

怎么写一诺千金的朗诵诗：承诺、天平、阳光三步构思法

朗诵诗和普通作文不一样：它是要站在台上念给全班听的，句子要站得直，节奏要踩得准，还得让听众一听就懂。写一诺千金这个题目，提纲给了三个核心意象——承诺、天平、阳光。把它们按三步摆好，一首十二到十六行的儿童诗就立起来了。

第一步，用承诺开篇，把诗落到一件小事上。别一开口就写诚信伟大，要从孩子自己的事说起：答应同学明天还书，答应妈妈不再赖床，答应好朋友保守秘密。承诺越小越真，听众越容易点头。句式可以整齐一点，比如连续三行都用我答应开头，一排站过去，气势就出来了。

第二步，用天平做诗的身子，把看不见的诚信称出来。天平是个好意象：它告诉孩子，话也有重量。可以写心里有一杆天平，一端放着一句话，一端放着做没做到；做到了，天平平平的，心里稳稳的。这一节可以安排四到六行，是全诗讲道理的部分，但道理要让天平自己演，不要直接喊出来。

第三步，用阳光收尾，把守信的感觉变成看得见的光。守信是什么感觉？孩子说不清，但阳光说得清：像早上第一缕阳光落在课桌上，亮亮的，暖暖的，什么都不用藏。结尾两到四行可以让阳光铺满全诗，比如说到做到的人，走到哪里都晒得到太阳。朗诵到这一节，声音可以放开，全班的情绪就托起来了。

三步之间也要留过渡句，让意象互相认识。承诺交给天平，可以用夜里听见轻轻的声音；天平交给阳光，可以用天平平平的时候，头顶就亮了。过渡句不用长，一行就够，诗的气脉就通了。

三步之外再检查两件事：一是行数，十二到十六行，班级朗诵两三个人分段念正好；二是韵脚，不用每行都押，偶数行押上就行，念起来顺口。把承诺、天平、阳光按三步排好，你的诗就既有骨架，又有光。

How to Write a Recitation Poem on Keeping Promises: A Three-Step Method Using Promise, Balance, and Sunshine

A recitation poem is not an ordinary essay: it stands on stage and is read aloud to the whole class, so its sentences must stand straight, its rhythm must land true, and listeners must understand at first hearing. For the topic of a promise worth a thousand gold, the outline gives three core images - promise, balance, and sunshine. Arrange them in three steps and a children's poem of twelve to sixteen lines rises on its own.

Step one: open with the promise, landing the poem on a small event. Do not begin by proclaiming that honesty is great; start from a child's own business: promising a classmate to return the book tomorrow, promising Mom to stop oversleeping, promising a best friend to keep the secret. The smaller the promise, the truer it feels, and

the more the audience nods. Keep the lines neat, for instance three lines in a row all starting with I promise, and the momentum appears.

Step two: use the balance as the body of the poem, weighing out the invisible honesty. The balance is a fine image: it tells children that words have weight. Write that inside the heart stands a scale, one end holding a sentence, the other holding whether it was kept; when kept, the beam sits level and the heart sits steady. Give this section four to six lines – it is where the poem reasons, but let the balance act out the reasoning instead of shouting it.

Step three: close with sunshine, turning the feeling of trustworthiness into visible light. What does it feel like to keep a promise? Children cannot say, but sunshine can: like the first ray of morning falling on a school desk, bright and warm, with nothing to hide. Let the last two to four lines spread sunshine over the whole poem, for example: those who keep their words walk into sunlight wherever they go. When the class recites this section, voices can open up and the whole room lifts.

Also leave bridge lines between the steps so the images get acquainted. To hand the promise over to the balance, use the soft sound heard at night; to hand the balance over to sunshine, use when the beam is level, the sky overhead turns bright. A bridge line need not be long – one line is enough, and the poem's breath runs through.

Beyond the three steps, check two things: line count, twelve to sixteen lines, just right for two or three students to split on stage; and rhyme, no need to rhyme every line, rhyming the even lines is enough to roll off the tongue. Arrange promise, balance, and sunshine in three steps, and your poem has both a skeleton and light.

