

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.

两首示例诗《粉笔》与《灯》及关键句解读

下面是两首假设的示例诗，按初中生的语言水平写，每首十二行左右。诗后各挑三句解释。

《粉笔》：你捏着一支粉笔，也捏着它的一生。沙沙声里，黑板渐渐满了，你的手指渐渐短了。那半截掉在地上，你弯腰，像捡起一件掉落的年份。袖口的白，指尖的白，讲台木沿上积起的一行白，你从不拍掉，好像那是你的勋章。下课铃响，你拍拍手，一小团雪雾升起，散在四十三个人的头顶。我盯着那团白看，忽然明白：有些东西磨短自己，是为了把别的东西写长。

关键句一：像捡起一件掉落的年份。粉笔头是小事，把它比作掉落的年份，时间就进来了，

而且不夸张，只是像。关键句二：你从不拍掉，好像那是你的勋章。勋章是荣誉的词，前面有粉笔灰这个实物托着，才不空。关键句三：磨短自己，是为了把别的东西写长。这句带一点道理，但道理是从粉笔身上长出来的，不是贴上去的，所以可以留。

《灯》：办公室那盏灯，认得每一种深夜。教辅书摊开，像一片待开垦的田。你在教案上划掉一行，又写一行，划掉的比留下的多。一道题，你在心里讲了三遍，只把最清楚的那一遍留给明天。杯子里的水凉透，窗外最后一辆车驶过。灯把你的影子放在墙上，比你还安静。很多年后我记不清那道题，只记得那么大一间办公室，只有一格是亮的，像水面上一小片不肯散的天亮。

关键句一：认得每一种深夜。灯拟人，但只认得深夜这一件事，拟人得克制。关键句二：划掉的比留下的多。备课的功夫看不见，这句话把看不见的部分称出了重量。关键句三：只有一格是亮的，像水面上一小片不肯散的天亮。把灯光比作天亮，暗示老师等来了白天，收尾不喊感谢，感谢在亮这个字里。

模仿时不要抄句子，抄方法：给意象一个动作，给动作一个代价，最后一行把镜头拉远。三招换到自己的老师身上，写出来的就是你的两首。

Two Sample Poems, 'Chalk' and 'The Lamp', with Key Lines Explained

Below are two assumed sample poems, written at a junior-high level, each around twelve lines. After each, three lines are picked out and explained.

'Chalk': You hold a piece of chalk, and with it its whole life. In the rustling, the blackboard slowly fills; your fingers slowly shorten. The stub falls to the floor; you bend down, as if picking up a dropped year. The white on your cuff, the white on your fingertips, the line of white gathered on the podium's wooden edge — you never brush it off, as if it were your medal. The bell rings; you clap your hands; a small snow-mist rises and scatters over forty-three heads. I stared at that whiteness and suddenly understood: some things shorten themselves so that other things can be written longer.

Key line one: as if picking up a dropped year. A chalk stub is a small thing; comparing it to a dropped year lets time enter without exaggeration — it is only an as if. Key line two: you never brush it off, as if it were your medal. Medal is a word of honor, and it stands firm only because chalk dust, a real object, holds it up. Key line three: shortening itself so other things can be written longer. This line carries a lesson, but the lesson grows out of the chalk rather than being pasted on, so it stays.

'The Lamp': The lamp in the office knows every kind of deep night. The study guide lies open like a field waiting to be tilled. You strike a line through the

lesson plan and write another; more is struck out than kept. One problem you teach three times in your head, keeping only the clearest round for tomorrow. The water in the cup goes cold; the last car outside passes. The lamp sets your shadow on the wall, quieter than you. Years later I can no longer recall that problem; I only remember that in that huge office, one square was bright, like a patch of daybreak refusing to scatter on water.

Key line one: knows every kind of deep night. The lamp is personified, but it only knows one thing — the deep night — a restrained personification. Key line two: more is struck out than kept. The labor of preparation is invisible; this line weighs the invisible part. Key line three: one square was bright, like a patch of daybreak refusing to scatter on water. Comparing lamplight to daybreak hints that the teacher waited for daylight; the ending never shouts thanks — the thanks live inside the word bright.

