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Cambridge Grammar and Writing Skills

Learner's Book 7

Mike Gould and Eoin Higgins





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Contents

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3 Sending a message	Letter	To write a personal letter that shows a viewpoint	Modal verbs: ability, possibility, obligation	
4 Once upon a time ... today	Urban myth/ modern fairy tale	To write a modern fairy tale or myth	Reported speech: statements, questions and commands	
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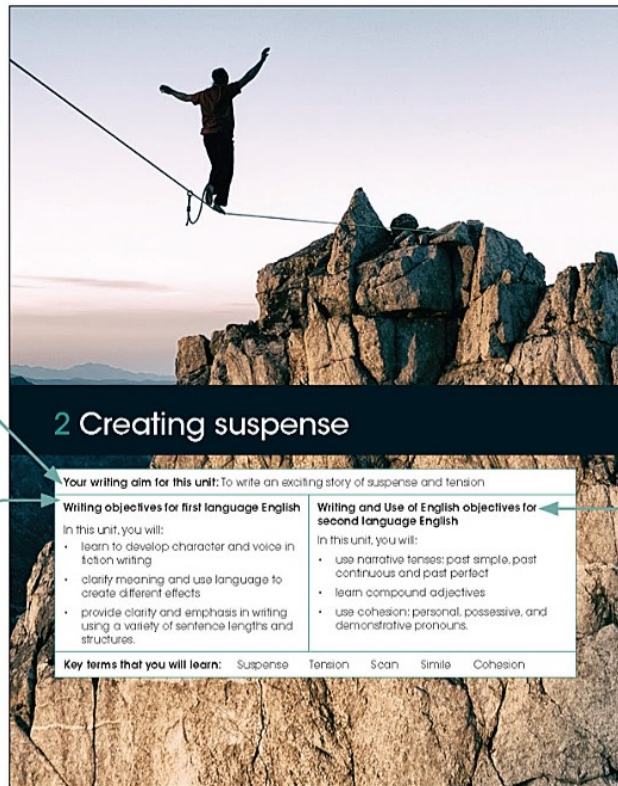
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How to use this book

Unit walkthrough

The aim shows you the type of writing that you will look at in this unit.

Here you can see your objectives for this unit if you are a first language English learner.



2 Creating suspense

Your writing aim for this unit: To write an exciting story of suspense and tension

Writing objectives for first language English	Writing and Use of English objectives for second language English
In this unit, you will: - learn to develop character and voice in fiction writing - clarify meaning and use language to create different effects - provide clarity and emphasis in writing using a variety of sentence lengths and structures	In this unit, you will: - use narrative tenses: past simple, past continuous and past perfect - learn compound adjectives - use cohesion: personal, possessive, and demonstrative pronouns

Key terms that you will learn: Suspense Tension Scan Simile Cohesion

If you are a second language English learner, you can see your objectives for the unit here.

Each unit begins with a 'Big Question'. This helps you to think about any knowledge you already have on the themes and subject of this unit.

This lists the main features found in an effective example of this type of writing.

The unit is divided into five sections. The first section is called 'Reading'. It focuses on a text extract that is typical of the type of writing covered by this unit. Texts include literature.



How can I create a story that is full of suspense?

Have you ever had a frightening experience? What happened? How did you feel? Tell your partner about it.

Effective suspense stories

How well did you tell your story? A good **suspense** story should:

- build up the suspense so the story gets more and more exciting
- keep the reader guessing about what will happen
- clearly describe the physical and emotional feelings of the person or people involved
- vividly describe the situation or setting

Key term

suspense: a feeling of excitement when you do not know how something will end

Reading

In the following extract, a teenager who is working as a spy is trying to find out information about some criminals, including a mysterious Mr Grim.

1 As you read the text, think about these questions:

- How does the writer make this extract exciting to read?
- What happens to Alex and why is he in danger?

The Killing Field

There was something strange about the sign. Alex hesitated for a moment, wondering what it was. Then he dismissed it. He was walking in the countryside and the sun was shining. What could possibly be wrong? He followed the sign.

The path continued for about another quarter of a mile, then dipped down into a hollow. Here the grass was almost as tall as Alex, rising up all around him, a shimmering green cage. A bird suddenly erupted in front of him, a ball of brown feathers that spun round on itself before taking flight. Something had disturbed it. And that was when Alex heard the sound – an engine getting closer. A tractor? No. It was too high pitched and moving too fast.

