

溪边约定故事的三个场景怎么分配笔墨

溪边约定的故事只有三个场景：玩耍、约定、重聚。先定每个场景占多少笔墨。五百字上下，玩耍给二百字，约定给一百五十字，重聚给一百五十字。别在玩耍上写满三百字，重聚只剩五十字。约定是题眼，笔墨不能最轻。

开头别磨蹭，两句话把人带到溪边。那年夏天我家搬到乡下外婆屋后，外婆领我去认村口的小溪。谁、什么时候、在哪里，说完直接进玩耍。中高年级读者不挑开头，但字数有限，开头每多一句，场景就少一句。

溪边玩耍挑三个细节写透。打水漂谁赢得多，捉小鱼谁的桶漏了，互相泼水谁恼了谁笑了。不写我们玩得很开心，写具体的比赛。孩子之间的友情藏在比赛里，比赛写得越具体，友情越真。

拉钩约定要有三样：话语、动作、见证。话语要具体，不写下年再见，写明年暑假头一天，还在这块大石头这儿。动作要写到手指头，小指钩住，指甲盖对在一起晃三下。见证可以是溪水也可以是大石头，一句就够：溪水哗啦啦地流，像是听见了。

第二年重聚，先写等待再写见面。重聚那天可能阴天，可能你到早了，可能你担心对方早忘了。把这些担心写出来，等溪湾里出现一个人影，读者跟着你一起高兴。见面一刻要低浓度：对方不但记得，还记得你去年捉到过一条三指长的鱼。一句对话，比一百句抱头大哭都动人。

以小见大靠物件。挑一个物件贯穿全篇：一块发白的平石头，一只纸船，一顶忘在石头上的草帽。物件在玩耍时出现，在约定时被提起，在重聚时还在老地方。读者自己会懂，友情被保管了一年。

写完自查：三个场景齐不齐，约定话语有没有具体到日子和地点，物件出现了几次，结尾有没有直接夸友情的句子。有夸友情的句子，删掉。

还有一个省事的写法：从约定那天往回写。开头直接写拉钩，明年暑假头一天，还在这儿，然后再回头补这个夏天你们怎么认识的、怎么玩熟的。玩耍的篇幅可以压短，因为读者已经知道这两个人要分别，看玩耍时自带牵挂。这个倒着来的顺序对中高年级特别好用，五百字里能省出二十字给重聚。

How to Split the Word Count Across Three Scenes of a Streamside Promise Story

A streamside promise story has only three scenes: playing, the promise, the reunion. Decide the share of each first. For about five hundred words, give playing two hundred, the promise one hundred fifty, the reunion one hundred fifty. Do not spend three hundred words on playing and leave fifty for the reunion. The promise is the title eye, so its share cannot be the lightest.

Do not dawdle at the opening. Two sentences carry the reader to the stream: that summer my family moved to the home of my grandma in the country, and she took me to

know the stream at the village gate. Who, when, where, said, then straight into playing. Upper graders do not fuss over openings, but the word count is limited, and every extra sentence at the start costs one sentence inside a scene.

For playing by the stream, pick three details and write them out. Who skipped the most stones, whose bucket leaked while catching minnows, who got splashed and who laughed. Do not write that we played happily. Write the contests. Friendship among kids hides inside contests, and the more concrete the contest, the more real the friendship.

The pinky promise needs three things: words, a gesture, a witness. The words must be concrete. Not let us meet again next year, but next year, first day of summer vacation, still at this big rock. Write the gesture down to the fingers: pinkies hooked, nails pressed together and shaken three times. The witness can be the stream or the rock, one line is enough: the stream gurgled on, as if it had heard.

For the reunion, write the waiting before the meeting. The day might be cloudy, you might come early, you might fear the other side forgot long ago. Write these worries out, and when a figure shows at the bend of the stream, readers feel glad together with you. Keep the meeting low in intensity: the other side not only remembers, but remembers that you once caught a fish three fingers long. One line of talk moves more than a hundred lines of hugging and crying.

Showing big feeling through small things relies on an object. Pick one object running through the story: a flat white stone, a paper boat, a straw hat left on the rock. It appears during play, gets mentioned at the promise, and is still at the same place at the reunion. Readers understand by themselves that the friendship was kept for a whole year.

Self check after writing: are the three scenes complete, do the promise words fix a day and a place, how many times does the object appear, is there a sentence at the end that praises friendship directly. If there is a praising sentence, delete it.

One more shortcut worth knowing: write backward from the day of the promise. Open with the pinky hook itself, next year first day of summer vacation still here, then loop back to how the two met and grew close that summer. The playing section can stay short, because readers already know these two will part, so every game they watch carries a pull. This backward order works especially well for upper graders, and inside five hundred words it saves twenty words for the reunion.