

两首《雨与光》诗歌怎么写：先定事件，再给意象分工

写两首以雨和光为主题的诗，第一步不是想漂亮的句子，而是确定一件具体的往事。问自己：最想回忆的是哪一天？可能是忘带伞、有人来接的那次，可能是运动会散场时雨忽然停的那回。把这件事用一句话写下来，比如「那天爸爸骑自行车来学校接我」。这句话写不出来，诗也写不出来。

第二步给两首诗分工，避免重复。雨诗写事件本身：雨里发生了什么，谁出现了，做了什么，核心意象是雨中的身影；光诗写事后的感受：雨停了，回到家或回到教室，那一刻看到什么、想到什么，核心意象是雨后的光。一首写经过，一首写余味，两首诗就自然不同了。

第三步做行数分配。每首10到14行，稳妥的分法是：开头两行交代场景，比如「雨在下午落下来 / 我站在校门的雨棚下」；中间六到八行叙事，一行一个动作；结尾两到四行收在意象上，不说道理。雨诗的结尾可以停在身影上，光诗的结尾可以停在光上。

第四步把意象写具体。雨中的身影要有具体的人和动作：卷到膝盖的裤脚、扶着车把的手、雨水顺着伞骨连成线。雨后的光要有载体：院里的水洼反着光、天上的云撕开一个角、夕阳挪到谁的肩膀上。别写「光很温暖」，写光落在哪里。

顺带说标题。两首诗的标题别取成一样的格式，比如都叫「雨」和「光」太单薄。可以用「意象加动作」的办法：雨诗叫《雨中的身影》，光诗叫《雨后的光》，标题本身就把核心意象亮出来，读者没读诗也知道重点在哪。如果想含蓄一点，也可以从诗里挑一个具体物件当标题，比如《歪歪斜斜的蓝布伞》，比《记一次下雨》信息量大得多。

第五步做朗诵处理。两首可以轮着朗诵：雨诗语速放慢，行与行之间多停半秒；光诗稍亮一点，结尾两行放松。朗诵前在每首诗想停顿的地方画一条斜线，上台时照着斜线停，表演会干净很多。

How to Write the Two Poems Rain and Light: Pick the Event First, Then Assign Roles to the Images

The first step of writing two poems themed on rain and light is not hunting for pretty lines but deciding on one specific memory. Ask yourself: which day do you want to recall most? Maybe the day you forgot your umbrella and someone came for you, maybe the time the rain suddenly stopped as the sports meet emptied out. Write the event in one sentence, such as 'that day my father came to school on his bicycle to take me home'. If you cannot write this sentence, you cannot write the poem.

The second step is to give the two poems different jobs so they do not repeat each other. The rain poem tells the event itself: what was happening while the rain fell, who appeared, what they did; its core image is the figure in the rain. The

light poem tells the feeling afterwards: the rain stopped, you got home or back to the classroom, what you saw and thought at that moment; its core image is the light after the rain. One writes the process, the other writes the aftertaste, and the two poems naturally become different.

The third step is line allocation. For ten to fourteen lines per poem, a stable plan is: the first two lines set the scene, like 'the rain fell in the late afternoon / I stood under the awning at the school gate'; the middle six to eight lines tell the event, one action per line; the last two to four lines close on an image instead of a moral. The rain poem can stop at the figure, and the light poem can stop on the light.

The fourth step is making the images concrete. The figure in the rain needs a real person with real actions: trouser cuffs rolled to the knee, a hand on the bicycle handlebar, rainwater running down the umbrella ribs into a line. The light after the rain needs a carrier: a puddle in the courtyard holding light, clouds tearing open a corner, the setting sun moving onto someone's shoulder. Do not write 'the light is warm'; write where the light falls.

A note on titles: do not give the two poems the same bare format, like just 'Rain' and 'Light' — too thin. Use image plus action: the rain poem can be 'The Figure in the Rain', the light poem 'The Light After the Rain'; the titles themselves show the core images, so readers know where the weight lies before reading. For a subtler touch, pick a concrete object from the poem as the title, like 'The Crooked Blue Cloth Umbrella', which carries far more than 'Remembering One Rainy Day'.

The fifth step is recitation handling. The two poems can be recited in turn: the rain poem at a slower pace with half-second pauses between lines, the light poem a little brighter with the last lines relaxed. Before reciting, draw a slash at every place you want to pause, and follow the slashes on stage; the performance will be much cleaner.

