外婆家的水蜜桃：一篇400字下水作文和它的甜写在哪儿

先读一篇四年级孩子的作文，题目叫《外婆家的水蜜桃》，四百字上下。读完再看它的甜写在哪儿。

每年七月下旬，爸爸妈妈都带我回乡下外婆家。外婆家有一个小桃园，八棵桃树，靠篱笆的那棵最矮，我够得着的桃子全从它上来。

到的那天早上，外婆递给我一个搪瓷盆，说，去摘桃吧。桃园里的桃树比我高，桃子挂在叶子中间，半藏半露。我踮起脚够不着，外公把我托起来。我的手握住一个桃子，皮上的绒毛扎得手心发痒。外公说，别拽，拧。我一拧，桃子就下来了，有一滴汁顺着手腕流下去。

盆装满桃子，外婆端到井边，打了一桶井水把桃子泡进去。桃子在凉水里滚来滚去，我用手指一个一个去按。外婆拍开我的手：别按，再泡一会儿。

我挑了一个最白的桃子咬了一口。皮和肉一起破开，汁顺着我的手往下流，流到指缝里。桃太甜，甜得牙齿发黏，我张着嘴不敢合，怕把舌头粘住。一个桃子里面，最甜的是贴着桃核的那一块，我每次都把最后一口留给它。

回家那天，外婆摘了满满一筐桃放进车里，桃子上还带着叶子。到家再吃这些桃，好像没有外婆家树上的甜。我问妈妈，妈妈说，因为树上的桃是早上摘的，这些在车上颠了半天。

这篇作文没有写一句「桃子真甜啊，我太喜欢了」，可是甜全在里面。

甜首先写在手上：绒毛扎手心、一滴汁流下手腕、汁流进指缝。桃子没有直接写，是手在写它。这是写桃子最聪明的办法：不写甜字，写甜跑去了哪里。

甜也在「拧」这个字里。外公说别拽，拧。摘桃有自己的手法，拧这个动作只有摘过桃的人知道。作文里有一个真手法，它就站住了。

甜更在贴核那一口上。把最甜的一口留到最后，这是孩子自己的习惯，大人想不到要写它。

还有最后一段：家里的桃没有外婆家的甜，妈妈一句「早上摘的」把整篇收住。作文没说我爱外婆的桃园，读者自己听见了。

让孩子借这篇的骨架：外婆家有几棵桃树、我怎么摘到一个桃、桃子怎么洗、我咬的那一口什么样、为什么家里的桃不这么甜。五步走完，四百字的作文自己就满了，不用大人帮一句。

The Honey Peach at Grandma's House: A 400-Word Model Composition and Where Its Juiciness Hides

First read a fourth grader's composition titled The Honey Peach at Grandma's House, about four hundred characters long in its original Chinese. After reading it,

we will look at where the juiciness of this composition hides.

Every year in late July, Mom and Dad take me to Grandma's house in the countryside. Grandma's house has a small peach orchard with eight peach trees, and the one closest to the fence is the shortest, so all the peaches I can reach come from that tree.

On the morning we arrived, Grandma handed me an enamel basin and said, let us go pick peaches. The peach trees in the orchard are taller than me, and the peaches hang among the leaves, half hidden and half in plain sight. I stood on tiptoe and still could not reach, so Grandpa lifted me up. My hand closed around a peach, and the fuzz on its skin tickled my palm. Grandpa said, do not pull it, twist it. I twisted, and the peach came off in my hand, and one drop of juice ran down my wrist.

When the basin was full of peaches, Grandma carried them to the well and drew a bucket of well water to soak them. The peaches rolled around in the cold water, and I kept poking them one by one with my finger. Grandma swatted my hand away: leave them alone, let them soak a little longer.

I picked out the whitest peach and took a bite. The skin and the flesh broke open together, and the juice ran down my hand and dripped between my fingers. The peach was so sweet that my teeth felt stuck together, and I kept my mouth open so I would not bite my tongue. In every peach, the part closest to the pit is the sweetest, and I always save that last bite for the end.

