



ENGLISH

FOR
QUEENSLAND SCHOOLS



GRADE VII



(94)

PART I.

ENGLISH

FOR

QUEENSLAND SCHOOLS



QUOD DEBUI DEDI

BUREAU INTERNATIONAL D'ÉDUCATION	
Date 24 AOUT 1962	Inv.
Cote 375.1(94) P(7)I	Reçut Langue
PAYS AUSTRALIE	

GRADE VII.

CROWN COPYRIGHT RESERVED

Registered at the General Post Office, Brisbane,
for transmission by post as a book.

Issued by
The Department of Education

Wholly set up and printed in Australia by
S. G. Reid, Queensland Government Printer.

1959.



CONTENTS

PREFACE.

The aim of this book is to assist the teacher in his task of developing in his pupils the ability to express themselves well in spoken and in written English.

Throughout the book, point is given to what are regarded, in modern educational thought and practice, as the true functions of writing, spelling, vocabulary, derivation, punctuation, and grammar, viz. as techniques for improving expression, and to the fact that oral expression is the foundation upon which proficiency in the writing of English is based.

The poems and prose extracts will, it is felt, have an appeal for Grade VII children and should, at the same time, lead them to seek the pleasure that is to be derived from reading and to gain an appreciation of the power and the beauty of the English language.

The matter included in the book has been divided into six sections to correspond with the six periods of the school year. The course is intended to be flexible, however, and teachers should not feel that they must adhere to these divisions, nor that they must necessarily follow the arrangement of the work as set out in each of the sections.

It is hoped that, in the wealth of material offered in this book, the teacher will find much to suggest how he can make his teaching of English accord with the spirit of the Syllabus. It is hoped, too, that, in working through the book, the pupil will sense that its purpose is to encourage and help him to communicate his thoughts freely and clearly, in correct and pleasing language.

READING FIGHTS FOR HIS LIFE	55
HELP FROM OUR READING	56
READING FOR PLEASURE: <i>Terrible Hollows Free!</i>	57
MESSAGES—TELEGRAMS AND LETTERS	58
MAKING SUMMARIES	59
LECTURETTES	61
WORDS TO SPELL, List 1	61
READING FOR PLEASURE: <i>Terrible Hollows Free!</i>	62
ADJECTIVAL CLAUSES	63
WORDS TO SPELL, List 2	67
SPEAKING CLEARLY	68
EXERCISES FOR REVISION	69

ACKNOWLEDGMENTS.

Permission for the inclusion of copyright material is gratefully acknowledged:

Baby Platypuses, by Mary Elwyn Patchett, from *The Sunburnt Country* (reproduced by permission of Collins Clear-Type Press).

Andy's Gone with Cattle, *Andy's Return*, *Trooper Campbell*, by Henry Lawson; *Starting the Selection*, from *On Our Selection*, by Steele Rudd; *Verity's New Home*, from *Verity of Sydney Town*, by Ruth C. Williams; *A Song of Wind*, by Will Lawson (reproduced by permission of Angus and Robertson Ltd.).

Coasting Brigantine, by Cecily Fox-Smith (reproduced by permission of the Proprietors of PUNCH).

Flannan Isle, by Wilfrid Wilson Gibson (reproduced by permission of the author and Macmillan and Co. Ltd.).

Heidi and Peter, from *Heidi*, by Johanna Spyri (reproduced by permission of Heirloom Library Ltd.).

Terrible Hollow and *Free!* from *Robbery Under Arms*, by Rolf Boldrewood (reproduced by permission of the Executors of the Estate of the late T. A. Browne).

A Morning at Tangari, from *Bush Holiday*, by Dale Collins (reproduced by permission of the author and William Heinemann Ltd.).

The Siege of "Silver Guard", from *Silver Guard*, by Geoffrey Trease (reproduced by permission of Basil Blackwell and Mott Ltd.).

If the rights of any publisher or author have been overlooked, it is hoped that the infringement will be pardoned and that the Director-General of Education will be advised so that the matter may be rectified.



CONTENTS

SECTION I

	Page
A POEM: <i>Andy's Gone with Cattle</i>	1
STORIES	2
HOW TO TELL A STORY	4
WORDS TO SPELL: List 1	6
PRINCIPAL PARTS OF VERBS	7
LECTURETTES	10
PARTICIPLES AND THE WORK THEY DO	12
READING FOR PLEASURE: <i>Andy's Return</i>	19
COMPLETING A STORY	20
ADVERBIAL CLAUSES	21
WORDS TO SPELL: List 2	26
IMPROVING EXPRESSION	26
CORRECTING YOUR OWN COMPOSITIONS	32
RULES TO REVISE	33
WORDS TO SPELL: List 3	33
WORDS ARE OUR FRIENDS	34
DESCRIPTIVE COMPOSITIONS	38
POEMS AND PICTURES: <i>Sunset, Sunrise</i>	40
SPEAKING CLEARLY	41
EXERCISES FOR REVISION	43

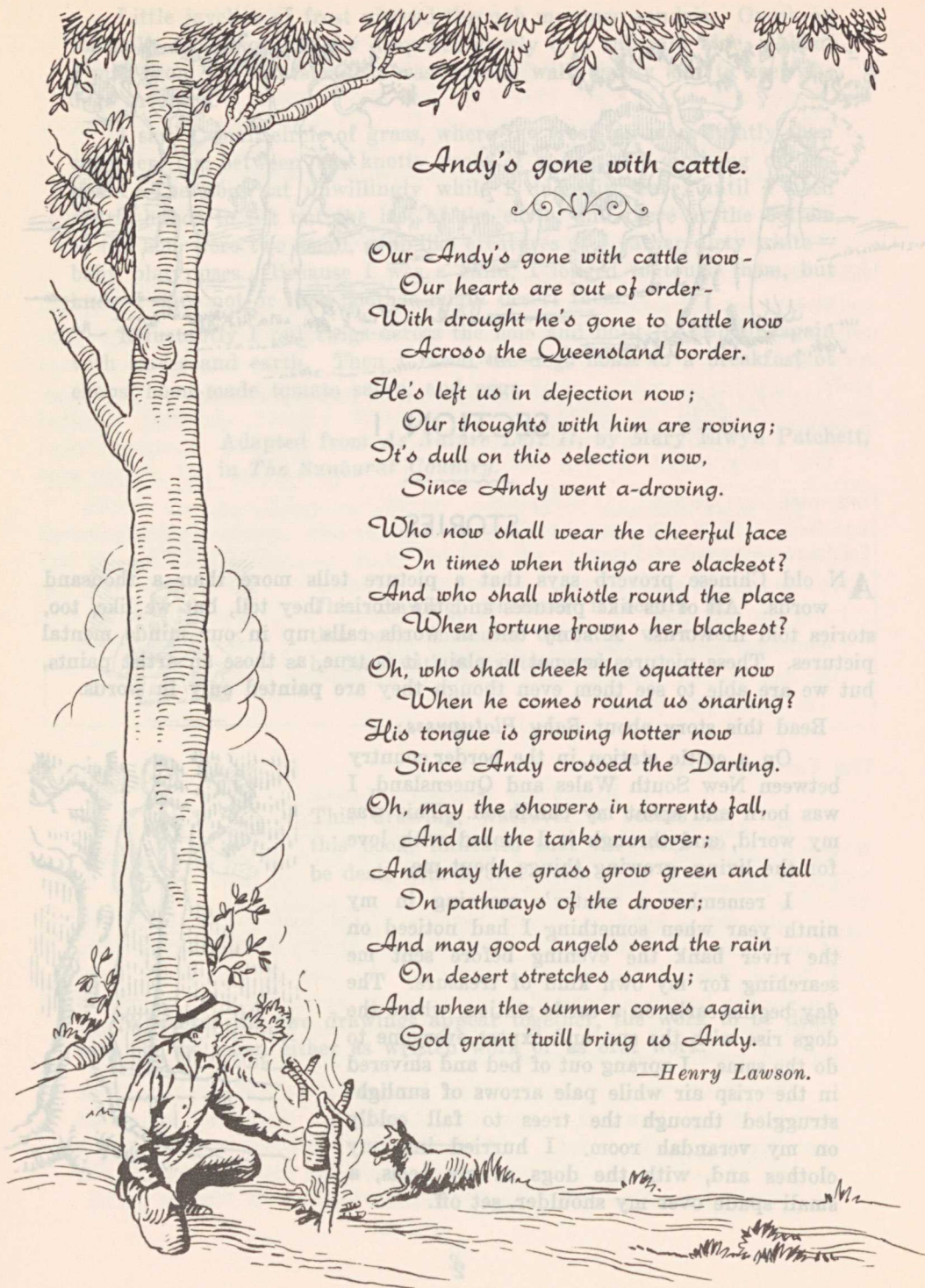
SECTION II.

