

## 寓言怎么写：让粉笔和黑板开口说话的四步

寓言和普通故事的区别在结尾：寓言最后要有一个道理，而且这个道理是从前面动物或物品的行为里长出来的，不是硬贴上去的。写粉笔和黑板的寓言，按四步走。

第一步，给两样东西定性格。先想清楚它们各自是什么脾气。粉笔可以是个急性子，说话快，干活猛，一节课说很多话，代价是自己变短。黑板可以是个慢性子，不爱说话，谁来写字它都接着，擦掉也不吭声。性格定了，对话才有方向：急性子抱怨，慢性子接话，一急一慢，对话就有意思。

第二步，安排三次对话，各管一件事。第一次对话在白天上课时，引出粉笔变短：粉笔抱怨自己越说越短，黑板说你看我，字来了我又接住，字走了我也不拦。第二次对话在课间，引出黑板被擦：值日生把黑板擦得干干净净，黑板不难过，说空出来才能写新的。第三次对话在深夜，引出教室灯光：粉笔和黑板都睡了，教室的灯还亮着，备课的老师还没走。三次对话把三个情节全装进去。

第三步，让情节有变化。粉笔从长到短，要写出刻度：盒子里剩几根、最短的那根捏在手指间快捏不住。黑板从满到空再到满：写满、擦净、第二天又写满。深夜的灯写时间：走廊的钟指到十一点。变化写出来，寓言才有真实感，不然只是两个东西在贫嘴。

第四步，点寓意，一句话就够。借物喻人，喻的是老师，但寓意别直接写老师是好人。可以借黑板的嘴说：站得最久的那个，话最少。或者借粉笔的嘴说：我把话都留在了你身上，短就短吧。寓意放在最后一段，单独成段，读故事的孩子最后一眼看到它。

语言给低中年级看，句子要短，对话多，解释少。写完念一遍，超过二十个字的句子拆开。

## How to Write a Fable: Four Steps to Make Chalk and Blackboard Talk

A fable differs from an ordinary story at the end: a fable must land on a lesson, and that lesson must grow out of the behavior of the animals or objects before it, not be pasted on. To write a fable about chalk and blackboard, follow four steps.

Step one: give each object a personality. Decide their tempers first. The chalk can be quick-tempered: talks fast, works hard, says a great deal each lesson, and pays by getting shorter. The blackboard can be slow-tempered: quiet, catching whatever is written on it, never complaining when erased. With personalities set, dialogue has direction: the quick one grumbles, the slow one answers; one fast, one slow, and the talk becomes interesting.

Step two: arrange three dialogues, each handling one thing. The first happens during a daytime lesson and brings in the chalk growing short: the chalk complains that the more it speaks the shorter it gets, and the blackboard says: look at me — when words come I catch them, when they leave I do not hold them back. The second

happens at break and brings in the board being erased: the student on duty wipes the board clean, and the blackboard is not sad, saying a clear space is how new writing begins. The third happens late at night and brings in the classroom light: chalk and board are asleep, but the light is still on, and the teacher is still preparing tomorrow's lesson. Three dialogues hold all three plot points.

Step three: give the plot change. The chalk going from long to short needs measurements: how many sticks remain in the box, the shortest one nearly impossible to hold between the fingers. The board goes full, empty, then full again: written full, wiped clean, written full the next day. The late-night light needs a time: the corridor clock at eleven. Write the changes and the fable feels real; otherwise two objects are just chatting.

Step four: point the moral, one sentence is enough. The fable borrows objects to speak of teachers, but do not write plainly that teachers are good people. Let the blackboard say: the one who stands longest speaks least. Or let the chalk say: I left all my words on you, so shorter is fine. Put the moral in the last paragraph, standing alone, so the child reading sees it last.

For lower and middle grades, keep sentences short, dialogue plentiful, explanation scarce. Read the draft aloud; split any sentence longer than twenty characters.