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Cambridge Grammar and Writing Skills

Learner's Book 8

Mike Gould and Eoin Higgins





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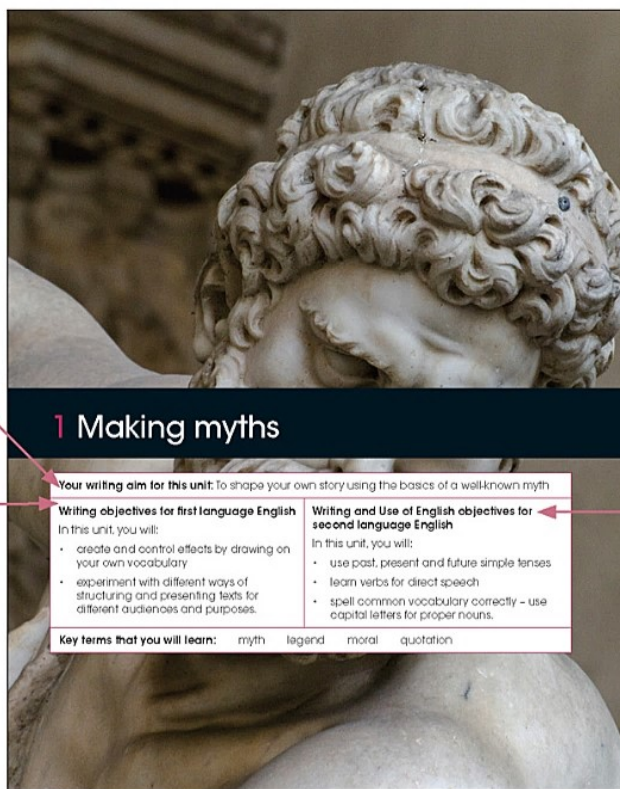
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How to use this book

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.



1 Making myths

Your writing aim for this unit: To shape your own story using the basics of a well-known myth

Writing objectives for first language English	Writing and Use of English objectives for second language English
In this unit, you will: • create and control effects by drawing on your own vocabulary • experiment with different ways of structuring and presenting texts for different audiences and purposes.	In this unit, you will: • use past, present and future simple tenses • learn verbs for direct speech • spell common vocabulary correctly – use capital letters for proper nouns.

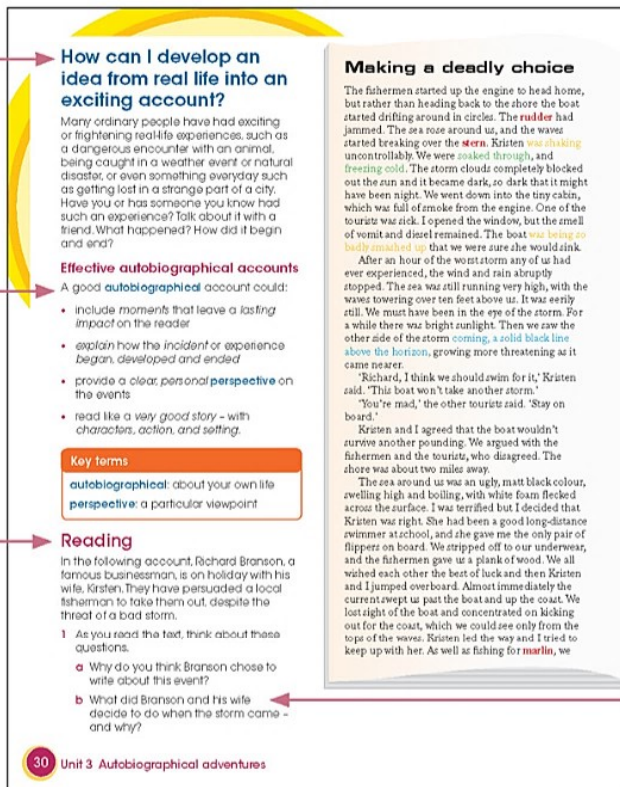
Key terms that you will learn: myth legend moral quotation

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 develop an idea from real life into an exciting account?

