

初中生写诗最容易踩的五个坑：对照《雨与光》逐个排查

第一个坑：把诗当作文写。有的诗开头就是「那是一个难忘的下午，我心情很沉重」，四行里有三行在报告情绪。诗不报告情绪，只摆事实。排查方法：把诗里「难过」「感动」「难忘」这类词全部圈出来，圈出三个以上就要改写——换成能看见的东西，比如把「我很难过」改成「我蹲在台阶上，看水洼一个一个鼓包」。

第二个坑：意象空洞。题目要求写雨中的身影，有人写成「一个模糊的身影让我感动」，身影是谁、在做什么，全没有。排查方法：数一数核心意象附近有几个名词和动词。写「雨中的身影真伟大」，名词只有身影一个，动词只有是；改成「蓝布伞举得歪歪斜斜 / 裤脚湿到小腿」，名词动词立刻翻倍。空洞的句子基本都是形容词在顶替名词。

第三个坑：结尾喊口号。最常见的收法是「啊，这就是亲情！」「我爱你，爷爷！」，前面铺得再好，最后两行一喊就泄了。改法是把结尾停在画面上：停在湿了的左肩、停在云开的一个角。检验标准是结尾两行里有没有感叹号，有就删掉试试，多数情况下删掉诗反而更稳。

第四个坑：比喻堆太多。十二行的诗里塞五个比喻，「雨像断了线的珠子」「伞像一朵花」「我像一只落汤鸡」，互相打架。规则是短诗里比喻最多用一两个，放在最要紧的位置。假设只留「水洼亮了，像打翻了一盆星星」，其余全删，把省下的行用来写动作和声音。

第五个坑：两首诗写成同一首。雨诗写了爷爷送伞，光诗又把送伞从头讲一遍，只是把「雨」换成「太阳」。排查方法：把两首诗并排放，逐行问「这行发生在雨里还是雨停后」。正确分工是雨诗管经过、光诗管余味，光诗里对雨的回忆最多一行，像范文里「想起那把歪歪斜斜的蓝布伞」那样，点一下就够了。

Five Traps Middle School Students Fall Into When Writing Poetry: A Checklist Against Rain and Light

The first trap: writing the poem like an essay. Some poems open with 'that was an unforgettable afternoon, my heart was heavy', three of four lines reporting feelings. Poetry does not report feelings; it lays out facts. The check: circle every word like 'sad', 'moved', 'unforgettable' in the poem; circle more than three and it needs rewriting — replace them with visible things, turning 'I was very sad' into 'I squatted on the steps, watching the puddles bulge one by one'.

The second trap: hollow images. The task asks for the figure in the rain, and some write 'a blurred figure moved me' — who the figure is, what they are doing, all missing. The check: count the nouns and verbs near the core image. 'The figure in the rain is truly great' has one noun and one verb; change it to 'the blue cloth umbrella held all crooked / trousers soaked to the calf', and nouns and verbs double at once. Hollow sentences are almost always adjectives standing in for nouns.

The third trap: shouting a slogan at the end. The most common closing is 'Ah,

this is family love!' or 'I love you, Grandpa!' — however good the buildup, the last two lines deflate it. The fix is to stop the ending on an image: on the wet left shoulder, on the torn corner of clouds. The test is whether the closing two lines contain exclamation marks; delete them and see — in most cases the poem grows steadier.

The fourth trap: stacking too many metaphors. Five metaphors crammed into twelve lines — 'rain like beads off a broken string', 'the umbrella like a flower', 'me like a drowned rat' — fighting each other. The rule: at most one or two metaphors in a short poem, placed at the most critical spot. Suppose you keep only 'the puddles lit up, like a spilled basin of stars' and delete the rest, then spend the freed lines on actions and sounds.

The fifth trap: the two poems becoming one poem. The rain poem tells grandfather bringing the umbrella, and the light poem retells the whole thing with 'sun' swapped for 'rain'. The check: put the poems side by side and ask line by line 'did this happen in the rain or after it stopped'. The right division is rain poem for the event, light poem for the aftertaste; a flashback to the rain in the light poem should take at most one line, like 'of that crooked blue cloth umbrella' in the sample — one touch is enough.