雪花的旅行：一首冬雪诗和它的朗诵方法

先读这首叫《雪花的旅行》的诗，一共十行，是写给小学低中年级孩子朗诵用的。

我是小小雪花，天上是我的家。

风一吹我就出发，不去问路远不远。

先落在屋顶上面，给瓦片盖床白被。

屋顶梦见冬天啦，我听见它打呼噜。

再飘过院子去，绕着树枝转三圈。

树枝伸出小手来，接我站一小会儿。

最后落在你手心，变成一颗亮水珠。

你合上小手掌，把我藏进温暖里。

别难过呀小朋友，我不是不见了。

我变成水，明年冬天还回你的家。

这首诗只用三个意象：雪花、屋顶、孩子的手心。雪花的一路就挂在这三站上面：从天上落到屋顶，再飘过院子，最后落在孩子手心里化成水。孩子朗诵前只要把这条路线弄明白，诗就成了一趟有地图的小旅行，念到哪儿都不会丢。

朗诵第一要看快慢。开头两行是出发，要念得轻快，像雪花在蹦跳；屋顶那两行要慢下来，因为屋顶在睡觉，声音压低，「打呼噜」三个字要带着笑念；手心那两行是全诗最近的地方，声音放软，「亮水珠」再慢一点，像怕把它说跑了一样。

最后两行是安慰的话，很多孩子在这里念得太伤心，其实雪花不难过，孩子也不用难过。要像安慰朋友那样念：轻轻的，末尾「还回你的家」稍微往上扬，让听的人明白雪花没有消失，只是去了别处，还会回来。

还有一个孩子都喜欢的小窍门：念到「合上小手掌」真的把手掌合上，念到「变成水」再张开。手上有事做，孩子就不紧张。台上一个自然的手势，比一个标准的发音更值钱。

这首诗为什么好用？因为它有故事：雪花旅行、在屋顶停留、到手心做客、答应明年回来，有起有落。孩子念它的时候，脑子里在放小电影，带电影的诗几乎是自己记住的。朗诵比赛前一晚读三遍就够，一个字一个字硬背反而背得更慢。

最后，别怕改这首诗。把「屋顶」改成「学校的屋顶」，把「院子」改成「操场」，诗就变成这个孩子自己的了。改词不是错误，恰恰相反，孩子开始改一首诗的词，就是这首诗真正走进他心里的时候，也是从念诗走向写诗的第一步。

A Snowflake's Journey: A Winter Poem and How to Recite It

Let us begin by reading the poem itself. It is called A Snowflake's Journey, it has ten lines, and it was written for children in the lower and middle grades of elementary school to recite on stage or in class.

I am a little snowflake, the sky is my home. When the wind blows I set off, never asking how far. First I land on the rooftop, a white quilt for the tiles. The rooftop dreams of winter, I hear it softly snore. Then I drift across the yard, I circle the branches three times. The branches stretch out little hands and let me rest a while. At last I fall in your palm and turn to a bright drop. You close your little palm and hide me in your warmth. Do not be sad, little friend, I have not disappeared. I melt into the water, and next winter I come home.

The poem uses only three images: the snowflake, the rooftop, and the child's palm. The whole journey of the snowflake is strung on these three stops: it falls from the sky onto the rooftop, drifts across the yard, and finally lands in a child's palm and melts into a drop of water. If a child understands this route before reciting, the poem becomes a small trip with a map, and nobody loses their place in the middle.

For recitation, the first thing to watch is speed. The opening two lines are about setting off, so they should be read briskly, almost skipping, because the snowflake is in a hurry to travel. The two rooftop lines must slow down, because the rooftop is asleep: lower the voice there, and let the word snore be read with a smile inside the sound. The palm lines are the closest part of the whole poem, so keep the voice soft and slow down further on the phrase bright drop, as if the drop of water might roll away if you speak too loudly.

The last two lines are words of comfort, and this is where many young reciters go wrong by making their voice sad. The snowflake is not sad, so the child should not be sad either. Read these lines the way you would console a friend: gently, with a small lift at the very end on the words I come home, so that the listeners understand that the snowflake did not vanish, it simply went away for a while and promises to return.

There is also a small physical trick that children love. When reciting the line about closing the little palm, actually close your hand; when reciting the line about turning into water, open it again. A gesture like this gives the body something to do, and a child with something to do is a child who is not nervous. On stage, one natural gesture is worth more than one perfect pronunciation.

