

朗诵诗写作方法：三个意象、整齐句式、押一个韵

朗诵诗和普通诗最大的区别是它要被念出来。写完先出声读一遍，拗口的句子当场改掉。

第一步，把一天切成三段。清晨出发、午后欢笑、黄昏归途，正好对应诗的三节，每节四到六行，全诗十二到十六行就凑齐了。切法像切西瓜，按时间下刀，不用倒叙，朗诵的孩子和听的人都跟得上。

第二步，给每节配核心意象。清晨出发配阳光：阳光落在书包上、车票上、伸出来的手指上。午后欢笑配笑声：笑声可以具体到“笑到蹲下”“笑出眼泪”。黄昏归途配脚步：脚步的影子被夕阳拉长，脚步声比早上轻。三个意象各管一节，不串门，诗的骨架就清楚了。

第三步，用整齐句式搭节奏。最省事的办法是三节用同一个开头，比如每节第一行都是“那一天，……”；每节行数相同，每行字数接近，五到九个字之间挑。整齐不是死板，三节里允许有一行故意长一点，放在每节的第三行，像唱歌时的换气口。

第四步，押一个韵。不用每行都押，选偶数行押同一个韵脚，比如光、响、上、方，都是ang韵，念起来自然顺。押不上就换词，别硬凑，“阳光真好”这种废话韵不如换成“阳光落在帽檐上”。

班级朗诵的分工建议：每节开头那句“那一天”由全班齐声念，中间的句子分组轮念，最后一行全班再齐一次。写的时候就按这个分工留白，齐诵的句子短，轮诵的句子长，念出来才有起伏。

标题怎么起：直接用“那一天”这种带指代的短语，别起“难忘的快乐时光”这种把话说尽的标题，留给听众一个悬念。

最后检查：三节是不是各管一个意象，偶数行押韵没有，出声读有没有拗口的地方。三处都过，这首诗就能上台。

How to Write a Recitation Poem: Three Images, Neat Lines, One Rhyme

A recitation poem differs from an ordinary poem in one big way: it must be read aloud. When you finish, read it out loud once and fix every awkward line on the spot.

Step one: cut the day into three parts. Morning departure, afternoon laughter, dusk on the way home – they become the poem's three stanzas, four to six lines each, and the whole poem reaches twelve to sixteen lines. Cut by time like slicing a watermelon, no flashbacks, so the reciting children and the listeners can both follow.

Step two: give each stanza its core image. Morning departure takes sunlight:

sunlight landing on a schoolbag, on a ticket, on outstretched fingers. Afternoon laughter takes the laugh itself: specific enough to be laughing until you crouch, laughing out tears. Dusk homeward takes footsteps: shadows stretched long by the setting sun, steps lighter than in the morning. One image per stanza, never visiting the neighbors, and the skeleton of the poem stands clear.

Step three: build rhythm with neat lines. The easiest trick is to start all three stanzas the same way, for instance That day, ... as the first line of each; keep the same number of lines per stanza and similar length per line, between five and nine characters. Neat does not mean rigid – let one line per stanza run a little longer, placed third, like a breath mark in a song.

Step four: keep one rhyme. You need not rhyme every line; rhyme the even lines with the same ending sound, and the poem rolls off the tongue naturally. If a rhyme will not come, change the words – a filler like the sunlight is nice is worse than sunlight landing on the cap's brim.

Division of labor for class recitation: the opening line of each stanza goes to the whole class in unison, middle lines are taken by groups in turn, and the last line returns to everyone. Leave these gaps while writing – short lines for unison, longer lines for groups – and the performance gains rise and fall.

How to title it: use a pointing phrase like That Day, not a title that says everything such as Happy Unforgettable Times; leave the audience one question mark.

Final check: does each stanza hold one image, do the even lines rhyme, does anything stumble when read aloud. Pass all three and the poem is ready for the stage.