范文点评：《心里那杆天平》全诗示例与逐节点评

先呈现一首十四行的完整示例诗，再一节一节点评，看承诺、天平、阳光三个意象是怎么排进一首朗诵诗的。

《心里那杆天平》：我答应过同桌，明天还他半块橡皮。我答应过妈妈，清晨不再赖床。我答应过好友，一个秘密守到心上。/ 夜里我听见轻轻的声音，是心里那杆天平在称量：一端放着一句话，一端放着做没做到。/ 天平平平的时候，心也平平的；天平歪了的时候，梦里都打滑。/ 说到做到的人，头顶有一轮太阳；阳光落在肩上，走到哪里都亮亮堂堂。/ 一诺千金不贵，一诺千金不重，它就平平地搁在，我每天的天平上。

逐节点评。第一节三行都用我答应开头，这是朗诵诗里最好用的排比：句式整齐，两三个同学一人念一行，还没讲理，听众先点了头。三件事都小——橡皮、起床、守秘密，小承诺比大口

号可信，这是提纲里以承诺为核心意象的正确打开方式。

第二节天平出场，夜里听见轻轻的声音，这一句把天平从物件变成了心里的动静，朗诵时声音要收轻，全班反而会竖起耳朵。一端放着一句话，一端放着做没做到，把抽象的守信称成了看得见的动作，这是全诗的诗眼。

第三节继续用天平做对照：平平的时候心也平平，歪了的时候梦里打滑。梦里都打滑是儿童诗该有的想象，不讲大道理，孩子自己会心一笑。这一节适合全班齐念，节奏感最强。

第四节阳光进来，接住天平：天平平平，头顶就亮亮堂堂，两个意象在这里握手。最后一节把一诺千金放回天平上，首尾闭合，朗诵的收尾句要放慢，一字一顿。全诗十四行，偶数行押ang 韵，念起来顺，听上去亮。三个意象各就各位：承诺起，天平撑，阳光收——这就是一首能上台的诗。

Model Poem Review: The Full Text of The Balance in My Heart with Section-by-Section Comments

First present a complete fourteen-line model poem, then review it section by section to see how the images of promise, balance, and sunshine are arranged inside a recitation poem.

The Balance in My Heart: I promised my deskmaker to return half his eraser tomorrow. I promised my mother to stop oversleeping at dawn. I promised my best friend to guard a secret in my heart. / At night I hear a soft sound - it is the balance in my heart weighing: one end holds a sentence, the other holds whether I did it. / When the beam is level, my heart is level too; when the beam tilts, even my dreams slip. / A person who keeps his words carries a sun overhead; sunlight falls on his shoulders, and wherever he walks it is bright and open. / A promise worth a thousand gold costs little, a promise worth a thousand gold weighs little - it rests quite level on the balance of my every day.

Section-by-section comments. The first section starts three lines with I promised, the most useful parallel structure in recitation poetry: neat sentences, two or three students each reading one line, and the audience nods before any lesson is taught. All three promises are small - an eraser, getting up, keeping a secret - and small promises ring truer than big slogans, which is the right way to open on the outline's core image of the promise.

In the second section the balance enters; hearing a soft sound at night turns the balance from an object into a movement of the heart, and the reciter should lower the voice so the whole class leans in. One end holds a sentence, the other holds whether I did it - this weighs abstract trustworthiness into a visible action, and it is the

poem's eye.

The third section keeps reasoning by contrast: level beam, level heart; tilted beam, slipping dreams. Slipping dreams is exactly the imagination a children's poem needs; no lecture, and children smile to themselves. This section suits the whole class reciting together, with the strongest rhythm.

In the fourth section sunshine arrives and catches the balance: when the beam is level, the world above the head is bright - the two images shake hands here. The final section places the thousand-gold promise back on the balance, closing the circle; the last recitation line should slow down, word by word. Fourteen lines in all, even lines rhyming on ang, smooth to say and bright to hear. The three images each hold their post: promise opens, balance supports, sunshine closes - that is a poem ready for the stage.

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，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.