Alex knew he was in danger the same way an animal does. There was no need to ask why or how. Danger was simply there. And even as the dark shape appeared, crashing through the grass, he was throwing himself to one side, knowing – too late now – what it was that had been wrong about the second footpath sign. It had been brand new. The first sign, the one that had led him off the road, had been weather-beaten and old. Someone had deliberately led him away from the correct path and brought him here. To the Killing field.

He was being tricked by a bandaged-up figure in grey leathers, with helmet and goggles. Then it was gone, thudding down into the grass on the other side of him and disappearing instantly, as if a curtain had been drawn.

Alex scrambled to his feet and began to run. There were two of them. He knew what

Coloured words in the text and the 'Key' box relate to English language terms that you will learn about later in the unit.

Keep these questions in mind when you are reading the text for the first time. They help you to see the purpose behind what you are reading.

Coloured words in the text and the 'Key language features' box relate to English language terms that you will learn about later in the unit.

Authentic texts are more challenging than those typically found in an ESL course.

The Teacher's Resource includes work on writers' effects.

they were now. He'd ridden similar things himself, on holiday, in the sand dunes of Death Valley, Nevada. Kawasaki four by fours, powered by 400 cc engines with automatic transmission. Quad bikes.

They were circling him like vipers. A drone, then a scream, and the second bike was in front of him, roaring towards him, cutting a **swathe** through the grass. Alex hurled himself out of its path, once again crashing into the ground, almost dislocating his shoulder. Wind and engine fumes whipped across his face.

He had to find somewhere here to hide. But he was in the middle of a field and there was nowhere – apart from the grass itself. Desperately, he fought through it, the blades scratching at his face, half-blinding him as he tried to find his way back to the main path. He needed other people. Whoever had sent these machines (and now he remembered Mr Grin talking on his mobile phone), they couldn't kill him if there were witnesses around.

But there was no one, and they were coming for him again ... together this time. Alex could hear the engines, whining in unison, coming up fast behind him. Still running, he glanced over his shoulder and saw them, one on each side, seemingly about to overtake him. It was only the glint of the sun and the sight of the grass slicing itself in half that revealed the horrible truth. The two cyclists* had stretched a length of **cheese-wire** between them.

From *Stormbreaker* by Anthony Horowitz
*The author refers to the riders of the quads as 'cyclists' – probably short for 'motorcyclists'.

Key language features

narrative tenses
compound adjectives
pronouns

Glossary

four by fours: vehicles on which all four wheels are powered
swathe: a wide path of grass that has been cut or flattened
cheese-wire: very sharp wire sometimes used for cutting cheese

How the text works

Can you remember what makes a good suspense story? Here is how the writer makes it work. He:

- **builds up the suspense:** in each paragraph the danger increases
- **keeps the reader guessing:** the narrator doesn't know if Alex will survive
- **describes Alex's feelings and actions:** short and long sentences convey how he suddenly realises things, powerful verbs express his movements and emotions
- **describes aspects of the setting in detail:** vivid adjectives and nouns help us see it from Alex's point of view.

'Glossary' boxes help to explain difficult or unusual words or phrases in the text. They are highlighted in red.

This list helps you to develop an appreciation of the type of text that you have just read.

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'Text analysis' is the second section of the unit. Here you will learn about the structure of the type of text that you have just read.

The activities in this section will break down the text into paragraphs and individual words, and help you to analyse them.

Text analysis

'Suspense' is what you feel when you (or someone you read about) is in a situation of danger or excitement, and you are waiting to see how things turn out – for good or bad!

1 In what way does the story create suspense?

Reading closely

It is important to be clear about the overall structure of stories, whether they are full of suspense, mystery, comedy or romance.

2 a Study the different key moments in the extract. Map the most important moments or 'events' on a timeline, using the one below as an example:

b Compare your timeline with your partner.

- Are there any other actions or descriptions you can add? Are there any that are happening in the background or between the key moments?
- Write them above and below the moments on your timeline.
- Discuss how they all contribute to the suspense.

3 The writer uses each paragraph of the story to develop the **tension** and reveal new information. Find the correct paragraph, and then **scan** the text for the answers to these questions.

Key terms

tension: a feeling of worry or nervousness
scan: to run your eyes along each line of the text looking for a specific bit of information

- How tall is the grass in the hollow?
- In the second paragraph, what vehicle does Alex think is making the engine noise at first?
- In the third paragraph, what does Alex realise had been wrong about the second sign?
- Which part of his body does Alex hurt when he dives out of the way in the sixth paragraph?
- At the end of the text, what does Alex realise the two riders have stretched between the two bikes?

