

老师诗歌朗诵翻车的四个原因和补救

班级朗诵活动上，献给老师的诗最容易翻车。翻车的原因一半写在纸上，一半喊在嘴上。

原因一：意象空转。全诗都是花园、蜡烛、春蚕，可粉笔、黑板、灯光一个没写。蜡烛春蚕被用了几十年，台下同学听到第一句就走神了。补救：把大比喻换成小动作。别写老师像蜡烛燃烧自己，写粉笔灰落在袖口上，老师讲课讲到手一挥，袖口就起一层白。现场能验证的画面，比现成的比喻有力。

原因二：押韵硬凑。为了押韵写出不通顺的句子，比如老师的笑容像太阳照大地，我们心里都欢喜。照大地和欢喜押上了，意思却是空的。补救：先保句子通顺，再调韵脚。把欢喜换成具体的：老师的笑容像太阳照进来，我趴在桌上的手背暖了一块。改不动韵就不押这一行，儿童诗隔行押就够，不必句句押。

原因三：句子太长，朗诵的人喘不上气。一行塞了二十几个字，领读的同学读到一半脸都憋红，台下的听感就是一团。补救：一行最多十几个字，长句拆两行。比如把深夜里办公室那盏一直亮到星星都困了的灯拆成：深夜，办公室的灯还亮着，亮到星星都困了。拆完中间自然停顿，气也够了，星星那句还成了亮点。

原因四：全班从头齐吼到尾。齐读不是保险，从头齐到尾只会吵，而且一人生错，全班跟着歪。补救：按领读和齐读分工。讲细节的节给领读，重复的、短的节给齐读，最后一节全班齐读收尾，声音反而最响。排练时只排三遍：第一遍走分工，第二遍抠停顿，第三遍完整过。三遍够了，再多同学就烦了。

还有一条隐性翻车：诗里没有这个老师。把诗念给同学听，如果听不出写的是哪一位老师，说明细节不够。把那位老师的口头禅、习惯动作放进一行，比如他总说这道题我再讲最后一遍，然后每次都再讲一遍。这一行一出，全班都会笑，老师也会笑。朗诵诗要的就是这个效果：台上念的是诗，台下听见的是自己的老师。

Four Reasons Class Poems About Teachers Fall Flat, and How to Fix Them

At class recitation events, poems for teachers flop the most easily. Half the reasons are on the page, half in the shouting.

Reason one: images spinning empty. The whole poem is gardens, candles, spring silkworms, yet not one of chalk, blackboard, lamplight appears. Candles and silkworms have been used for decades; the audience drifts off at line one. Fix: replace big metaphors with small actions. Do not write that the teacher is a candle burning itself; write that chalk dust settles on the cuff, and when the teacher waves a hand mid-lesson, the cuff shows a layer of white. An image the class can verify on the spot beats a ready-made metaphor.

Reason two: forcing rhymes. Forcing rhyme produces broken sentences, like the teacher's smile is the sun over the land, we are all joyful inside. Land and joyful rhyme, but the meaning is hollow. Fix: keep the sentence sound first, then adjust the rhyme. Swap joyful for something concrete: the teacher's smile is sunlight coming in, and the back of my hand on the desk grew warm. If the rhyme cannot be fixed, drop it for that line — a children's poem only needs rhymes every other line.

Reason three: lines too long for the reciter to breathe. A line stuffed with two dozen characters leaves the solo reader red-faced halfway through, and to the audience it is one blur. Fix: keep a line under a dozen or so characters; split long lines in two. For instance, split the office lamp in the deep night that stayed lit until the stars grew sleepy into: late at night, the office light is still on, on until the stars grew sleepy. Split it and the pause falls naturally, breath is enough, and the stars line becomes a highlight.

Reason four: the whole class shouting in unison from start to finish. Unison is not insurance; unison throughout is just noise, and one wrong reader drags everyone off. Fix: split solo and unison parts. Give detail stanzas to solo readers; give short, repetitive stanzas to unison; end the last stanza in unison — it actually sounds loudest. Rehearse only three times: first for the roles, second for the pauses, third a full run. Three is enough; more and the class gets fed up.

One more hidden flop: there is no actual teacher in the poem. Read it to classmates; if they cannot tell which teacher it is about, the details are not enough. Put that teacher's catchphrase or habit in one line — for instance he always says I will explain this problem one last time, and every time he explains it again. When that line lands, the whole class laughs, and the teacher laughs too. That is exactly what a recitation poem wants: on stage it is a poem; in the seats everyone hears their own teacher.