water on your face. An entire afternoon of turning over dozens of stones, sand packed under every fingernail, and the bucket holds only two or three shrimp at the bottom. Catching shrimp was never about catching; what we wanted was the held breath in the instant the hand went under the stone. (Note: the narration uses three concrete details, the itching whisker, the flicking tail, the sand under the nails; the reflection is a

single closing sentence grown out of the small fact of a wasted afternoon, saying the process outweighs the catch.)

Paragraph two: When tired from playing, we lie down in the willow shade. Back against the grass, cicadas hanging overhead, far off, like someone calling a person from very far away. Light leaks through the leaf gaps, bright coins wobbling on your arm, and wobbling, you drift off. Half asleep I think: grown-ups call us wild, we call grown-ups noisy, but really we are the same, all greedy for this stretch of cool. (Note: the narration runs on body feeling, back on grass, distant cicadas, wobbling light, the person moving from lively to still; the reflection sits inside a half-asleep thought, not a lecture but a notion napped into being, and that is what weaving means.)

Paragraph three: The sun drops behind the hill; time to go home. Two or three shrimp flick in the bucket, carried along and watched all the way. The shadow gets to the bank first, stretching longer and longer, the person walking behind the shadow, one step and three glances back. My mother calls from the bank, come on, come again tomorrow. I say okay. Back then I did not know that the four words come again tomorrow were something you could keep saying until there were no more tomorrows. Afternoons followed one another like the stream flowing past, unnoticed then, all remembered now. (Note: the narration closes the reluctance with the lengthening shadow and the backward glances; the reflection grows out of the words come again tomorrow, turning one childhood farewell into a later realization; the last sentence echoes the opening, the thread appearing for the second time.)

Check against it: does each of your three paragraphs narrate first then reflect, with the reflection kept to one sentence; does each thought grow out of the event; do the opening and closing answer each other. Have all three and your essay runs smooth. Note that every thought in the sample is a single sentence; when writing, it is easy to get greedy and cram three reflections into one paragraph, which stops being an informal essay, so keep one sentence per paragraph and delete every extra reflection.