On the day we left, Grandma packed a whole basket of peaches into the car, with leaves still on them. When I got home and ate those peaches, they did not seem as sweet as the ones on Grandma's trees. I asked Mom, and Mom said, because the ones on the tree were picked in the morning, and these were bounced around in a car for half a day.

This composition never says the peach is so sweet or I love it so much, yet all the juiciness is inside it.

The juice is first on the hand: the fuzz tickling the palm, the drop running down the wrist, the juice dripping between the fingers. The peach is not described directly; the hand describes it instead. This is the smartest way to write about a peach: do not write the word sweet, write where the sweet thing ran to.

The juice is also inside the word twist. Grandpa says do not pull it, twist it. Picking a peach has its own technique, and only people who have actually picked peaches know this verb. A composition that contains one real technique stands up.

The juice is even more inside that last bite near the pit. Saving the sweetest bite for the end is a child's own habit, and no adult would think to write it.

And then the final paragraph: the peaches at home are not as sweet as the ones at Grandma's house, and Mom's one line about peaches picked in the morning closes the whole composition. The composition never says I love Grandma's peach orchard, but the reader hears it.

Let children borrow the skeleton of this composition: how many peach trees at Grandma's house, how I reached one peach, how the peaches were washed, what my bite was like, and why the peaches at home taste less sweet. Walk these five steps and a four hundred word composition fills itself up without any adult help.

摘桃子的三个场景怎么写：桃园、淘桃、咬一口各给一句真话

《四年级我爱吃的水果作文400字：外婆家的水蜜桃》点名了三个场景：桃园采摘、洗桃子、咬一口。四百字的作文只有三四段，每个场景只有几行，怎么让每一行都立住，一个一个说。

场景一，桃园采摘。别写「我们来到桃园，摘了很多桃子」，写桃园本身：树有几棵、树比你高还是矮、桃子挂在什么地方、你够不够得着。摘桃有自己的动作：踮脚、被托起来、拧、接。哪个动作用上了，取决于树的高度。把摘到一个桃的全过程写出来，这一段就有四行了。

桃子的样子也要写：不是「又大又红」，是哪一半更红、皮上有没有绒毛、熟透的桃子会不会把枝条压弯。水蜜桃的尖上带一点红，贴核的那面先上色。这些细节只有看过的人才写得出。

场景二，洗桃子。洗桃有洗桃的办法：井水、盆、泡一会儿。把容器和水写出来，场景就站住了。最活的是孩子等桃子的时候干了什么：用手指按、偷吃一个、被外婆拍开手。有一个小动作，洗桃这一段就有人了。

场景三，咬一口。这是全篇最重要的场景，值得多给几行。写三层：牙破皮的时候什么感觉、汁流到哪里、甜让嘴做了什么反应。汁流到手背、流进指缝、流到手肘，挑一个写。甜可以写成牙齿发黏、写成不敢合嘴，别写「甜极了」。

还有一处可以写：桃子的哪一块最甜。有人说是肉边上，有人说是贴核的那块。让孩子自己选，这个选择就是他自己的。

水果作文最常见的毛病是写成说明书：桃子圆圆的、粉粉的、甜甜的、有维生素。破法是问孩子：桃子怎么摘的？怎么洗的？怎么咬的？三个问题答出来，作文就有了。

另一个常见毛病是堆成语：「汁多味美」「垂涎欲滴」。中年级作文不需要成语，需要的是绒毛扎手心、井水的凉、贴核那一口。

有孩子没摘过桃怎么办。桃不难安排：买桃的那天让孩子自己洗一遍，放冰箱里冰一会儿再吃。摘桃安排不了，至少让他亲手洗、亲手咬。水果作文编不出来，因为绒毛的扎、水的凉、汁流过的路线，都得亲自碰过。

400字的分配建议：开头两三行写外婆家和桃园，桃园采摘一百五十字，洗桃子八十字，咬一口一百二十字，结尾一行写带桃子回家。

最后检查一遍：读这篇作文的时候，能不能看见桃园、感觉到绒毛、看见汁流到了哪里。三样都在，这篇作文就成立；缺哪样，回哪个场景补一句。

The Three Scenes of a Peach Composition: the Orchard, the Washing, and the First Bite

The outline for a fourth grade composition titled The Honey Peach at Grandma's House names three scenes: picking in the peach orchard, washing the peaches, and taking the first bite. A four hundred word composition has only three or four paragraphs, so each scene gets a few lines. Here is how to make every line stand.