Many ordinary people have had exciting or frightening real-life experiences, such as a dangerous encounter with an animal, being caught in a weather event or natural disaster, or even something everyday such as getting lost in a strange part of a city. Have you or has someone you know had such an experience? Talk about it with a friend. What happened? How did it begin and end?

Effective autobiographical accounts

A good **autobiographical** account could:

- include moments that leave a lasting impact on the reader
- explain how the incident or experience began, developed and ended
- provide a clear, **personal perspective** on the events
- read like a very good story – with character, action, and setting.

Key terms
autobiographical: about your own life
perspective: a particular viewpoint

Reading

In the following account, Richard Branson, a famous businessman, is on holiday with his wife, Kirsten. They have persuaded a local fisherman to take them out, despite the threat of a bad storm.

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

- Why do you think Branson chose to write about this event?
- What did Branson and his wife decide to do when the storm came – and why?

Making a deadly choice

The fishermen started up the engine to head home, but rather than heading back to the shore the boat started drifting around in circles. The rudder had jammed. The sea rose around us, and the waves started breaking over the stern. Kirsten **was shaking** uncontrollably. We were **soaked through**, and **freezing cold**. The storm clouds completely blocked out the sun and it became dark, so dark that it might have been night. We went down into the tiny cabin, which was full of smoke from the engine. One of the tourists was sick. I opened the window, but the smell of vomit and diesel remained. The boat **was being so badly smashed up** that we were sure she would sink. After an hour of the worst storm any of us had ever experienced, the wind and rain abruptly stopped. The sea was still running very high, with the waves towering over ten feet above us. It was eerily still. We must have been in the eye of the storm. For a while there was bright sunlight. Then we saw the other side of the storm coming, a **solid black line above the horizon**, growing more threatening as it came nearer.

'Richard, I think we should swim for it,' Kirsten said. 'This boat won't take another storm.'

'You're mad,' the other tourists said. 'Stay on board.'

Kirsten and I agreed that the boat wouldn't survive another pounding. We argued with the fishermen and the tourists, who disagreed. The shore was about two miles away.

The sea around us was an ugly, matt black colour, swelling high and boiling, with white foam flecked across the surface. I was terrified but I decided that Kirsten was right. She had been a good long-distance swimmer at school, and she gave me the only pair of flippers on board. We stripped off to our underwear, and the fishermen gave us a plank of wood. We all watched each other the best of luck and then Kirsten and I jumped overboard. Almost immediately the current swept us past the boat and up the coast. We lost sight of the boat and concentrated on kicking out for the coast, which we could see only from the tops of the waves. Kirsten led the way and I tried to keep up with her. As well as fishing for marlin, we

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.

had also been on the lookout for sharks, and as we swam I started imagining that the first thing I would feel would be a vast fish rearing up beneath me, knocking me sideways just as the marlin had dealt with my bait, and ripping into my stomach and legs. 'Don't kick too hard,' Kristen shouted in my ear. 'You don't want to get cramp.'

We swam across the current, not worrying that we were being carried up the coast just as long as we weren't being taken out to sea. Slowly we came closer. We had been in the water for almost two hours before I knew that we would definitely make land. The coast was a first just a smudged green line, then we could see the trees, and finally a misty beach. Even after we could see the beach it took us another hour to get there. We hauled our way up through the surf and collapsed on to the sand. We had swum in the stormy sea for almost three hours. We were freezing cold, and our hands and feet were white and wrinkled. We clung on to each other, and told ourselves that after that we would always be together.

'We've got to get back down to the port,' she said. 'We've got to get a rescue party out to save the boat. They might have a lifeboat.'

We started running down the peninsula. We had to fight our way through some mangrove swamps and finally arrived in the tiny port after an hour, half-naked, trembling with shock and exhaustion, and with our feet bleeding.

At the port we found the captain of the local car ferry and Kristen explained to him that there was a boat out at sea in trouble with a jammed rudder. He agreed to go out to try to rescue the fishing boat. He lent us some clothes and at once we set out to sea. Within fifteen minutes the second storm hit. It was far worse than the first one and it picked up the car ferry, which was a big, heavy boat, and tossed it around like flotsam. We couldn't believe that after our first escape, we were back at sea in the storm. After ten minutes, the captain told us that he was turning back. It was hopeless. Although we wanted to go on, we could see that the ferry was in danger of capsizing.

