

# Journeys in Writing

Implementing the Structure and Style<sup>®</sup> Writing Method

Student Book

First Edition © November 2025  
Institute for Excellence in Writing, L.L.C.

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## Scope and Sequence

Lesson	Subject and Structure	Style (First Introduced)	Vocabulary Words
Unit 1 1	Niagara Falls		cascade, descend plummet, tumble
Unit 2 2	Claude Monet title rule	introduction to style -ly adverb	capture, depict encapsulate, express
Unit 3 3	The Farmer and His Sons		bountiful, copious profitable, substantial
4	Mary Draper Ingles	<i>who/which</i> clause	
5	Story Variation	alliteration	arduous, formidable grueling, onerous
Unit 4 6	Benjamin Franklin topic-clincher sentences		contraption, creation innovation, invention
7	Human Nutrition	strong verb banned words	critical, crucial integral, vital
8	Appalachian Trail		efficiently, strategically systematically, thoroughly
9	Symphony	quality adjective banned words	
Unit 5 10	Ship Adventure		avert, dodge elude, shun
11	Colonial Secrets	duals	blueprint, conspiracy plot, scheme
Unit 6 12	Colonial Education, Part 1 source and fused outlines		appreciate, esteem treasure, value
13	Colonial Education, Part 2	<i>www.asia.b</i> clause	although, because since, while
14	United States Constitution, Part 1 library research, works consulted		
15	United States Constitution, Part 2	#2 prepositional opener #3 -ly adverb opener	evidently, presumably regrettably, ultimately

<b>Lesson</b>	<b>Subject and Structure</b>	<b>Style (First Introduced)</b>	<b>Vocabulary Words</b>
<b>Unit 7</b> 16	My Favorite Holiday, Part 1 body paragraphs		anticipated, beloved cherished, preferred
17	My Favorite Holiday, Part 2 introduction and conclusion	#5 clausal opener #6 vss opener	achievement, advantage benefit, contribution
18	Something I Know, Part 1		extensively, moderately scarcely, utterly
19	Something I Know, Part 2	3sss	
<b>Unit 8</b> 20	Civil War, Part 1 library research	quotation	explain, highlight mention, suggest
21	Civil War, Part 2	#1 subject opener #4 -ing opener	argue, assert claim, note
22	Civil War, Part 3	[T] transition opener	furthermore, likewise moreover, therefore
23	Civil War, Part 4		ambition, altruism integrity, resilience
<b>Unit 9</b> 24	The Necklace, Part 1		
25	The Necklace, Part 2		drama, fable legend, narrative
26	The Gift of the Magi, Part 1		benevolent, compassionate jovial, virtuous
27	The Gift of the Magi, Part 2		absurd, comical contrived, realistic
<b>RTL</b> 28	The Tell-Tale Heart, Part 1		foreboding, mysterious somber, suspenseful
29	The Tell-Tale Heart, Part 2		
30	The Tell-Tale Heart, Part 3		

## UNIT 1: NOTE MAKING AND OUTLINES

**Lesson 1: Niagara Falls****Goals**

- to learn the Unit 1 Note Making and Outlines structural model
- to create a key word outline (KWO)
- to retell the content of a source text using just your outline
- to use new vocabulary words: *cascade*, *descend*, *plummet*, *tumble*

**Assignment Schedule****Day 1**

1. Read Introduction to Structure and New Structure—Note Making and Outlines.
2. Read “Niagara Falls.” Read it again and write a key word outline (KWO).
3. Test your KWO. If a note is unclear, check the source text and fix your KWO.

**Day 2**

1. Look at the vocabulary words for Lesson 1. Complete Vocabulary Practice.
2. Try to add one vocabulary word to your KWO.
3. Give an oral report using your KWO. Read. Think. Look up. Speak.

**Day 3**

1. Read “Annie Edson Taylor.” Read it again and write a KWO.
2. Try to add one vocabulary word to your KWO.
3. Test your KWO. If a note is unclear, check the source text and fix your KWO.

**Day 4**

1. Review the vocabulary words and their definitions.
2. Complete Structure Review.
3. After practicing, use your KWO to give an oral report to a friend or family member. Read. Think. Look up. Speak. If applicable, be prepared to give the oral report in class.

**Literature Suggestions**

If you wish to incorporate literature into the curriculum, see a suggested list of books in Appendix I.

## Introduction to Structure

### Structure

In writing *structure* refers to the organization and arrangement of ideas, sentences, and paragraphs to create a cohesive composition. Throughout the year, you will progress through nine structural units. Each unit is a framework for you to follow to gather information and organize your thoughts logically. As you work through the nine units, you will learn how to introduce subjects, state topics, provide supporting facts, and present a conclusion in a way that is easy for the reader to follow.

Every paper you write will begin with an outline. An outline serves as a blueprint for writing—much like the plans used by builders to construct a house. Building without a blueprint can result in an unstable structure. In the same way, writing without an outline can result in a disorganized paper. With a plan you learn to arrange ideas, ensuring each part of the paper serves a purpose and contributes to a cohesive whole.

Although your note taking skills will become more sophisticated, you never outgrow the outline. As you progress through IEW's nine structural units, you will select key words by asking questions, reading source texts, and looking at pictures.

**Unit 1** key words come from **every sentence**.

**Unit 2** key words come from **every sentence**.

**Unit 3** key words come from **a story**.

**Unit 4** key words come from **a single source**.

**Unit 5** key words come from **pictures**.

**Unit 6** key words come from **multiple sources**.

**Unit 7** key words come from **the brain**.

## New Structure

### Note Making and Outlines

In Unit 1: Note Making and Outlines, you will learn how to choose key words, not phrases or clauses, to write an outline—a key word outline (KWO). A KWO is one way to take notes. Key words are the interesting or important words that indicate the main idea of a sentence.

#### Take Notes

Writing key words helps you remember the main idea of a text.

Read the source text.

Choose two or three key words.

Symbols, numbers, and abbreviations are free.

Transfer the key words to the KWO.

As you write the KWO, separate key words, symbols, numbers, and abbreviations with commas.

Write a **KWO**.

#### **2–3 Key Words**

main idea words

#### **Symbols**

an image drawn faster than writing the word

#### **Numbers**

numerals like 1, 2, 3 and 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>

#### **Abbreviations**

commonly accepted forms of shortened words

Orally test your **KWO**.

#### Test Your Notes

After you write the KWO, test it. Testing the KWO proves the outline works and a paper can be written.

Put the source text aside.

Look at the words on a line of the KWO and speak a complete sentence.

If a note is unclear, look at the source text and fix the outline.

### Oral Report

It is important to learn to speak in front of an audience with confidence and competence. A key word outline provides an effective framework for developing public speaking skills.

Focus on basic presentation techniques.

