六年级读后感500字：《芒果街上的小屋》里她一直想要的那间小屋

今年我读了《芒果街上的小屋》。这本书很薄，由几十篇很短的小文章组成，每篇只有一两页。书里的女孩叫埃斯佩朗莎，她住在芒果街。一开始我不太喜欢这本书，因为它几乎没有什么大事发生：没有人打架，没有人远行，什么惊险情节都没有。可读完以后，我一直想着书里的那个房子，就是埃斯佩朗莎一直想要的那间小屋。

先说芒果街。搬家那天，家里人说他们要搬进真正的房子。可芒果街上的房子不是那样的：小，挤，全家人挤在里面，前台阶是歪的，墙薄得藏不住东西，院子小得转不开身。埃斯佩朗莎哭了。我懂那种哭。不是因为房子小，是因为她盼了那么久、被家里说了那么久，盼到的却不对。去年我家搬家，我也失落了整整一个星期，老把新家和脑子里那张图比来比去。

再说那间小屋。埃斯佩朗莎说，她要一间安静如雪、轻快如鸟的房子。有一篇里她说，要有一棵真正的树，有台阶通向门口，等她有了这样的房子，她要请街上的流浪汉进屋来喝姜汁汽水。我读到这一篇先笑了，笑完心里发紧，说不出为什么。房子在她嘴里不是砖和瓦，是一个属于她自己的、可以离开也可以回来的地方。这就是为什么一间小屋在一本没有情节的书里那么要紧。

还有女孩的成长。一篇一篇读下去，埃斯佩朗莎慢慢看清了街上女人们的命运：她的曾祖母年轻时很野很自由，后来一辈子坐在窗口哭；萨莉早早结婚，想靠婚姻离开，结果出不来。埃斯佩朗莎把这些都看在眼里。她说她要离开芒果街，可她也说了一句让我意外的话：她要回来，为那些走不掉的人回来。她选择了写作，带着本子，把这条街上的人一个一个写下来。

老师说读后感里要有成长的思考。我的思考是这个：埃斯佩朗莎长大，不是不再想要房子，而是明白了房子要自己盖，离开也不是逃跑。我拿自己跟她比。我总说想要一间自己的房间，可连自己的书桌都没有收拾过一次。我和她的差别，大概就在于她把想要的东西一句一句写下来，写成了计划，而我只是嘴上说说。

书里还有四处瘦树，长在混凝土里，照样往上长。我划线了，因为那也写的是成长：东西可以在硬的地方长，长之前不用先问谁同意。

这篇读后感用我喜欢的一句收尾：他们叫我芒果，那是我的名字。我想它的意思是，不管你走到哪里，都抹不掉自己来的那条街。埃斯佩朗莎也不想抹掉。她要把这条街写下来，然后带着它走。

A Sixth Grader's 500-Word Reflection on The House on Mango Street: The House She Always Wanted

This year I read The House on Mango Street. The book is thin, made of dozens of tiny pieces, and each piece is only one or two pages long. The girl in it is named Esperanza, and she lives on Mango Street. At first I did not like this book, because

almost nothing happened in it: nobody fought, nobody traveled, nothing exploded. But when I finished it, I kept thinking about one thing the whole time, the house Esperanza always wanted.

The first scene is Mango Street itself. The day the family moved, everyone told them they were moving to a real house. Esperanza had pictured it in her head many times. But the house on Mango Street was not that house. It was small and cramped, the whole family was squeezed inside it, the front steps were crooked, the walls were too thin to hide anything, and the yard was barely a yard at all. Esperanza cried. I understood that crying better than I expected. It was not because the house was small. It was because she had hoped for so long, and had been told for so long, that when the hope was finally handed to her, it was the wrong one. I know that feeling. Last year my family moved, and for a whole week I kept comparing the new place with the picture in my head.

The second scene is the little house she wants. Esperanza says she wants a house quiet as snow, airy as a bird. In one piece she says she wants a real tree out front, with steps leading up to the door, and that when she has such a house she will invite the bums in from the street to come inside and drink ginger ale. I read that piece and laughed out loud, and then my chest felt tight for no reason I could name. A house, in her mouth, is not bricks and tiles. It is a place of her own, a place she can leave and come back to, a place where she can open the door for anybody she chooses. That is why the little house matters so much in a book that seems to have no plot.

The third scene is the girl growing up. As the pieces go on, Esperanza slowly sees the fates of the women around her. Her great-grandmother, who was wild and free when she was young, spent her whole life crying by a window. Sally married early, hoping a marriage would carry her away, and it did not; she could not get out. Esperanza watched all of this and said she would leave Mango Street. But she also said something that surprised me: she would come back. She would come back for the women she left behind, the ones who cannot leave. She chooses writing as her way out. She carries a notebook and writes down the people on this street, one by one.

My teacher says a reading reflection must contain thoughts about growing up. Here is mine. Esperanza grew up not by stopping wanting a house, but by understanding that the house has to be built by her own hands, and that leaving is not the same as running away. Then I compare myself with her. I always say I want a room of my own, yet I have never once tidied my own desk. Esperanza wrote down what she wanted, one sentence at a time, until the wanting became a plan. I only say it out loud, and the wanting stops there.

One more thing I remember: the four skinny trees on her street, the only ones

that know her, grew up in the concrete and kept growing anyway. I underlined that piece, because it is also about growing up. Things can grow in hard places, and they do not ask permission first.