From *Losing My Virginity* by Richard Branson

Key language features

past continuous
collocations and expressions
parenthetical commas

Glossary

rudder: large, piece of wood, plastic or metal used to control a ship's direction
stern: back, or rear end of a boat/ship
marlin: a large fish with a long, pointed nose and mouth
flotsam: material that floats in the water (from a shipwreck, for example)

How the text works

Do you remember what makes a good autobiographical account? Here is how the writer makes it work. He:

- explores the situation and how the memorable experience began
- develops the drama by explaining the consequences
- describes the action in vivid detail
- explains the **aftermath** - how the characters felt and acted.

Key term

aftermath: what happens after an event



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'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.

'Key term' boxes highlight new or important language that you will work on in the unit.

'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 helps you to analyse them.

Text analysis

Latadio Hearn wants to give an accurate account of his experiences in Japan.

- 1 How is this sort of diary entry different from one that might be written by a teenager in today's world?

Reading closely

To some extent, the diary entry is a straightforward account of the day. But what does it cover exactly?

- 2 Work with a partner to copy and complete these labels/captions and see if you can 'pin' them to the relevant section of the diary entry.

the purpose of the pistol-shot
girls like butterflies
a fiery castle
the spectacle of the dumb-bells
the location of the sports day
three cheers
who was taking part
Sakane - the best runner
other funny races

- 3 The function of the first paragraph is to set the scene precisely in order to help Latadio, or anyone else, get an accurate picture of the day. Make a list of all the information he gives about the setting. For example:
 - a Broad castle grounds of Ninomaru
 - a circular race track.

- 4 Now, using this information, draw a diagram of the setting and label it with words/phrases from the text. You will need to make sure you understand words such as 'ter'. Use a dictionary to help you.

- 5 Now let's look at how the rest of the information is organised. Work to answer these questions in a small group.
 - a The writer is rightly proud of Sakane. In the third paragraph, what three bits of evidence suggest that he is an outstanding athlete?
 - b In the fourth paragraph, the writer mentions more unusual types of game, one that involves pairs of students, and three that involve the girls. What are these games?
 - c One paragraph begins by describing the tug of war but it is another event in the same paragraph that creates a very strong impression on the writer. What is it and how many students take part?

- An important aspect of a personal account such as this is the writer's own viewpoint and our sense of his voice.

- In the first paragraph, the number of participants and the size or splendour of the setting make a great impression on the writer.

- Can you find three synonyms meaning 'big' or 'very big'?
- Can you find three synonyms meaning 'impressive'?

Did you know?

Don't forget, a **synonym** is a word or phrase that is very similar in meaning to another (for example, 'small' and 'little').

- b In the following extract, the writer's pride in Sakane is expressed.

... the best runner of all proved to be Sakane, of our own 8th class, who came in first by nearly forty yards without seeming even to make an effort. He is our champion athlete, and as good as he is strong - so that it made me very happy to see him with his arms full of prize books.

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

- i What possessive pronoun does the writer use to show his 'connection' to Sakane?
- ii What comparative phrase suggests that the writer thinks Sakane is also a nice person?
- iii What adjective describes the feeling the writer gets when Sakane gets his prizes?

Key term

voice: the distinctive way in which a writer expresses his or her ideas

Tip

Using personal and possessive pronouns such as 'I', 'we', 'our', 'my', 'mine', etc. can create a sense of belonging in a text. Equally, speaking directly to the reader using 'you', 'your', etc. can create a direct connection with them.

- 7 The writer also uses a number of **rich** images.

- a He refers to the setting as looking 'like a vast circus'. What does the choice of the word 'circus' suggest about the sports day? (Think about what the word 'circus' brings to mind – fun?)
- b He describes the girls in their *hakama* as 'pretty as butterflies'. What does this simile suggest about the way they run or move during the games?

Glossary

rich: varied and full of meaning

Thinking about the text

- 8 Think carefully and then answer these questions.