范文与点评：朗诵诗《那一天》逐节分析

先看一首十四行的范文，再逐节点评。

第一节：那一天，阳光很轻，/ 轻得像落在书包上的羽毛。/ 车票在手里捏出了褶子，/ 出发口令一喊，队伍就走了。/ 影子排着影子，踏踏，踏踏。点评：清晨出发一节，阳光落在书包上、车票捏出褶子、影子排影子，三个细节全是看得见的东西，没有“心情激动”这种抽象词；踏踏两个叠词给朗诵留了节奏点。

第二节：那一天，笑声很响，/ 响得惊飞了草垛上的麻雀。/ 谁讲了个什么，全组蹲下，/ 笑出眼泪的滋味，咸咸的。/ 阳光挪过石磨，又挪过我们。点评：午后欢笑一节，笑声惊飞麻雀是把声音写成画面，笑到蹲下、笑出眼泪咸咸的，把笑写到了身体上；阳光在这节只出现一次，挪石磨又挪人，暗示时间过去，没有串了上一节的主。

第三节：那一天，脚步很软， / 软得像踩在黄昏的棉花上。 / 夕阳把影子拉得很长很长， / 踏踏的声音比早上轻了。 / 那一天，都在回家的路上。点评：黄昏归途一节，脚步软、影子长、踏踏变轻，跟第一节的踏踏呼应，首尾扣上了；最后一行把那一天收在回家路上，齐诵这一句正好收尾。

全诗偶数行押 ang 韵：响、上、们不押但光、上、响、上、上押同一韵母，朗诵时韵脚落在偶数行，听感整齐。

两处可以改。其一，第二节“阳光挪过石磨”与第一节阳光意象重复，第二节主角是笑声，这行可换成“影子挪过石磨”，两节意象就分开了。其二，第三节第四行“踏踏的声音比早上轻了”有十一字，比别行长太多，朗诵到这句会赶，删成“踏踏声比早上轻”就顺了。

这首范文给班级朗诵留了现成的分工：每节首行“那一天”全班齐诵，中间三行分组轮诵，末行全班齐。抄在朗诵稿上时，把齐诵的句子加粗，排练就不用再商量。

Sample Poem and Commentary: That Day, Line by Line

Read a fourteen-line sample first, then take it apart stanza by stanza.

Stanza one: That day, the sunlight was light, / light as a feather landing on a schoolbag. / The ticket creased in my hand, / and one command to start, the column moved. / Shadow lined up behind shadow, step, step. Comment: in the morning-departure stanza, sunlight on the bag, the creased ticket, shadows in line - all three details are visible things, with no abstract words like excitement; the doubled step, step leaves a rhythm mark for recitation.

Stanza two: That day, the laughter was loud, / loud enough to startle sparrows off the haystack. / Someone said something, and the whole group crouched, / the taste of laughing out tears - salty. / The sun crossed the millstone, then crossed us. Comment: in the afternoon-laughter stanza, laughter startling sparrows turns sound into a picture; laughing into a crouch and the salt of laughing-tears put the laugh in the body. Sunlight appears only once here, crossing the millstone then crossing us, marking time passing without stealing the previous stanza's image.

Stanza three: That day, the footsteps were soft, / soft as treading on dusk's cotton. / The setting sun stretched our shadows very, very long, / the step, step sound lighter than in the morning. / That day, all of it on the way home. Comment: in the dusk-homeward stanza, soft steps, long shadows, and a lighter step, step echo stanza one, closing the circle; the last line lands That day on the road home, and a unison reading of it makes a perfect ending.

The even lines carry one rhyme family across the poem, so the rhyme feet fall on even lines and the listening feel is neat.

Two places to improve. First, the sun crossing the millstone in stanza two repeats stanza one's sunlight; since laughter owns stanza two, change that line to shadows crossed the millstone, and the two stanzas keep separate images. Second, the fourth line of stanza three runs far longer than the rest, forcing the reciter to rush; trimming it to step, step lighter than morning smooths it out.

The sample already carries a division of labor for class recitation: every stanza's opening That day goes to the whole class, the three middle lines go to groups in turn, the final line returns to everyone. When copying the script, bold the unison lines and rehearsal needs no debate.

儿童朗诵诗的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.