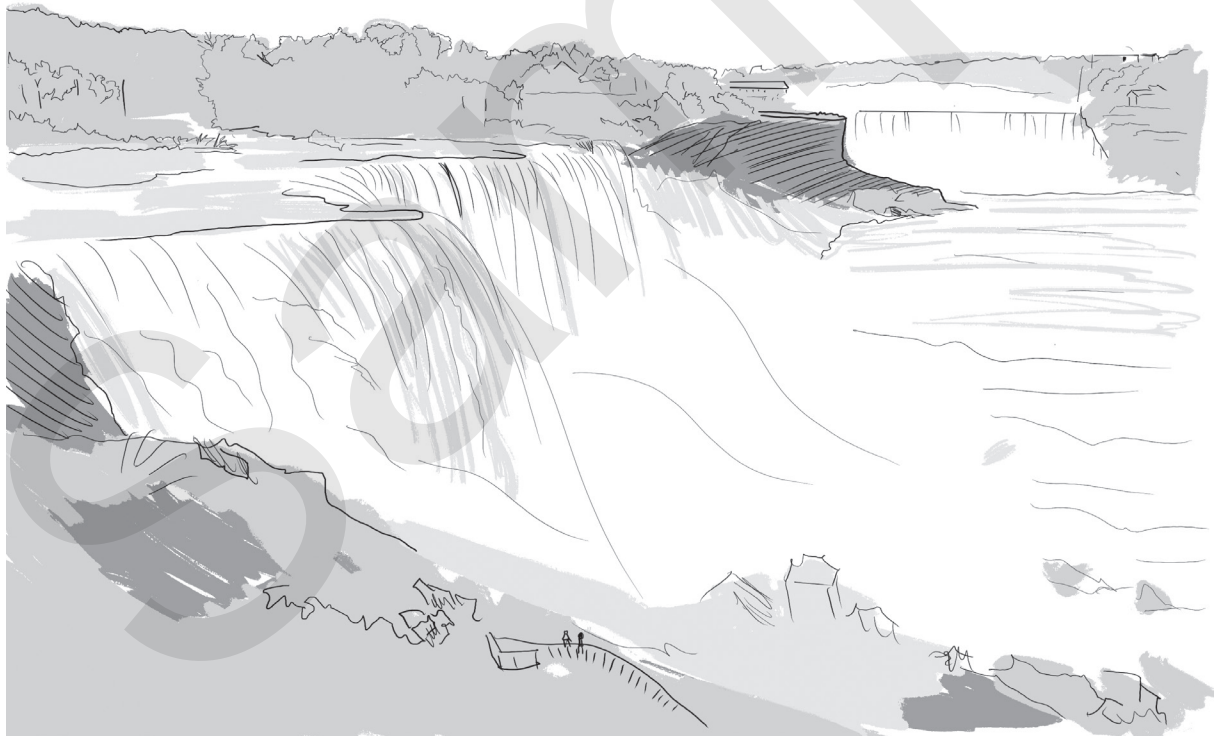
1. Stand confidently before an audience with hands on the lectern without fidgeting.
2. Use a KWO with large legible print.
3. Read the first line of key words, think of a sentence, and speak a complete sentence that conveys the main idea while you maintain eye contact with the audience.
4. Repeat this process, minimizing delays between sentences and avoiding filler words such as *uh*, *um*, *like*, *ya know*, and *stuff*. You may look at your notes, and you may speak to your audience, but you may not do both at the same time.

**Read. Think. Look up. Speak.**

## Source Text

### Niagara Falls

Before the Statue of Liberty was erected in 1886, Niagara Falls stood as a symbol of America and the New World. Located between Lake Erie and Lake Ontario, these falls attract millions of visitors each year with their remarkable beauty. The name Niagara comes from a Native word meaning “a thundering noise,” which perfectly describes its power. Niagara Falls is actually a collective name for three separate waterfalls: the Horseshoe Falls, the Bridal Veil Falls, and the American Falls. Each has a distinct shape and size. These falls vary in height from 167 feet to 188 feet, while the river below plunges an additional 185 feet. As water flows over the cliffs of the falls at a speed of thirty-five miles per hour, it produces a thunderous roar up to ninety decibels, comparable to the noise of a lawnmower. This powerful sound and the sight of mist rising high enough to create rainbows contribute to the majestic atmosphere surrounding the falls.



### Mechanics

---

Capitalize proper nouns and adjectives.

Write out numbers expressed in one or two words and ordinal numbers.

Use numerals for numbers that are three or more words, dates, and numbers mixed with symbols.

## Key Word Outline

Read the source text.

Write a key word outline (KWO).

Write two or three key words from each sentence of the source text.

Use symbols, numbers, and abbreviations when possible.

Write a **KWO**.

2-3 Key Words  
Symbols  
Numbers  
Abbreviations

Orally test your **KWO**.

- I. \_\_\_\_\_
1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

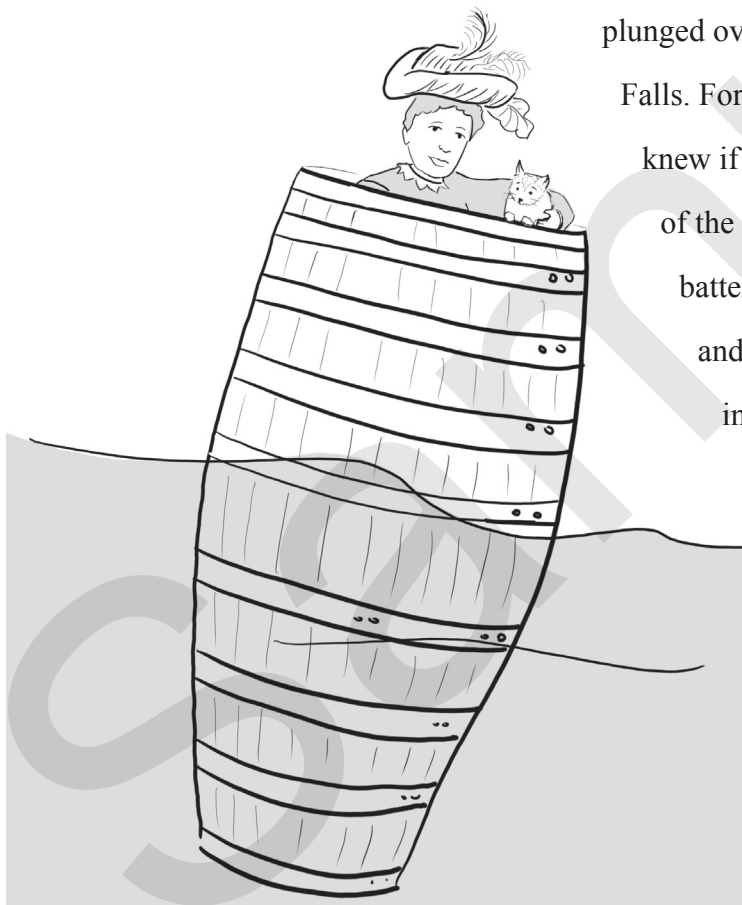
Cover the source text and test your KWO by retelling it to a partner. This is a test of the outline, not your memory.