When imitating, do not copy the sentences; copy the method: give the image an action, give the action a cost, and in the last line pull the camera back. Apply these three moves to your own teacher, and what you write will be your own two poems.

初中生写老师诗歌最容易犯的四个毛病

小学生写老师的诗，毛病是空；初中生写老师的诗，毛病是用力过猛。四个常见毛病，各配改前改后。

毛病一：把抒情当喊话。改前：啊老师，您辛苦了，您像蜡烛燃烧了自己！感叹号一多，诗就变成广播稿。改后：您捏粉笔的那只手，食指侧面的指纹都磨平了。抒情不是喊出来的，是把一个细节端出来，让读的人自己心里发酸。检查方法：数感叹号，超过一个就删到零。

毛病二：比喻成串堆砌。改前：老师是蜡烛，是春蚕，是园丁，是灯塔，是渡船。五个比喻挤在一行，等于没有比喻，因为每一个都没被写开。改后只留一个：您像粉笔，一天短一点，短到捏不住了，还在写。一个比喻写透，胜过五个排队。留哪个比喻，看它能不能继续长出动作。

毛病三：意象没有动作。改前：深夜的灯光，照亮了我的心。灯只是挂在那里，没有做事。改后：灯下，您把那道题的三种讲法划掉两种，留下最清楚的那种，去应付明天第三节课。灯下备课这个要求，靠划掉两种这个动作才落地。写意象时问自己：它在干什么？答不出来就重写这一行。

毛病四：结尾强行升华。改前：我一定要好好学习，报效祖国，不辜负老师的期望。前面两首粉笔和灯攒的意象，被这一句全泄掉了。改后：很多年后我大概会忘了那道题，但忘不掉那一格亮着的灯。升华不靠喊目标，靠把时间拉长——把镜头拉到很多年后，现在的敬意自动显出分量。

四个毛病的根子是同一个：不信任意象，总觉得不喊出来别人看不见。改的时候记住一条：粉笔会短，灯会亮，教案会被划掉——这些东西比任何啊和！都有力气。写完出声读一遍，读到自己脸红的那一行，就是喊话的那一行，删掉它，补一个画面。

Four Mistakes Junior-High Students Most Often Make in Poems About Teachers

Primary-school poems about teachers are empty; junior-high poems about teachers overexert. Four common faults, each with a before-and-after revision.

Fault one: treating lyricism as shouting. Before: Oh teacher, your toil! You are a candle burning yourself! Too many exclamation marks turn a poem into a broadcast script. After: The hand you hold chalk with — the fingerprints on its index finger have been worn smooth. Lyricism is not shouted; it is one detail set out so the reader's heart aches on its own. Check: count the exclamation marks; if more than one, cut them to zero.

Fault two: stacking metaphors in strings. Before: the teacher is a candle, a silkworm, a gardener, a lighthouse, a ferry. Five metaphors crammed into one line equal no metaphor, because none is developed. After, keep only one: you are like chalk — a little shorter each day, too short to grip, still writing. One metaphor written through beats five standing in line. Which metaphor to keep depends on whether it can keep growing actions.

Fault three: images without actions. Before: the late-night lamplight lit up my heart. The lamp just hangs there, doing nothing. After: under the lamp, you struck two of the three ways of teaching that problem, keeping the clearest one for tomorrow's third period. The requirement of preparing lessons under a lamp only lands through the action of striking two out. When writing an image, ask: what is it doing? If you cannot answer, rewrite the line.

Fault four: forced elevation at the end. Before: I must study hard, serve the country, and not disappoint my teacher. The images built up across the chalk and lamp poems all leak out through this sentence. After: years later I will probably forget that problem, but not that one square of lit lamp. Elevation comes not from shouting goals but from stretching time — pull the camera to years later, and present respect gains its weight by itself.

All four faults share one root: distrust of the image, a feeling that unless you shout, no one will see. When revising, remember: chalk grows short, lamps shine, lesson plans get struck through — these carry more force than any Oh or exclamation

mark. Read the finished poem aloud; the line that makes your face hot is the shouting line. Delete it, and replace it with a picture.