Alex sees the sign, pauses, then follows it.

Alex is running to escape the cheese-wire.

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- 4 The writer's word choices help the reader experience the attack and the build up to it very vividly. Answer these questions about the vocabulary in the text.
- What verb in the second paragraph suggests the path goes downhill?
 - What verb in the second paragraph means 'violently shoot up in the air'? What is it describing?
 - Why is the **simile** 'They were circling him like wasps' a very effective one, based on what you know of the situation?

Key term

simile: a description in which a writer compares one thing to another using 'like' or 'as' ('She was as quick as a flash of lightning').

- d Identify three words or phrases in the sentence below taken from the extract that describe the sounds of the bikes:

A drone, then a scream, and the second bike was in front of him, roaring towards him, cutting a swathe through the grass.

Match the words you have selected to these meanings:

- a high-pitched cry
- a snating growl
- a dull, throbbing sound

- e Which two verbs in the seventh paragraph describe how the blades of grass are making it difficult for Alex to escape?

Thinking about the text

The extract conveys the different emotions Alex goes through.

- 5 Think carefully and then answer these questions.

- What does the word 'hesitated' suggest about how Alex feels at the start of the extract?
- Why was it 'too late' when Alex realised the sign had been changed?
- How frightened is Alex about the situation? What words or phrases in the seventh paragraph reveal this?
- Which of these adjectives or adjectival phrases best describe the actions of the two bikers?
unkind aggressive murderous
not nice stupid

React to the text

- 6 Work in pairs. Discuss these questions.

- In the story, Alex finds himself in a place where the grass is so high he can't see where he is going. Have you ever been in a situation in the wild where you were unable to find your way? When? What made it difficult to see or move?
- Why do you think the two bikers are trying to kill Alex?
- How would you feel if you were in the same situation?
- In what way do you think the extract is effective in creating suspense for the reader?

These discussion questions let you talk about your personal reaction to the text and add your own thoughts.

The 'Use of English' section looks at grammar or vocabulary in relation to the text type.

First of all, you will read about the new grammar or vocabulary in one of these presentation boxes.

You will be asked to actively think about the grammar rules and use.

Use of English

Later in the unit, you are going to write a suspense story set in a school.

Narrative tenses: past simple, past continuous and past perfect

Grammar presentation

Narrative tenses are the tenses we use to tell a story. The most common narrative tenses are the **past simple** (*She walked*), the **past continuous** (*She was walking*) and the **past perfect** (*She had walked*).

- 1 Read the sentences from the story on pages 20-21. Complete them with the missing verbs. Look back at the story to help you.

- Alex _____ for a moment, wondering what it was. Then he _____ it. He _____ in the countryside and the sun _____.
- A bird suddenly _____ in front of him. ... Something _____ it.
- Someone _____ deliberately _____ him away from the correct path.
- They _____ him like wasps.

- 2 Match the uses of the narrative tenses (a-d) in Activity 1 to the meanings (i-iv) below.

- an action in progress around another action or actions _____
- single actions in a sequence or repeated actions _____
- a background action in a story _____
- an action that occurred before another action or event _____

- 3 Choose the correct tenses to complete each sentence.

- While I *walked* / *was walking* to school, I *heard* / *was hearing* a strange sound behind me.
- The cat *was watching* / *watched* him carefully as Omar *climbed* / *was climbing* over the gate into the garden.
- When the teacher *said* / *was saying* 'Time's up', Esma *wasn't finishing* / *hadn't finished* writing her story.
- I *got* / *was getting* totally lost because I *look* / *had taken* a wrong turn somewhere.
- When Dina *pushed* / *was pushing* the door she *hadn't been* / *wasn't* able to open it. Someone *locked* / *had locked* it.

- 4 Complete the story with the past simple, past continuous or past perfect form of the verbs in brackets. Sometimes there is more than one possible answer.



The sun (a) _____ (shine) on Claire's back as she (b) _____ (cycle) down the dirt path to Mr Wynn's farm. She (c) _____ (not intend) to go there but her mum (d) _____ (ask) her to go and get some fresh eggs. She (e) _____ just _____ (pass) through the main gate when she (f) _____ (remember) Buddy, Mr Wynn's massive dog. Claire (g) _____ never _____ (like) dogs in general but Buddy (h) _____ (be) especially scary. Buddy (i) _____ (bark) excitedly from inside but Mr Wynn (j) _____ (not appear) at the door as he usually did. That's strange, she (k) _____ (think). ... Mr Wynn never goes anywhere without Buddy.