两首范文示例与逐节点评：《雨中的身影》《雨后的光》

下面给出两首各12行的示例，假设的事件是同一次：放学下雨，爷爷送伞，雨停后回家看到夕阳。第一首《雨中的身影》：「放学铃响过之后 / 雨还在下 / 操场空了，只剩水洼 / 我蹲在教学楼的台阶上。 / 雨帘里进来一个人 / 蓝布伞，举得歪歪斜斜 / 是爷爷，裤脚湿到小腿 / 他把伞塞给我，什么也没说。 / 回去的路上，伞一直偏向我 / 他的左肩，颜色深了一块 / 我数着水洼往前走 / 雨声里只剩两个人的脚步。」

逐节点评：前两行用铃和空操场交代时间地点，不解释心情；「只剩水洼」给雨一个可见的

残局。第三段四行是核心：「进来一个人」制造悬念，下一行才给出伞和姿势，「歪歪斜斜」比「蹒跚」更像孩子眼睛看到的；「什么也没说」留白，比写「他爱我」省力。结尾四行不喊感谢，只写伞偏向、左肩湿深、数水洼，感情全在动作里；最后一行收在声音上，适合朗诵时渐慢。

第二首《雨后的光》：「雨是在家门口停的 / 屋檐还在滴水，一滴，一滴 / 我放下伞，听见鸟叫。 / 云撕开一个角 / 光斜着铺进院子 / 水洼亮了，像谁打翻了一盆星星。 / 奶奶出来收衣裳，说 / 太阳出来了，明天又是好天。 / 我站在光里想了想 / 想起那把歪歪斜斜的蓝布伞 / 原来有些温暖，当时不觉得 / 过后才慢慢亮起来。」

逐节点评：开头三行从听觉过渡，屋檐滴水接住上一首的雨；「一滴，一滴」的重复适合朗诵停顿。中段把光写在水洼上，「打翻了一盆星星」是全诗唯一的比喻，用一次就够，多了会腻。奶奶那句口语台词把诗拉回生活，避免全程抒情。结尾两行点题但克制：只说「过后才慢慢亮起来」，把雨后的光和记忆里爷爷的身影接上，两首诗在结尾握手，朗诵时最后两行要放慢、放轻。

Two Sample Poems with Line-by-line Notes: The Figure in the Rain, The Light After the Rain

Below are two twelve-line samples built on one assumed event: rain after school, grandfather bringing an umbrella, and sunset seen on the way home. The first poem, 'The Figure in the Rain': 'After the school bell rang / the rain kept falling / the playground emptied, only puddles left / I squatted on the steps of the teaching building. / A figure walked in through the curtain of rain / a blue cloth umbrella, held all crooked / it was grandfather, trouser cuffs soaked to the calf / he pushed the umbrella into my hands and said nothing. / On the way home the umbrella leaned always toward me / his left shoulder turned a darker shade / I counted puddles as I walked forward / in the rain sound only two pairs of footsteps remained.'

Line notes: the first two lines set time and place with the bell and the empty playground, explaining no feelings; 'only puddles left' gives the rain a visible aftermath. The middle stanza is the core: 'a figure walked in' builds suspense, and only the next line reveals the umbrella and the posture; 'all crooked' is closer to what a child actually sees than 'stumbling'; 'said nothing' leaves space and costs less than writing 'he loves me'. The closing four lines never shout gratitude, only the leaning umbrella, the darkened shoulder, the counted puddles — all feeling lives in the actions; the last line closes on sound, good for slowing down in recitation.

The second poem, 'The Light After the Rain': 'The rain stopped at our doorway / the eaves still dripped, drop, drop / I put down the umbrella and heard birds. / A corner of the clouds tore open / light slanted across the courtyard / the puddles lit up, like someone spilled a basin of stars. / Grandma came out to gather the laundry and said / the sun is out, tomorrow will be fine again. / I stood in the light and

thought for a moment / of that crooked blue cloth umbrella / so some warm things,
felt at the time not at all / only glow up slowly afterwards.'

Line notes: the opening three lines transition through hearing, the dripping eaves catching the rain from the previous poem; the repetition 'drop, drop' suits recitation pauses. The middle stanza puts the light on the puddles; 'spilled a basin of stars' is the poem's only metaphor — once is enough, more turns cloying. Grandma's spoken line pulls the poem back to daily life and keeps it from being all lyricism. The closing two lines state the theme with restraint: only 'glow up slowly afterwards', connecting the light after rain to grandfather's figure in memory, so the two poems shake hands at the end; slow down and soften these two lines when reciting.

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 or 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.