

把「妈妈喝下没放盐的汤」写具体的三步

写这个小故事，先把三个情节各安排一个写法任务，语言要浅，句子要短，每个情节配一两句对话。

第一步，厨房忙乱，任务是列动作。别写「我在厨房忙了半天」，把忙乱拆成一连串小动作：洗西红柿时它从水盆里滑出去，滚到柜子底下；打鸡蛋，蛋壳掉进碗里，用手指去捞，捞了半天手还是黏的；油锅一响，吓得往后退，差点撞上冰箱。动作一个接一个写，每个动作一句话，不用长。假设你写「我拿着锅铲不知道先翻哪个，西红柿在锅里滋滋响，水在旁边的锅里开了，我两头跑」，读者马上看见一个手忙脚乱的小孩。写的时候查一遍用词：「手忙脚乱」「小心翼翼」这种四字词可以用，但一段最多一个，多了文章就变硬。

第二步，端汤上桌，任务是写小心。汤做好了，端它去饭桌这一段单独写一小段，因为这一段藏着「我」的心情：这是第一次做的汤，怕洒，怕被人发现卖相不好。写身体：两只手端着碗边，胳膊伸得直直的，脖子往前探，眼睛盯着碗里的汤面，走一步看一步，路过椅子时侧身绕过去。碗放到桌上那一下要写轻：「我把碗轻轻放下，像放一个会滚的鸡蛋」。这句话一出来，小孩对这碗汤的宝贝劲儿就出来了。

第三步，妈妈笑着喝下，任务是写表情加一句话。顺序：妈妈先舀一勺，送进嘴里，停一下。这个「停一下」很关键，她尝出没放盐了。然后她抬头看「我」，笑，眼睛弯弯的。对话只留一轮，妈妈的话要短，比如「咸淡正好，再盛一碗」。正面引导就落在这里：不写「妈妈真伟大」，让妈妈的行为自己说话，她明明尝出来了，还说好喝，这就是包容。故事最后可以补一句「我」的反应，比如「我偷偷尝了一口，一点味道都没有。原来汤不好喝，妈妈也能把它喝得那么香」。这句话把道理藏在尝汤这个动作里，读的人自己就懂了。

全文500字左右，三个情节的字数比例大约二比一比二。对话总共不超过六句，每句不超过十五个字，符合小学生说话的样子。写完后读一遍，把「非常」「十分」这类词圈出来，能删就删，忙乱和感动都靠动作撑，不靠程度词。

Three Steps to Write the Unsalted Soup Story Well

To write this story, give each of the three plot points one writing task. Keep the language simple, the sentences short, and put one or two lines of dialogue in each scene.

Step one, the chaotic kitchen, task: list actions. Do not write I was busy in the kitchen for ages. Break the chaos into a chain of small moves: the tomato slips out of the wash basin and rolls under the cabinet; an eggshell falls into the bowl and you fish for it with your fingers, ending up with sticky hands anyway; the oil pan crackles and you jump back, nearly bumping into the fridge. Write the actions one after another, one sentence each, no long ones. Suppose you write that you stood

holding the spatula not knowing what to flip first, tomatoes hissing in the pan, the water in the other pot boiling over, you running between the two. The reader instantly sees a flustered kid. While writing, check your vocabulary: four-character idioms like flustered or cautious are fine, but at most one per paragraph, or the text turns stiff.

Step two, carrying the soup to the table, task: write carefulness. Give this walk its own short paragraph, because it hides the narrator feelings: first soup ever made, afraid to spill it, afraid someone will notice it looks bad. Write the body: both hands on the rim of the bowl, arms stretched straight, neck leaning forward, eyes fixed on the surface of the soup, one step at a time, turning sideways to pass the chair. The moment the bowl lands should be light: I set the bowl down gently, like setting down an egg that could roll. That line shows how precious the soup is to the kid.

Step three, mom drinks it with a smile, task: one expression plus one line. Order: mom scoops a spoonful, puts it in her mouth, pauses. That pause matters, she tastes the missing salt. Then she looks up at the kid and smiles, eyes curving. Keep only one round of dialogue, and keep mom line short, like, just the right saltiness, refill me a bowl. The positive guidance lands here: do not write how great mom is, let her action speak, she clearly tasted it and still said it was good, that is tolerance. At the end add one line of the narrator reaction, like, I sneaked a taste later, it had no flavor at all. So a bad soup can be drunk so deliciously by mom. That line hides the lesson inside the tasting action, and the reader gets it alone.

Keep the whole story around five hundred words, with the three scenes in roughly a two-to-one-to-two ratio. No more than six lines of dialogue in total, each under fifteen characters, the way kids actually talk. After writing, read it once and circle words like very and extremely, delete them if possible; the chaos and the warmth should rest on actions, not on intensifiers.

