

随笔写作方法：把呛水、教练的话、游起来三件事串成一条线

随笔和记叙文不一样。记叙文要把一件事写完整，随笔只需要把几件小事摆在一条线上，让读者顺着走一遍就懂你要说什么。写学游泳的随笔，题目往往已经指定了三个素材：第一次呛水、教练的一句话、终于游起来。难点不在素材，在串法。

先定顺序。最常用的是情绪顺序，不是时间顺序。先写最怕的呛水，再写那句改变你的话，最后写游起来的那一刻，三件事的情绪从怕到疑到稳，读者跟着你下水。如果时间上教练的话出现在呛水之前，也不用硬调，可以在呛水段末尾补一句后来我才明白他当时说的什么意思，顺序就顺了。

呛水段要写身体反应，不写害怕两个字。鼻腔发酸、耳朵里嗡嗡响、手忙脚乱抓池边，这些具体反应比害怕有力。写的时候问自己：当时手先动还是眼先闭？把这个先后写出来，段落就立住了。

教练的那句话要还原场景。原话前后他在做什么、用什么语气说、你当时信不信。假设他说的是别憋气，吐气。你当时半信半疑，照着试了一次没沉下去，这句话就落了地。引用完不要马上解释这句话多深刻，先写你试的结果，议论留到后面。

游起来那段写过程不写结果。先写哪一下蹬腿对了，再写换气顺了，最后写抬头发现已经到对岸。别用我学会了这种宣布式句子，让读者自己看出来。

夹叙夹议的议要短。每个素材讲完，跟一两句当时不懂、现在明白的话就够了，一两句，不是一段。全篇议论加起来别超过八十字，多了就成了讲道理的文章，不像随笔。

字数分配按六百字算：呛水二百二，教练的话二百，游起来一百五，开头结尾各四十左右。写完后做个删段测试：随便删掉一段议论，如果文章读起来没受影响，说明那段议论是多余的，删。反过来，删掉某个素材的最后一句，段落塌了，说明那句是主干，留着。

How to String Three Swimming Moments into One Essay

An informal essay is different from a narrative. A narrative tells one event from start to finish; an essay just lays a few small moments on one line and lets the reader walk through them. When the topic is learning to swim, the outline usually fixes three moments: the first time you choked on water, one sentence from the coach, and the moment you finally swam. The hard part is not the moments but how you string them.

Set the order by feeling, not by clock. The common line runs from fear to doubt to steadiness: the choking first, then the sentence that changed things, then the moment you swam. If the coach spoke before the choking in real life, do not force a rearrangement. Just add one line at the end of the choking paragraph: only later did

I understand what he had meant.

In the choking paragraph, write body reactions, not the word fear. A stinging nose, ringing ears, hands grabbing blindly at the pool edge. Ask yourself: did your hands move first or your eyes close first? Write that sequence and the paragraph stands.

Put the coach's sentence back into its scene. What was he doing right before, in what tone, and did you believe him at the time. Suppose he said: do not hold your breath, breathe out. You half doubted, tried it once, and did not sink. That is how the sentence lands. Do not explain its depth right away; show your trial first, save the reflection for later.

For the swimming paragraph, write the process, not the result. Which kick suddenly felt right, how the breathing fell into rhythm, then looking up to find the far wall already there. Avoid the announcement I have learned it. Let the reader see it.

Keep the reflection short. After each moment, one or two lines of what I did not know then but know now. One or two lines, not a whole paragraph. Keep all reflection under eighty words combined, or the piece turns into a lecture.

For a six-hundred-word piece: two hundred twenty on choking, two hundred on the coach's words, one fifty on swimming, forty each for opening and closing. Then run a deletion test: remove one reflection sentence at random; if nothing breaks, it was extra. Remove the last line of a moment and the paragraph collapses; that line is load-bearing. Keep it.