## Source Text

### Annie Edson Taylor

Annie Edson Taylor was the first person to survive going over Niagara Falls in a barrel. As a widowed schoolteacher, she hoped performing such a dangerous stunt would bring her fame and money. On the morning of October 24, 1901, which also happened to be her sixty-third birthday, Taylor and her cat climbed into a five-foot-tall custom-made wooden pickle barrel lined with a mattress for protection. After her two assistants sealed the lid shut, they used a small rowboat to tow the barrel into the strong current of the Niagara River. A large crowd of curious spectators gathered along the shore to watch as the barrel bobbed through the rapids and then

plunged over the edge of the massive Horseshoe Falls. For twenty suspenseful minutes, no one knew if she would survive the crushing force of the falls. When rescuers finally pulled the battered barrel from the river, both Taylor and her frightened cat were found alive inside. Although she gained fame for a short time, she did not earn the wealth that she had risked her life to find.



## Mechanics

The first time you write a name, write the full name. After the first time, write the full name or only the last name.

Contractions are not used in academic writing.

When a date includes the month, day, and year, place a comma between the day and year. If the date is placed in the middle of a sentence, place a comma on both sides of the year.

## Key Word Outline

Read the source text.

Write a key word outline (KWO).

Write two or three key words from each sentence of the source text.

Use symbols, numbers, and abbreviations when possible.

Write a **KWO**.

2-3 Key Words  
Symbols  
Numbers  
Abbreviations

Orally test your **KWO**.

- I. \_\_\_\_\_
1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

Cover the source text and test your KWO by retelling it to a partner. This is a test of the outline, not your memory.

## Vocabulary Practice

**Listen** to someone pronounce the vocabulary words from Lesson 1. Look up any alternate pronunciations.

**Speak** them aloud yourself.

**Read** the definitions in a dictionary. Pay attention to the part of speech, sample sentences, and any alternate spellings.

**Write** four sentences using one of this lesson's vocabulary words in each sentence. You may use derivatives of the words. For example, you may add an -ed, -ly, -s, or -ing to a basic vocabulary word.

cascade \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

descend \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

plummet \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

tumble \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Think** about the words and their meanings. Can you use them in your key word outline?

## Structure Review

Answer these questions.

1. What is a key word? \_\_\_\_\_

2. How many words can you put on one line of a KWO? \_\_\_\_\_

3. When you write a KWO, what are free? \_\_\_\_\_

4. After you write a KWO, what do you have to do? \_\_\_\_\_

## UNIT 9: FORMAL CRITIQUE

**Lesson 24: The Necklace, Part 1****Goals**

- to learn the Unit 9 Formal Critique structural model
- to create a KWO
- to write the body paragraphs of a short story critique
- to learn and practice critique vocabulary
- to review vocabulary words

**Assignment Schedule****Day 1**

1. Play Vocabulary Find the Card.
2. Read New Structure—Formal Critique Model.
3. Read “The Necklace.”
4. Think about what you liked or did not like about the story. Discuss the story and your initial impression with your teacher.

**Day 2**

1. Read “The Necklace” again and identify the main elements of the story: characters, setting, problem, climax, resolution. As you read, pay attention to how the author developed or did not develop these elements. Annotate the story as you read.
2. Write a KWO by answering the Story Sequence Chart questions.
3. Test your KWO.

**Day 3**

1. Complete Structure Practice.
2. Look at the Critique Thesaurus.
3. Complete Vocabulary Review.
4. Using your KWO as a guide, begin writing a rough draft.
5. Identify and give an opinion of each section of the Story Sequence Chart as it is used in the story.
  - body paragraph 1: characters, setting
  - body paragraph 2: conflict/problem
  - body paragraph 3: climax, resolution

**Day 4**

1. Study for Vocabulary Quiz 5. It will cover words from Lessons 20–23.
2. Continue writing a rough draft.
3. Go over the Lesson 25 checklist. Put a check in the box for each requirement you have completed.

## New Structure

### Formal Critique

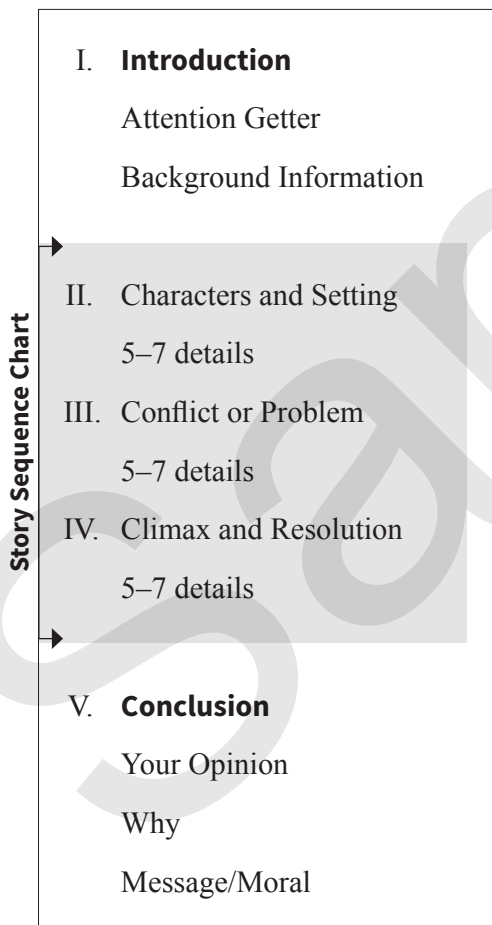
In Unit 9: Formal Critique, you will write an essay about a literary work. Because you are writing about a piece of literature, you will not write topic-based paragraphs. Instead, the body of your essay will follow the Story Sequence Chart. You used this chart in Unit 3 to retell a story. In Unit 9, you will use this chart to tell about a story.

As you tell about the story, you will critique it: analyze and provide your opinion. A critique does not change the details of the story. Instead, it explains your opinion of the characters, setting, conflict (problem), climax, and resolution. Because you are writing about literature, you will write in the present tense and avoid using first or second person pronouns. Each body paragraph should reflect analysis rather than a simple summary. Use words from the Critique Thesaurus to express your opinions about the story and the author.

