

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.