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.