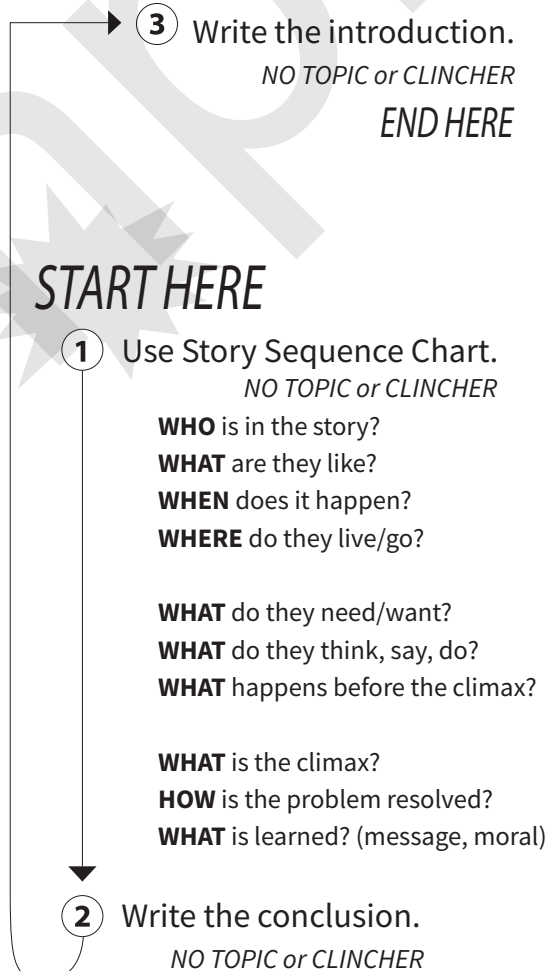
This 5-paragraph model differs from the others in this book. The body paragraphs follow the Story Sequence Chart, and the elements required in the introduction and conclusion are specific to critiques.

Follow this process to critique short stories, movies, novels, plays, and television shows.

#### Model



#### Process



## Process

### ① Use Story Sequence Chart.

The main character is Mathilde. She lives with her husband.

The setting is Paris. They live plainly and do not own any nice things.

The problem is Mathilde loses her friend's necklace. They must figure out how to replace it.

The climax is when Mathilde tells her friend that she spent ten years paying for the necklace.

The resolution is open ended.

### ② Write the conclusion. (Lesson 25)

### ③ Write the introduction. (Lesson 25)

#### Think About It!

The facts about the story are the facts. If you write the main character is Mathilde, you are right. If you write the main character is anyone else, you are wrong.

Your opinion is yours. As long as you state an opinion and explain why, you cannot be wrong.

## Example

Here is the first body paragraph of a critique of "Goldilocks and the Three Bears."

<i>identifies setting</i>	<i>opinion</i>
The story is set in an unnamed forest with a charming cottage. Although the author does not	
elaborately describe it, the reader imagines a sunny, peaceful clearing which exudes a feeling of	
<i>identifies characters</i>	
cheerfulness. Peeking through the windows, the reader notices the main characters: a family of bears.	
<i>opinion</i>	
Without many details the author conveys the impression that a comfortable family dynamic resides.	
The bears seem friendly. Thoughtfully Mama Bear has prepared porridge for Papa Bear and wee little	
Baby Bear. Because the food is too hot to eat, the family decides to patiently stroll through the forest	
while they wait for it to cool.	

The author of the critique begins by stating the setting and then gives an opinion. Next, the critique introduces the main characters and again includes opinion. This approach provides facts about the story without adding or changing details. It is not necessary to tell about every character or detail of the story.

## Source Text

### The Necklace

by Guy de Maupassant

She was one of those pretty and charming girls born as if by an error of fate into a family of clerks. She had no dowry, no expectations, no means of becoming known, understood, loved or wedded by a man of wealth and distinction, and so she let herself be married to a minor official at the Ministry of Education.

She dressed plainly because she had never been able to afford anything better, but she was as unhappy as if she had once been wealthy. Women don't belong to a caste or class; their beauty, grace, and natural charm take the place of birth and family. Natural delicacy, instinctive elegance, and a quick wit determine their place in society and make the daughters of commoners the equals of the very finest ladies.

She suffered endlessly, feeling she was entitled to all the delicacies and luxuries of life. She suffered because of the poorness of her house as she looked at the dirty walls, the worn-out chairs, and the ugly curtains. All these things that another woman of her class would not even have noticed tormented her and made her resentful. The sight of the little Brenton girl who did her housework filled her with terrible regrets and hopeless fantasies. She dreamed of silent antechambers hung with Oriental tapestries, lit from above by torches in bronze holders, while two tall footmen in knee-length breeches napped in huge armchairs, sleepy from the stove's oppressive warmth. She dreamed of vast living rooms furnished in rare old silks, elegant furniture loaded with priceless ornaments, and inviting smaller rooms, perfumed, made for afternoon chats with close friends—famous, sought after men, who all women envy and desire.

When she sat down to dinner at a round table covered with a three-day-old cloth opposite her husband, who, lifting the lid off the soup, shouted excitedly,

“Ah! Beef stew! What could be better,” she dreamed of fine dinners, of shining silverware, of tapestries which peopled the walls with figures from another time and strange birds in fairy forests. She dreamed of delicious dishes served on wonderful plates, of whispered gallantries listened to with an inscrutable smile as one ate the pink flesh of a trout or the wings of a quail.

She had no dresses, no jewels, nothing. These were the only things she loved. She felt she was made for them alone. She wanted so much to charm, to be envied, to be desired and sought after.

She had a rich friend, a former schoolmate at the convent, whom she no longer wanted to visit because she suffered so much when she came home. For whole days afterwards she would weep with sorrow, regret, despair, and misery.

\*

One evening her husband came home with an air of triumph, holding a large envelope in his hand.

“Look,” he said, “here’s something for you.”

She tore open the paper and drew out a card on which was printed the words: “The Minister of Education and Mme. Georges Rampouneau request the pleasure of M. and Mme. Loisel’s company at the Ministry on the evening of Monday, January 18.”

Instead of being delighted as her husband had hoped, she threw the invitation on the table resentfully and muttered, “What do you want me to do with that?”

“But, my dear, I thought you would be pleased. You never go out, and it will be such a lovely occasion! I had awful trouble getting it. Everyone wants to go. It is very exclusive, and they’re not giving many invitations to clerks. The whole ministry will be there.”

She stared at him angrily, and said impatiently, “And what do you expect me to wear if I go?”

He hadn't thought of that. He stammered, "Why, the dress you go to the theatre in. It seems very nice to me . . ."

He stopped, stunned, distressed to see his wife crying. Two large tears ran slowly from the corners of her eyes towards the corners of her mouth. He stuttered, "What's the matter?"

With great effort she overcame her grief and replied in a calm voice as she wiped her wet cheeks, "Nothing. Only I have no dress, and so I can't go to this party. Give your invitation to a friend whose wife has better clothes than I do."

He was distraught but tried again, "Let's see, Mathilde. How much would a suitable dress cost, one which you could use again on other occasions, something very simple?"

