

仿写《灶台前的小手》：三步写一首做饭诗

《灶台前的小手》写了第一次做饭：第一节写踮脚够灶台，第二节写打蛋的小手，第三节写锅里冒出的热气。它好读也好仿，仿写只要三步。

第一步，挑画面。合上诗，回忆自己做饭或看做饭时印象最深的三个画面。要挑亲眼见过的：手被油点烫了一下缩回来、米在水里转圈变白、汤勺碰锅沿叮当响。挑不出三个就进厨房站十分钟，画面自己会冒出来。别挑「开心」「难忘」这种心情，心情不是画面，诗里要的是能看见的东西。

第二步，把每个画面写成两三行短句。一行只放一个动作或一个东西，短句才有节奏。假设你挑的画面是淘米，可以写成：米跳进水里，转一圈，又一圈，水慢慢白了，像下了一场小小的雪。写打蛋可以写成：小手磕一下碗沿，蛋壳裂开一条缝，蛋清流下来，像一小条透明的瀑布。不用押韵，读起来顺就行。

第三步，读出声改节奏。写完自己朗读一遍，哪里拗口改哪里。句子太长就砍短，「我把米放进水里仔细地淘洗」可以砍成「米下水，我淘它」。结尾学原诗，落在一个安静的画面上，比如热气糊住眼镜，白茫茫一片，妈妈在热气后面笑。

三节、每节三到五行、语言浅白，这就是儿童诗的骨架。原诗用踮脚写「我够不着」，用打蛋写「我小心」，用热气写「我成功了」，三个画面连成一次做饭的经过。你仿写时也照这个顺序：先写难，再写小心，最后写成功。写完贴在冰箱上，让全家读一遍，哪里读不顺就改哪里。

Writing Your Own Kitchen Poem: Three Steps After 'Little Hands at the Stove'

'Little Hands at the Stove' is about first-time cooking: the first stanza is about tiptoeing to reach the stove, the second about small hands cracking an egg, the third about steam rising from the pot. It's easy to read and easy to imitate, and imitation takes just three steps.

Step one: pick your images. Close the poem and recall three scenes you remember best from cooking or watching someone cook. Choose things you actually saw: a hand snatching back from a spatter of oil, rice spinning in water and turning it white, a soup spoon clinking on the pot's rim. If you can't find three, stand in the kitchen for ten minutes—the scenes will come to you. Don't pick feelings like 'happy' or 'unforgettable.' Feelings aren't images; a poem wants things you can see.

Step two: turn each image into two or three short lines. Put only one action or one object in a line—short lines make rhythm. Suppose your image is washing rice: Rice jumps into the water, / turns once, then once more, / the water slowly turns white, / like a small snow falling. For cracking an egg: Small hand taps the bowl's

edge, / the shell splits a thin crack, / the egg white slides down, / a little transparent waterfall. No need to rhyme; just make it flow when read.

Step three: read aloud and fix the rhythm. Read your draft out loud once and repair whatever stumbles. Cut long sentences short—'I put the rice into the water and washed it carefully' becomes 'Rice in water, I wash it.' End like the original poem, on a quiet image: steam fogs the glasses, everything goes white, and Mom smiles behind the steam.

Three stanzas, three to five lines each, plain language—that's the skeleton of a children's poem. The original uses tiptoeing to say 'I can't reach,' the egg to say 'I'm being careful,' and the steam to say 'I made it'—three images strung into one cooking trip. Follow the same order in your imitation: write the hard part first, then the careful part, then the success. When you finish, tape the poem on the fridge and let the whole family read it; fix whatever they stumble over.

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.

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.