A POEM: <i>Coasting Brigantine</i>	49
WELL-TOLD STORIES	50
ADJECTIVAL CLAUSES	54
WORDS TO SPELL: List 1	57
WORDS ARE OUR FRIENDS	58
GOOD EXPRESSION THROUGH CHOICE OF WORDS	61
A STORY IN A POEM: <i>Flannan Isle</i>	63
READING FOR PLEASURE: <i>Heidi and Peter; Starting the Selection</i>	66
HELP FROM OUR READING	68
PLANNING, AND WRITING, A COMPOSITION	69
MORE ABOUT VERBS	70
MESSAGES—TELEGRAMS AND LETTERS	74
MAKING SUMMARIES	80
LECTURETTES	81
WORDS TO SPELL: List 2	81
READING FOR PLEASURE: <i>Terrible Hollow; Free!</i>	82
ADJECTIVAL CLAUSES	85
WORDS TO SPELL: List 3	87
SPEAKING CLEARLY	88
EXERCISES FOR REVISION	89

SECTION III.

A POEM: <i>Tale of an Old Gum-tree</i>	95
MORE ABOUT PHRASES	96
TWO FORMS OF THE VERB	98
MORE ABOUT CORRECTING COMPOSITIONS	101
A NARRATIVE POEM: <i>Trooper Campbell</i>	102
MORE ABOUT TELLING A STORY	104
WORDS TO SPELL: List 1	108
WORDS ARE OUR FRIENDS	109
GOOD EXPRESSION THROUGH CHOICE OF WORDS	111
MAKING A SPEECH	114
WORDS TO SPELL: List 2	115
LECTURETTES	116
DESCRIPTIVE COMPOSITIONS	116
USING BOOKS OF REFERENCE	117
READING FOR PLEASURE: <i>Verity's New Home; The Siege of "Silver Guard"</i>	118
MESSAGES OF CONGRATULATION	121
ADVERBIAL CLAUSES	123
SPEAKING CLEARLY	124
WORDS TO SPELL: List 3	125
EXERCISES FOR REVISION	126

