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.