Scene one, picking in the orchard. Do not write we came to the orchard and picked many peaches. Write the orchard itself: how many trees, whether the trees are taller or shorter than you, where the peaches hang, and whether you can reach them. Peach picking has its own set of actions: standing on tiptoe, being lifted, twisting, catching. Which action you use depends on the height of the tree. Write the whole process of getting one single peach, and the paragraph already has four lines.

Also write what the peach looks like. Not just big and red, but which half is redder, whether the skin has fuzz, whether a ripe peach bends its branch down. Honey peaches carry a little red at the tip, and the side facing the pit colors first. Details like these can only be written by someone who has actually looked.

Scene two, washing the peaches. Washing peaches has its own method: a basin, well water, a while of soaking. Write the container and the water, and the scene stands up. The liveliest part is what the child does while the peaches soak: poking them with a finger, trying to steal one, getting his hand swatted away by Grandma. One small action, and the washing scene finally has a person in it.

Scene three, the first bite. This is the most important scene in the whole composition, and it deserves the most lines. Write three layers: how it feels when the teeth go through the skin, where the juice runs, and what the sweetness makes the mouth do. The juice can run to the back of the hand, drip between the fingers, or reach the elbow. Choose one and write it truly. The sweetness can be written as teeth sticking together or as not daring to close the mouth. Do not write extremely sweet.

One more thing worth writing: which part of the peach is the sweetest. Some children say the edge of the flesh, some say the part hugging the pit. Let the child choose, and that choice belongs to him alone.

The most common flaw in fruit compositions is turning into a product description: the peach is round, pink, sweet, and full of vitamins. The fix is to ask the child three questions: how was the peach picked, how was it washed, how did you take the bite. Only when all three questions are answered does the text become a composition.

The other common flaw is stuffing in fancy idioms. Middle grade compositions do not need idioms. They need the fuzz tickling the palm, the cold of the well water, and the bite next to the pit.

What if a child has never picked peaches? Peaches are easy to arrange: on the day you buy peaches, let the child wash them himself and soak them in the fridge for a while before eating. If picking cannot be arranged, at least let him wash and bite the peach with his own hands. A fruit composition cannot be invented, because the prick of the fuzz, the temperature of the water, and the path the juice takes all have to be experienced personally.

For the four hundred characters, a good split is: two or three opening lines for Grandma's house and the orchard, one hundred fifty for the picking, eighty for the washing, one hundred twenty for the bite, and one closing line about carrying peaches home.

One final check: while reading the composition, can you see the orchard, feel the fuzz, and see where the juice ran. If all three are there, the composition works; whichever is missing, go back to that scene and add one sentence.

把平淡的水果作文改好：《外婆家的水蜜桃》三处修改

拿一篇很常见的平淡作文《外婆家的水蜜桃》，一段一段改。改三处，平淡作文就变成了好作文。

原文第一段：暑假，我们回乡下，外婆带我去桃园摘桃子。桃园的桃子又大又红，我们摘了很多。「又大又红」「摘了很多」是水果作文里最空的两个说法。问：树有多高？桃子挂在什么地方？怎么摘下来的？改出来的段落：外婆桃园的桃树比我高，桃子挂在叶子中间，半藏半露。我踮起脚够不着，外公把我托起来。我的手握住一个桃子，绒毛扎得手心发痒。外公说，别拽，拧。我一拧，桃子就下来了，一滴汁顺着手腕流下去。「拧」这个字，只有摘过桃的人写得出。

原文第二段：外婆把桃子洗了洗，洗得很干净。「洗了洗很干净」把洗桃的全过程跳过去了。问：用什么洗的？洗的时候你在干什么？改出来的段落：外婆把桃子端到井边，打了一桶井水泡进去。桃子在凉水里滚来滚去，我用手指一个一个去按。外婆拍开我的手：别按，再泡一会儿。井、水桶、外婆拍我的手，洗桃这一段终于有人了。

