

写寓言最容易失手的三处：对话、情节和寓意

寓言看着短，其实难写。低中年级孩子写粉笔和黑板的寓言，失手集中在三处。

第一处：对话不像东西，像大人。写出来是这样的：粉笔说，孩子，学习要刻苦。黑板说，对，奉献是美德。两句话全是大人的腔调，物品性格没了。自查问题：把对话里粉笔、黑板两个字遮住，还认得出说话的是谁吗？认不出就重写。改法：给每样东西一个脾气和一个本行。粉笔的本行是写字变短，它的抱怨就该围着这个转：我写一个字短一点。黑板的本行是接着和擦掉，它的口头禅就该是：空出来才能写新的。让角色只谈自己的本行，对话立刻像样。

第二处：只有设定，没有变化。通篇写粉笔是勤快的、黑板是宽容的，读完像说明书。寓言要有情节变化，粉笔要真的从长写到短，黑板要真的被擦三遍又写满，灯要真的亮到十一点。自查问题：故事开头和结尾，三样东西各变了没有？没变就补情节。补的办法是加刻度：剩几根粉笔、擦了几遍、钟指到几点。刻度一出现，设定就变成了故事。

第三处：寓意贴成标语。结尾写：这个故事告诉我们，老师像蜡烛一样燃烧自己照亮别人。道理没错，但它是贴上去的，前面粉笔黑板的故事没参与它的出生。自查问题：把寓意单独读，它有没有回应故事里的具体细节？好的寓意应该接得住前文：前文写最短的粉笔捏着写完最中间那行大字，寓意就该落在把话留在别人身上这类话上，短，而且从故事里来。改法：先写完故事，再从故事里挑一句话当寓意，而不是先定道理再编故事。

还有个常见小毛病：拟人之后忘了物品本身。粉笔会说话，但它不能离开粉笔盒去散步，它只能在盒子里、指尖上、讲台上活动。给角色加行动范围，寓言再奇也不会假。

改完读给孩子听，他笑没笑、懂没懂，比任何评分都准。

Three Places Fables Most Often Fail: Dialogue, Plot, and Moral

Fables look short but are hard to write. When lower and middle grade children write a fable about chalk and blackboard, failures cluster in three places.

The first: dialogue that sounds not like objects but like adults. It comes out like this: Chalk says, my child, study hard. Blackboard says, yes, devotion is a virtue. Both lines speak in grown-up tones, and the objects' personalities vanish. Check: cover the words chalk and blackboard in the dialogue — can you still tell who is speaking? If not, rewrite. The fix: give each object a temper and a trade. The chalk's trade is writing and shrinking, so its complaints should circle that: one character written, a little shorter. The blackboard's trade is catching and losing, so its catchphrase should be: a clear space is how new writing begins. Let each character talk only about its own trade, and the dialogue instantly fits.

The second: setup without change. The whole piece says chalk is diligent and

blackboard is tolerant; reading it feels like a manual. A fable needs plot change: the chalk must truly go from long to short, the board must truly be wiped three times and written full again, the light must truly stay on until eleven. Check: between the opening and the ending, did each of the three things change? If not, add plot. The way to add it is measurement: how many sticks remain, how many wipes, what time the clock shows. Once measurements appear, setup becomes story.

The third: a moral pasted on like a banner. The ending reads: this story tells us teachers are like candles, burning themselves to light others. The idea is fine, but it is pasted on; the chalk-and-board story before it had no part in its birth. Check: read the moral alone — does it answer a concrete detail of the story? A good moral should catch what came before: if the story ends with the shortest chalk writing the largest line in the center of the board, the moral should land on something like leaving your words on others — short, and grown from the story. The fix: finish the story first, then pick one line from it as the moral, instead of fixing the lesson first and inventing a story around it.

One more common slip: after personifying, forgetting what the object is. Chalk can talk, but it cannot leave its box for a walk; it may act only in the box, at the fingertips, on the podium. Give characters a range of movement, and no matter how strange the fable, it stays believable.

After revising, read it aloud to a child. Whether the child laughs and understands is more accurate than any score.