Why does this poem work so well for recitation? Because it tells a story. The

snowflake travels, stops at the rooftop, visits the palm, and promises to come back: there is a beginning, a middle, and an ending. A child reciting it is playing a little movie inside their head, and a poem with a movie inside is remembered almost by itself. On the night before a recitation contest, reading it aloud three times is enough; forcing word by word memorization usually makes it worse.

Teachers and parents often ask which lines children misread most often. The answer is usually the line about circling the branches three times: children tend to rush through the number. A simple fix is to count the three circles on the fingers while practicing, so the number becomes a movement. Another common slip is the word disappeared, which many young speakers swallow; have the child clap once on each of its parts during practice, and the word will arrive whole on stage.

Recording the child reciting is another quiet helper. Play the recording back once, not to criticize, but to let the child hear where their own voice slowed down or hurried. Children correct themselves far more easily than adults correct them, and a two minute recording session is often worth more than twenty minutes of patient correction from an adult standing beside them.

Finally, do not be afraid to change the poem a little. The rooftop can become the school rooftop, the yard can become the playground, and suddenly the poem belongs to this particular child. Changing words is not a mistake. When a child begins to change a poem, that is the moment the poem has truly entered the child, and it is also the first small step from reciting poems toward writing them.

手心里的雪：一首短诗里的三个画面

再来一首冬雪诗，叫《手心里的雪》，十行，比《雪花的旅行》更短更简单，一年级二年级的孩子念起来正好。

雪从云里跳下来，

一片一片都不怕。

落在屋顶排好队，

给老屋戴上白纱。

屋顶做梦梦见麦，

麦苗盖被睡得香。

我伸出手心接，

一片雪花对我讲：

它说别握别握呀，

我一松手它飞啦！

这首诗的三个意象还是雪花、屋顶、手心，但顺序不一样：前四行看屋顶上的雪，中间两行看屋顶底下睡觉的麦苗，最后四行看手心里的雪花。诗里的镜头从远到近，最后停在孩子自己的手上，这正是孩子看雪的样子：先看白白的整个世界，再看自己的手。

这首诗最好玩的一行，是雪花说「别握别握」。雪落在手心会化，这是人人都知道的事，诗把它变成了雪花开口说话，像它怕被孩子攥疼了。孩子听到这行总会笑，而让他们笑的那一行，他们一辈子都记得住。念这行的时候，让孩子歪一下头，像真的在听一个很小的声音，两个「别握」要念得又轻又快，像说悄悄话。

最后一行「我一松手它飞啦」是整首最亮的地方。要念得又轻又跳，念到「飞啦」把手掌张开、手稍微往上抬，像真的把雪花放走了。这个结尾让诗比真实生活更好：真实里雪花化成了水，诗里它飞走了，在孩子的眼睛里，这个结尾比答案值钱。别急着纠正偏爱诗里结尾的孩子，这个年纪偏爱诗，本身就是目的。

在家或者在班上欣赏这首诗，问两个问题就够了。第一问：屋顶上的雪都去哪儿睡觉了？第二问：雪花落在你手心，它会对你说什么？孩子能用他自己的话答上来，他就是读懂了。诗歌欣赏不需要标准答案，能回答就已经是懂。

班级朗诵可以这样分工：前四行全班一起齐读，后四行请一个孩子独读。齐读的部分整齐，像雪落下来一片白；独读的部分亲近，像雪花只跟一个人说话。孩子们自己就能听出远近的变化，不用老师解释。这种一齐一独的办法适合几乎所有短小的儿童诗，值得留在教学的工具箱里。

朗诵完还可以做个小练习：让每个孩子接一片真的雪花，或者假装接一片，说出他猜雪花会对他的手心说什么。有的孩子说别握，有的说明天再让我看见你，还有一个孩子说快带我去给你的朋友看。这些句子就是他们自己诗的第一行，下一步写诗，会显得特别自然。

有家长担心十行短诗太简单，学不到东西。其实正相反：短诗能被整个装进记忆里，而整首装进记忆的诗，可以带很多年。很多大人记得住童年一首诗里的某一整行，却记不住课本里的整段课文，就是因为那一行是带着笑声和手势进来的，而笑声和手势正是孩子收藏东西的方式。

Snow in the Palm: Three Pictures Inside a Short Poem

Here is a second winter snow poem, called Snow in the Palm. It has ten lines, it is shorter and simpler than A Snowflake's Journey, and it suits first and second graders especially well.