- a Look again at the first paragraph. How popular is the sports day as an event?
- b In the paragraph about the dumb-bell performance, the writer repeats 'six thousand' four times. Why do you think he repeats this number? What is so striking?
- c What is 'curious' about the game described in the penultimate paragraph? (Is it a sport? Or a piece of theatre? Or both?)
- d Someone else who has read the diary said, 'According to the writer, the sports day was a very serious event.' Do you:

<i>Strongly agree</i>	<i>Slightly disagree</i>
<i>Slightly agree</i>	<i>Strongly disagree</i>

 Why?

React to the text

- 9 Work in pairs. Discuss these questions.

- a In the story, the writer has a particular interest in the boy from his own school. Have you ever attended a sports event where someone close to you (a friend or a member of your family) was taking part? How did they get on? How did you feel?
- b Which of the events mentioned in the extract would you have enjoyed taking part in? Why?
- c In what ways does the writer create a vivid memory of the event? How does he:
 - make it clear this is a recent event that has just occurred?
 - give a full picture of the setting and event itself?
 - present his own views and perspective?

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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 your own version of an Indian legend.

Revision: past, present and future simple tenses

Grammar presentation

Simple tenses can be very effective in stories. It is useful to remember how to use them.

- 1 Complete the sentences with the verbs in the box. Then check your answers by looking back at the story on pages 10–11.

roared	will unite	came
headed	led	stood
	have	

- a You _____ a chance to marry the Chief of Hana.
- b It _____ our two families and keep the peace.
- c So saying, I _____ out, clutching my surfboard under my arm and _____ along the winding track that _____ to the beach.
- d When the perfect one [a wave] _____, I _____ up on the board...

- 2 Which verbs in Activity 1 are irregular?

Tip

Make sure you know the different forms of the irregular verbs in English. You can find a table of irregular verbs on the internet or in a dictionary.

- 3 Choose the most appropriate tense to complete what the characters from the story on pages 10–11 say.

- a 'And tomorrow I go / I'll go surfing as usual,' said Kalea.
- b 'All you ever want / will want to do is / was to go surfing,' Kalea's father said.
- c 'I am / was worried about you when I see / saw the storm. That's why I run / ran down to the beach to find you,' Kawao told her.
- d 'I don't understand / didn't understand why you didn't marry / won't marry the Chief of Hana,' her father said.
- e 'When I meet / I'll meet a man who loves / will love the ocean like I do, then I think / I'll think about getting married,' Kalea insisted.

- 4 Complete the summary of the legend of Kalea with the correct tense of the verbs in brackets.

In the legend, Loale, the chief on Oahu (a) _____ (kidnap) Kalea and (b) _____ (take) her to the mountains far away from the sea. After several years, she (c) _____ (long) to go surfing so she (d) _____ (beg) Loale to let her be nearer the ocean. I (e) _____ (not stay) here any longer. I (f) _____ (demand) to be allowed to go to the coast; she told him, so he (g) _____ (let) her go. Once there, she immediately (h) _____ (borrow) a surfboard and (i) _____ (begin) to demonstrate her skills. I (j) _____ (show) these locals how it's done,' she thought. A local chief called Kalamakua (k) _____ (see) her and was captivated by her talent and her beauty (l) _____

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

Each unit includes one grammar box and one vocabulary box.

Vocabulary: speech verbs

Vocabulary presentation

When you use direct speech in a story, you should try to vary the verbs you use to mean 'say' or 'ask' as much as possible.

5 Here are three speech verbs from the extract on pages 10–11. Match them to their definitions i–iii.

- a 'Kawoo,' he sighed, gesturing at my brother who was sitting on a long log
- b 'Keep the peace?' I scoffed.
- c 'Are you hurt, Kalea?' he cried, his face creased with worry.
- i say something mockingly or showing no respect
- ii call out loudly
- iii say something while breathing out to express sadness or impatience

6 Which verb is most descriptive?



7 What do the following speech verbs mean or how would you use them? Use a dictionary if necessary.

- a call
- b whisper
- c growl
- d yell
- e suggest
- f admit
- g scream
- h wonder

8 Here are some direct speech sentences from the Kalea story. Complete them with the person in brackets and a verb from Activities 5 or 6.