38	DESCRIPTIVE COMPOSITIONS	126
40	POEMS AND PICTURES	126
41	<i>Boots and Pater</i> , from <i>Boots</i> , by Johanna Spurr	126
43	EXERCISES FOR REVISION	126
~~~~~		
44	<i>Terrible Hollow and Frost</i> , from <i>Under Arms</i> , by Roll	126
49	A POEM: <i>Counting</i> , by permission of the publishers of the late T. A. Brewer	126
50	WELL-TOLD STORIES	126
54	ADJECTIVAL CLAUSES	126
57	<i>A Morning at Caspari</i> , from <i>Spas Holiday</i> , by Dale Collier	126
58	WORDS ARE OUR FRIENDS	126
61	GOOD EXPRESSION THROUGH CHOICE OF WORDS	126
63	A STORY IN A POEM: <i>The Siege of "Silver Guard"</i>	126
66	READING FOR PLEASURE: <i>Verity's New Home; The Siege of "Silver Guard"</i>	126
68	HELP FROM OUR READING	126
69	REVISION AND WRITING COMPOSITIONS	126
70	NOTE ABOUT VERBS	126
77	MESSAGES—TELEGRAMS AND LETTERS	126
80	MAKING SUMMARIES	126
81	LECTURETTES	126
81	WORDS TO SPELL: List 2	126
82	READING FOR PLEASURE: <i>Terrible Hollow; Frost</i>	126
82	ADJECTIVAL CLAUSES	126
87	WORDS TO SPELL: List 3	126
88	SPEAKING CLEARLY	126
89	EXERCISES FOR REVISION	126



*Andy's gone with cattle.*



*Our Andy's gone with cattle now -  
Our hearts are out of order -  
With drought he's gone to battle now  
Across the Queensland border.*

*He's left us in dejection now;  
Our thoughts with him are roving;  
It's dull on this selection now,  
Since Andy went a-droving.*

*Who now shall wear the cheerful face  
In times when things are slackest?  
And who shall whistle round the place  
When fortune frowns her blackest?*

*Oh, who shall cheek the squatter now  
When he comes round us snarling?  
His tongue is growing hotter now  
Since Andy crossed the Darling.*

*Oh, may the showers in torrents fall,  
And all the tanks run over;  
And may the grass grow green and tall  
In pathways of the drover;*

*And may good angels send the rain  
On desert stretches sandy;  
And when the summer comes again  
God grant 'twill bring us Andy.*

*—Henry Lawson.*



## SECTION I

### STORIES.

**A**N old Chinese proverb says that a picture tells more than a thousand words. All of us like pictures and the stories they tell, but we like, too, stories told in words. A story told in words calls up in our minds mental pictures. These pictures are not so plain, it is true, as those an artist paints, but we are able to see them even though they are painted only in words.

Read this story about *Baby Platypuses*:

On a cattle station, in the border country between New South Wales and Queensland, I was born and spent my childhood. This was my world, and through it I moved with love for the living, growing things about me.

I remember a winter's morning in my ninth year when something I had noticed on the river bank the evening before sent me searching for my own kind of treasure. The day begins early on a cattle station, where the dogs rise with the sun and expect everyone to do the same. I sprang out of bed and shivered in the crisp air while pale arrows of sunlight struggled through the trees to fall coldly on my verandah room. I hurried into my clothes and, with the dogs at my heels, a small spade over my shoulder, set off.



Little javelins of frost pierced through my open sandals. Overhead the pale, early-morning sky deepened slowly to a splendid blue. About a mile from the homestead, it was time to walk warily and to keep the dogs in check.

I saw a small circle of grass, where the frost lay more lightly than elsewhere, in between the knotty roots of a big gum growing on the bank. The dogs sat unwillingly while I dug with care, until I used gentle hands to lift out the last of the earth, and there at the bottom of the hole were two small, grub-like creatures of a rather dirty white—baby platypuses. Because I was a child, I longed to touch them, but knew I dare not or their mother might desert them.

Reluctantly I put twigs across the hole and built the top up again with leaves and earth. Then I raced the dogs home to a breakfast of chops, home-made tomato sauce, and eggs.

Adapted from *As Nature Left It*, by Mary Elwyn Patchett, in *The Sunburnt Country*.



This drawing, wherever it occurs in this book, indicates that the work to be dealt with is written work.



This drawing, wherever it occurs in this book, indicates that the work to be dealt with is oral work.

Wherever the two drawings appear together, the work to be dealt with can be taken either as written work or as oral work.



## HOW TO TELL A STORY.



Suppose we wish to tell a story about *How Tiger Learned a Lesson*.

The short simple sentences given below provide some ideas of what occurred. Our own thoughts should provide many more. From all these ideas, we choose the best for our tale.

Before we tell a story, we need to think of the happenings we intend to write about, and we should then write short sentences about them, arranged in the order in which they occurred.

Our next task is to think of suitable words and phrases and to use them in making expressive sentences.

Our story might develop like this:

<i>The short sentences</i>	<i>The words and phrases</i>	
I have a dog called Tiger.	bad habit	investigate
He was fond of chasing cats.	barking furiously	wild pursuit
I did not like this.	jumping madly	raked his claws
I could not break his habit.	ragged ears	cat-chasing habit
One day he met Ginger, the cat down the street.	quick as lightning	annoying

The Finished Story:

### *How Tiger Learned a Lesson.*

My dog Tiger is a good old fellow, but he had one very bad habit. He chased cats. Whenever I missed Tiger I could be sure he was away somewhere annoying a cat.

One day I heard a furious barking in the back yard. I guessed at once what the trouble was. Sure enough, when I went to investigate, I found Tiger leaping about madly at the foot of our peach tree. Among the branches, her tail twice as big as usual, sat Mrs. Bramble's tabby cat. While Tiger whined and barked and leapt below her, she sat and growled and glared at him.

To punish Tiger I smacked him hard and chained him up. The very next day, however, I saw him chasing the black and white cat that lives across the street. I felt guilty and ashamed when I saw the damage he had done to our neighbour's garden in his wild pursuit. It isn't very pleasant to own a dog that chases cats.

I tried everything I could think of, but nothing I did would cure Tiger of his cat-chasing habit. Then one day he came upon Ginger, the big old cat that lives at the house on the corner. You could tell by the scars on Ginger's face and the ragged edges of his ears that he had been in many a battle. When Tiger walked up to him, he did not run away as all other cats did. He just reached out one lightning-quick paw and raked his claws down Tiger's nose.

Tiger does not chase cats any more, and sometimes, as I look at him, I think the cats are very pleased that Tiger has learned his lesson.

The story of Tiger makes enjoyable reading, doesn't it? Let us see what our story was developed from. It was built up, in a simple and interesting way, from the five short sentences we wrote, some phrases and words we thought of, and our ideas. Did you notice how we used the words and phrases we thought of? Some we used as they were written; others we changed. Thus **barking furiously** became **furious barking**; **quick as lightning** became **lightning-quick**; **jumping madly** became **leaping about madly**; and **ragged ears** became **the ragged edges of his ears**.

Before we leave Tiger and Ginger, read again the opening sentence and the concluding sentence. Did the opening sentence make you wish to read on? Did the concluding sentence make you feel that you had reached the end of the story?



*In the stories we tell, we should remember that our own ideas are always very important.*

## WORK FOR YOU:

### Stories Waiting To Be Told.

The sentences given for Stories 1 and 2 will suggest ideas of your own which you can make use of in telling the stories. Choose one of these stories to be written as a combined class effort. You will find it helpful to write, on the blackboard, notes on the best ideas, words, and phrases offered by the class.

#### Story 1:

##### *Saved.*

Helen and Flo went for a walk on a lonely hillside.  
They came upon a cave.  
They ventured in.  
A noise in the darkness frightened them.  
They wished to run away.  
Helen thought the sound was made by a lamb.

Story 2:

*Timmy's Gift.*

Timmy was very sad.  
It was his mother's birthday.  
He had no money for a present.  
He wandered sorrowfully along the creek near their farm.  
Beautiful wild flowers grew there.  