She thought for a moment, computing the cost, and also wondering what amount she could ask for without an immediate refusal and an alarmed exclamation from the thrifty clerk. At last she answered hesitantly, "I don't know exactly, but I think I could do it with four hundred francs."

He turned a little pale because he had been saving that exact amount to buy a gun and treat himself to a hunting trip the following summer. However, he said, "Very well, I can give you four hundred francs. But try and get a really beautiful dress."

\*

The day of the party drew near, and Madame Loisel seemed sad, restless, and anxious. Her dress was ready, however. One evening her husband said to her, "What's the matter? You've been acting strange these last three days."

She replied, "I'm upset that I have no jewels, not a single stone to wear. I will look cheap. I would almost rather not go to the party."

"You could wear flowers," he said, "They are very fashionable at this time of year. For ten francs you could get two or three magnificent roses."

She was not convinced. "No, there is nothing more humiliating than looking

poor in the middle of a lot of rich women.”

“How stupid you are!” her husband cried. “Go and see your friend Madame Forestier and ask her to lend you some jewels. You know her well enough for that.”

She uttered a cry of joy. “Of course. I had not thought of that.”

The next day she went to her friend’s house and told her of her distress.

Madame Forestier went to her mirrored wardrobe, took out a large box, brought it back, opened it, and said to Madame Loisel, “Choose, my dear.”

First she saw some bracelets, then a pearl necklace, then a gold Venetian cross set with precious stones of exquisite craftsmanship. She tried on the jewelry in the mirror, hesitated, could not bear to part with them, to give them back. She kept asking, “You have nothing else?”

“Why, yes. But I don’t know what you like.”

Suddenly she discovered in a black satin box a superb diamond necklace, and her heart began to beat with uncontrolled desire. Her hands trembled as she took it. She fastened it around her neck over her high-necked dress and stood lost in ecstasy as she looked at herself. Then she asked anxiously, hesitating, “Would you lend me this, just this?”

“Why, yes, of course.”

She threw her arms around her friend’s neck, embraced her rapturously, and then fled with her treasure.

\*

The day of the party arrived. Madame Loisel was a success. She was prettier than all the other women, elegant, gracious, smiling, and full of joy. All the men stared at her, asked her name, tried to be introduced. All the cabinet officials wanted to waltz with her. The minister noticed her.

She danced wildly with passion, drunk on pleasure, forgetting everything in the triumph of her beauty, in the glory of her success, in a sort of cloud of

happiness, made up of all this respect, all this admiration, all these awakened desires, of that sense of triumph that is so sweet to a woman's heart.

She left at about four o'clock in the morning. Her husband had been dozing since midnight in a little deserted anteroom with three other gentlemen whose wives were having a good time.

He threw over her shoulders the clothes he had brought for her to go outside in, the modest clothes of an ordinary life, whose poverty contrasted sharply with the elegance of the ball dress. She felt this and wanted to run away, so she wouldn't be noticed by the other women who were wrapping themselves in expensive furs.

Loisel held her back. "Wait a moment; you'll catch a cold outside. I'll go and find a cab."

But she would not listen to him and ran down the stairs. When they were finally in the street, they could not find a cab and began to look for one, shouting at the cabmen they saw passing in the distance.

They walked down toward the Seine in despair, shivering with cold. At last they found on the quay one of those old night cabs that one sees in Paris only after dark as if they were ashamed to show their shabbiness during the day.

They were dropped off at their door in the Rue des Martyrs and sadly walked up the steps to their apartment. It was all over for her. He was remembering that he had to be back at his office at ten o'clock.

In front of the mirror she took off the clothes around her shoulders, taking a final look at her glorious self. Suddenly she uttered a cry. She no longer had the necklace round her neck!

"What is the matter?" asked her husband, already half undressed.

She turned towards him, panic-stricken. "I have . . . I have . . . I no longer have Madame Forestier's necklace."

He stood up, distraught. “What! . . . How! . . . That’s impossible!”

They looked in the folds of her dress, in the folds of her cloak, in her pockets, everywhere. But they could not find it.

“Are you sure you still had it on when you left the ball?” he asked.

“Yes. I touched it in the hall at the Ministry.”

“If you had lost it in the street, we would have heard it fall. It must be in the cab.”

“Yes. That’s probably it. Did you take his number?”

“No. And you, didn’t you notice it?”

“No.”

They stared at each other, stunned. At last Loisel put his clothes on again.

“I’m going back,” he said, “over the whole route we walked to see if I can find it.”

He left. She remained in her ball dress all evening without the strength to go to bed, sitting on a chair with no fire, her mind blank.

Her husband returned at about seven o’clock. He had found nothing.

He went to the police, to the newspapers to offer a reward, to the cab companies, everywhere the tiniest glimmer of hope led him.

She waited all day in the same state of blank despair from before this frightful disaster.

Loisel returned in the evening, a hollow, pale figure. He had found nothing.

“You must write to your friend,” he said, “tell her you have broken the clasp of her necklace and that you are having it mended. It will give us time to look some more.”

She wrote as he dictated.

\*

At the end of one week they had lost all hope.

And Loisel, who had aged five years, declared, “We must consider how to replace the jewel.”

The next day they took the box which had held it and went to the jeweler whose

name they found inside. He consulted his books.

“It was not I, madame, who sold the necklace. I must simply have supplied the case.”

And so they went from jeweler to jeweler, looking for a necklace like the other one, consulting their memories. Both were sick with grief and anguish.

In a shop at the Palais Royal, they found a string of diamonds which seemed to be exactly what they were looking for. It was worth forty thousand francs. They could have it for thirty-six thousand.

So they begged the jeweler not to sell it for three days. They made an arrangement that he would take it back for thirty-four thousand francs if the other necklace was found before the end of February.

Loisel had eighteen thousand francs which his father had left him. He would borrow the rest.

And he did borrow, asking for a thousand francs from one man, five hundred from another, five louis here, three louis there. He gave notes, made ruinous agreements, dealt with usurers, with every type of money-lender. He compromised the rest of his life, risked signing notes without knowing if he could ever honor them. Terrified by the anguish still to come, by the black misery about to fall on him, by the prospect of every physical privation and every moral torture he was about to suffer, he went to get the new necklace and laid down on the jeweler's counter thirty-six thousand francs.

When Madame Loisel took the necklace back, Madame Forestier said coldly, “You should have returned it sooner, I might have needed it.”

To Loisel's relief, she did not open the case. If she had detected the substitution, what would she have thought? What would she have said? Would she have taken her friend for a thief?

\*

From then on, Madame Loisel knew the horrible life of the very poor. But she played her part heroically. The dreadful debt must be paid. She would pay it. They dismissed their maid; they changed their lodgings; they rented a garret under the roof.

