



NOTES



NOW YOU TRY: ANALYZE SUSPENSE

19.1

Analyze this passage from Hank Phillippi Ryan's *The Wrong Girl*:

Jane couldn't move. Couldn't risk it. From her place against the wall—light switch stabbing her in the back through her jacket—her line of sight was a narrow sliver.

She couldn't see the office door across the carpeted hall. She'd have to listen for the click of the latch. Listen for footsteps.

When whoever it was got close enough to her, she'd have them in view. Briefly. Long enough to know the score. If it was Jake and all was well she'd stay hidden, and he'd never know she was there. Nor would anyone else.

In that case, she'd leave, come back later. Make an appointment. All by the book.

Her eyes hurt from having to look sideways. Her neck was complaining. But she couldn't risk a move.

Footsteps. A door closing.

They were coming.

WHAT HAPPENS

SENSORY DETAILS THAT CREATE SUSPENSE

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