

朗读点评《灶台前的小手》：三个意象怎么排

把《灶台前的小手》放在朗读的角度下逐节看，能看清一首好读的儿童诗是怎么搭起来的。

第一节只写一个动作：踮脚。灶台高，孩子矮，脚尖点地，手扶台面，围裙带子晃来晃去。这一节妙在没喊「我个子矮」，全靠踮脚这个动作让读者自己看见。朗读时「踮起脚尖」后面停半拍，听的人自然会跟着垫脚。写诗的第一课：把形容词扔掉，让动词干活。

第二节镜头缩小，只盯着一双手。磕蛋那一下最要紧：蛋壳在碗沿上磕出裂缝，两手往两边一掰，蛋清连着蛋黄滑进碗里，手心里还剩一小片蛋壳，得用指尖捏出来。这一节的节奏比第一节紧，句子短，动作一个接一个，读快了像心跳。它写的是紧张，但全诗没出现「紧张」两个字。点评时问孩子：你从哪个动作看出紧张的？答案在「捏蛋壳」那个指尖上。

第三节热气登场，诗松下来了。锅开了，白汽一层一层往上爬，糊住了眼镜，也糊住了窗。孩子在热气后面笑，妈妈在厨房门口闻香味。前两节是「够不着」和「怕做坏」，这一节全化开了，成功不用宣布，热气替它宣布。朗读到这一节，声音可以放轻放慢，像怕惊动那团白汽。

三节的顺序值得记：先写个子够不着，再写手心里发紧，最后写热气漫开。从难到险到成，一次做饭的起伏就排出来了。三个意象一大一小一虚：踮脚是全身，打蛋是手，热气是看不住的东西。给孩子选诗朗读，就挑这种意象排得清楚的；自己写诗，也照这个骨架搭，读者一读就懂。

Reading and Reviewing 'Little Hands at the Stove': How Three Images Are Arranged

Read 'Little Hands at the Stove' stanza by stanza from the angle of reading aloud, and you can see how a good children's poem is built.

The first stanza has a single action: tiptoeing. The stove is high, the child is short, toes press the floor, hands grip the counter, and the apron strings swing. The brilliance is that it never shouts 'I'm too short'—tiptoeing alone lets the reader see it. When reading aloud, pause half a beat after 'rise on tiptoe,' and the listener will instinctively lift their heels. Lesson one of poetry: throw out the adjectives and let verbs do the work.

The second stanza zooms in on a pair of hands. The knock of the egg matters most: the shell cracks against the bowl's edge, two hands pry it apart, white and yolk slide into the bowl, a sliver of shell is left in the palm and must be pinched out with a fingertip. This stanza runs tighter than the first—short lines, action after action, fast enough to read like a heartbeat. It is writing nervousness without ever using the word. When reviewing it, ask the child: which action shows the nervousness? The answer is in that fingertip pinching out shell.

In the third stanza the steam arrives and the poem relaxes. The pot opens, white

vapor climbs layer by layer, fogging the glasses and the window. The child grins behind the steam, and Mom stands at the kitchen door sniffing the smell. The first two stanzas were 'I can't reach' and 'I'm afraid to mess it up'; here everything loosens. Success doesn't announce itself—the steam announces it. Read this stanza soft and slow, as if afraid to startle the white cloud.

The order of the three stanzas is worth remembering: first the body can't reach, then the hands go tense, then the steam spreads out. Hard, risky, done—the arc of one cooking trip is arranged. The three images go big, small, and diffuse: tiptoeing is the whole body, the egg is the hand, the steam is the thing you can't hold. When choosing poems for a child to read aloud, pick ones with images arranged this clearly; when writing your own, build on this frame, and readers will understand at once.