Snow jumps out of the clouds, flake by flake, unafraid. They land on the rooftop and quietly stand in a row, putting a white veil on the old house below. The rooftop

has a dream: it dreams of wheat, and the wheat seedlings sleep warm under a quilt of snow. I stretch out my palm to catch one single flake, and the snowflake whispers something into my hand: it says do not squeeze me, do not squeeze me tight. I open my fingers, and away it flies.

The three images are the same as before: snowflake, rooftop, palm. But the order is different. The first four lines look at the snow on the rooftop, the middle two lines look under the rooftop at the sleeping wheat, and the last four lines look at the snowflake in the child's own palm. The camera of the poem moves from far to near and ends at the child's hand, which is exactly how children really look at snow: first the whole white world, then their own hand.

The best line in this poem is the snowflake's warning, do not squeeze me, do not squeeze me tight. Everyone knows that snow melts in a warm palm, but the poem turns that fact into speech: the snowflake is afraid of being squeezed. Children laugh the moment they hear this line, and a line that makes children laugh is a line they will never forget. When reciting it, let the child tilt the head slightly, as if truly listening to a very small voice, and read the two warnings softly and quickly, like a secret.

The last line, away it flies, is the happiest moment of the recitation. Read it light and bouncy, and as you say flies, open the palm and lift the hand a little, pretending to let the snowflake go. This ending makes the poem better than real life: in reality the flake melts into water, but in the poem it simply flies away, and in a child's eyes that ending is worth having. Never rush to correct a child who prefers the poem ending to the physics answer; at this age, preferring the poem is itself the point.

For appreciation at home or in class, two questions are enough. Question one: where did the snow on the rooftop go to sleep? Question two: what would a snowflake say to your palm? If the child can answer either question in their own words, they have understood the poem. Poetry appreciation does not need a standard answer; being able to answer at all is already understanding.

For a class recitation, try this arrangement: the whole class reads the first four lines together in one voice, and one child reads the last four lines alone. The unison part sounds neat and snowy, the solo part sounds close and warm, and children will notice the change of distance by themselves without any explanation. This simple two voice pattern works for almost any short children's poem and is worth keeping in the teaching toolbox.

One more small practice after the recitation: ask each child to catch a real snowflake, or imagine catching one, and say the sentence they think the snowflake would whisper to them. Some will say do not squeeze, some will say let me see you

again tomorrow, and one child once said hurry up and show me to your friend. Those sentences are the first lines of their own poems, and the next step, writing, will then feel completely natural.

Parents sometimes worry that the poem is too simple, that ten short lines teach nothing. The opposite is true. A short poem can be held in memory whole, and a whole poem can be carried for years. Many adults remember one line from a childhood poem longer than they remember whole paragraphs from textbooks, precisely because that line arrived with laughter and a gesture, and laughter and gestures are how children lock things away.

我也能写一首雪诗：从看雪到落笔的三步

常有老师和家长问我同一个问题：孩子会念诗了，可他们会写诗吗？带过许多孩子写出人生第一首诗之后，我的回答是：会，而且写雪诗比写别的题材更容易上手，因为雪就在窗外，去看它一分钱不花。

第一步是去看雪，但要带着任务去看。不要站在窗前喊真好看。看三个地方：屋顶上的雪落在哪儿，屋顶边的雪是齐的还是缺口的，屋顶像穿了外套还是戴了帽子；再看树枝，枝上的雪像白花、像棉球，还是像一只不动的鸟；最后让孩子伸手心接一片雪花，看它什么时候不见的。这三个观察正好对应雪诗需要的三个意象：雪花、屋顶、手心。一个字还没写，诗的材料已经齐了。

第二步，是让这些东西开口说话。我们读过的诗里，屋顶会做梦，树枝会伸手，雪花会说别握别握。你也可以问孩子自己的问题：屋顶穿上白外套，它想说什么？雪花把风当雪橇坐，它最想去哪儿？孩子怎么回答，诗就怎么写。大人总以为孩子不会写诗，其实孩子比大人会想象，他们只是还不知道自己说的话可以算诗。

第三步，是把写出来的东西念出声，用耳朵修节奏。让孩子自己念，舌头在哪儿打结，就改哪儿。一般五到七个字的句子孩子念着舒服，句尾可以押韵，但押不上就不押，千万别硬凑。唯一要紧的规则是：孩子自己念的时候要觉得顺、觉得跳。儿童诗不是写给纸的，是写给嗓子的。

