

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.

两首示例短诗逐节点评：《诺言》与《天平》

下面给两首假设的示例诗，逐行说清好在哪、差在哪，方便对照修改自己的稿子。

《诺言》十二行：我把一个字放在掌心 / 掌心往下一沉 / 风也吹不走它 / 雨也泡不软它 / 十年过去 / 硬币磨薄了边 / 良心那家铺子 / 始终不认假币 / 有时它轻得像羽毛 / 咽下去却硌着嗓子 / 我把它缝进口袋 / 走路都放慢步子。逐节点评：第一、二行是骨架，字能放掌心、掌心会下沉，两个动作把分量写实，这两行值得照搬结构，换成自己的物件。第三、四行用风雨做反面衬托，句式整齐，朗诵时好处理，但连用两个也字略板，可把第四行改成雨泡不软它。第五到八行是第二段，跳到十年后的硬币与铺子，时间跨度让诺言有了年头，假币一词把失信者写活，是全诗最

亮的一行。第九、十行回到轻与重的矛盾，羽毛与硃嗓子一对感官，触觉收尾比讲道理强。最后两行缝进口袋、放慢步子，把守约写成日常动作，不喊口号，这就是结尾该有的样子。可挑剔处：第三行风也吹不走略俗，可换成它压弯了作业本的角度，更贴近学生生活。

《天平》十一行：文具盒里那杆小天平 / 一端放我说的话 / 一端放我做的事 / 秤杆从没歪过 / 直到那次考前十分钟 / 秤针轻轻一抖 / 答案纸条滑进手心 / 本该沉的一端翘了起来 / 我把纸条揉掉 / 秤杆才慢慢回到水平 / 原来歪的不是秤，是我。逐节点评：前三行直接摆出两端，说的话对做的事，这是天平意象的标准搭法，初学照这个起手最稳。第四行秤杆从没歪过是给后文蓄力，先平后抖，反转才有落差。第五、六行事件具体，考前十分钟、秤针一抖，时间点越具体越可信。第七行答案纸条滑进手心，滑字是败笔中的亮点，动作带出侥幸感。第八行本该沉的一端翘起来，用物理反常写心理失衡，比写我很挣扎高级。第九、十行揉纸条对应回到水平，动作对动作，因果闭合。最后一行点破，略满，可删掉，停在秤杆慢慢回到水平，让读者自己悟。两首合计二十多行，意象各出现两次以上，没有应当、让我们开头的句子，这两条是及格线，也是修改时的硬指标。

Line-by-Line Notes on Two Sample Poems: The Promise and The Balance

Below are two hypothetical sample poems, with line-by-line notes on what works and what does not, so you can compare them against your own draft.

The Promise, twelve lines: I place a word on my palm / my palm sinks down / the wind cannot blow it away / the rain cannot soak it soft / ten years pass / the coin wears thin at the edge / the little shop called conscience / never accepts counterfeit coins / sometimes it is light as a feather / yet swallowing it scratches my throat / I sew it into my pocket / and slow my steps when I walk. Notes: lines one and two are the skeleton – a word that can rest on a palm, a palm that sinks; two actions make weight real. Steal this structure and swap in your own object. Lines three and four use wind and rain as counterpoint; the parallel structure recites well, but two ye in a row feels stiff, so line four can become the rain cannot soak it soft. Lines five to eight jump ten years ahead to the coin and the shop; the time span gives the promise its years, and counterfeit brings the breaker of trust to life – the brightest line in the poem. Lines nine and ten return to light versus heavy; feather and a scratched throat pair two sensations, and ending on touch beats preaching. The last two lines sew it into the pocket, slow the steps turn promise-keeping into an everyday gesture without shouting – that is what an ending should do. One flaw to fix: the wind cannot blow it away is a bit worn; try it bends the corner of my exercise book, closer to a student's life.

The Balance, eleven lines: the tiny scale inside my pencil case / one pan holds

what I said / the other holds what I did / the beam never once tilted / until ten minutes before the exam / the needle trembled / a slip of answers slid into my palm / the pan that should sink floated up / I crumpled the slip / and the beam slowly returned to level / so what tilted was never the scale, but me. Notes: the first three lines set both pans directly – my words against my deeds; this is the standard way to build the balance image and the safest opening for beginners. Line four, the beam never tilted, stores energy for the turn: level first, trembling after, so the reversal lands. Lines five and six fix the event: ten minutes before the exam, the needle trembles; the more specific the moment, the more believable. In line seven, slid is the standout verb – the motion carries a flicker of luck. Line eight, the pan that should sink floats up, uses physical wrongness to show moral imbalance, far better than writing I struggled inside. Lines nine and ten answer crumpling with the beam leveling – action for action, cause and effect closed. The final line spells out the point and feels overfull; cut it and stop at the beam slowly returning to level, letting readers see it themselves. Across both poems each core image appears at least twice, and no line starts with should or let us – these two checks are the pass line and the hard standard while revising.