This five-hundred-word reflection ends with a line from the book that I like: they call me Mango, and that is my name. I think it means that wherever you go, and however far you get, you cannot erase the street you came from. Esperanza does not want to erase it. She wants to write it down, and then leave carrying it with her.

《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.

把平淡的《芒果街上的小屋》读后感改好：三处修改

拿一篇很常见的平淡《芒果街上的小屋》读后感，一处一处改。改三处，平淡的读后感就变成真的了。

原文开头：这本书讲了埃斯佩朗莎在芒果街的生活，我深受感动。「深受感动」是标签，不是感想。问：哪一页让你感动？改出来的开头：家里人说要搬进真正的房子，芒果街上的房子又小又挤，埃斯佩朗莎哭了。我读到这一页停了一会儿，因为去年我家搬家，我也失落过，失落了整整一个星期。记忆一写出来，「深受感动」四个字就不需要了。

原文中间：埃斯佩朗莎一直想要一间房子，我懂得了要珍惜现在的生活。这一句把全书最要紧的东西跳过去了。问：她想要的房子到底长什么样？改出来的中间：埃斯佩朗莎说她要一间安静如雪、轻快如鸟的房子，门口要有一棵树，还要请街上的流浪汉进屋喝姜汁汽水。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。把房子写成什么样，后面的感想才有落脚的地方。

原文结尾：我一定要好好学习，长大后做一个有用的人。这个结尾跟这本书对不上。这本书讲的是一个女孩决定离开，又决定回来。问：埃斯佩朗莎选了什么东西当工具？改出来的结尾：

埃斯佩朗莎选了写作，带着本子，把芒果街上的人一个一个写下来。我不一定写书，但我可以写身边的人，先从写我自己的家人开始。这个结尾站在书上面，没有飘走。

三处修改的办法是同一个：把「报告」换成「打动你的那一页」。「深受感动」「我懂得了」「我一定要」这类话都是占位的空话，每一个都换成一个书里的细节加一件自己的真事。

还有一个毛病值得单独提：原文复述故事用了三百字，感想只剩一百字。读后感是「感」，不是内容提要。复述砍掉一半，省下的字数全加在自己身上——你的失落、你的房间、你的家人。书只是门，屋里得是你。

还要注意：这三处修改没有加一个漂亮词。六年级的读后感不需要华丽的语言，需要歪的台阶、姜汁汽水、一个本子。这些东西书里全有，也全是一个真读者会记住的东西。

家长帮忙的办法和平时一样：只问，不替写。三个问题就够——你停在哪个字上？它让你想起自己的什么事？如果能问埃斯佩朗莎一个问题，你问什么？这三个问题的回答，就是新加的那几段，而且是从孩子嘴里出来的，不是从大人嘴里出来的。

最后：这本书由几十篇短文章组成，每个读者记住的篇目都不一样。所以你的读后感一定和同桌的不一样，不用抄同一套感想。记住的篇目不同，本身就是你自己读过这本书的证据。

Turning a Flat House on Mango Street Reflection into a Real One: Three Repairs

Take a very common flat reflection on The House on Mango Street and repair it spot by spot. Three repairs, and the flat essay becomes a real one.

The original opening read: this book tells about Esperanza's life on Mango Street, and I was deeply moved. Deeply moved is a label, not a reflection. We asked: which page moved you? The repaired opening: the family says they are moving to a real house, but the house on Mango Street is small and cramped with crooked steps, and Esperanza cries. I stopped for a while at that page, because last year my own family moved, and I was disappointed too, for a whole week. Once the memory is written out, the words deeply moved are no longer needed.

The original middle read: Esperanza kept wanting a house, and I realized I should cherish the life I have. This sentence skips past the most important thing in the book. We asked: what does the house she wants actually look like? The repaired middle: Esperanza says she wants a house quiet as snow and airy as a bird, with a tree out front, and she wants to invite the bums in from the street to drink ginger ale. What she wants is not a big house but a place of her own that she can leave and come back to. Only after the house is described can the reflection stand on something solid.

The original ending read: I must study hard and become a useful person when I grow up. This ending does not belong to this book. The book is about a girl who decides to leave and also decides to come back. We asked: what tool does Esperanza choose? The repaired ending: Esperanza chooses writing. She carries a notebook and writes down the people on Mango Street, one by one. I do not have to write a book, but I can write down the people around me, starting with my own family. This ending stands on top of the book instead of floating away from it.

All three repairs use the same method: replace the report with the page that moved you. Phrases like deeply moved, I realized, and I must are placeholders. Fill every one of them with one detail from the book plus one true thing about yourself.

There is one more flaw worth naming by itself. The original retold the plot for three hundred words and left one hundred for the reflection. A reading reflection is a reflection, not a summary. Cut the retelling in half, and spend the saved words on yourself: your own disappointment, your own room, your own family. The book is only the doorway; the room has to be you.

Notice also that none of the three repairs added a fancy phrase. A sixth grade reflection does not need beautiful language. It needs the crooked steps, the ginger ale, the notebook. All of those are already in the book, and all of them are things a real reader would remember.

Parents can help the same way they help with any reflection: ask, do not write. Three questions are enough. Which sentence did you stop on? What did it remind you of in your own life? If you could ask Esperanza one question, what would it be? The answers to those three questions become the new paragraphs, and they come out of the child's mouth, not the adult's.

One last thing: this book is made of dozens of short pieces, and every reader remembers different pieces. So your reflection is guaranteed to be different from your deskmate's, and you do not need to copy the same set of thoughts. Remembering different pieces is itself the proof that you read the book yourself.