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.