Mother said Timmy's present was the loveliest one of all.

Story 3:

In this story, you are free to use ideas that are all your own. In the questions that follow, a plan is suggested which should help you to think out some ideas for telling the story:

Who are the people the story is about?  
Where did it happen?  
What took place?  
How did it end?

Give your story a suitable title, and, if you wish, draw a picture to illustrate your story.

---

**WORDS TO SPELL.**

From time to time lists of words marked **WORDS TO SPELL** appear in this book. Make sure you can spell the words. Pay particular attention to those common words which are so very often mis-spelt.

Find the meaning of any word new to you, and make use of that word in your writing and speaking.

Through word-building, and by reference to your dictionary, find other forms of the words, and then learn to spell them and also to use them.

<b>WORDS TO SPELL. List 1.</b>	pierced, reluctantly, occurred, investigate, furious, lightning, scared, scarred, loveliest, adverbial, border, ninth, shoulder, tense, until, does, escape, valleys, among, believe, ninety, favourite.
--------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## PRINCIPAL PARTS OF VERBS.

Among the most important words we use in telling our thoughts are the verbs. No sentence can be made without a verb, and the more suitable the verbs are which we use to tell our thoughts, the more expressive is our writing and speaking.

One of the things that a verb tells us is the time of the action indicated by the verb. In one of its forms, a verb makes us think that something is happening now, this form being the present tense of that verb. Another form of the same verb makes us think that something happened in time that is past. This form is the past tense of the verb.

In addition to the present tense and the past tense of a verb, there are two other verb-forms, called *participles*, which indicate the time of an action.

We speak of the four forms of a verb as the *principal parts* of the verb, and we may think of them as a family. Here is one such family:

<b>break</b> : <i>Present tense</i>	<b>broken</b> : <i>Past participle</i>
<b>broke</b> : <i>Past tense</i>	<b>breaking</b> : <i>Present participle.</i>

### Finding the Principal Parts of a Verb :

Let us consider the verb **break**. By using the principal parts of the verb, we can complete the following:—

- (i) Now I..... (Now I **break** : *Present tense.*)
- (ii) Yesterday I..... (Yesterday I **broke** : *Past tense.*)
- (iii) I *have*..... (I have **broken** : *Past participle.*)
- (iv) I *am*..... (I am **breaking** : *Present participle.*)

Let us find the principal parts of some other verbs. Among these parts, of course, are the participles.

*Examples:* speak, play, run, weep, sing, eat, know, live, fall, cut.

<i>Present tense</i>	<i>Past tense</i>	<i>Past participle</i>	<i>Present participle</i>
speak	spoke	spoken	speaking
play	played	played	playing
run	ran	run	running
weep	wept	wept	weeping
sing	sang	sung	singing
eat	ate	eaten	eating
know	knew	known	knowing
live	lived	lived	living
fall	fell	fallen	falling
cut	cut	cut	cutting

Present participles always end in **-ing**.

Past participles may end in **-ed, -d, -t, -n, or -en**.

In some verbs the past tense is spelt differently from the past participle.

*Examples:* sang, sung; ate, eaten; knew, known; spoke, spoken.

In some verbs the past tense and the past participle are spelt alike.

*Examples:* played, played; wept, wept; lived, lived; cut, cut.

**Exercise:** Find the principal parts of these verbs: *bake, blow, ring, sleep, carry, call, rise, sit, swim, put, wound*, and then supply the correct part of each verb in brackets in the following paragraphs:—

Every evening the bells in the old church ...(*ring*)... out, as they had ...(*ring*)... for many a year. They were ...(*call*)... the faithful to prayer.

The waves which were ...(*blow*)... by the fierce wind ...(*rise*)... higher and still higher. Not even in the great storms of winter had they ...(*rise*)... so high.

The old warrior ...(*swim*)... towards his comrade struggling feebly in the river. Before he had ...(*swim*)... half the distance, he realized that the current was ...(*carry*)... his friend to safety. He ...(*call*)... to him encouragingly and ...(*swim*)... back to the bank.



*These verbs require care: fly, flow, rise, raise, lay.*

<i>Present tense</i>	<i>Past tense</i>	<i>Past participle</i>	<i>Present participle</i>
fly	flew	flown	flying
flow	flowed	flowed	flowing
rise	rose	risen	rising
raise	raised	raised	raising
lay	laid	laid	laying

**Exercise:** In the sentences that follow, insert the correct principal part of a verb given at the head of the sentences:

**Verbs: fly; flow.**

The river near our farm has ..... over its banks twice this year.

The chief test pilot has ..... several new types of jet planes for the Air Force.

Yesterday many honey-eaters ..... among the flowering bushes.

A gurgling creek ..... among the hills.

After the heavy rains, water was ..... once more through the Channel Country.

During the storm more than one fishing-boat was ..... a distress signal.

**Verbs: rise; raise.**

The prices of materials for girls' frocks and boys' shirts have ..... recently.

The galloping horses ..... a cloud of dust that drifted lazily across the plain.

The monk was ..... his arm towards heaven and blessing the little band of worn and weary pilgrims.

Away to the west, angry storm clouds were ..... behind the jagged peaks.

Last year our Project Club ..... a heavy crop of maize in the school plot.

As the little mermaid ..... to the surface of the sea, her long hair streamed out behind her.

**Verb: lay.**

Will you ..... the table for me, please?

She has ..... the wet carpet in the sun.

It is springtime, and the birds are building their nests and ..... their eggs.

During the day the bricklayers ..... a thousand bricks.

## LECTURETTES.



As you grow up you must learn, as a common saying expresses it, to stand on your own feet. A very interesting way of learning to stand on your own feet is to prepare matter for a lecturette and to deliver the lecturette to your classmates. You will find that there is a great deal of pleasure to be gained both from giving lecturettes and from listening to lecturettes delivered by other children.

### **What is a lecturette?**

A lecturette is a short talk given by a girl or a boy to the other children in the class.

### **What do you talk about?**

The lecturette tells about something that interests you and that you think will interest the class. You have the right to decide what it will be about. Generally you choose a subject that you like and know well. The list of lecturettes from which you can select yours is almost endless, and might include—My pet; The model I made; How I learned to ride my bicycle; Fishing; What makes a motor-car go; Cars; Aeroplanes; Space ships; The new kittens; Cooking; Something I made; Swimming; Cricket practice; A strange animal; A place I visited; Collecting; A softball match.

### **How do you prepare to give a lecturette?**

Choose a subject that interests you.

Obtain information, if necessary, from books and from other people.

Collect pictures, models, and objects that will help your classmates to understand what you tell them.

Arrange your ideas in the order you will deliver them.

If you wish, write a few notes on a small card to refresh your memory.

Practise your lecturette beforehand, but do not try to memorize it.

### **How do you deliver the lecturette?**

Have, ready at hand, everything you need.

Face the class.

Turn to the teacher and then to the class, saying something like this:

“Mr. Dash, girls and boys, I should like to explain to you how I made my model space ship.”

You then begin.

As you proceed, make use of the pictures, etc., that you have collected. If you wish, draw or write on the blackboard.

Speak naturally, not too fast, and just as you would if you were talking to only one person instead of to a number.

### How long may a lecturette take?

When giving a lecturette for the first time, you will probably find it difficult to talk for even one minute. With practice, however, you will soon find that you are easily able to talk for a longer period. Generally speaking, the time taken for the delivery of a lecturette should be about three minutes. The lecturette given here as an example required a minute and a half.