- a 'Kalea, watch out!' _____ (Kawoo)
- b 'Why don't you use my board?' _____ (a surfer)
- c 'I suppose you're right,' _____ (Kalea)
- d 'What do you want?'" _____ (Kalea's father)
- e 'I don't know what to do with you, Kalea,' _____ (her father)

Punctuation: capital letters for official titles

Punctuation presentation

For official titles (royalty, heads of state, nobility and military titles), we use a capital letter for the title when it goes before the name (*President Morgan*, *Prince Muhammad*, *General Yuwen*). When the title doesn't replace the name, we don't use capital letters (*five presidents*, *a prince*, *all the generals*).

9 Correct the mistakes with capital letters in these sentences.

- a All the Captains saluted the Generals.
- b The Duke and duchess of Cambridge are visiting Malaysia.
- c I've never met the President or prime minister of any country.
- d The sultan of Johor and sheikh Abdullah are meeting next week.
- e This is Hassan. He's a Commander in the navy.

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You may also find an extra presentation box focusing on punctuation or cohesion. This information will help you to write better texts.

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

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

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.

Guided writing

You see the following notice in your local newspaper:

YOUNG POETS: COMPETITION

THEME: The little things: joy and pain.
Send us a poem of six verses.
We'll publish the best poems in our special summer edition.

Write a poem and send it in to the competition.

Think/Plan

1 Work alone and brainstorm ideas for 'little things' in your life that bring you joy and things that irritate or annoy you. Think about some of these areas of your life.

- being alone
- going to school
- spending time with friends
- going out
- spending time in nature
- food, eating and drinking
- school subjects
- family life
- technology

Then work in pairs and tell your partner your ideas. Do you and your partner share any joys or pains?

Tip

Sometimes it helps to work on your own and generate your own ideas before discussing them in pairs or groups.

2 Now, with the help of your partner, choose the best three of each, joys and pains, and expand on these initial ideas. Discuss them and make notes.

3 Think about different ways to organise your verses. You should have one verse for each joy and pain. You can use one of these ideas:

- Alternate: joy – pain – joy, etc.
- 3 x 3: joy – joy – joy – pain – pain – pain
- Contrast: joy – contrasting pain, or pain – contrasting joy. In this structure, pairs of verses will discuss the same thing, giving contrasting views. For example, you love when your friend comes to visit and you can gossip (joy). But you can't stand it when your friend has nothing new to tell you (pain).

Useful language

Exclamations: What joy I feel ... How happy I am ... How delightful it is ... What a pain it is ... What misery I feel ... How fed-up I get ...

Synonyms: joy / sadness, bliss / misery, happiness / dismay, delight / heartache, satisfaction / sorrow

You will also think about the structure of your writing.

'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.

Write: first verse

Write the first verse.

- 4 Start by writing a normal sentence about something small that gives you pleasure on a daily basis. For example:
- I love it when my favourite song comes on, it really cheers me up.*



- Add details and try to make it sound better by using synonyms. Use a structure you can turn into a refrain.
- How delightful it is when I'm on my own and my favourite song comes on just when I'm feeling down.*
- First, read your sentence a few times and mark where you pause.
 - Experiment with changing the word order or the order of the clauses.
- How delightful it is || just when I'm feeling down || and I'm on my own || my favourite song comes on.*
- Try breaking the lines of the pauses to write a verse, and insert commas where you want to highlight the pauses.
- How delightful it is when I'm on my own, and just when I'm feeling down, my favourite song comes on.*

Write: finish the poem

Write the rest of the verses following these steps.

Things to remember when writing a poem about your daily life

- Choose some very simple experiences from your everyday world to write about.
- Describe an experience in each verse.
- Improve your work by thinking of more precise vocabulary using appropriate synonyms.
- Think of a refrain for your poem that provides rhythm and structure.
- Try to reveal aspects of your personality through the verses.

Check your first draft

When you have finished writing, review your work.

- 5 Work in small groups.
- Read your poem aloud to the group – reading aloud helps you to judge the rhythm.
 - Share your poem with the group and discuss ways it could be improved. Focus on improving the vocabulary to make it more precise.

Now write a second draft of the poem.

Peer assessment

Focus on the aspect you have been asked to consider and nothing else – in this case the vocabulary. It's important to stick to the criteria to make your feedback more effective.

