

诚信诗歌两首写作指南：诺言与天平怎么分工

写两首诚信诗，先给意象分工：第一首以诺言为核心，写它的分量；第二首以天平为核心，写平衡。两首各管一个意象，不混用，也不共用例子。

第一步，给诺言找一件能称重的东西。分量看不见，要落在实物上。可以写：一句话放在掌心，掌心往下沉；一个守了十年的承诺，像硬币磨薄了边，但良心那家铺子不认假币；说出口的诺言轻得像羽毛，咽下去却硌嗓子。中学生尤其要避开诚信是传统美德这类句子，那不是意象，是标签。判断标准记一条：一句话能被摄像头拍到，才算意象。卡壳时试试这个办法：打开文具盒，随便拿起一件东西，橡皮、尺子、钥匙，逼自己写一句它和守约有关的诗行，素材就是这么逼出来的。

第二步，给天平设一个场景。天平的两端，一边放我说的话，一边放我做的事。可以写：一端托着一个字，另一端托着一整天的兑现，秤杆平平；也可以写作弊那一刻，秤针轻轻一抖，本该沉的那端反而翘起来。关键是让两端对应具体动作，而不是写抽象的好与坏。

第三步，分配行数再压缩。每首10到14行：开头两行引出意象，中间六到八行展开两三个细节，结尾两到四行收束或反转。写完做压缩：删掉非常、格外、美丽这类形容词，删掉多余的的地和了，只留名词和动词。诺言很沉重这句，不如掌心往下一沉，前者是宣布，后者是动作。反转不必是意外，可以是视角的转移：整首写天平，最后一行落到我站上了天平。

第四步，起名与朗诵处理。标题要短：诺言、天平、一个字的重、秤杆不歪。朗诵前出声读一遍，哪里换气断在哪里，单行超过十二个字多半太长，要拆。班会上朗诵时，第一首语速放慢，重音落在沉、硌两个字上；第二首在秤针轻轻一抖处停顿半秒，听众才知道出了事。

最后自查两个问题：每首的核心意象出现了几次，少于两次就补；有没有应当、让我们、必须开头的宣布句，有就换成能被拍到的画面。

How to Write Two Honesty Poems: Assigning the Promise and the Balance

To write two honesty poems, divide the imagery first: the first poem centers on the promise and its weight, the second on the balance and its equilibrium. Each poem handles one image only; do not mix them or share examples.

Step one: find an object that can carry weight for the promise. Weight is invisible, so it must land on something real. You can write: a sentence placed on the palm, and the palm sinks; a promise kept for ten years, worn thin at the edges like a coin, yet the shop of conscience never accepts counterfeits; a promise light as a feather that pricks the throat when swallowed. Middle school writers should especially avoid lines like honesty is a traditional virtue - those are labels, not images. Remember one test: if a camera could photograph the sentence, it is an image. When you are stuck, try this: open your pencil case, grab anything - an eraser, a

ruler, a key – and force yourself to write one line linking it to keeping a promise. Material comes from exactly this kind of push.

Step two: give the balance a scene. On one pan put what I said, on the other what I did. You can write: one pan holds a single word, the other holds a whole day of follow-through, and the beam stays level; or write the moment of cheating, when the needle trembles and the pan that should sink floats up instead. The key is matching both pans to concrete actions, not to abstract good and bad.

Step three: allocate lines, then compress. Ten to fourteen lines per poem: two opening lines to introduce the image, six to eight middle lines for two or three details, two to four closing lines to resolve or turn. Then compress: delete adjectives like very, extremely, beautiful, delete extra particles, keep only nouns and verbs. The promise is heavy is weaker than the palm sinks down – the first announces, the second acts. A turn need not be a surprise; it can be a shift of view: the whole poem writes the balance, and the last line lands on me standing on the scale.

Step four: naming and recitation. Keep titles short: The Promise, The Balance, The Weight of One Word, The Beam That Never Tilts. Before reciting, read aloud once and break lines where you breathe; a line over twelve characters is usually too long and should be split. At a class meeting recitation, slow down for the first poem and stress the verbs sinks and scratches; for the second, pause half a second at the needle trembled so the audience knows something went wrong.

Finally, ask two questions: does the core image appear at least twice in each poem – if not, add it; are there declaring sentences starting with should, let us, or must – if so, replace them with images a camera could catch.