原文第三段：我咬了一口，桃子甜极了，我太喜欢了。「甜极了」能贴进任何一篇水果作文。问

：牙破开皮的时候什么感觉？汁流到哪里去了？哪一块最甜？改出来的段落：我挑了一个最白的桃子咬了一口，皮和肉一起破开，汁顺着手往下流，流进指缝里。桃太甜，甜得牙齿发黏，我张着嘴不敢合。一个桃子里贴核的那块最甜，我每次都把最后一口留给它。这一段写完，「甜极了」就不需要了。

三处修改的办法是同一个：不替孩子写，只问问题。原句是报告，回答才是作文。

家长可以备三个问题：桃子怎么摘的？怎么洗的？怎么咬的？孩子一写「又大又红」「很干净」「甜极了」，就从三个问题里挑一个问。他的回答就是新的一段。

还要注意：这三处修改没有加一个成语。中年级作文不需要成语，需要的是绒毛的扎、井水的凉、贴核那一口。孩子的记忆里全有，只是没人问。

还有一件事：改完的作文让孩子读给外婆听。外婆听到「外公托我」那一句，会自己补一句——那年桃子特别甜，因为雨水少。外婆补的这一句，也可以写进作文里。水果作文是可以全家一起说厚的。

Turning a Flat Fruit Composition into a Good One: Three Repairs in The Honey Peach at Grandma's House

Take a very common flat composition titled The Honey Peach at Grandma's House and repair it paragraph by paragraph. Three repairs, and the flat composition becomes a good one.

The original first paragraph read: During summer vacation we went back to the countryside, and Grandma took us to pick peaches in the orchard. The peaches were big and red, and we picked a lot. Big and red and picked a lot are the two emptiest phrases in any fruit composition. We asked: how tall were the trees, where did the peaches hang, and how did you get them down. The repaired paragraph: the peach trees in Grandma's orchard are taller than me, and the peaches hang among the leaves, half hidden and half in plain sight. I stood on tiptoe and still could not reach, so Grandpa lifted me up. My hand closed around a peach, and the fuzz tickled my palm. Grandpa said, do not pull it, twist it. I twisted, and the peach came off in my hand, and one drop of juice ran down my wrist. The verb twist can only be written by someone who has picked a peach.

The original second paragraph read: Grandma washed the peaches, and they came out very clean. Washed them and very clean skips the entire washing process. We asked: what was used to wash them, and what were you doing while they were washed. The repaired paragraph: Grandma carried the peaches to the well and drew a bucket of well water to soak them. The peaches rolled around in the cold water, and I kept poking them one by one with my finger. Grandma swatted my hand away: leave them alone, let

them soak a little longer. The well, the bucket, and Grandma's swatting hand — now the washing scene has a person in it.

The original third paragraph read: I took a bite. The peach was extremely sweet. I loved it. Extremely sweet can be pasted into any fruit composition. We asked: what did it feel like when your teeth broke the skin, where did the juice run, and which part was the sweetest. The repaired paragraph: I picked out the whitest peach and took a bite, and the skin and the flesh broke open together; the juice ran down my hand and into the gaps between my fingers. The peach was so sweet that my teeth felt stuck together, and I kept my mouth open so I would not bite my tongue. In every peach the part closest to the pit is the sweetest, and I always save that last bite for the end. Once this paragraph exists, extremely sweet is no longer needed.

All three repairs use one method: do not write for the child, only ask. The original sentences are a report; the answers are the composition.

Parents can keep three questions ready: how was the peach picked, how was it washed, how did you take the bite. Whenever the child writes big and red, very clean, or extremely sweet, pick one of the three questions and ask it. His answer is the new paragraph.

Notice also that these three repairs added not one idiom. Middle grade compositions do not need idioms. They need the prick of the fuzz, the cold of the well water, and the bite next to the pit. The child's memory already contains all of it; nobody has simply asked.

One more thing: after the repairs, have the child read the composition aloud to Grandma. When Grandma hears the line about Grandpa lifting him up, she will add something of her own — that the peaches that year were especially sweet because there was little rain. Whatever Grandma adds can go into the composition too. A fruit composition is something a whole family can thicken together.