假设范文《淡了一点的西红柿蛋汤》逐段点评

下面是一篇假设的500字小故事，先完整读一遍，再一段一段看它做对了什么。题目叫《淡了一点的西红柿蛋汤》。

第一段，厨房忙乱，约180字。「周六早上我决定给妈妈做西红柿蛋汤。我先把西红柿放进水盆洗，它滑了一下，蹦出去，滚到柜子底下。我趴在地上用手够，够到一半它又往里滚，我用扫把把它拨出来。打鸡蛋也不顺利，蛋壳掉进碗里，我伸手指去捞，捞完手黏得像抹了胶水。油下锅，刺啦一声，我退了一大步，后背顶到冰箱。」点评：这一段没有「忙」「累」「辛苦」这些

词，忙乱全靠动词：滑、蹦、滚、趴、够、拨、捞、顶。小孩够柜子底下的西红柿用扫把，这个细节一看就是真做过家务的人写得出的，自己写的时候也要找一个这种「只有做过才知道」的动作。

第二段，端汤上桌，约120字。「汤终于好了，比我想的稠，颜色也有点淡。我两只手端着碗沿，胳膊伸直，从厨房走到饭桌一共八步，我走了大概二十秒。路过椅子背，我把身子侧过来，怕袖子挂到碗。碗放下时几乎没有声音。」点评：「八步」和「二十秒」这两个数字是这一段的心脏，走得慢不是因为路远，是因为怕。数字比「我小心翼翼地端着」诚实得多。「颜色也有点淡」顺手埋了伏笔，汤不光没放盐，成色也不佳，后面妈妈的评价才更见分量。

第三段，妈妈笑着喝下，约200字。「妈妈坐下，舀了一勺，放进嘴里，然后停了一下，勺子停在碗边上。她抬头看我，笑了，眼睛眯成两条缝，说，淡一点正好，我最近怕咸。她又连喝了半碗。我去厨房倒水，偷偷尝了一口剩下的汤，一点咸味都没有。我站在厨房门口，听见妈妈在客厅跟爸爸说，今天的汤不错。我把水杯握得紧了一点。」点评：「停了一下」是全文最要紧的半秒，妈妈尝出来了，但她接的是「淡一点正好」，还给了个理由「我最近怕咸」，这句话替孩子把台阶铺平了，包容就藏在这个台阶里。结尾没有讲道理，「我」的反应是尝汤和握紧水杯，感动全在动作上。自己写的时候，把「我感动得哭了」换成一个手上的动作，效果通常更好。

对照自查：动词有没有连成一串，有没有一个数字写小心，妈妈的对话是不是短而带台阶，结尾是不是停在动作上。四条都对，这篇小故事就成立。

A Sample Story The Slightly Blunt Tomato Egg Soup, Paragraph by Paragraph

Below is a hypothetical 500-word story. Read it through first, then see what each paragraph did right. The title is The Slightly Blunt Tomato Egg Soup.

Paragraph one, the chaotic kitchen, about 180 words. On Saturday morning I decided to make tomato egg soup for mom. I put the tomato in the basin to wash it; it slipped, jumped out, and rolled under the cabinet. I lay on the floor reaching for it; halfway there it rolled deeper, and I fished it out with a broom. The egg went badly too: shell fell into the bowl, I dipped my fingers to scoop it, and my hand ended up sticky as glue. The oil hit the pan with a hiss, I stepped back hard, and my back bumped the fridge. Review: no words like busy, tired, or hard work appear; the chaos runs entirely on verbs, slipping, jumping, rolling, lying, reaching, poking, scooping, bumping. Using a broom to fetch a tomato under the cabinet is the kind of detail only someone who has actually done chores can write; find your own such move.

Paragraph two, carrying the soup, about 120 words. The soup was finally done, thicker than I expected, and pale in color. I held the rim with both hands, arms straight; the walk from kitchen to table is eight steps, and I took about twenty

seconds. Passing the chair back I turned my body sideways, afraid my sleeve would catch the bowl. The bowl landed almost silently. Review: eight steps and twenty seconds are the heart of this paragraph; the slowness is not distance but fear. Numbers are more honest than saying I carried it carefully. The pale color plants a seed: the soup lacks salt and looks weak, which makes mom verdict later weigh more.

Paragraph three, mom drinks with a smile, about 200 words. Mom sat down, scooped a spoonful, put it in her mouth, then paused, the spoon hovering at the rim. She looked up at me, smiled, eyes narrowed into two slits, and said, a little bland is perfect, I have been afraid of salty food lately. She drank half the bowl more. I went to the kitchen for water and sneaked a taste of the leftover soup, not a trace of salt. Standing at the kitchen door, I heard mom tell dad in the living room that today soup was good. I held the cup a little tighter. Review: that pause is the most important half second in the story; mom tasted it, yet her line, a little bland is perfect, plus the excuse about fearing salt, lays a smooth step for the child, and the tolerance hides in that step. The ending preaches nothing; the narrator reacts by tasting and gripping the cup. When you write your own, replace I was moved to tears with a hand action, and it usually works better.

