

## 一篇400字救小鱼范文的逐段点评

假设一篇范文叫《石缝里的一洼水》，第一段写：暑假回乡下，连着十几天没下雨，午后我跟着表哥去村后的小溪翻石头捉虾。点评：两句话把时间、地点、人物、来做什么都交代完了，没有一句废话，这是起因段的标准写法。

第二段写：走到一处大石头边，石缝间剩着一洼浑水，比脸盆还小。水快见底了，一条小鲫鱼侧躺着，半个身子露在泥外，嘴巴一张一合，鳃盖动得越来越慢。点评：发现的过程分三层，先看见水洼，再看见鱼，再看见嘴巴和鳃盖。越来越慢四个字让读者着急，但没有直接喊救命，这是范文最聪明的地方。另外比脸盆还小这个对比选得好，用的是孩子生活里见过的东西，换成面积很小就平庸了。

第三段写：我蹲下去，两只手拢成碗，先把小鱼连泥带水舀进手心，它滑得抓不住，我赶紧两只手合紧。表哥在前面喊快点。我小跑回溪里，蹲下，把整个手泡进水里，手心朝上，慢慢张开。点评：这一段是全文重心，舀、滑、合紧、小跑、泡、张开，六个动作连着写，中间还插了一句表哥的喊声，节奏就紧了。手泡进水里再松手这个细节尤其好，说明孩子真的懂怎么放鱼。

第四段写：小鱼停了一秒，尾巴一摆，钻进石底的水草里不见了。我在溪里站了好一会儿，脚边的水凉凉的。点评：结果段先写鱼的三个动作：停、摆、钻。最后一句脚边的水凉凉的，用皮肤感觉收尾，比写我今天做了好事高明得多。

这篇范文还能更好吗？有一处可以改：第二段如果加一句我看看天，太阳还明晃晃的，就能把水洼为什么会热、鱼为什么撑不住交代得更足。改动只加十几个字，因果更结实。整体看，这篇故事赢在动作顺序，不赢在词藻。自己写完也可以照这个办法逐段标动作，数一数每段有几个动词，动词密的地方就是写得好。范文里鱼、表哥、我三个角色各干各的事，谁也没替谁动手，这也是它能立住的原因之一。

## A 400-Word Sample Story Annotated Paragraph by Paragraph

Suppose a sample story is titled A Pool in the Stone Crack. The first paragraph says: during summer vacation I went back to the countryside, and after more than ten days without rain, my cousin and I went behind the village to turn stones in the little stream for shrimp. Comment: two sentences finish time, place, people and purpose, with no wasted words. That is the standard cause paragraph.

The second paragraph says: near a big stone there was a muddy pool in a crack, smaller than a washbasin. The water was almost gone. A small crucian carp lay on its side, half its body out of the mud, its mouth opening and closing, its gill covers moving slower and slower. Comment: discovery has three layers, first the pool, then the fish, then the mouth and gills. The phrase slower and slower makes the reader anxious without shouting help. That is the smartest part of the sample. The comparison smaller than a washbasin is also well chosen, using an object from a child life; saying very small would be flat.

The third paragraph says: I squatted, cupped my hands into a bowl, scooped the fish with muddy water into my palm, it was too slippery to hold, so I pressed my hands tighter. My cousin shouted from ahead to hurry. I trotted back into the stream, squatted, sank my whole hands into the water, palm up, and opened them slowly. Comment: this is the center of the story. Six actions in a row, scoop, slip, press, trot, sink, open, with one shout from the cousin inserted to tighten the rhythm. Sinking the hands before letting go is a great detail; it shows the child really knows how to release a fish.

The fourth paragraph says: the fish stayed still one second, flicked its tail, and vanished into the weeds under the stone. I stood in the stream for a while, the water around my feet cool. Comment: the result gives three fish actions, pause, flick, dart. The last line about cool water at the feet ends with a skin feeling, far better than I did a good thing today.

Can it be better? One spot can improve: if the second paragraph added I looked up, the sun was still blazing, the story would explain why the shallow pool heated up and why the fish could not last. A dozen extra words make the cause and effect stronger. Overall this story wins on action order, not on fancy words. After writing your own, mark the actions paragraph by paragraph and count the verbs in each; the paragraphs with dense verbs are the good ones. In the sample the fish, the cousin and the narrator each do their own thing, and nobody acts for anyone else, which is another reason the story stands.