

假设诵读稿《妈妈的腰》：逐段看它怎么顺口

假设一首十八行的诵读稿《妈妈的腰》，面向二三年级。逐段看它顺口的原因，也看它哪里还能更好。

第一段四行：妈妈下班，先进厨房，书包还没，放下坐住。评：四个短句全是动作，没有形容词，书包还没放下坐住写她的忙，孩子看在眼里，不用说她辛苦。

第二段五行：我搬板凳，站上洗碗，水声哗哗，碗碰碗沿，泡沫白白。评：洗碗一段五个三字句，哗哗、白白两个叠词管声音和颜色，碗碰碗沿是真实声响，诵读时孩子自然会在碗沿后停半拍。

第三段五行：妈妈的背，像张小凳，我握拳头，轻轻捶呀，捶到腰边。评：捶背段用了全诗唯一比喻，背像小凳，孩子才懂的大小；轻轻捶呀的呀字是拖音点，诵读时这里会自然拉长，节奏就出来了。

第四段四行：妈妈回头，眼睛弯弯，她的笑脸，挂到嘴边。评：笑脸压到最后才出现，弯弯接住前面的叠词习惯，挂到嘴边把笑写成会动的东西。

押韵点：住、碗沿、边、弯、边，an 和 u 交替，隔行押，不刻意。叠词共四个：哗哗、白白、轻轻、弯弯，均匀分布在二三四段，每段一个，不扎堆。

两处可改进：第一段书包还没，放下坐住语序绕，诵读时容易读破，可改成还没放下，先坐不住；第二段泡沫白白离洗碗动作稍远，可换成冲水擦碗，动作接动作更紧。改完再读两遍，顺口就定稿。

诵读时还可以加一个小设计：第一段读得平，第二段水声起来后声音放轻，第三段捶呀那里放慢半拍，第四段笑脸出现时恢复正常音量。孩子不用背这个设计，读三遍自己就会找到，因为诗本身的强弱已经排好了。这就是明快节奏的实质：不是读得响，是读得有起伏。

A Recital Draft Called Moms Back, Checked Stanza by Stanza

Suppose an eighteen-line recital draft called Moms Back, written for grades two and three. Going stanza by stanza shows why it rolls off the tongue, and where it could still improve.

Stanza one, four lines: Mom gets home, first into the kitchen, schoolbag not yet, set down she sits. Note: four short lines, all action, no adjectives; bag not yet down yet she sits writes her busyness as the child sees it, without saying she is tired.

Stanza two, five lines: I drag a stool, stand to wash dishes, water rushes hush-hush, bowl taps the rim, foam white-white. Note: five three-character lines; hush-

hush and white-white handle sound and color; bowl taps rim is a real noise, and readers naturally pause half a beat after rim.

Stanza three, five lines: Moms back, like a little stool, I close my fist, tap it softly, tap near her waist. Note: the only metaphor in the poem, back like a stool, a size a child understands; the particle softly-ah is the stretch point where the voice naturally lengthens and the rhythm appears.

Stanza four, four lines: Mom turns around, eyes bending bright, her smiling face, hangs at her mouth. Note: the smile waits until the very end; bending echoes the reduplicative habit built earlier, and hangs at her mouth makes the smile something that moves.

Rhyme points: sits, rim, mouth, bright, waist, alternating an and u sounds, rhyming every other line without forcing it. Four reduplicatives, hush-hush, white-white, softly, bending, spread evenly one per stanza across stanzas two to four, never clustered.

Two places to improve: the word order in stanza one, bag not yet, set down she sits, twists the tongue and breaks the line when read aloud; it could become bag not set down, she cannot sit still first. In stanza two, foam white-white sits a little far from the dishwashing action; rinsing and wiping dishes would chain action to action more tightly. Read it twice more after the fixes, and if it rolls, it is final.

A small staging idea for recital: keep stanza one flat, lower the voice once the water sound starts in stanza two, slow half a beat at the tapping line in stanza three, and return to normal volume when the smile appears in stanza four. The child does not need to memorize this plan; three readings will find it on their own, because the poem already arranges its own strengths and softness. That is what a bright rhythm really means: not reading loudly, but reading with hills and valleys.