诚信诗歌五个常见毛病与改法清单

改稿比写稿更能提分。下面是五个高频毛病，每个先看病例，再看改法。

毛病一：口号代替意象。病例：诚信是中华民族的美德，我们要把它记在心间。这两行没有画面，摄像头拍不到任何东西，放在任何一首诗里都成立，等于哪首都不成立。改法：把美德换成一件具体的事，改成答应借出的那本笔记，我连续一周攥着它等他还。自查办法：逐行问这句拍得到吗，拍不到的行全部重写。

毛病二：两首意象混用。病例：第一首写诺言，第三行忽然出现天平；第二首写天平，结尾又回到诺言。两首变成一首的上下半，各自都立不住。改法：写第一首时把天平两个字从草稿里删干净，只留诺言和它的衍生物，比如重量、口袋、硬币；第二首反过来。检查时数一数，每首核心词至少出现两次，衍生意象不超过三个。

毛病三：行数失控。病例：一首写了二十行，中间五排在重复同一层意思。改法：动笔前先在稿纸边上写行数分配，开头二、展开八、收尾二，共十二行，写满就停。超出的句子不是删掉，是挪到另一首去，两首正好互补。

毛病四：形容词堆叠。病例：沉重而庄严的诺言，像无比珍贵的黄金一样闪光。三个形容词挤在一行，反而没有一个立得住。改法：删掉所有非常、无比、庄严，只留名词和动词，改成诺言放在掌心，掌心往下一沉。检验标准：一行里形容词超过两个就动手删。

毛病五：结尾强行升华。病例：让我们都讲诚信，让世界变成美好人间。前十一行铺得好，

最后一行全毁。改法：结尾只做一个动作或一个发现，比如我把纸条揉掉，秤杆回到水平，到此为止。判断句出现应当、必须、让我们，一律删。

自查顺序建议：先查口号，再查意象分工，然后数行数，再删形容词，最后看结尾。改完隔一天再读一遍，前一天顺眼的毛病第二天多半能一眼看出来。按这个顺序走一遍，两首诗基本能站上朗诵会的门槛。

Five Common Flaws in Honesty Poems and How to Fix Them

Revising raises your score faster than writing. Here are five frequent flaws; read the case first, then the fix.

Flaw one: slogans replacing images. Case: honesty is a virtue of our nation, we must keep it in our hearts. These two lines hold no picture; a camera catches nothing, and they would fit any poem, which means they fit none. Fix: trade the virtue for one concrete act – the notebook I promised to lend, which I clutched for a week waiting for him to return it. Self-check: ask line by line, could this be filmed? Rewrite every line that fails.

Flaw two: mixing the two images. Case: the first poem writes the promise, then a balance appears on line three; the second writes the balance, then returns to the promise at the end. Two poems collapse into one split in half, and neither stands. Fix: while writing poem one, delete the word balance from the draft entirely, keeping only the promise and its relatives – weight, pocket, coin; do the reverse for poem two. When checking, count: the core word appears at least twice per poem, and derived images stay under three.

Flaw three: losing control of line count. Case: one poem runs twenty lines, with five middle lines repeating one idea. Fix: before writing, jot the allocation in the margin – two opening, eight developing, two closing, twelve total – and stop when full. Do not delete the surplus sentences; move them to the other poem, and the two complement each other.

Flaw four: piling up adjectives. Case: the heavy and solemn promise shines like priceless golden treasure. Three adjectives crowd one line and none of them stands. Fix: delete every very, priceless, solemn; keep only nouns and verbs – the promise rests on the palm, the palm sinks down. Rule: if a line holds more than two adjectives, start cutting.

Flaw five: forced uplifting endings. Case: let us all be honest and make the world beautiful. Eleven good lines of buildup, ruined by the last one. Fix: end on a single action or discovery – I crumple the slip, the beam returns to level – and stop

there. Any sentence containing should, must, or let us gets deleted on sight.

Suggested checking order: slogans first, then image division, then line count, then adjectives, then the ending. Sleep on the draft for a day and reread it – flaws that looked fine yesterday often jump out the next morning. Run this pass once and both poems should clear the bar for a recitation event.