“Mr. Dash, girls and boys, today I shall tell you how I made my model space ship. I first became interested in space ships when I saw some drawings in a magazine Dad brought home. This is my model. (*Pause to show the model.*) I call it the Milky Way Express. Notice the middle part of my ship. It is really a tube that once held my sister’s lipstick. Here at the back (*Point to it.*), I screwed on a cap I took from a bottle. You can see three little holes in it. Before I fixed the end to my model, I bored these holes in it. I did that with a drill from my set of tools. When it is ready to fire, I put three little rockets in the holes. I’ll show you them in a moment. The front part of the ship is a piece of balsa wood painted with aluminium paint. (*Show it.*) I carved it that shape. When I had painted the middle part red and the rocket part yellow, my ship was finished. I said I would show you the rockets. Here they are—little crackers, really. Now we are ready. All aboard! (*Light the rockets.*) Off we go!”

If notes had been used, they might have looked like this:

I begin—“Mr. Dash .....
Dad’s magazine.
Show rocket.
Explain it.
Set it off.

### WORK FOR YOU:

1. Prepare and give a lecturette.
2. As a class activity, compile a list of topics for lecturettes.
3. As a class activity, begin making a list of lecturettes delivered by members of the class. Add to the list whenever lecturettes are given.

## PARTICIPLES AND THE WORK THEY DO.

It is time now for us to give more consideration to present and past participles. Before we do so, let us consider the words **breaking** and **broken** as they are used in these sentences:

The **broken** rocks form a natural wall against the sea.

The **breaking** waves fall with a crash like thunder.

Words such as these, when used as they are here, are to be regarded not as participles but as adjectives, each qualifying the noun following it.

A participle is frequently used as a part of a compound verb. For the present we need not think of the separate words making up a compound verb, but of the verb as a whole.

### *Examples:*

A great rock **has broken** from the face of the cliff.

Its fragments lie where the waves **are breaking** in foam.

Participles are also used to add important and interesting facts to sentences. Generally, a participle is more expressive if other words work with it to form a group of words. The whole group, including the participle, may be spoken of, and used as, a phrase.

We can see participles at work in this story:

### *“Is There One For Me?”*

“Peep, peep! Peep, peep!” The postman’s whistle shrilled all along the quiet street. **Waiting** hopefully, an elderly woman stood at her garden gate.

“Is there one for me?” she inquired, anxiously.

“Here you are, Mrs. Gregory,” said the postman, **smiling**, and **handing** her a solitary letter.

The woman fumbled in her apron pocket for her spectacles, and began to read. As she did, her face lit up and she gave a little cry of joy. **Attracted** by her mother’s voice, a girl ran down the path towards her.

“It’s from John,” her mother gasped, **wiping** away a tear.

There in the quiet of their garden, mother and daughter shared the happiness **brought** to their home by a postman’s whistle.

Having read the story and noted the participles, we may arrange them like this:

<i>Participle, or phrase beginning with a participle</i>	<i>Noun or pronoun the participle, or the phrase, refers to</i>
waiting hopefully	woman
smiling	postman
handing her a solitary letter	postman
attracted by her mother's voice	girl
wiping away a tear	mother
brought to their little home by a postman's whistle	happiness

We can see now that what we are really told in this story is that the elderly woman is an elderly, waiting-hopefully woman; that the daughter is an attracted-by-her-mother's-voice girl; that their happiness is a brought-to-their-home-by-a-postman's-whistle happiness; and so on.

Here, then, is what we can say about a participle or a phrase beginning with a participle:

A participle, or a phrase in which the first word is a participle, enlarges the meaning of the noun or pronoun it refers to, and therefore its function is that of an adjective.

*Examples:*

**Twisting and turning**, *he* was able to elude the giant and reach the beanstalk in safety.

**Abandoned**, the *boat* floated idly in the bay.

**Yelping loudly**, the *pup* ran upstairs when the kitten scratched him.

The *ship*, **badly battered**, limped into port after the cyclone had passed.

**Raising his right hand**, the *soldier* swore to serve his king faithfully.

**Having buried the treasure**, *they* returned to their ship and sailed away.

**Laughing at the clown's antics**, the *children* rocked backwards and forwards.

The *signal* of distress, **whipped by the shrieking wind**, was rapidly torn to tatters.

**Exercise:** In the story, *Pioneers Find a Home*, three phrases beginning with participles have been omitted. The omitted phrases are given below the story. Rewrite the story, placing each phrase with the noun it refers to.

*Pioneers Find a Home.*

Slowly the pioneers climbed up the steep mountain slope. From its summit, they saw before them a green valley _____. Through the valley, a river, _____, wound along like a great silver snake. This was the land they had dreamed of and struggled so hard to reach. It was high noon when, at last, they pitched their tents on a grassy bank _____.

*Phrases:* made cool and shady by the whispering trees  
stretching away to a low, blue range in the distance  
hidden here and there by tall gums



*If a sentence begins with a phrase in which the first word is a participle, place a comma at the end of the phrase.*

**Exercise:** Punctuate the following sentences:—

Arriving last Tuesday he stayed two days

Attracted by her mothers voice a girl ran down the path towards her

Turning in alarm to my horror I saw a bear

Cooing happily in her cot my baby sister wriggled her toes

Attracted by the unusual noise in the street this morning a crowd gathered quickly

Seeing no signs of the enemy raiders the patrol officer told his men to rest

Crippled by the sharp stones covering the hills the soldiers could advance no farther

Captivated by the antics of Punch and Judy the children were as quiet as mice

### Something to think about:

As you read this sentence, think what the writer meant to tell us and what he did tell us:

Climbing to the top of the hill, a stream threaded its way through the valley below.

The writer meant to tell us that *somebody* climbed to the top of the hill, but what he actually told us was that a *stream* climbed to the top of the hill. In this sentence, the writer tells us what he meant to tell us:

Climbing to the top of the hill, the hikers saw a stream threading its way through the valley below.

### Something to remember:

A phrase that begins with a participle is really an adjectival phrase. It must refer to a noun or a pronoun. We must remember to make quite clear to the reader what that noun or pronoun is. When a person does not do this, the result is often amusing, as in this story:

*Secretary:* "Excuse me, sir, there is a gentleman outside with one eye named James Stone."

*Manager:* "What's the name of his other eye?"

### Making the meaning clear:

*Sentence:* The Indian scout discerned a white hunter.

*Phrase:* peering through the tangled brushwood

<i>The sentence</i>	<i>The noun the phrase refers to</i>
Peering through the tangled brushwood, the Indian scout discerned a white hunter.	scout
The Indian scout, peering through the tangled brushwood, discerned a white hunter.	scout
The Indian scout discerned a white hunter peering through the tangled brushwood.	hunter



*The noun or pronoun to which a phrase beginning with a participle refers must appear in the sentence, and the phrase must be placed as near as possible to that noun or pronoun.*

**Exercise:** Setting out your work in the same form as the table on the previous page, compose sentences made up of each of the following sentences and the phrase given with it:—

*Sentence:* The weary explorers met seven friendly aborigines.

*Phrase:* climbing over the rocky hills

*Sentence:* The little Dutch girl skated happily on the frozen canal with her friend.

*Phrase:* dressed in a warm woollen frock

If you analyse the sentences you have composed, you will find that the phrase beginning with a participle must be placed in the same column as the noun or pronoun it refers to.

*Examples:*

<i>Subject</i>	<i>Predicate</i>
Peering through the tangled brushwood, the Indian <u>scout</u>	<u>discerned</u> (verb) a white <u>hunter</u> (object)