She came to know the drudgery of housework, the odious labors of the kitchen. She washed the dishes, staining her rosy nails on greasy pots and the bottoms of pans. She washed the dirty linen, the shirts and the dishcloths, which she hung to dry on a line. She carried the garbage down to the street every morning and carried up the water, stopping at each landing to catch her breath. Dressed like a commoner, she went to the fruiterer's, the grocer's, the butcher's, her basket on her arm, bargaining, insulted, fighting over every miserable sou.

Each month they had to pay some notes, renew others, get more time.

Her husband worked every evening, doing accounts for a tradesman, and often late into the night, he sat copying a manuscript at five sous a page.

And this life lasted ten years.

At the end of ten years, they had paid off everything, everything, at usurer's rates and with the accumulations of compound interest.

Madame Loisel looked old now. She had become strong, hard and rough like all women of impoverished households. With hair half combed, with skirts awry, and reddened hands, she talked loudly as she washed the floor with great swishes of water. But sometimes, when her husband was at the office, she sat down near the window and thought of that evening at the ball so long ago when she had been so beautiful and so admired.

What would have happened if she had not lost that necklace? Who knows? How strange life is, how fickle! How little is needed for one to be ruined or saved!

\*

One Sunday, as she was walking in the Champs Élysées to refresh herself after the week's work, suddenly she saw a woman walking with a child. It was

Madame Forestier, still young, still beautiful, still charming.

Madame Loisel felt emotional. Should she speak to her? Yes, of course. And now that she had paid, she would tell her all. Why not? She went up to her. “Good morning, Jeanne.”

The other, astonished to be addressed so familiarly by this common woman, did not recognize her. She stammered, “But - madame - I don’t know. You must have made a mistake.”

“No, I am Mathilde Loisel.”

Her friend uttered a cry. “Oh! . . . my poor Mathilde, how you’ve changed! . . .”

“Yes, I have had some hard times since I last saw you, and many miseries . . . and all because of you! . . .”

“Me? How can that be?”

“You remember that diamond necklace that you lent me to wear to the Ministry party?”

“Yes. Well?”

“Well, I lost it.”

“What do you mean? You brought it back.”

“I brought you back another exactly like it. And it has taken us ten years to pay for it. It wasn’t easy for us; we had very little. But at last it is over, and I am very glad.”

Madame Forestier was stunned. “You say that you bought a diamond necklace to replace mine?”

“Yes, you didn’t notice then? They were very similar.”

And she smiled with proud and innocent pleasure.

Madame Forestier, deeply moved, took both her hands. “Oh, my poor Mathilde! Mine was an imitation! It was worth five hundred francs at most! . . .”

## Key Word Outline—Story Sequence Chart

Identify the Story Sequence Chart elements. Use the words setting, characters, problem, climax, resolution.

<p><b>Characters and Setting</b></p> <p>↓</p> <p><b>WHO</b> is in the story?  <b>WHAT</b> are they like?  <b>WHEN</b> does it happen?  <b>WHERE</b> do they live/go?</p>	<p>II. _____</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>(5.) _____</p>
<p><b>Conflict or Problem</b></p> <p>↓</p> <p><b>WHAT</b> do they need/want?  <b>WHAT</b> do they think, say, do?  <b>WHAT</b> happens before the climax?</p>	<p>III. _____</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>(5.) _____</p>
<p><b>Climax and Resolution</b></p> <p>↓</p> <p><b>WHAT</b> is the climax?  <b>HOW</b> is the problem resolved?  <b>WHAT</b> is learned? (message, moral)</p> <p>↓</p> <p>These paragraphs do not contain topic-clincher sentences.</p>	<p>IV. _____</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p> <p>(5.) _____</p>

Use the key word outline to write your body paragraphs. As you write, do not tell the story but tell about the story.

In body paragraph one, identify Mathilde as the main character and give your opinion of how the author presents her. Does Guy de Maupassant make her seem like a real person? Does he provide enough detail so that you can imagine her? Identify the setting. Does Maupassant clearly identify a place in time? Does he describe it well?

In body paragraph two, identify the conflict or problem. Is this an intriguing problem, or is it boring? What makes it that way?

In body paragraph three, begin by telling the climax. Identify if this causes suspense, or if it is anticlimactic. Identify the resolution and explain if it is satisfying.

## Structure Practice

1. Read the body paragraphs of a critique of “Goldilocks and the Three Bears.”
2. Circle the following five terms: characters, setting, conflict or problem, climax, resolution.
3. Underline phrases that refer to the story, author, or reader.
4. Highlight six words found on the Critique Thesaurus.

The tale is set in an unnamed forest with a charming cottage. Although the author does not elaborately describe it, the reader imagines a sunny, peaceful clearing which exudes a feeling of cheerfulness. Peeking through the windows, the reader notices the main characters: a family of bears. Without many details the author conveys the impression that a comfortable family dynamic resides. The bears seem friendly. Thoughtfully Mama Bear has prepared porridge for Papa Bear and wee little Baby Bear. Because the food is too hot to eat, the family decides to patiently stroll through the forest while they wait for it to cool.

The conflict begins when cherubic Goldilocks happens upon their home. Confused by this unrealistic scenario, the reader wonders why a little girl is wandering through the forest alone. Goldilocks, who lacks an invitation, walks in and spies the porridge. Hungry, she dives in. Papa Bear’s is too hot. Mama Bear’s is too cold. Baby Bear’s is just right. Eagerly she gobbles the porridge and tries out the chairs in the living room, commenting on the unsuitability of the parents’ chairs. She smashes Baby Bear’s chair to splinters when she sits in it. After she walks away from the mess, she ascends to the bedroom and tests out the beds. She falls soundly asleep in the just-right bed of Baby Bear. Despite the author’s lack of commentary, the reader finds Goldilocks’s absurd behavior comical.

The climax occurs when the bear family returns home. Some readers may find this expected high point stressful because everyone knows that bears eat people. However, this family is civilized and perplexedly views the chaos which they walk into. Someone has devoured their porridge and destroyed the furniture. They must find her! As the bears climb the stairs to search for the culprit, tension rises. In his wee little voice, Baby Bear gasps, “Someone has been sleeping in my bed, and there she is!” As the conflict resolves, the bears show dignified restraint as they allow the young girl to flee from their home. Never stating Goldilocks’s final outcome, the author abruptly ends the story.

5. Read the critique again and look at the verbs and pronouns.

Literary critiques use present tense because the story always exists in the same form whenever it is read. For example, the critique above says, “the author conveys the impression” rather than “the author conveyed the impression” This is called the literary present.

Critiques also use a formal tone because they are academic writing. A formal tone avoids first and second person pronouns. For example, you will never write “in my opinion” or “you will read.”

