

诚信朗诵诗五个误区：上台前先避开这些坑

班级朗诵活动上，同样的题目，有的诗念出来台下昏昏欲睡，有的诗念完掌声一片。差别常常出在几个具体的坑上。写一诺千金这类诚信诗之前，先把这五个误区看清楚。

误区一：把诗写成口号集合。通篇都是诚信是金、守信光荣、做人要诚实，一行一个道理，没有画面。口号是喊不出感情的，诗要靠意象说话。改法：全诗只留承诺、天平、阳光三个意象，道理全部让意象去演——天平一端放一句话、一端放做没做到，比写十句守信光荣都有用。

误区二：意象堆在一起，不分先后。有的诗第一行承诺、第二行阳光、第三行天平、第四行又回到承诺，听众刚要跟上一个画面又被换掉。改法：给意象分工——承诺起头，天平撑中间，阳光收尾，一个意象管一段，段落之间用一句过渡握手，比如天平平平的时候，头顶就亮亮堂堂。

误区三：句子太长，念的人喘，听的人抓不住。儿童朗诵诗一行最好控制在十个字上下，一行塞两个从句，台上念到一半没气了。改法：把长句拆短，我答应过同桌，明天还他半块橡皮，逗号处正好换气；实在长的句子，用逗号切成两口气。

误区四：完全不押韵，或者每行硬押。不押韵的诗念起来像分行作文；每行都押又容易为了押韵凑词，念着别扭。改法：只押偶数行，用同一个宽韵到底，比如全诗押 ang，平平的、打滑、亮亮堂堂，顺口又不刻意。

误区五：行数失控，超过十六行还舍不得删。班级朗诵一人一段，诗太长，前面的同学念完，后面的已经忘了开头。改法：定死十二到十六行，起承转合各占三到四行；写超了，先删直接讲道理的行，保住画面。

五个坑各有一条改法，核心只有一句：朗诵诗是给耳朵写的。上台前自己念三遍，念不顺的地方，就是要改的地方。

Five Traps in Integrity Recitation Poems: Avoid Them Before Going on Stage

At a class recitation event, on the same topic, some poems put the audience to sleep while others draw applause. The difference usually comes down to a few specific traps. Before writing an integrity poem about keeping promises worth a thousand gold, look these five traps over carefully.

Trap one: turning the poem into a pile of slogans. The page is full of honesty is gold, trust is glorious, be an honest person – one lesson per line, no pictures. Slogans cannot carry feeling; poems speak through images. Fix: keep only the three images of promise, balance, and sunshine, and let them act out every lesson – a balance with a sentence on one end and whether-you-did-it on the other beats ten lines praising trustworthiness.

Trap two: images jumbled with no order. One line promise, next line sunshine,

next line balance, then back to promise; the audience barely catches one picture before it is swapped. Fix: assign each image a post – promise opens, balance supports the middle, sunshine closes – one image per stanza, with a bridge line between stanzas, such as when the beam is level, the sky overhead turns bright.

Trap three: lines too long, the reciter gasps and the listener loses the thread. A line of children's recitation verse should stay around ten syllables; cram two clauses into one line and the breath runs out on stage. Fix: cut long sentences short – I promised my deskmaker, to return half his eraser tomorrow – the comma is a natural breath; if a line must be long, slice it into two breaths with a comma.

Trap four: no rhyme at all, or forced rhyme on every line. Unrhymed verse reads like an essay cut into lines; rhyming everywhere leads to stuffed words that twist the tongue. Fix: rhyme only the even lines and keep one broad rhyme all the way through, such as an -ang sound throughout, so it rolls off the tongue without trying too hard.

Trap five: losing control of length, past sixteen lines with nothing cut. In class recitation each student takes a stanza; if the poem runs long, the audience forgets the opening before the last voice begins. Fix: fix the length at twelve to sixteen lines, giving opening, development, turn, and close three to four lines each; if it overflows, delete the lines that state lessons directly and keep the pictures.

Each trap has its fix, and the core is one sentence: a recitation poem is written for the ear. Before going on stage, read it aloud three times yourself – wherever it stumbles is where you revise.