The Indian <u>scout</u> , peering through the tangled brushwood,	<u>discerned</u> (verb) a white <u>hunter</u> (object)
The Indian <u>scout</u>	<u>discerned</u> (verb) a white <u>hunter</u> peering through the tangled brushwood (object)

**Parsing of Participles:**

*A Fruitless Raid.*

Far up in the blue sky, a raiding hawk appeared. Circling slowly and gracefully, down, down he came. Alarmed by the terror sailing above, small creatures hid in silent fear. The disappointed hawk, catching a puff of wind in his pinions, drifted away down the valley.

<i>Word</i>	<i>Parsing</i>
circling	participle, referring to "he".
alarmed	participle, referring to "creatures".
sailing	participle, referring to "terror".
catching	participle, referring to "hawk".

**Exercises:**

1. Analyse the sentences you composed about the explorers and about the little Dutch girl.

2. Analyse the sentences in the short composition, *A Fruitless Raid*.

3. Parse the participles in this short prose extract:

Toiling over the mountains, the squatters came, seeking a new land. As they spread out across the plains, they knew that this was the land of their dreams. Gladdened by the sight of miles and miles of park-like country waiting to receive them, they drew rein, for here, at last, was Home.

4. Each of the sentences that follow would tell more if a phrase beginning with a participle were inserted in the blank space. Think of a suitable phrase to enlarge the meaning of each sentence, and insert the phrase in that sentence.

..... , the little crab was soon out of sight.

An old, bearded swagman ..... tramped steadily along the winding bush track.

Gurth, the Saxon, carried a long Viking sword .....

Bright yellow flowers ..... danced gaily in the clear Australian sunshine.

..... , the wagtail flew from post to post, keeping us company all along the quiet road.

5. Punctuate these sentences:

Bright yellow flowers hanging from every twig danced in the clear Australian sunshine

Puzzled by the mysterious noise the little fellow asked whats that

Crossing another stream they entered a secluded valley one of the most beautiful spots they had ever seen

Along the beach over cliffs covered with tea-tree through rough stony country the men trudged wearily on

The happy elf rocking himself gently from side to side laughed with glee

Tossed like a cork by the curling seas our gallant little craft battled on until guided by Old Jacobs skilful hands she reached the safety of the creek

Reaching the summit of the stony ridge the horseman caught sight of a wisp of blue smoke rising from a hollow partly hidden by a clump of trees

6. Enlarge each of the given sentences by the addition of a phrase beginning with a participle formed from a verb selected from those supplied.

*Example:*

*Sentence:* A dusty sparrow was perched on our clothes-prop.

*Verbs:* twitter, preen, chirp.

*Enlarged Sentence:*

Preening its feathers in the sun, a dusty sparrow was perched on our clothes-prop.

*or*

A dusty sparrow, chirping a little song, was perched on our clothes-prop.

*or*

Twittering to his mate on the roof, a dusty sparrow was perched on our clothes-prop.

*Sentence:* Through every crack and broken window in the tumbledown old house, the cold wind drove.

*Verbs:* shriek, wail, moan.

*Sentence:* Our baker came to the back door.

*Verbs:* carry, whistle, hurry.

*Sentence:* Dick, the saddler, sat at his bench.

*Verbs:* tap, stitch, nod, grumble.

*Sentence:* Simple Simon met a pieman.

*Verbs:* sell, run, look.

*Sentence:* Jack and Jill went up the hill.

*Verbs:* overlook, carry, swing.



## READING FOR PLEASURE.

When you read Henry Lawson's poem, *Andy's Gone with Cattle*, did you ever wonder what happened to Andy? Let the poet tell us what did happen to him.

### Andy's Return.

With pannikins all rusty,  
And billy burnt and black,  
And clothes all torn and dusty  
That scarcely hide his back,  
With sun-cracked saddle leather  
And knotted green-hide rein,  
His face burnt brown with weather,  
Our Andy's home again!

His unkempt hair is faded  
With sleeping in the wet;  
He's looking old and jaded,  
But he is hearty yet.  
With eyes sunk in their sockets—  
But merry as of yore—  
With big cheques in his pockets,  
Our Andy's home once more!

Old Uncle's bright and cheerful;  
He wears a smiling face;  
And Aunt's never tearful  
Now Andy's round the place.  
Old Blucher barks for gladness;  
He broke his rusty chain  
And leapt in joyous madness,  
When Andy came again.

With tales of flood and famine  
On distant northern tracks,  
And shady yarns—"baal gammon!"—  
Of dealings with the blacks,  
From where the skies hang lazy  
On many a northern plain,  
From regions dim and hazy  
Our Andy's home again!

His toil is nearly over;  
He'll soon enjoy his gains;  
No more he'll be a drover,  
And cross the lonely plains.  
Where she-oaks bend and quiver,  
Far from the hot North-West,  
At home by some cool river  
He means to build our nest.

—Henry Lawson.





## COMPLETING A STORY.

Here we have a drawing and the beginning of a story which it suggests.



### *Snooks Helps Peg.*

Peg has several pets, but her favourite is Snooks, a most mischievous rascal of a puppy. Snooks seems to take a great delight in getting into trouble. Last week, Peg planted a new lettuce bed. Snooks pretended to help, fussing about here, and getting in the way there.

Next afternoon, when Peg came home from school, she went to look at her lettuce patch. There was Snooks busily engaged .....

### The Finish of the Story:

There was Snooks busily engaged in scratching out the last of the lettuce plants. The rest were scattered around, half buried in little piles of earth. When he heard Peg's cry of dismay, Snooks came bounding towards her, his nose and paws black with dirt. The pleased look on his face seemed to say, "There! Don't you think I'm a good gardener?"

### WORK FOR YOU:

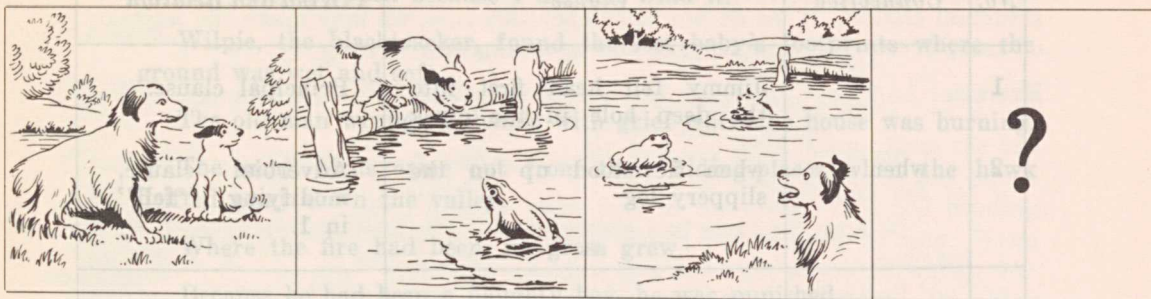
Now you be the writer. Study carefully the drawing and the beginning of the story, and then finish the story.

### *Snooks Helps Mum.*

Mum had just finished mopping the back steps. She washed the mop and leaned it in the sun against the stair rail. Then she went in to make the beds. Snooks, looking for something to do, came trotting round from the front garden, where he had just finished burying a bone under Dad's prize rose bush .....



When the opportunity offers, tell a story about the dog, the pup, and the frog.



### ADVERBIAL CLAUSES.

Often, as we know, an adverb or an adverbial phrase is used in a sentence to tell **when, why, where, or how** something is done. A clause can also be used for the same purpose, and the complex sentences given below show how this can be done. A clause that does the work of an adverb is an *adverbial clause*.

<i>A simple sentence</i>	<i>An idea suggested by the verb</i>	<i>The idea expressed in an adverbial clause</i>	<i>A complex sentence containing an adverbial clause</i>
Jimmy fell head first into the deep hole in the creek.	<b>When</b> did he fall into the hole?	when he stood up on the slippery log	Jimmy fell head first into the deep hole in the creek when he stood up on the slippery log.
My watch stopped.	<b>Why</b> did my watch stop?	because I did not wind it	My watch stopped because I did not wind it.
Wilpie, the black-tracker, found the lost baby's foot-prints.	<b>Where</b> did Wilpie, the blacktracker, find the lost baby's foot-prints?	where the ground was wet and soft	Wilpie, the blacktracker, found the lost baby's foot-prints where the ground was wet and soft.
The old aboriginal still made his fires.	<b>How</b> did the old aboriginal make his fires?	as his ancestors had done for thousands of years	The old aboriginal still made his fires as his ancestors had done for thousands of years.

### Analysing the complex sentences:

No.	Connective	Clause	Kind and Relation
1		Jimmy fell head first into the deep hole in the creek	Principal clause.
2	when	when he stood up on the slippery log	Adverbial clause, modifying "fell" in 1.
1		My watch stopped	Principal clause.
2	because	because I did not wind it	Adverbial clause, modifying "stopped" in 1.
1		Wilpie, the blacktracker, found the lost baby's footprints	Principal clause.
2	where	where the ground was wet and soft	Adverbial clause, modifying "found" in 1.
1		The old aboriginal still made his fires	Principal clause.
2	as	as his ancestors had done for thousands of years	Adverbial clause, modifying "made" in 1.

### Placing adverbial clauses:

What we say and what we write can often be made more interesting if we give thought to where we place the clauses in the sentences we use.

