

三步写出完整的救小鱼故事

写救小鱼的小故事有个三步法：第一步搭骨架，第二步填三个情节点，第三步补动作细节。三步走完，故事就完整了。

骨架就是起因、经过、结果。起因一两句话就够，比如夏天午后连续几天没下雨，我跟表哥去村后的小溪捉虾。时间和地点交代清楚就行，不要写风景长段。经过是主体，要占全文一半左右。结果是小鱼游走加一句自己的反应，两三句收尾。搭骨架时可以拿三张纸条，一张写起因一句话，一张写经过里必须出现的三个场面，一张写结果一句话，纸条排好顺序再动笔，写到一半不会跑偏。

三个情节点必须都在，缺一个故事就断了。溪边发现小鱼，要写发现的过程：先看见石缝间一小洼水，再看见尾巴露在外面，最后看见嘴巴一张一合。三层递进，读者跟着你一起发现。捧回水中，要写动作链：蹲下去、两只手拢成小碗、轻轻捧起、走向溪里、把手泡进水里松手。五个动作按顺序写，一个都不能跳。小鱼游走，要写它的反应：先一动不动，停一秒，尾巴一摆钻进石头底下。游的动作写清楚，善良才算有了着落。

动作细节决定故事活不活。同样写捧起小鱼，我把小鱼捧起来没有画面，小鱼滑得像抹了肥皂，差点从指缝溜走，就有画面了。写紧张别写我心里很紧张，写手有点抖，捧了两次才捧起来，紧张自己就出来了。细节从哪来？回想自己做每件事时手、眼睛、皮肤的感觉，照着写就行。比如水凉不凉、泥腥不腥、鱼尾巴扫手心痒不痒，这三样几乎每个在溪里玩过的人都有印象，写出来读者立刻信。

写完按三步检查：骨架齐不齐，三个情节点在不在，每个情节点有没有动作细节。三样都有，这篇小故事就过关了。过关之后可以再读一遍，凡是删掉也不影响理解的句子，一律删掉，故事会更紧。字数不够时别灌水，回到动作链里多加一个动作就行，比如捧起前先拨开泥，松手后手心留下一点滑腻。

Three Steps to a Complete Story About Saving a Little Fish

Saving a little fish in a short story takes three steps: build the frame first, then fill in the three plot points, then add action details. Finish all three and the story is complete.

The frame is cause, course and result. One or two sentences are enough for the cause: on a summer afternoon, after days without rain, my cousin and I went to the little stream behind the village to catch shrimp. Just state the time and place; do not write a long scenery paragraph. The course is the main part and should take about half the story. The result is the fish swimming away plus one line of your own reaction, two or three sentences to close. When building the frame, use three slips of paper: one line for the cause, one list of the three scenes that must appear in

the course, one line for the result. Put the slips in order before writing, and the story will not wander halfway through.

All three plot points must be there; miss one and the story breaks. For finding the fish by the stream, write the process of discovery: first a small pool of water between the stones, then a tail sticking out of the mud, then a mouth opening and closing. Three layers of detail, and the reader discovers it with you. For carrying it back, write the chain of actions: squat down, cup both hands into a small bowl, lift it gently, walk back into the water, sink your hands and let go. Five actions in order, skip none. For the fish swimming away, write its reaction: it stays still first, pauses one second, then flicks its tail and darts under a stone. Only when the swimming is clear does the kindness land.

Action details decide whether the story lives. Compare I lifted the fish with no picture in the reader mind, and The fish was slippery as if covered in soap and almost slid through my fingers. For nervousness, do not write I felt very nervous; write My hands shook a little and it took two tries to lift it. Where do details come from? Recall how your hands, eyes and skin felt while doing each thing, and write that down. Whether the water was cool, whether the mud smelled fishy, whether the tail tickled your palm: almost everyone who has played in a stream remembers these three, and writing them makes the reader believe at once.

When you finish, check the three steps: is the frame complete, are all three plot points there, does each plot point have an action detail. If all three answers are yes, this short story passes. Then read it once more and delete every sentence whose removal changes nothing; the story will run tighter. If the word count falls short, do not pad; add one more action to the chain, like parting the mud before lifting, or the slick film left on your palm after letting go.