This is followed by lots of activities to help you practise the new language.

Each unit includes one grammar section and one vocabulary section.

Vocabulary: compound adjectives

Vocabulary presentation

Skilled writers such as Anthony Horowitz often use compound adjectives before nouns so that their descriptions are more vivid and accurate.

5 a Below are three compound adjectives (a-c) from the story about Alex on pages 20-21. Match them to the patterns (i-iii).

- | | |
|------------------|--|
| a highpitched | i noun + adjective |
| b brandnew | ii noun + participle |
| c weather-beaten | iii adjective / adverb + past participle |

b Can you think of any more examples for each pattern?

6 Match some other patterns of compound adjectives.

- | | |
|--------------------------|---|
| a a fifteen-minute walk | i noun / adjective + present participle |
| b a life-changing moment | ii number + singular noun |
| c a slowmoving truck | |
| d a five-dollar bill | |

7 Match the halves to make more compound adjectives.

- | | |
|-----------|-------------|
| a well- | i lasting |
| b absent- | ii haired |
| c world- | iii behaved |
| d short- | iv year |
| e ten- | v famous |
| f long- | vi minded |

Cohesion: pronouns

Cohesion presentation

Pronouns are words that replace nouns. They help you to write a cohesive text and to avoid repetition.

- Personal pronouns: *he, she, it, they, etc.*
- Possessive pronouns: *mine, his, hers, theirs, etc.*
- Demonstrative pronouns: *this, that, these, those*

Key term

cohesion: (adj. *cohesive*) a story, article or essay has cohesion when all the parts work well together

8 Match the sentences. Pay attention to the pronouns.

- | | |
|--|--|
| a David had seen three men. | |
| b Farel had passed his exams. | |
| c The watch looked like the one that belonged to Ayla. | |
| d The teacher asked about Azra. | |
| e You have to calculate the time you need. | |
| i But everyone knew where <i>she</i> was. | |
| ii But Barry knew it wasn't <i>hers</i> . | |
| iii <i>This</i> was good news. | |
| iv <i>That's</i> the only way you'll know when to start. | |
| v <i>They</i> seemed a bit suspicious to him. | |

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'Guided writing' is the fourth section. This will guide you step-by-step through a writing activity that is related to the text type.

You will be presented with a model task to complete.

The first step is to brainstorm and plan ideas for your writing.

This will include opportunities to plan collaboratively with other students.

There will be opportunities for you to refer back to the model text extract. This will help you with ideas for your own writing.

You will also think about the structure of your writing.

Guided writing

Your school magazine has asked students to enter a short story competition. Look at the picture and the task.

CLUMCHART 10% 15:00

COME QUICK! TRY TO GET THROUGH THE SCHOOL IN 10 MINES!

Your story must begin like this:

There was something strange about Yusuf's message. As long as Shinta had known Yusuf, he had never got himself into any trouble!

Write a suspense story for the competition.

Think/Plan

1 Work in pairs. Generate ideas for your suspense story. Answer the questions and take notes to help you.

- What is strange about the message?
- Who sent the message? Why?
- What do you think will happen?
- How will you keep the suspense?

2 Complete a timeline showing the main events and actions in your story.

I read the message again.

Tip

You could use a table like the one in Unit 1 on page 16 to help you organise your paragraphs.

3 Decide what you are going to write in each paragraph.

- Describe the background events and the main events.
- Include some events or action that happened previously.

- Describe the place and what your character sees.
- Describe your character's feelings and emotions.

Useful language

Linkers: At first, in the beginning, then / Next, suddenly / All of a sudden, in the end

Powerful verbs: erupt, scramble, crash (into), thud, scream, roar, hurt, whine, glance, slice

Compound adjectives: high-pitched, well-built, weather-beaten, old-fashioned, five-minute, slow-moving, well-behaved

Write paragraphs

In the story on pages 20-21, Alex gets into a situation where his life is in danger and he has to escape. You can use this situation as a model, but base the information on somewhere you know well.

Write the first paragraph of your suspense story. Follow these steps:

- First, write a sentence describing some background actions. Something like this:
She was just packing up her books when Yusuf's message had arrived.
- Next, write a few sentences about the reaction to the message.

There was something strange about the message. As long as Shinta had known Yusuf, he had never got himself into any trouble! He was always so well-behaved and he got on well with everyone. Shinta wondered what had happened.

- Use a question to introduce another element of suspense. You could use one of these. Put the words in the correct order.