一篇600字游泳随笔的逐段点评：三个素材怎么落地

假设有一篇随笔叫《水下的那半句话》，写的是作者十二岁暑假学游泳的经历。我们拿它当样本，一段一段看它哪里站得住、哪里需要动。

开头第一段只有两句话：我至今记得池水的味道，也记得那半句话没说完的样子。点评：开头不铺陈天气和报名过程，直接抛出两个记忆点，干净。缺点是没有画面，池水什么味道可以补半句，比如消毒粉混着铁锈味，读者立刻知道是哪个池子。

第二段写第一次呛水。作者写的是：脚下一空，水从鼻子进去，我抓住浮板，咳得说不出话，教练把我拉上岸。点评：这段的顺序是对的，先身体后反应。可以更好的地方是抓住浮板这个动作，如果换成手指抠住浮板边缘、指甲发白，动作就有了特写。段末作者加了一句那时我以为自己天生不会游泳。点评：这句议论放得好，它给后文留了反转的空间。

第三段写教练。教练站在池边看表，说了半句：你问题是头抬太早，然——话没说完，下一组学员到了，他喊别人去了。作者写他愣在水里等那半句话，等了整个一节课。点评：这是全文最好的一段。素材没按提纲写教练语重心长，而是写一句话被截断，真实且有张力。作者忍住没有替教练补完那句话，这个克制值得学。

第四段写终于游起来。作者写的是：二十天后的一次练习，没人扶，我游到对岸，中间换气三次都没呛。上岸才发现教练在岸上冲我点头。点评：过程清楚，换气三次这个细节把游起来量化了，比终于学会了实在。小毛病是冲我点头略俗，换成教练什么也没说，低头在本子上写了什么，更有余味。

结尾段：那半句话我到现在也没听到后半句，但我大概猜到了。点评：收在未完成上，和第三段呼应，不喊坚持就是胜利，符合随笔的调子。全文可取之处是把提纲里的三个规定素材都写成了自己的经历，而不是完成任务的样子。

Line-by-Line Notes on a 600-Word Swimming Essay

Suppose there is an essay called *The Half-Sentence Underwater*, about learning to swim at twelve during a summer vacation. Use it as a sample and look at it paragraph by paragraph, seeing what holds and what needs work.

The opening has only two sentences: I still remember the taste of the pool water, and the way that half-sentence was left unfinished. Note: no warm-up about weather or enrollment, two memory hooks straight away, clean. Weakness: no image. The taste could gain half a clause, disinfectant mixed with rust, and the reader knows which pool.

The second paragraph covers the first choking: the floor dropped away, water went up my nose, I grabbed the kickboard, coughed too hard to speak, and the coach pulled me out. Note: the order is right, body first, reaction after. Room to improve: grabbed the kickboard could become fingers digging into its edge, nails going white, a close-up of the action. The paragraph ends with I thought then that I was born unable to swim. Good placement: it leaves room for the later reversal.

The third paragraph is about the coach. He stood checking his watch and said half a sentence: your problem is lifting your head too early, but the—cut off, the next group arrived and he shouted at someone else. The author says he stayed in the water waiting for the other half, waiting the whole lesson. Note: the best paragraph. The outline expected a heartfelt lecture; instead one sentence got truncated, which is real and tense. The author refuses to finish the coach's sentence for him. That restraint is worth copying.

The fourth paragraph is finally swimming: twenty days later, nobody holding me, I

reached the far wall, three breaths without choking. Only after getting out did I notice the coach nodding at me. Note: the process is clear, and three breaths quantifies the success, better than I finally learned it. Small flaw: the nod is a bit stock. Better if the coach said nothing and wrote something in his notebook.

The closing: I never heard the second half of that sentence, but I can guess it. Note: it ends on the unfinished, echoing paragraph three, no slogans about perseverance, the right key for an essay. The piece turns all three required moments into lived experience instead of box-checking.