## Critique Thesaurus

### INTRODUCTION/CONCLUSION

Story	Type	Theme	Analysis	Literary Technique
comedy	adventure	compassion	cliché	cliffhanger
drama	allegory	courage	complex	flashback
epic poem	dystopian	friendship	dynamic	foreshadowing
fable	fantasy	justice	flat	irony
legend	folk	loyalty	idyllic	metaphor
mystery	historical fiction	perseverance	melodramatic	parallelism
myth	horror	redemption	nuanced	repetition
narrative	romance	revenge	realistic	satire
tale	science fiction	survival	simple	simile
tragedy	thriller	trust	underdeveloped	symbolism

### SETTING AND CHARACTERS

Time	Place	Mood	Role	Type
ancient	arena	compelling	antagonist	benevolent
apocalyptic	canyon	dull	central	bold
biblical	countryside	emotional	foil	compassionate
classical	forest	foreboding	hero	fearful
futuristic	galaxy	lighthearted	leading	harsh
historical	mountains	mysterious	main	humble
medieval	palace	somber	major	impulsive
modern	rural	stressful	minor	joyful
mythical	sea	supernatural	protagonist	obnoxious
prehistoric	space	suspenseful	secondary	scheming
timeless	university	violent	victim	sinister
Victorian	urban	whimsical	villain	virtuous

### PROBLEM

Stages	Intensity	Analysis	Plot
continued	heightened	absurd	conspiracy
expanded	lessened	believable	counterpart
initiated	suspenseful	comical	intrigue
promoted	tense	contrived	sequence of events
resolved	uninteresting	convincing	subplot
			entertaining
			grave
			realistic
			sketchy
			unrealistic

### SOLUTION

Climax	Resolution
anticlimactic	abrupt
crisis	disappointing
dramatic	joyful
event	predictable
exciting	satisfying
expected	sorrowful
high point	tragic
stressful	triumphant
turning point	uplifting

## Vocabulary Review

**Listen** to someone pronounce the vocabulary words from Lessons 20–23.

**Speak** them aloud yourself.

**Read** the definitions.

**Write** the correct form of the word in the blanks to complete the paragraph. You may use derivatives of the words. For example, you may add an -ed, -ly, -s, or -ing to a basic vocabulary word.

In his speech, the principal \_\_\_\_\_ the importance of \_\_\_\_\_ and \_\_\_\_\_ in every student's life. He praised acts of \_\_\_\_\_ that often go unnoticed, and \_\_\_\_\_, he \_\_\_\_\_ that such selflessness strengthens the entire community. Teachers \_\_\_\_\_ encouraged students to pursue their \_\_\_\_\_.

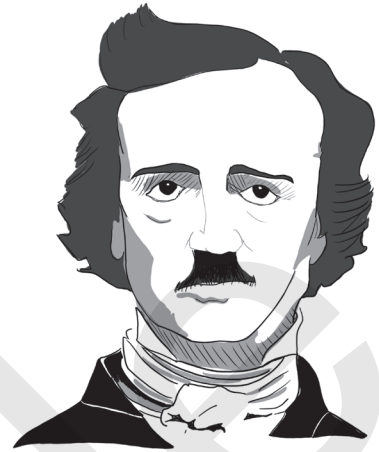
During the discussion one student \_\_\_\_\_ that challenges in school could \_\_\_\_\_ why perseverance is so essential. Others \_\_\_\_\_ that teamwork often fosters personal growth, and a few even \_\_\_\_\_ instances of extraordinary cooperation in recent projects. \_\_\_\_\_, the principal urged everyone to reflect on how their choices impact others. Some students \_\_\_\_\_ about ways they could contribute more meaningfully while others \_\_\_\_\_ that small daily actions could have lasting effects. \_\_\_\_\_, it became evident that character, effort, and consideration are equally vital in achieving success.

**Think** about the words and their meanings. Can you use them in your critique?

## RESPONSE TO LITERATURE

**Lesson 28: The Tell-Tale Heart, Part 1****Goals**

- to learn a variation of the Unit 9 structural model: Response to Literature
- to write the story summary paragraph
- to use new vocabulary words: *foreboding*, *mysterious*, *somber*, *suspenseful*

**Assignment Schedule****Day 1**

1. Play Find the *www.asia* Clause Starters.
2. Read New Structure—Response to Literature Model.
3. Read “The Tell-Tale Heart.”
4. Think about what you liked or did not like about the story. Discuss the title and mark references to the heart and the heartbeat.

**Day 2**

1. Complete Structure Practice.
2. Read “The Tell-Tale Heart” again and identify the main elements of the story: characters, setting, problem, climax, resolution. As you read, pay attention to how the author developed or did not develop these elements. Annotate the story as you read.
3. Write a KWO for one paragraph using the Story Sequence Chart.
4. Test your KWO.

**Day 3**

1. Look at the vocabulary words for Lesson 28. Complete Vocabulary Practice.
2. Using your KWO as a guide, begin writing a rough draft.
3. As you write, identify and briefly give an opinion of the Story Sequence Chart terms: characters, setting, problem, climax, resolution.

**Day 4**

1. Review the vocabulary words and their definitions.
2. Continue writing a rough draft.
3. Go over the Lesson 30 checklist. Put a check in the box for each requirement you have completed.

## New Structure

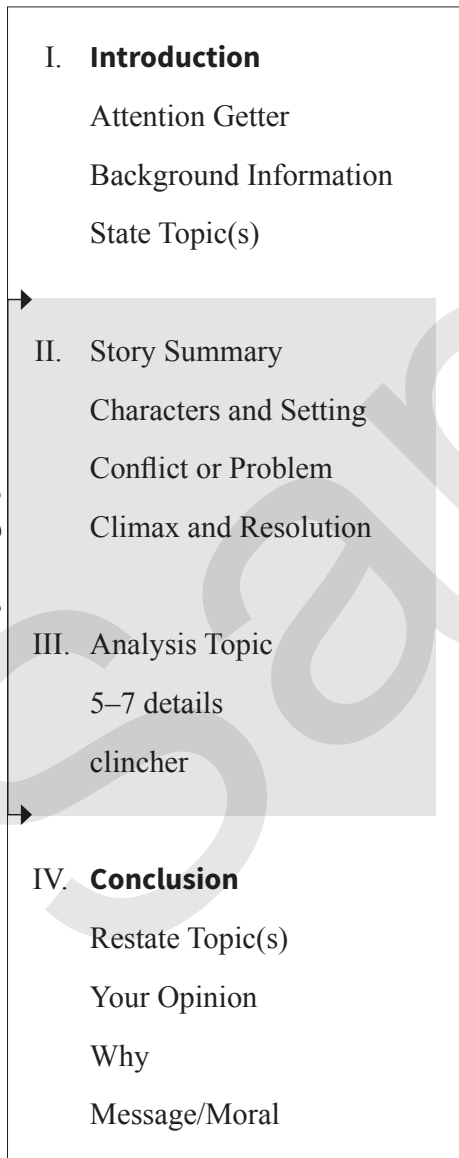
### Response to Literature Model

In this advanced Unit 9 model, you will write a summary of the story by identifying the story’s key elements in a single paragraph. Then, you will select a specific item and analyze how it contributes to the overall meaning of the literature. Each item you analyze becomes a topic-based paragraph in your essay. Like all other essays, you will begin the essay with an introduction and end it with a conclusion.