举一个二年级孩子照着这三步写的例子：夜里，雪踮着脚走进来，给院子穿上白鞋。早上我踩上去，一步一个小水印。太阳出来，鞋子回云里去了。这首小诗里也有雪花、屋顶下的院子、孩子走出来的水印，而且每一个词都是孩子自己的。

请注意这首诗没有做什么。它没说雪真美，没说雪真纯洁，也没想讲任何道理。它只给了白鞋、水印、回云里的鞋子。这就是全部秘密：一首好的儿童雪诗只需要三样东西，眼睛真看到的东西，一句老实的想象，一个念起来顺的节奏。缺一样都不算，多一样也都不用。

所以别催孩子写深刻。让他们去描述屋顶上雪边的样子，让雪花说一句话，再大声念一遍，就够了。写上面那首诗的孩子后来问我：老师，雪花真的能穿鞋吗？我说当然能，它们现在正穿着呢，就在你的诗里。孩子变成小诗人，就是发生在这一刻：她自己的想象在诗里活了下来，而

不是被大人改掉了。

在教室里，这三步可以排进下雪的一个下午：外面看二十分钟，同桌互相说句子十五分钟，写十分钟。这样写出来的诗很短，有的只有四行，这完全没关系。孩子自己的眼睛写出的四行，比从书里借来的完美长诗值钱得多，因为前者她会护着，后者周五之前就忘了。

I Can Write a Snow Poem Too: Three Steps from Watching Snow to Writing It

Teachers and parents often ask me the same question: children can recite poems, but can they actually write one? Having guided many children through their first poems, my answer is yes, and a snow poem is one of the easiest poems to start with, because the subject is standing right outside the window and costs nothing to visit.

Step one is to go and look at the snow, but to look with a task. Do not stand at the window saying how beautiful. Look at three places instead. First the rooftop: where has the snow landed, is the edge of the snow on the roof neat or ragged, does the roof look like it is wearing a coat or a hat. Then the branches: is the snow on them like white flowers, like cotton balls, or like a bird sitting perfectly still. Finally, let the child catch one snowflake in the palm and watch when it disappears. These three observations are exactly the three images a snow poem needs: the snowflake, the rooftop, and the child's palm. The material of the poem is complete before a single word is written.

Step two is to let these things talk. The poems we read earlier asked the rooftop to dream and the snowflake to say do not squeeze. You can ask the child your own questions: if the rooftop had just put on a new white coat, what would it want to say? If a snowflake rode the wind like a sled, where would it want to go? Whatever the child answers is already the poem. Adults often believe children cannot write poetry, but children are better at imagining than adults; they only do not yet know that their own sentences are allowed to be poems.

Step three is to read the draft aloud and fix the rhythm by ear. Let the child read their own lines out loud, and wherever the tongue stumbles, change that spot. Lines of five to seven syllables are comfortable for young mouths, and endings may rhyme, but a rhyme should never be forced; if two lines do not rhyme, leave them free. The one rule that matters is that the child should feel the bounce while reading. A children's poem is not written for paper, it is written for a voice.

Here is a real example written by a second grader after these three steps: In the night the snow tiptoes in, and puts white shoes on the yard. In the morning I step

into them, and leave one little wet mark. When the sun comes out, the shoes go back to the clouds. This small poem has the snowflake, the yard under the rooftop, and the marks made by a child walking, and every word of it belongs to the child.

Notice what the poem does not do. It does not say snow is beautiful, it does not say snow is pure, and it does not try to teach a lesson. It only shows white shoes, wet marks, and shoes returning to the clouds. This is the whole secret: a good children's snow poem needs only three things, something truly seen, one line of honest imagination, and a rhythm that reads aloud bouncily. Nothing less will do, and nothing more should be added.

So please do not rush children toward profound poems. Ask them instead to describe the edge of the snow on the roof, to give the snowflake one sentence of speech, and to read the result out loud once. After a child wrote the poem above, she asked me: can snowflakes really wear shoes? I told her: of course they can, they are wearing them right now, inside your poem. That is the moment a child becomes a poet, and it happens the first time her own image survives a poem instead of being corrected out of it.

For classrooms, the three steps fit into a single snowy afternoon: twenty minutes of looking outside, fifteen minutes of speaking sentences aloud in pairs, and ten minutes of writing. The poems produced this way are short, sometimes only four lines, and that is fine. A four line poem written by a child's own eyes is worth more than a perfect poem borrowed from a book, because the child will defend the first one and forget the second one by Friday.