写游泳随笔最容易掉进去的五个坑

第一个坑：把三个规定素材写成三张打卡照。呛水一段、教练一段、游起来一段，段与段之间没有任何关系，像交作业。自查方法：把三段的第一句单独抽出来读，如果三句话之间看不出关联，就中了这个坑。改法是给三段找一根线，可以是一个反复出现的物件，比如那副起雾的泳镜在每段都出现一次；也可以是一个悬念，比如教练那句没说完的话，第一段埋下，第三段回应。

第二个坑：议论比叙事长。提纲要求夹叙夹议，很多人就每段后面加一段感想，感想越写越长，最后叙事三百字、议论四百字，随笔变成了演讲稿。自查：数一数带我明白、我懂得、这让我这类词的句子，超过五句就超标。改法：留下最有力的一句，其余感想全部删掉，把省下的字数还给叙事，给呛水段补动作，给游起来段补过程。

第三个坑：教练变成符号。教练一开口就是语重心长，说的话像励志海报，坚持就是胜利之类的口号从教练嘴里说出来，假。真实的教练说话短、糙、带口头禅，可能一边说一边看表，可能话说到一半被别的学员打断。改法：回忆或假设一个具体的教练动作，先写动作再写原话，原话控制在十五字以内。

第四个坑：呛水段全是套话。鼻子一酸、眼泪夺眶而出、心想我是不是不是这块料，这三句在范文里出现太多次，读者已经免疫。自查：把自己写的呛水段读出声，凡是听起来像别人作文的句子都标出来。改法：只写你自己的那一次，池子里当时有什么声音、谁在你旁边、你抓到了什么，把这些别人没有的东西写进去，套话自然站不住。

第五个坑：结尾强行升华。游起来之后一定要接一段这件事告诉我一个道理，人生就像游泳之类的句子，把前面积累的真实感一次性泄掉。改法：结尾停在具体的画面上，比如上岸时腿还在抖、泳镜里有一片水雾看不清教练的脸。画面收束，道理让读者自己得出。随笔的夹叙夹议，议在过程中点到为止，不在结尾集中补课。

Five Traps When Writing a Swimming Essay

Trap one: the three required moments read like three check-in photos. A choking paragraph, a coach paragraph, a swimming paragraph, with nothing connecting them, like homework. Self-check: pull out the first sentence of each paragraph and read the three together; if you cannot see any link, you are in this trap. Fix: find one thread for the three paragraphs. It can be a recurring object, say fogged goggles appearing once in each paragraph; or a small suspense, like the coach's unfinished sentence planted in paragraph one and answered in paragraph three.

Trap two: reflection longer than narration. The outline asks for narration with reflection, and many people append a moral after every paragraph until the story is three hundred words and the moral four hundred, turning an essay into a speech. Self-check: count sentences containing I realized, I understood, this taught me. More than five is over budget. Fix: keep the single strongest line, delete the rest, and spend the saved words on narration: more action in the choking scene, more process in the swimming scene.

Trap three: the coach becomes a symbol. He speaks earnestly and his lines look like motivational posters; slogans from a coach's mouth ring false. Real coaches speak short and blunt, with catchphrases, checking their watch mid-sentence, interrupted by another student. Fix: recall or invent one concrete coach action, write the action before the quote, and keep the quote under fifteen words.

Trap four: the choking paragraph is all stock phrases. A stinging nose, tears welling up, wondering if I have no talent for this, three lines every model essay has used to death. Self-check: read your choking paragraph aloud and mark every line that sounds like someone else's composition. Fix: write only your own time in the water: what sounds were in the hall, who was next to you, what you grabbed. Put in what nobody else has, and cliches cannot survive.

Trap five: a forced uplift at the end. After swimming at last, a paragraph must follow about what this experience taught me, life is like swimming, and all the built-up realism leaks out at once. Fix: stop the ending on a concrete image: legs still trembling on the deck, a blur inside the goggles hiding the coach's face. Close on the picture and let the reader draw the lesson. In an essay, reflection appears lightly inside the moments, not as a final lecture.