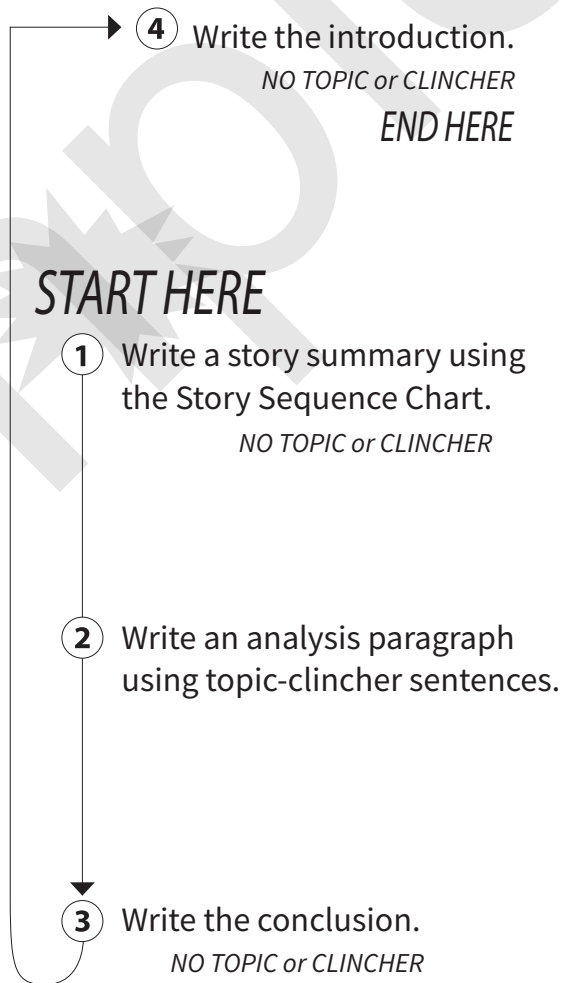
Follow this 4-paragraph model: an introduction, a story summary, an analysis topic, and a conclusion. Adapt the model by increasing the number of analysis topic body paragraphs.

Follow this process to evaluate the author’s purpose or story’s theme as you analyze a piece of literature.

#### Model



#### Process



## Process

① Write a story summary.

The main character is the narrator.

The setting is the old man's room.

The problem is the narrator, obsessed with the old man's eye, is overwhelmed by guilt.

The climax is when the narrator believes the heartbeat can be heard.

The resolution is the confession.

② Write an analysis paragraph. (Lesson 29)

③ Write the conclusion. (Lesson 30)

④ Write the introduction. (Lesson 30)

### *Think About It!*

The facts about the story are the facts. If you write the problem is the guilt the narrator experiences after he murders the old man, you are right. If you write the problem is anything else, you are wrong.

Your opinion is yours. As long as you state an opinion and explain why, you cannot be wrong.

**Source Text****The Tell-Tale Heart****by Edgar Allan Poe**

True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha!—would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so

cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out—  
“Who’s there?”

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening;—just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that

arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but over-acuteness of the sense?—now, I say, there came to my ears a low, dull, quick

sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that

no human eye—not even his—could have detected any thing wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart,—for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

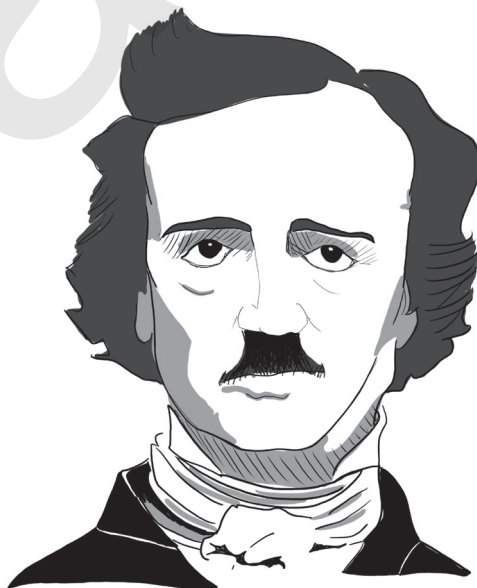
I smiled,—for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness—until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a low,

dull, quick sound—much such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what could I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now—again!—hark! louder! louder! louder! louder!

“Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks!—here, here!—It is the beating of his hideous heart!”



## Structure Practice

1. Read the story summary paragraph of a Response to Literature essay of “Goldilocks and the Three Bears.”
2. Circle the following five terms: characters, setting, conflict or problem, climax, resolution.
3. Underline phrases that refer to the story, author, or reader.
4. Highlight three words found on the Critique Thesaurus.

The main character is a little girl who visits a cozy cottage owned by a friendly family of three bears. Despite few details the setting feels cheerful, and the bears’ domestic life is hinted at as Mama Bear patiently prepares porridge. Because the food is too hot to eat, the family decides to take a stroll while it cools. This is when the problem begins. Curiously, Goldilocks, a bold and uninvited girl, enters the home and begins exploring. Driven by curiosity, she samples each bowl of porridge, wanders upstairs, and falls asleep in Baby Bear’s bed. The climax unfolds when the bear family returns. Readers fear the worst. As the bears search for the intruder, tension builds. In his wee little voice, Baby Bear gasps, “Someone has been sleeping in my bed, and there she is!” Although young readers may fear the worst, the bears respond with restraint, and in the resolution the author leaves Goldilocks’s fate to the reader’s imagination.

## Key Word Outline—Story Summary

Write a KWO using the Story Sequence Chart.

Limit details as you provide a brief overview of the story.

Write only key elements the reader must know.

Write a **KWO**.

**Characters and Setting**

**Conflict or Problem**

**Climax and Resolution**

NO TOPIC OR CLINCHER

II. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

(7.) \_\_\_\_\_

## Vocabulary Practice

**Listen** to someone pronounce the vocabulary words from Lesson 28. Look up any alternate pronunciations.

**Speak** them aloud yourself.

**Read** the definitions in a dictionary. Pay attention to the part of speech, sample sentences, and any alternate spellings.

**Write** one of this lesson's vocabulary words in the blank. \_\_\_\_\_

Using a thesaurus, write three synonyms below.

\_\_\_\_\_

From the three words listed above, choose one and explain the similarities and differences between it and the vocabulary word. Consider the roots, definitions, related words, shared meanings, and key differences.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Provide sample sentences for both words.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Think** about the words and their meanings. Can you use them in your essay?