- Yusuf / could / What / want / ?
 - behind / school / the / What's / ?
 - in / of / is / kind / What / trouble / Yusuf / ?
 - this / number / Whose / is / phone / ?
- Finally, write a sentence describing what Shinta does about the message.

'Useful language' boxes provide words and phrases that will help with your writing.

You will work intensively on writing just one part of the text type.

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Helpful 'Tips' relating to grammar and writing can be found in each unit.

Useful facts relating to the text type or writing can be found in the 'Did you know?' boxes.

Tip

Notice how the author of the story about Alex introduces the first sign of danger in the second paragraph. You could use a strange sound, or a sudden, unrelated action to introduce some tension.

Describe the place and the actions on the way to the back of the school. Vary the length of the sentences. Start like this:

She climbed over the wall into the teachers' car park. Just as she landed ...

Continue the story

Describe what happened when Shin went behind the school. Think about the following questions.

- Who or what was waiting for her there?
- What happened to put Shinta in danger?
- How does she try to escape?
- How do you think Shinta is feeling now?

Finish the story

Did you know?

In the story on pages 20-21, Alex doesn't manage to get away completely the first time so his 'enemies' attack him again. We don't know what happens to him in the end ... we are left in suspense. Leaving the end of a chapter or story unknown is called a **cliffhanger**.

Glossary

cliffhanger: dramatic moment which is full of suspense like when someone is hanging by their fingertips from a cliff and we don't know if they'll fall or be saved

Now write the end of your story. Use one of these ideas to help you.

- Shinta runs back to the teachers' car park, but nobody is there.

- Yusuf suddenly appears, looking confused, and they try to get away.
- Shinta runs away but she gets lost.
- Shinta tries to get back into the school through the back door, but it's locked.

Things to remember when writing a suspense story

- Use the past continuous for background actions.
- Use the past simple for single actions or a series of actions, one after the other.
- Use the past perfect for actions that happened before something else.
- Vary sentence length to create suspense.
- Try to use powerful verbs and some compound adjectives to describe actions and objects/places.
- Describe the feelings and emotions of your character.
- Don't tell the reader what happens in the end.

Check your first draft

When you have finished writing, be your own editor.

- Leave your story for a while and come back to it with a 'fresh head'.
- Read it critically, as if you've never seen it before. Does it make sense?
- Add details or actions to help the reader understand what happened.

Now write a second draft of your story.

Peer assessment

3-2-1 - write three things that you like about your partner's story; two things that you think could be improved; and one thing that surprised you.

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'Things to remember' offers a reminder of the important points that you should cover in your writing.

The unit includes opportunities for self-assessment. This will help to develop responsibility for your own learning.

You will also learn to edit and then redraft your own writing.

The 'Peer assessment' boxes allow you a chance to collaborate with other students and reflect on each other's work.

'Independent writing' is the final section. Using all the information that you have learnt in the unit, you can now complete an entire writing activity on your own.

The word limit for your writing activity is provided.

Each Independent writing activity has a choice of writing tasks. This will help you to access the right one for you.

The unit ends with a progress checklist where you can reflect on your own learning.

Independent writing

Write a suspense story, or just an extract from one, of 250-300 words. Write at least three paragraphs. Choose one of these titles for your suspense story, or create your own version of the story of Shinta and Yusuf.

- A strange note
- The wrong direction
- Mysterious knocking sounds

Follow these stages:

Stage 1 Generate ideas using the key words from the title. You could make a list of ideas on your own or with a partner.

Stage 2 Put your ideas into a plan, using a timeline or a table.

- Where will your first paragraph take place? What is happening to your main character?
- How does the tension develop?
- What happens to your character?

Stage 3 Write your story in paragraphs, following your plan. Use the checklist to make sure your story is full of suspense!

Writer's checklist: suspense stories

- Have you described background actions at the beginning?
- Have you described the place vividly?
- Have you described the character's feelings and emotions?
- Can you add more descriptive words?
- Have you used a variety of sentence structures to create different effects?
- Have you linked ideas/people with the correct pronouns?

Editor's checklist

- Check**
- that your ideas are organised into paragraphs
 - your spelling and use of capital letters
 - punctuation, especially full stops and commas
 - the grammar is correct - narrative tenses.

Final draft

Once you have completed your story, email it to your teacher or school magazine or post it on the class notice board.

The 'Writer's checklist' is a final reminder of what you covered in the unit and what you should include in your writing.

The 'Editor's checklist' is a final reminder of how to edit and proofread your writing.