Self-check against four points: do verbs chain together, does one number write carefulness, is mom dialogue short and does it build a step, does the ending stop on an action. Get all four right and the story stands.

写「一碗没放盐的汤」绕不开的四个坑

第一个坑：厨房写成说明书。有的稿子把做菜步骤从头到尾列一遍：先洗西红柿，再切，再打蛋，再下锅。步骤没错，但没有一个步骤出过错，读起来像菜谱。修改方向：让步骤出错。切西红柿切得大小不一，有几块特别大；蛋液倒进锅里溅了一下，烫到手背，甩了两下手。出错的地方才是故事，顺利的地方一笔带过。

第二个坑：妈妈硬夸伟大。汤端上桌，妈妈喝了一口就说：「这是我喝过最好喝的汤，你长大了，知道心疼妈妈了。」话太长，太满，还替孩子把「心疼妈妈」这个结论说了出来。修改方向：把妈妈的话砍短，砍到十个字以内，比如「正好，再来一碗」。夸得越克制，越像真的。真正的包容不是把难喝说成最好喝，而是尝出来了，还愿意给孩子留一个舒服的台阶。

第三个坑：结尾孩子感动大哭。写到妈妈喝汤，「我」的眼泪哗地流下来，然后写「我以后每天都要给妈妈做饭」。眼泪一掉，故事就从生活滑进了表演。修改方向：把哭换成小动作。比如「我低着头扒饭，扒得特别快」「我把碗里的汤喝得干干净净，连蛋花都捞了」。小孩被感动时的真实反应往往是装作没事，写装作没事比写哭可信。

第四个坑：汤的缺点不敢写。怕写汤难喝会破坏气氛，于是汤做得色香味俱全，只是忘放盐，妈

妈喝的时候还赞不绝口。这样故事就平了：没有真正的缺点，包容就没有对象。修改方向：把缺点写实，汤有点稀、颜色发白、蛋花碎成了渣，甚至锅底有一小块糊。缺点越具体，妈妈那勺喝下去的分量越重，因为她喝下去的不只是汤，还有孩子忙乱的一早上。

四个坑连起来自查一遍：步骤里有没有出错的地方，妈妈的话是否短而克制，结尾有没有用装没事代替哭，汤的缺点是否写具体了。改的时候记住一条：母爱和包容这两个词，全文一次都不要出现，让那一勺停下来的汤、那句「正好」自己去说。

Four Traps in Writing the Unsalted Soup Story

Trap one: the kitchen turns into an instruction manual. Some drafts list every step from start to finish: wash the tomato, cut it, beat the eggs, heat the pan. The steps are correct, but nothing goes wrong in any of them, and it reads like a recipe. Fix: let the steps go wrong. The tomato chunks come out uneven, a few huge; the egg splashes when it hits the pan and stings the back of your hand, and you shake it twice. The mistakes are the story; the smooth parts get one line.

Trap two: mom overpraises. The soup arrives, mom tastes it and says, this is the best soup I have ever drunk, you have grown up and know how to care for mom. The line is too long, too full, and it states the conclusion about caring for mom on the child behalf. Fix: cut mom line short, under ten characters, like, just right, another bowl. The more restrained the praise, the truer it feels. Real tolerance is not calling bad soup the best; it is tasting the truth and still leaving the child a comfortable step to stand on.

Trap three: the child bursts into tears at the end. Mom drinks the soup, and the narrator cries, followed by I will cook for mom every day from now on. Once the tears fall, the story slides from life into performance. Fix: replace crying with small actions, like, I kept my head down and shoveled rice very fast, or I finished my bowl clean, even scooping up the egg bits. When a kid is moved, the honest reaction is pretending nothing happened; pretending reads truer than crying.

Trap four: daring not to write the soup flaws. Afraid that a bad-tasting soup ruins the mood, the draft makes the soup perfect in color and aroma except for the salt, and mom praises it nonstop. Then the story goes flat: without a real flaw, tolerance has nothing to act on. Fix: write the flaws plainly, the soup is thin, pale, the egg bits shattered into crumbs, maybe a scorched spot on the pan bottom. The more concrete the flaws, the heavier that one spoonful becomes, because what mom drinks is not just soup but the child whole flustered morning.

Run the four traps as a checklist: do the steps contain mistakes, is mom line short and restrained, does the ending pretend-normal instead of crying, are the soup

flaws concrete. One rule while revising: never let the words motherly love or tolerance appear anywhere in the text; let that paused spoonful and that line of just right say it themselves.