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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 you 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 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 poem about your daily life. Write at least six verses. Choose one of these possibilities or use your own ideas.

- Silly things people say
 - Nature around me
 - Things of beauty
- Follow these stages.

Stage 1 Generate ideas. Think about the topic and make notes about things you would like to write about. Include reasons in your notes.

Stage 2 Put your ideas into a plan. Use a table to plot the verses and the ideas.

- What will each verse talk about?
- What vocabulary will you use?
- Think of a refrain.

Stage 3 Write the verses of your poem, following your plan. Use the checklist to make sure your poem reflects your experiences.

Writer's checklist: poems about everyday life

- Have you got a refrain that gives it rhythm and structure?
- Have you written sentences with several clauses?
- Can you improve the vocabulary to make it more precise?
- Have you analysed the pauses and experimented with where to break your sentences to make each line of the verse?
- Have you used commas for pauses?

Editor's checklist

- Check**
- that your ideas are organised into paragraphs
 - your spelling and use of capital letters
 - punctuation, especially in direct speech
 - the grammar is correct – exclamation marks with *How* and *What*.

Final draft

Once you have completed your poem, make a video of yourself reading the poem and post it on your blog or the class website.

Use the checklists above, or go back through the unit, to see if you have applied all the skills you have learned.

Check your progress

I can:	Needs more work	Almost there	All done!
write a personal poem about simple experiences from my everyday life			
shape and form the poem to create meaning and use a repeating refrain for rhythm			
use precise vocabulary to match my purpose			
develop rhythm by using line breaks and commas for pauses			

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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.



1 Making myths

Your writing aim for this unit: To shape your own story using the basics of a well-known myth

Writing objectives for first language English

In this unit, you will:

- create and control effects by drawing on your own vocabulary
- experiment with different ways of structuring and presenting texts for different audiences and purposes.

Writing and Use of English objectives for second language English

In this unit, you will:

- use past, present and future simple tenses
- learn verbs for direct speech
- spell common vocabulary correctly – use capital letters for proper nouns.

Key terms that you will learn: myth legend moral quotation

How can I use a myth to develop an interesting story?

Why is it that old **myths** and **legends** are retold many times in book form or in plays or in films? Can you think of old legends or myths from your own culture which have been retold for modern audiences? Were they told in the same way – or were things changed or developed?

Key terms

myth: a traditional story which often explains powerful events and may feature supernatural elements

legend: also a traditional story, but may be considered historically true

Effective stories based on myths or legends

A good retelling of a well-known myth or legend should:

- *develop the basic plot or key moments of the original story*
- *keep the core themes and ideas, which may include a **moral** or message*
- *develop the characterisation of the main character*
- *use direct speech to give the story more immediacy.*

Key term

moral: a lesson about how to behave (or not to behave!)

Reading

The following extract comes from a story based on the Hawaiian legend of Kalea, a young princess on the island of Maui. In this extract, her father asks what she thinks of the **suitors** who have come to request her hand in marriage.

- 1 As you read the text, think about these questions.
 - a How does the writer make the reader interested in Kalea?
 - b How does the situation turn out for her?

Kalea, Princess of the Waves

'Well,' **said** my father, sitting in his high-backed chair. 'Which one of the great chiefs will you choose? What about the Chief of Hana?'

I didn't reply. Above us, I could see the highest mountain on the islands, the volcanic **Haleakala**, shrouded in grey cloud. A storm might be coming. This was rare but it matched my mood: I didn't want any of the old men my father had proposed. Since early childhood, I had had the freedom of the island, swimming in the emerald sea, chasing my brother **Kawao** over the golden sand. I knew deep down that I had been spoilt and couldn't remain a child forever, yet marrying some chieftain from another part of the island was the last thing I wanted to do. My father's face darkened like the sky above the swaying palm-trees.

'Kawao,' he **sighed**, gesturing at my brother who was sitting on a long log, trying to keep out of the argument. 'Make her see sense!'

'It's true, Kalea,' he said. 'Father is right. Our kingdom is under threat. You **have** a chance to marry the Chief of Hana. It **will unite** our two families and keep the peace.'