The first sentence was written thus:

Jimmy fell head first into the deep hole in the creek when he stood up on the slippery log.

It could also have been written thus:

When he stood up on the slippery log, Jimmy fell head first into the deep hole in the creek.

**Exercise:** Change the order of the clauses in these sentences:

My watch stopped because I did not wind it.

Wilpie, the blacktracker, found the lost baby's footprints where the ground was wet and soft.

The old man wrung his hands with grief when the house was burning.

The small birds came out from their hiding-places when the hawk drifted away down the valley.

Where the fire had been, no grass grew.

Because he had been a naughty boy, he was punished.

**Varying the connectives:**

Instead of **when**, we can use **while**, **as**, **since**, **after**, or **before**.

Instead of **because**, we can use **as** or **since**.

**Exercise:** Use other connectives instead of those occurring in these sentences:

When the sun was setting, the lighthouse-keeper tended his lamp.

When the house was burning, the old man wrung his hands with grief.

The crowd cheered when the train full of happy children drew into the station.

Because floods had hindered transport, food in the town was becoming scarce.

Because the work is very simple, this will be the final sentence.

**Placing a comma:**

If a sentence begins with an adverbial clause, you may place a comma at the end of the clause—**never** a full stop.

*Examples:*

Where the old man's garden had been, a mass of raspberries and lantana rioted in wild confusion.

When the floods suddenly surrounded their village, the people prayed to God and asked Him for His aid.



A word used to refer to the name of the Deity requires a capital letter when it is written or printed.

### Using complete sentences :

A sentence which contains a subordinate clause must also contain a principal clause. If we do not remember this rule, we may make the mistake of using incomplete sentences in our speaking and writing.

**Exercise:** Add what you think is required to make each of the following into a complete sentence:—

When the rain filled the dam that the farmer had dug at the foot of the long slope

Because the grass had grown so long among the maize in the bottom paddock

Before the boys were allowed to fly the model planes that they had built for the competition

Where a thick belt of gum trees grew on the wide plain crossed by lines of white sandhills shimmering in the blazing noonday sun

### WORK FOR YOU :

#### Analysis.

Analyse the sentences printed in black type in this story:



#### *Lost in the Bush.*

**Wilpie, the blacktracker, found the lost baby's footprints where the ground was wet and soft. Smiling broadly, he stopped and pointed.**

“Soon find 'im now, boss,” he said.

**When he heard this, the little girl's father knelt down by the tiny tracks.**

“Are you sure, Wilpie?” he asked, looking up with anxious eyes.

**Nodding his head, the tracker touched a little footprint that was still quite damp.**

“Soon, boss, soon,” he said.

The two men hurried on, while the sun sank closer and closer towards the hills.

“How long, Wilpie?” the father asked at last. **He was growing fearful now, because the sun had already touched the treetops on the distant hills.**

“Soon, boss, very soon now,” was the confident reply.

**As they rounded a pile of tumbled rocks, they saw her. Safe and well, she was sitting quietly where a thin stream of water trickled from the rocks.**

“Oh, thank God!” the glad father exclaimed. “Wilpie, my friend, you have given my baby back to me!”

## Punctuation.

1. Rewrite the story, *The Biggest Fish*, inserting commas where they are needed.



### *The Biggest Fish.*

"I have him!" cried Sam.

He and Joe were fishing from the top of a rocky ledge that stretched out into a deep hole in the creek. His rod bending almost double seemed about to snap. When he saw this Sam took a pace forward. The rod bent still more alarmingly. Thinking only of the big fish Sam took another step. Where there should have been solid rock Sam's foot found nothing but air.

When he rose to the surface Sam yelled and splashed. Because he knew that his mate could not swim well Joe instantly thrust his rod into Sam's clutching hands.

After he had been towed safely to the bank Sam said "Thanks Joe."

Grinning broadly Joe replied "I caught the biggest fish. A flathead I think."

2. Rewrite, inserting all necessary punctuation marks:

How much does a ride on the merry-go-round cost asked his young brother

It costs ninepence Laddie informed him



### Subjects for Young Writers.

You may like to write about any, or all, of the subjects listed below. Be sure that your titles are short and that they are likely to make the reader wish to continue reading.

1. Write a story beginning:  
Davy was puzzled. All the morning he had been searching .....
2. Write a story about a drover.
3. Choose your own topic and write a story about it.
4. Write a story of which this is the conclusion:

The old lady's tiny home was saved. Throwing our battered bushes aside, we wiped the sweat from our grimy faces. Soon we were seated round her kitchen table, eating sponge cake and drinking cool fresh milk. As we did so, we lived over again our desperate battle with the flames.

WORDS  
TO  
SPELL.  
List 2.

encouraging, practise, practice, referring,  
necessary, solitary, patrol, modifying,  
participle, pilot, bicycle, stretch, speech,  
disappoint, woollen, hindered, receive,  
busily, forty, coming.

## IMPROVING EXPRESSION.

As we read the sentences in the extract that follows, we feel that they do not express the writer's ideas as well as they might. The sentences would have been improved if the writer had given more thought to them before he wrote them.

The Extract:



One night my friend and I walked along a track. The track led to a farmhouse. We were suddenly startled by a strange creature. It crossed our path. It escaped in the darkness.



Let us try to improve the sentences in the extract.

One way we can do this is to use vivid, descriptive words and phrases, and carefully chosen verbs.

Another way is to combine two or more sentences to make a more interesting and more expressive sentence.

<i>The improved sentences</i>	<i>What we did and why we did it</i>
<p>One moonless night, Tom and I were carefully picking our way along a narrow track that led to our uncle's farmhouse.</p>	<p>We combined two uninteresting sentences and in this way we made a single interesting and expressive sentence. We added <b>moonless, narrow, our uncle's</b>. By doing so we gave to the reader a clearer picture, full of life.</p> <p>We put <b>Tom</b> instead of <b>friend</b>, and so, by adding a name, we gave interest to the story.</p> <p>We changed <b>walked</b> to <b>were carefully picking our way</b>. By using these carefully chosen words we told exactly how they walked.</p>
<p>Suddenly our hearts leapt into our mouths.</p>	<p>The verb <b>startled</b> gave us an idea which we expressed more vividly by means of this sentence.</p>
<p>Bursting noisily from a clump of bushes just ahead of us, something dark and very big bounded wildly across the track.</p>	<p>We discarded the short dull sentence, <b>It crossed our path</b>. For it, we substituted a sentence made bright with lively, expressive words.</p>
<p>For an instant we saw it. Then it was gone, lost in the darkness beyond.</p>	<p>This time we changed a short, dull sentence into two sentences. Although the first sentence is short, it makes the reader almost <i>feel</i> the terror that the children felt. This terror is immediately relieved by the second, longer sentence.</p>

**The Extract Improved:**

One moonless night, Tom and I were carefully picking our way along a narrow track that led to our uncle's farmhouse. Suddenly our hearts leapt into our mouths. Bursting noisily from a clump of bushes just ahead of us, something dark and very big bounded wildly across the track. For an instant we saw it. Then it was gone, lost in the darkness beyond.



## Exercises.



1. Combine into one simple sentence each of the pairs of simple sentences following the example. Do this by making use of a phrase beginning with a participle.

*Example:*

Oolak drew his knife. He crept towards the seal.

Drawing his knife, Oolak crept towards the seal.

or

Creeping towards the seal, Oolak drew his knife.

*The pairs of sentences:*

Murra is standing in his dug-out canoe. He is watching for a fish.

