《芒果街上的小屋》读后感的三个场景怎么写

六年级《芒果街上的小屋》读后感的提纲点名了三个场景：芒果街、小屋、女孩成长。这三个场景正好是这本书的三层：她住在哪儿，她想要什么，她怎么长大。读后感不是复述故事，正确的写法是一景一感：每个场景写一段书里的样子，再写一段自己的感想。

场景一，芒果街。写场景别从头复述，挑一两个细节就够。比如：家里人说搬进真正的房子，芒果街上的房子又小又挤，前台阶是歪的，埃斯佩朗莎哭了。写感想时问自己一个问题：我有没有这样失望过？多数人都有过——盼一件东西盼了很久，到手发现不对。把这件自己的事写两三句，感想就落地了。带真实记忆的感想，一眼就和范文不一样。

场景二，小屋。这是全书最要紧的场景，也最好引原句。书里的话又短又漂亮：安静如雪、轻快如鸟；还有请街上流浪汉进屋喝姜汁汽水那一篇。写感想的钥匙是看穿房子对埃斯佩朗莎意味着什么——她要的不是大房子，是一个属于她自己、可以离开也可以回来的地方。联系自己：你想不想有一间自己的房间？有了打算干什么？请谁进来坐？写得越具体，这一段越好。

场景三，女孩成长。这一段里两个女人值得写：一辈子在窗口哭的曾祖母，早早结婚出不来的萨莉。埃斯佩朗莎看清了她们的一生，然后做了自己的决定：她要走，也要回来。感想可以往深里写一层：长大就是明白有些东西要自己盖；离开不是忘本，回来才是她和别人不一样的地方。

三个地方要注意。第一，场景和感想的字数比控制在一比一，复述超过一半，老师会画圈。第二，至少引用一两句原句，引的句子加引号，通篇没有一句引用的读后感像图书报告。第三，感想里的我要是具体的我，别写我们都应该向她学习，写自己干过什么、想要什么、哪一点做不到。

读的时候还有一个笨办法很管用：准备一张卡片，每读到一句让你停一下的话，就抄下来，旁边注上篇名。写读后感时，从卡片里挑出跟三个场景对得上的三张，场景段就从真阅读里长出来了，不是从封底简介里背出来的。

500字的分配建议：开头两三句交代书和作者，三个场景各一百五十字上下，结尾一两句收总感想。标题可以写成我想要那间小屋这一类，别用读《芒果街上的小屋》有感当标题，标题里就该看出你的立场。

最后检查一遍：把读后感读给没读过这本书的同学听，他能不能说出你被哪几页打动。能，这篇就成立；不能，回到最弱的那个场景，再补一个书里的细节、一句自己的事。

How to Write the Three Scenes of a House on Mango Street Reflection

The outline for a sixth grade, five-hundred-word reflection on The House on Mango Street names three scenes: Mango Street, the little house, and the girl growing up. These three scenes are exactly the three levels of the book: where she lives, what she wants, and how she changes. A reading reflection is not a retelling of the plot.

The right shape is one scene plus one thought, one paragraph from the book and one paragraph about yourself for each of the three.

Scene one, Mango Street. When you write the scene, do not retell the whole book. Pick one or two details. For example: the family says they are moving to a real house, the house on Mango Street turns out small and cramped with crooked front steps, and Esperanza cries. Then the reflection asks yourself one question: have I ever been let down like that? Most people have. You want something for a long time, and when it finally arrives it is not the thing you wanted. Write that experience in two or three sentences, and the reflection stops being empty. A reflection with a real memory inside it can never look like a model essay.

Scene two, the little house. This is the most important scene in the book, and the easiest one to quote. The original words are beautiful and short: a house quiet as snow, airy as a bird. There is also the piece where Esperanza says she will invite the bums in from the street to drink ginger ale when she has her own house. The key to the reflection is to see what the house really stands for. Esperanza is not asking for a big house. She is asking for a place of her own that she can leave and come back to. Connect this to yourself: do you want a room of your own? What would you do in it? Who would you invite to sit down? The more concrete your answers, the better the paragraph.

Scene three, the girl growing up. Two women in this scene are worth writing about. The great-grandmother cried by the window her whole life. Sally married early and could not get out. Esperanza sees both lives and makes her own decision: she will leave, and she will come back. The reflection can go one layer deeper here. Growing up means understanding that some things must be built by your own hands. Leaving is not forgetting where you came from, and coming back is what makes her different from people who simply forget.

Three cautions. First, keep the ratio of scene to thought around one to one. If your retelling runs past half the essay, the teacher will circle it. Second, quote at least one or two sentences from the book, and put quotation marks around what you quote; a reflection with no quotation at all looks like a book report. Third, the I in your reflection must be a concrete I. Do not write that we should all learn from her. Write what you did, what you want, and which part you cannot manage yet.

A plain habit while reading also helps a lot. Keep an index card beside the book. Every time a sentence makes you stop, copy it onto the card with the name of the piece next to it. When you sit down to write, choose the three cards that match the three scenes, and the scene paragraphs grow out of real reading instead of out of the back cover of the book.

For the five-hundred-word plan, a good split is: two or three opening lines to

introduce the book and the writer, about one hundred fifty words for each of the three scenes, and one or two closing lines for the overall thought. The title can be written in the style of I Want That House. Do not use Reflection on Reading The House on Mango Street as your title; the title should already show where you stand.

One final check. Read your reflection aloud to a classmate who never read the book, and ask whether he can tell which pages moved you. If he can, the reflection works. If he cannot, go back to the weakest scene and add one more detail from the book and one more sentence about yourself.