'Keep the peace?' I **scoffed**. 'If I ever marry it will be to a prince who loves the sea and surf as much as I do, not to some boring old law-maker! For now, the only husband I want is my **onini**.'

So saying, I **raced** out, clutching my surf-board under my arm and headed along the winding track that led to the beach. Even before I reached it, I could hear the waters of the Auaa Channel surging wildly under the breath of the south-wind, the *kona*. My heart leapt as I saw the giant waves, falling in a froth of emerald and silver.

I plunged into the surf and lay flat on my board, paddling away from the shore. Here was my home, the place I cherished dearly for the pull of the current, the taste of the salt and the

Key language features

past, present and future tenses

speaking verbs

proper nouns that require capital letters

sun bronzing my limbs. No one in my father's kingdom commanded the waves as I did. Even now, under the darkening skies, I did not want to return. All my thoughts were on the next big wave, the one that would carry me like a flying horse through the air.

When the perfect one came, I stood up on the board and allowed the billowing water to lift me. Suddenly I was racing along, the wave curving over me, challenging me to go faster than ever before. But just as I reached my highest speed, I heard a crack of thunder. A spear of lightning arrowed from the sky. For a split-second, I lost my concentration. I wobbled and tottered around. Could I stay standing, or would I be swept away, pulled under the churning waters? I flung myself onto my front and clutched the board with my hands. At that moment, the giant wave exploded over me, and sent me hurtling for the shore. All I could do was hang on for dear life. The sloping beach hit me like a wall.

Where was I? The breath had been knocked out of me, and I lay on my back gasping, staring at the black clouds that raced across the sky. I'd made it! Half-conscious, I stared again. The clouds seemed to be forming themselves into a face, a shape, a body. A body! Could I be imagining it? My heart pounded. It was a young man, a handsome man. He was in a canoe, furiously plunging his oar into the waves.

But then the image vanished. The black clouds dissolved and the sky turned an instant blue. I gradually pulled myself up. My brother appeared, running onto the beach.

'Are you hurt, Kalea?' he cried, his face creased with worry.

'No, Kawao,' I said, slowly, looking at the volcano which was now as clear as a **charcoal** drawing. 'Everything is fine.'

Mike Gould

Glossary

suiitor: someone who seeks to marry another person

onini: Hawaiian word for surfboard

charcoal: burnt, blackened stick used for drawing

How the text works

Do you remember what makes a good retelling of a myth? Here is how the writer made it work. He:

- has taken a single moment from the myth and developed it
- has developed the character of Kalea through thoughts, speech and action
- has kept the core ideas – Kalea's defiance, and love of the sea
- has helped the reader experience the scene as it happens with direct speech and descriptive details.



Text analysis



- 1 What do you think are the key ingredients of a good story? Jot down three to four ideas. (For example, is it important to know how a character feels?)

Reading closely

- 2 Here are the basic plot details as they might be written in a simpler version of the original myth.

Kalea refused to accept any of the Chiefs her father suggested and preferred to spend time surfing.

How is the 'new' version different? What star quality is added to the original to make it shine?

For each of these basic plot 'stars', copy and add at least two things provided by the author, such as new characters, details about other people, use of speech, etc.

Speaking to her father



Surfing in the sea



Lying on the beach



- 3 Based on what you have found out, which of these would be *correct* statements about all the additional information the writer includes?

- a There is a volcano on the island called Haleakala.
- b Her father wants her to marry the Chief of Hana.
- c Her brother doesn't support his father.
- d Kalea says her true husband is her surf-board.
- e Kalea doesn't show any interest in marrying anyone.
- f Kalea saves herself by lying flat on her surfboard.
- g She tells her brother what she saw in the clouds.

- 4 This passage is made up of the island setting, Kalea's feelings, and the behaviour of people around her. Each of these things means that the writer has had to choose suitable vocabulary.

- a The writer uses lots of words related to the sea and its force. Complete these sentences explaining what each word or phrase means.

i If water is *surging* it means it is _____.

ii If a wave is *curving* it means it is _____.

iii If your breath is *knocked out* of you it means that _____.

iv If you are *hurtling*, it means you are _____.