

儿童朗诵诗五个常见毛病与排练备忘

毛病一：意象堆砌。一首短诗里塞进太阳、小鸟、花朵、白云、彩虹十个意象，每个只出现一次就没了。改正：三个意象各管一节，每个意象至少出现两个动作，比如阳光落在书包上、又挪过石磨，意象就有了跟踪感。

毛病二：句式忽长忽短。上一行六个字，下一行十五个字，朗诵的孩子换气混乱。改正：定一个字数区间，五到九字，写完逐行数一遍字数，超区间的行删修饰词。

毛病三：每行硬押韵。为了押韵写出“今天天气真正好，我们一起去春游”这种顺口溜。改正：只押偶数行，押不上就换词；宁可这一行不押，也不要凑一句废话。

毛病四：抽象词代替画面。“快乐”“难忘”“美好”满篇都是。改正：把每个抽象词换成一个动作或一个物体——“快乐”换成“笑到蹲下”，“难忘”换成“车票捏出了褶子”，“美好”换成“影子排着影子”。

毛病五：三节没有呼应。三节各写各的，像三首短诗拼起来。改正：埋一个贯穿物，比如第一节出现“踏踏，踏踏”，第三节写“踏踏的声音比早上轻了”，一个声音贯穿早晚，三节就缝上了。

排练备忘三条。第一条，分工写在稿上：齐诵句加粗，轮诵句标组号，哪组从哪个字进、到哪个字停，用铅笔标出来。第二条，停顿用斜线标：短停画一条斜线，长停画两条，标在“那一天”后面和每节末行之前。第三条，语速分三档：清晨节中速，午后节稍快，黄昏节放慢，排练时先按三档各念一遍再合。

上台前最后过一遍：意象是不是只有三个、偶数行押韵没有、稿上有没有加粗和斜线标记。三项都在，朗诵就稳了。

Five Common Flaws in Children's Recitation Poems and a Rehearsal Memo

Flaw one: image pile-up. Ten images - sun, birds, flowers, clouds, rainbow - crammed into one short poem, each appearing once and vanishing. Fix: three images, one per stanza, each doing at least two actions; sunlight lands on a schoolbag and later crosses the millstone, and the image gains a tracking presence.

Flaw two: wildly uneven line lengths. Six characters on one line, fifteen on the next, and the reciting children cannot breathe. Fix: set a range of five to nine characters, count every line after writing, and cut modifiers from any line outside the range.

Flaw three: forcing a rhyme on every line, producing jingle lines like the weather is really nice today, let us all go outing. Fix: rhyme only the even lines; if a rhyme will not come, change the words - better to leave one line unrhymed than

to stuff in filler.

Flaw four: abstract words replacing pictures, pages full of happy, unforgettable, wonderful. Fix: swap each abstract word for one action or one object – happy becomes laughing into a crouch, unforgettable becomes the ticket creased in my hand, wonderful becomes shadow lined behind shadow.

Flaw five: three stanzas that never speak to each other, like three separate poems glued together. Fix: bury one thread through the poem – stanza one says step, step, and stanza three says the step, step sound is lighter than in the morning; one sound running from morning to evening stitches the stanzas shut.

Three rehearsal notes. First, put the division of labor on the script: bold the unison lines, number the group lines, pencil-mark where each group enters and exits. Second, mark pauses with slashes: one slash for a short pause, two for a long one, placed after That day and before each stanza's last line. Third, set three speeds: medium for the morning stanza, slightly faster for the afternoon, slower for the dusk; rehearse each speed once before combining.

Final pass before going on stage: are there only three images, do the even lines rhyme, are the bold and slash marks on the script. All three present, and the recitation holds steady.