

示例与点评：《池底的光》和《破水》两首怎么读

下面两首是模拟初中生水平的习作，第一首《池底的光》写水中的挣扎，第二首《破水》写破水而出。逐节点评的目的不是夸，而是标出每一行干了什么活，方便对照自己的稿子。

《池底的光》共十三行。开头两行铺场景：池水白得发亮，一盏灯在池底亮着。点评：白和光是全组的底色词，第一句就把舞台搭好，不拖沓。第三四行写身体：脚尖扣住瓷砖边，凉从脚底往上爬。点评：扣和爬两个动词让紧张可摸可感，没有出现害怕二字。第五六行关掉外界：水一盖耳朵，只剩心跳。点评：听觉一收，诗的内部空间打开了，这是写挣扎最省力的一招。第七八行摆困境：数到七就数乱，换气时水灌进鼻子。点评：数字具体，呛水具体，读者能跟着一起慌。第九到十一行推到顶点：手抓住的只是自己的影子，喉咙里有个字不敢喊。点评：影子这个意象要慎用，这里成立是因为池底本来就有灯照出的影子，前后有物理依据。最后三行收在转折：教练的手在背后托住腰，第一口气吐进水里，泡泡替那个字开了口。点评：不写获救，写自己吐气，主角动作没有让给别人，这是全组最要紧的一处选择。

《破水》同样十三行，节奏放慢。开头写破水瞬间：头抬出水面，池底的光散成一片白。点评：与第一首开头呼应，同一个光，从清楚变成散开，视角换了。第三四行接出水后的第一个感觉：水从下巴滴回池里，一滴比一滴轻。点评：轻字第一次出现，与第一首的沉形成对照。第五七行写身体的变化：脚够到沙底，膝盖一弯，像踩在云上。点评：云这个比喻偏熟，但放在刚出水的失重感里可以接受，考场作文式的新奇比喻反而假。第八到十一行反转视角：抬头看墙上的挂钟，它走得比心跳慢，水面之上这么安静。点评：用挂钟把时间写慢，安静就有了刻度，比直接写很安静高一个层级。最后两行收在动作上：水托着我，我托着我。点评：不喊我学会了，把学会藏进托这个动作里，两首的分工到这里闭合。

朗读建议：《池底的光》在只剩心跳后停半秒，在不敢喊前压低声；《破水》整首放慢，在一滴比一滴轻处让气息落下来。两首连着读，中间不停顿，让水声自己过渡。

Two Sample Poems Annotated: Reading Pool Light and Breaking the Surface

The two poems below are written at a believable middle-school level. The first, Pool Light, stays inside the struggle in the water; the second, Breaking the Surface, handles the moment of leaving the water. The annotation marks what job each line is doing, so you can compare it with your own draft.

Pool Light has thirteen lines. The opening two set the scene: the pool water glows white, a lamp shines at the bottom. Note: white and light are the background words of the whole pair; the stage is built in one breath. Lines three and four are bodily: toes grip the tile edge, cold climbs up from the soles. Note: grip and climb make fear tangible without using the word fear. Lines five and six shut off the outside: water covers the ears and only the heartbeat stays. Note: closing the hearing opens an inner space, the cheapest strong move in writing struggle. Lines

seven and eight state the predicament: counting to seven, the count breaks; a breath taken and water floods the nose. Note: the number is concrete, the choking is concrete, the reader panics along. Lines nine to eleven reach the peak: the hand grabs only its own shadow, a word in the throat too scared to shout. Note: shadow is risky, but it works here because the lamp at the bottom really casts one. The last three lines turn: the coach supports the waist from behind, the first breath is breathed out into the water, bubbles open their mouths for that word. Note: no rescue scene, the speaker breathes out alone; the main action is not handed to anyone, the most important choice in the pair.

Breaking the Surface keeps thirteen lines and slows down. It opens on the break: the head lifts out, the light at the bottom scatters into white. Note: it answers the first poem opening; the same light goes from clear to scattered because the viewpoint moved. Lines three and four catch the first sensation: water drips from the chin back into the pool, each drop lighter. Note: the first appearance of light as weight, set against the heaviness of the first poem. Lines five to seven change the body: feet reach the sandy bottom, knees bend as if stepping on cloud. Note: cloud is a worn image, acceptable inside the weightlessness right after surfacing; a too-clever metaphor would ring false. Lines eight to eleven reverse time: looking up at the wall clock, it moves slower than the heartbeat, so quiet above the water. Note: slowing the clock gives quiet a scale, one level above writing quiet directly. The final two lines end on action: the water holds me, and I hold me. Note: no shout of I have learned it; learning hides inside the verb hold, and the division of labor closes here.

Reading aloud: in Pool Light pause half a second after only the heartbeat stays, and lower the voice before too scared to shout; read Breaking the Surface slowly throughout, letting the breath fall at each drop lighter. Read the pair without stopping between them and let the water sound bridge the two.