

写粉笔与灯两首现代诗：意象怎么立，口号怎么删

写粉笔和灯这两首诗，题目已经把意象定死了，剩下的事只有一件：让意象自己说话，把想喊的话删掉。

粉笔这首诗，核心是磨损。磨损不要直接写，写成过程。粉笔在黑板上走一趟就短一截，这是人人都见过的。可以抓住两个瞬间：一个是粉笔捏到捏不住为止，剩下的半截掉在地上，老师弯腰捡起来继续写，那半截在指缝里又磨掉一层。另一个是粉笔灰，它落在袖口、指尖、讲台的木沿上，像一层薄雪。诗里写粉笔的一生，其实就是写这些掉落和磨短。

示范构思：第一行从声音起笔，你写板书时，教室里有细碎的沙沙声，像有人在很远的地方走路。中间写磨损，三四十厘米的旅程，你走得很急，每走一步，就矮一截。结尾落在灰上，最后你把自己交出去，变成袖口上那层白，风一吹，落在四十三个人的课桌上。四十三个学生换成自己班的数字，这一行就砸得实。

灯这首诗，核心是备课。备课也别直接用这个词，写成灯下能看见的东西：摊开的教辅书，铅笔在教案上划掉一行又写一行，杯子里的水凉透了没动过，窗外从有声音到没有声音。灯下备课的时间感要靠这些物件的变化来写，不能靠夜很深了这种句子。

示范构思：从灯的角度写，那盏灯不挑时候，备课的夜里它先醒，批作业的夜里它最后睡。中间写物件，教案上的字改了又改，一道题你准备了三种讲法，最后一种留在黑板上，前两种划掉，划掉的比留下的多。结尾把灯和学生连起来，多年以后我忘了那道题，却记得灯把影子投在你背上，那么大一间办公室，只有那一格是亮的。

两首各控制在十到十四行。检查口号的标准很简单：任何一行如果只是在表态——老师您辛苦了、您是辛勤的园丁——删掉，换成一个画面。删完觉得少了什么，说明那行本来就不属于诗，属于贺卡。

Writing Two Modern Poems on Chalk and Lamplight: How to Build Images and Cut Slogans

For the poems on chalk and lamplight, the assignment has already fixed the images. Only one task remains: let the images speak, and delete everything you wanted to shout.

In the chalk poem, the core is wearing away. Do not write wear directly; write the process. A piece of chalk crossing the blackboard grows a notch shorter — everyone has seen it. Catch two moments: one, the chalk is gripped until it can no longer be gripped, the stub falls to the floor, the teacher bends to pick it up and keeps writing, and another layer grinds off between the fingers. The other is chalk dust: it settles on cuffs, fingertips, the wooden edge of the podium, like a thin layer of snow. A poem about the life of chalk is really about all this falling and shortening.

A model outline: start the first line with sound — when you write on the board, the classroom holds a fine rustling, as if someone were walking far away. In the middle, write the wearing: a journey of thirty or forty centimeters, walked in a hurry, and with every step you grow shorter. End on the dust — at last you gave yourself away, becoming that white on the cuff; one gust of wind, and it lands on forty-three desks. Replace forty-three with your own class number and the line lands solid.

In the lamplight poem, the core is lesson preparation. Do not use the term directly either; write what the lamp can see: open study guides, a pencil striking a line through the lesson plan and writing another, a cup of water gone cold untouched, the world outside the window going from noisy to silent. The sense of time under the lamp must come from the changes of these objects, never from lines like the night was deep.

A model outline: write from the lamp's side — that lamp keeps no schedule; on nights of lesson planning it wakes first, on nights of grading it sleeps last. In the middle, write the objects: the words on the lesson plan revised again and again, one problem prepared three ways, the last one left on the blackboard, the first two struck out — more struck out than kept. At the end, tie the lamp to the student: years later I forgot that problem, yet I remember the lamp throwing its light onto your back; in that enormous office, only one desk was bright.

Keep each poem at ten to fourteen lines. The slogan test is simple: if any line merely declares — teacher, your toil; you are the diligent gardener — delete it and replace it with a picture. If deleting feels like losing something, that line never belonged to the poem; it belonged to a greeting card.