'Final draft' suggests what you or your whole class can do with your finished writing.

Check your progress

I can:	Needs more work	Almost there	All done!
generate ideas and plan a suspense story using a timeline and organise it into paragraphs using a table			
create a vivid setting with descriptive verbs and adjectives			
use a variety of short and long sentences to build suspense			
use capital letters correctly.			

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1 Narrating my life

Your writing aim for this unit: To be able to write in a clear, thoughtful way for a diary

Writing objectives for first language English

In this unit, you will:

- practise note-taking for different purposes
- use correct grammar in a range of genres and text types.

Writing and Use of English objectives for second language English

In this unit, you will:

- revise present and past tenses, and *used to*
- learn indefinite and quantitative pronouns
- use correct punctuation: capital letters.

Key terms that you will learn: diary narrator

How can I write about my life in an interesting way?

Have you ever kept a **diary**? If you have, what sorts of things did you write in it? If you haven't, what would you write in it?

Key term

diary: a book in which you can record daily events and your personal thoughts and feelings

Effective diaries

A good diary should:

- use the *first person* ('I')
- use *tenses* to give a sense of what is happening now or what has happened recently
- provide a clear sense of the *writer's character*
- record *events* or *experiences* that have happened *recently*
- reflect the *feelings* and *emotions* of the writer.

Reading

In the following extract, the **narrator**, Mira, is starting a diary for the first time. She is wondering what a diary is for, and how to write it.

Key term

narrator: someone who tells or recounts a story

- 1 As you read the text, think about these questions:
 - a What do we find out about Mira's family life?
 - b How would you describe Mira? (Confident? Tough? Silly? Thoughtful?)

Mira's World

Saturday 30 April

It's a weird thing, a diary, isn't it! I mean who do you talk to? Yourself? I suppose ... but that just doesn't feel right. The only way I can think of to do this diary thing is to imagine that I'm talking to someone else. But what kind of **someone** could I let in to the mixed-up mind-maze that is me, **Mira Levenson**? I'll have to imagine that I'm **writing** to a friend, a best friend like Millie. The strange thing is though that I **used to be able to tell** her **anything**, but recently – I don't really know why – I've **started** to keep some things to myself ... secrets. Perhaps the thing is not to think too much about anything, but just start writing and see where it takes me.

OK, here goes. Facts are the *easiest* ... start with the facts. I'm twelve years old today. Twelve years and four hours old. I was born at seven o'clock in the morning. So, to be exact, twelve years, four hours and twenty-two minutes old. My twelve-year-old self is neither tall nor small, neither skinny nor 'plumpy', as Krish calls Laila. My twelve-year-old self has long, dead-straight black hair, and dark brown eyes that my dad says sometimes turn black with emotion. My skin's brown, but not dark enough to hide my blushes. Looking in the mirror, which I do quite a lot recently, I would say I don't love myself (my teeth have come down a bit **wonky**), but I don't really

mind how I look. My nana calls me a 'beauty', but she would, wouldn't she?

Like I said, facts are easiest, but none of this really says very much, does it? Maybe words just aren't my thing. Give me a paintbrush any day. My school reports always say stuff like 'Mira now needs to work on building her confidence and contributing to class discussions'. Now that is something I really hate to do. The main thing about me is whenever I go to say anything in class I blush up bright red so that before I've even opened my mouth, everyone knows how embarrassed I am, and after that I just clam up and lose the will to live. The mad thing is I actually can't stop thinking. I wake up in the middle of the night worrying about things like ... how I'm going to get through a lunch hour if Millie's not around ... and, well, I suppose I can say it here, can't I?

... I'm a **doodler** and a daydreamer and a night dreamer. The last few weeks it's been nightmares mostly, really bizarre stuff that freaks me out. Actually, I've been feeling a bit strange lately – it's hard to say exactly how, but it feels like I'm walking a tightrope. I'm not sure what it is I'm going to fall off, but it definitely feels like I'm about to find out.

From *Artichoke Hearts* by Sita Brahmachari

Key language features

tenses for current and recent events

indefinite pronouns

capital letters

Glossary

wonky: (adj) informal word meaning not in a straight line

doodler: (noun) someone who scribbles and draws on things in an absent-minded way

How the text works

Can you remember what makes a good diary? Here is how the writer makes it work. She:

- gives a sense of the here and now by using the simple present tense
- provides background information about herself and the people in her life by using the simple past tense
- reveals some of her inner feelings and emotions through questions
- gives a sense of her character through humour and personal observations.

