

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.

粉笔和黑板谁更辛苦：深夜教室里的对话

下课铃响过很久了，教室里的人走光，粉笔盒里剩三根粉笔，最短的那根只剩小指头长。它躺在盒子里叹气，把旁边的长粉笔都震得跳了一下。

短粉笔说：我明天就要被捏断了。我写一个字短一点，写一个字短一点，讲台上的粉笔灰全是我的身子。黑板在墙上听见了，慢吞吞地说：你至少说过话。我这儿写满了又擦掉，写满了又擦掉，今天值日生擦了我三遍，一个字都没给我留。

长粉笔说：那你们谁更辛苦？短粉笔说当然是我，我越干活越小。黑板说当然是我，我天天被擦。两个正争着，教室的灯啪一声亮了。已经晚上十点，王老师抱着一沓卷子进来，把卷子放在讲台上，翻开备课本，在黑板上写明天的例题。粉笔灰簌簌落下来，落在王老师的袖口上。

黑板低声说：你看，她又来了。昨天十点她也来了，前天也是。短粉笔说：她写我，我短；她写你，你被擦。可她明天还来。黑板说：她图什么呀？

没有人回答。王老师写完例题，又弯腰从粉笔盒里挑粉笔，挑来挑去，把那根最短的小指头长捏了起来，捏着它把最后一行算式写完。短粉笔疼得喊了一声，可是它发现，那行算式写在黑

板上最中间，字比平时都大。

王老师关灯走了。走廊的钟指着十一点。黑暗里，黑板开口了：我懂了。她图的是明天上课，我们写下的那些字，会进到五十三个孩子的本子上。短粉笔说：那我短就短吧。我剩下的话，都留在黑板上了。

第二天早上，值日生照例擦黑板。擦到最中间那行算式，他停了一下，没擦，跑去问同桌：这是王老师昨晚写的吧？同桌说，是。值日生把黑板擦到旁边，留着那行，直到上课铃响才擦。

寓意：把话留在别人身上的人，不喊辛苦。

Who Works Harder, Chalk or Blackboard: A Late-Night Talk in the Empty Classroom

The dismissal bell had long since rung, and the classroom stood empty. Three sticks of chalk remained in the box, the shortest no longer than a little finger. It lay sighing, and the shake made its longer neighbors hop.

The short chalk said: tomorrow I will be pinched in half. One character written, a little shorter; another character, shorter again. All the chalk dust on the podium is my body. The blackboard, hearing from the wall, drawled: at least you spoke. Here I get written full and wiped clean, written full and wiped clean. The duty student erased me three times today and left me not one character.

The long chalk asked: so which of you works harder? The short chalk said of course me — the more I work the smaller I get. The blackboard said of course me — I get erased every day. While they argued, the classroom light snapped on. It was ten at night. Teacher Wang came in carrying a stack of test papers, set them on the podium, opened her lesson book, and began writing tomorrow's example problems on the blackboard. Chalk dust drifted down onto her sleeve.

The blackboard whispered: look, she is here again. She came at ten yesterday, and the day before. The short chalk said: she writes on me and I shrink; she writes on you and you get erased. Yet she keeps coming. The blackboard asked: what is she after?

No one answered. Teacher Wang finished the example, bent down to choose chalk from the box, and after turning them over she picked up the shortest one, the little-finger length, and wrote the last line of the formula with it. The short chalk cried out from the pinch, but it noticed that this line sat in the very center of the board, its characters larger than usual.

Teacher Wang turned off the light and left. The corridor clock pointed to eleven. In the dark, the blackboard spoke: I understand now. What she is after is tomorrow's class — the words we hold will pass into the notebooks of fifty-three children. The short chalk said: then let me be short. My remaining words are all left on you.

Next morning the duty student erased the board as always. Reaching the formula in the center, he paused, did not erase it, ran to ask the deskmate: Teacher Wang wrote this last night, right? The deskmate said yes. The duty student wiped around it, keeping that line until the bell rang.

Moral: those who leave their words on others do not shout about hardship.

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.

