

示例诗《水花里的夏天》逐行点评：朗诵时哪里该停

先看这首十四行示例诗，共三段：夏天我走进泳池，/水面晃着一小片天。/阳光先碰了碰我的肩，/我却站在岸边不肯下。/水花跑过来拉我，/它说别怕，它说慢慢来。/我把手指放进水里，/水花立刻爬上手腕。/后来我学会了蹬腿，/水花在我耳边鼓掌。/泳池装了一整个夏天，/阳光在池底画亮亮的圈。/暑假结束那天上岸，/我把水花留在了里面。

第一段四行交代地点和害怕。第一行平铺直叙，是好的起点；第二行晃着一小片天把泳池写大了，朗诵时泳池后稍停，听众才有时间想象画面。第三行阳光先碰了碰我的肩，碰字是这段的重音，读轻一点反而清楚。第四行不肯下放段末，语气要收住，为第二段的水花让路。

第二段六行写学游泳，是水花的主场。它说别怕，它说慢慢来用了重复，齐读这两行效果最好，排练时安排全班一起读。爬上手腕比进了水里具体，重音落在爬字。水花在我耳边鼓掌是全诗最容易记住的一行，单独让一个孩子领读，齐读接在后面，声音就有层次。

第三段四行收尾。泳池装了一整个夏天，装字要读满，这一行把时间收进泳池。阳光在池底画亮亮的圈呼应开头的阳光，亮亮叠词读慢半拍。最后一行我把水花留在了里面，意思是我学会了、不再需要害怕陪衬，读到这里声音放轻，不用加重，结束自然。

这首诗意象各干了什么一目了然：水花管动作和声音，出现四次；泳池管地方，出现三次；阳光管情绪，出现两次，首尾呼应。行数十四，每行七到九字，没有一行需要换气两次。给班级用的诗照这个密度写，排练两三次就能上台。

A Sample Poem Annotated Line by Line: Where to Pause When Reciting

First look at this fourteen-line sample poem, in three stanzas: In summer I walked into the pool, / the surface rocked a small slice of sky. / Sunlight tapped my shoulder first, / but I stood at the edge, refusing to go in. / A splash ran over and pulled me, / it said do not be afraid, it said take it slow. / I put my fingers into the water, / and the splash climbed right up my wrist. / Later I learned to kick, / and the splash applauded beside my ear. / The pool carried a whole summer, / sunlight drew bright circles on the bottom. / On the day summer ended I climbed out, / and I left the splashes inside.

The first stanza sets the place and the fear in four lines. Line one is plain, a good starting point. Line two makes the pool big with a slice of sky rocking on it; pause slightly after pool so the audience can picture it. In line three, sunlight tapped my shoulder first, the word tapped is the stress of this stanza; reading it softly actually makes it clearer. Line four ends on refusing, hold the tone back to make room for the splash in stanza two.

The six-line second stanza is about learning, the splash takes the stage here. It

said do not be afraid, it said take it slow uses repetition, and these two lines sound best in unison, so assign the whole class to read them in rehearsal. Climbed up my wrist is more concrete than entered the water, with the stress on climbed. The splash applauded beside my ear is the most memorable line; let one child lead it alone and the class joins in after, and the voices gain layers.

The last stanza closes in four lines. The pool carried a whole summer needs the word carried read full and long; this line gathers the time into the pool. Sunlight drew bright circles echoes the opening sunlight; read the doubled bright half a beat slower. The final line, I left the splashes inside, means I have learned and no longer need fear as company; soften the voice here instead of pressing it, and the ending lands naturally.

What each image does is plain to see: splashes handle action and sound, appearing four times; the pool handles place, three times; sunlight handles feeling, twice, echoing at the start and end. Fourteen lines, seven to nine characters each, and no line needs two breaths. Write class poems at this density and two or three rehearsals are enough for the stage.