

写做饭诗的三个误区：别将心情当画面

让中高年级的孩子写「第一次做饭」，交上来的诗常常长得一样。毛病集中在三处，对照着改就能救回来。

误区一：把心情当画面。最常见的写法是：第一次做饭，我真开心，也真紧张，这件事真难忘。四行里全是心情词，一个能看见的东西都没有。改法：把「紧张」换成手在做什么。假设改成「蛋壳磕在碗沿上，我掰不开，指甲缝里都是蛋清」，紧张自己就站出来了。《灶台前的小手》通篇没写心情，踮脚、打蛋、热气三个画面替它写完了。

误区二：句子拖得太长。有的诗一行塞进十几个字：「我在妈妈的帮助下小心翼翼地把洗好的西红柿放进了滚烫的油锅里」。这不是诗，是散文切了一刀。改法：一行一个动作，长句拆短。上面那行拆成：西红柿下水了，/ 油跳起来，/ 我往后一缩。三个短句，节奏立刻有了。朗读时哪里换气哪里断行。

误区三：三节说同一件事。有的孩子三节都在写「我打鸡蛋」，第一节打一次，第二节再打一次，第三节还在打，只是换了词。诗的分节要换镜头。对照原诗：第一节全身（踮脚），第二节手（打蛋），第三节整个厨房（热气）。镜头从大到小再到满屋子，一节一个新东西。检查方法很简单：把三节的首句单独排出来，如果三句里出现同一个东西两次，就重写其中一节。

三个误区合起来是一句话：诗要能看见。改完再朗读一遍，读顺了，画面也站住了，这首诗就立起来了。写坏了也不丢人，改诗比写诗长本事。

Three Traps in Cooking Poems: Don't Mistake Feelings for Images

Ask upper-primary children to write a poem about 'the first time I cooked,' and the poems that come back often look identical. The problems cluster in three places, and each can be fixed by comparison.

Trap one: treating feelings as images. The most common version goes: The first time I cooked, I was so happy, and so nervous, and so unforgettable. Four lines of feeling-words, with not one visible thing. The fix: replace 'nervous' with what the hands are doing. Suppose it becomes 'The egg cracked on the bowl's edge, I couldn't pry it open, egg white in the seams of my nails'—the nervousness stands up by itself. 'Little Hands at the Stove' never writes a feeling; tiptoeing, the egg, and the steam write all of it.

Trap two: lines stretched too long. Some poems cram fifteen words into one line: 'With mom's help I carefully put the washed tomato into the boiling hot oil pan.' That isn't a poem; it's prose with one cut through it. The fix: one action per line, split the long sentence. The line above becomes: The tomato went in, / the oil jumped up, / I pulled back. Three short lines, and the rhythm arrives. Break the line

wherever you breathe when reading aloud.

Trap three: three stanzas saying the same thing. Some children write about cracking an egg in all three stanzas—once in stanza one, again in stanza two, still cracking in stanza three, just with different words. Stanzas must change the camera. Compare the original poem: stanza one is the whole body (tiptoeing), stanza two is the hands (the egg), stanza three is the whole kitchen (the steam). The camera goes big, small, then room-wide—one new thing per stanza. The check is simple: line up the first line of each stanza by itself; if the same object appears twice in those three lines, rewrite one stanza.

The three traps add up to one sentence: a poem must be visible. After the fixes, read it aloud once more; when it flows and the images stand firm, the poem stands. Ruining a draft is no shame—revising poems builds more skill than writing them.