Laughing Flower stood before the tepee. She wore a dress of soft deerskin decorated with a pattern of dyed porcupine quills.

The little group of Spaniards cut their way through the jungle. They came out on the bank of a swift, wide river.

An old wagon rests by the side of the dusty trail. It reminds us of the days of the pioneers.

2. Interest has been given to the sentences below by the use of subordinate clauses. Find each subordinate clause and the word to which the clause adds interesting details.

By the side of the creek, we boiled the billy on a fire that we made on a sandy patch.

The water that trickled by sang softly as we ate our lunch.

A magpie, perched on a high limb, waited impatiently for the scraps which we occasionally threw on the grass.

Later in the day, the lads whose mothers had given them permission swam in a pool close to a waterfall.

The road we took on our way home ran past a banana plantation.

The farmer who owned the plantation gave us a bunch of ripe bananas.



3. To make it more expressive, enlarge each of the following sentences by adding a phrase or a clause to qualify the word printed in black type:—

The **door** ..... was painted a vivid red.

A bushranger was a **robber** .....

Among the yellow flowers I found a **plant** .....

4. Combine each pair of sentences into an expressive complex sentence containing an adjectival clause:

The road runs through the mountain pass. Cunningham discovered the pass in 1828.

Mitchell crossed the river at the spot. St. George now stands there.

Kennedy died in the arms of a faithful native. His name was Jacky Jacky.

Oxley again saw the native. He had stolen Oxley's hat.

They entered a terrible desert. It stretched for miles in all directions.

5. Interest has been given to the sentences below by the use of subordinate clauses. Find each subordinate clause and the word to which the clause adds interesting details.

Everybody was excited when Mr. Dash took us out for a game of basketball.

Because Jean had a sore hand, we made her the scorer and timekeeper.

The boys put the score-board where all the spectators could see it.

Jean wrote the score on the board as she had been shown by Mr. Dash.

While the game was in progress, the spectators cheered on the team which they hoped would win.





A Close Shave.

6. The story tells an exciting tale of a fur-trapper's adventures. Here the story has been printed in four paragraphs, and above each there is an instruction which will give you the opportunity of doing what a writer has to do—to think, and then to decide how best he can express his ideas.

**Choice of Words:** From each pair of words given in brackets, choose the one which you think is the more appropriate.

Caught in the grip of the current, the bark canoe (*moved, darted*) towards the (*foaming, swirling*) rapids. Pierre, the trapper, (*seized, took*) his paddle in a firmer (*grip, grasp*). He (*knew, realized*) the (*danger, peril*) ahead. With three (*strong, powerful*) (*thrusts, strokes*) he swept the bow of his canoe towards the bushes that (*hung over, overhung*) the nearer bank.

**Choice of Phrases:** From each pair of phrases given in brackets, choose the one which you think is the more appropriate.

(*Balancing himself dangerously/Balanced dangerously*) on a bale of pelts in the bow of the canoe, Storm Cloud, the Indian boy, reached out to clutch at a branch as the canoe shot past. The branch eluded his desperate grasp. The canoe, (*leaping madly/with a drunken lurch*), struck the broken water, and Storm Cloud was catapulted into the raging stream. One startled glance he cast (*at his comrade/towards the straining paddler*). Then he was gone, swept away into the hurly-burly of maddened, leaping waters.

**Making Longer Sentences:** Combine sentences where you think the composition in this paragraph would be improved by this means.

Pierre did not hesitate for a moment. He summoned all his skill and strength. He drove the canoe into the roaring, leaping, foaming water of the rock-strewn rapids. He caught a glimpse of Storm Cloud. He sped towards him. Skilfully he guided his frail craft. He guided it among the rocks. They showed like hard and terrible teeth.

**Changing Phrases to Clauses:** Change to a clause each of the phrases printed in italics.

The canoe swept alongside the lad, *struggling gamely still*. With a convulsive effort, Storm Cloud seized the gunwale of the canoe. Pierre, *his eyes gleaming in triumph now*, headed the canoe into a little patch of calm water *eddying at the foot of a low, flat rock*. *Safe on the rock*, Pierre said reverently, "Thanks to the good Lord, you are safe. But it was a close shave—a close shave indeed, my boy."

7. Remembering what you have been taught concerning the writing of compositions, write a story with one of the titles mentioned below. Under each of the titles given, some word-groups and some words are provided from which you may select any you wish to use.

<i>The Leaky Boat.</i>	<i>The Crawling Hat.</i>	<i>Spot Goes to School.</i>
rowed furiously slowly rising rocking gently creeping higher anxiously waiting without warning in a moment with a determined effort fear in our hearts realizing our danger in vain	sitting quietly glanced up could hardly believe my eyes crawling jerkily on it came in fits and starts screamed and jumped came running Mum paused laughed softly Tibby, my cuddlesome kitten	busily at work a whining sound a patter of feet all eyes a peal of laughter two brown eyes and a little pink tongue wagged a friendly greeting puzzled look waiting patiently ran in and out
energetic difficult perilous gush shriek immediately finally	plight despair weariness drift trickle clutch plucky	rescue playful watchful scamper scold behave mischievous
	guessed amusement knitting mysteriously expensive cautiously attracted	opportunity prevent hesitation disgrace startled fortunate nimble

## CORRECTING YOUR OWN COMPOSITIONS.

Here is a paragraph from a composition as it appeared after the boy who wrote it had re-read it and marked, with a coloured pencil, the errors that he found in his work:

“Then we’ll be able to start early,^P Jean said^P as she went to get the eggs, ^P ^P ^P wont we, Mum.” Alas for Jean and the early start! When she ^G come back to the kitchen with a basket of eggs. Cinders, the cat, ^S desided that he must see what was going on. He darted through the ^W door and Jean stood on his tail. With an ear-splitting ^S skwal, he ^W dived for the safety of the ^S verander. ^G Stumbling forward, the basket of eggs flew from Jean’s hands. Two dozen eggs lay scattered and broken over the kitchen floor.

The method of correction he had been taught to use:

1. Underline each error.
2. Place a caret ( ^ ) for each omission.
3. Use letters to indicate the kind of error:

**S** — Spelling,      **P** — Punctuation,  
**G** — Grammar,    **W** — Word.

This is the paragraph as it appeared after the boy who wrote it had corrected and re-written it:

“Then we’ll be able to start early,” Jean said, as she went to get the eggs, “won’t we, Mum?” Alas for Jean and the early start! When she came back to the kitchen with a basket of eggs, Cinders, the cat, decided that he must see what was going on. He darted through the doorway and Jean stood on his tail. With an ear-splitting squall, he dashed for the safety of the verandah. As Jean stumbled forward, the basket of eggs flew from her hands. Two dozen eggs lay scattered and broken over the kitchen floor.

## RULES TO REVISE.

### The Rules:

- The subject of a sentence is always nominative case.
- The object of a transitive verb is always objective case.
- Prepositions govern nouns and pronouns in the objective case.
- The verb **to be** and other copulative verbs take the same case after them as before them.
- A verb agrees with its subject in number and person.

### Exercises:

1. Complete the following paragraph by inserting in each blank space the correct word selected from those given in brackets:—

A bouquet of beautiful roses ... (*were, was*)... presented to the visitor. The flowers had been grown by my brother and ... (*me, I*)... My brother has had a good deal of experience in growing roses. It was ... (*him, he*)... who developed a new type that is now very popular with rose-fanciers.

2. Complete each of the following sentences by inserting in the blank space the correct word selected from those given in brackets, and after each sentence write the rule which helped you to choose the correct word:—

Our captain chose Belle and ... (*I, me*)... to help her.

It was ... (*him, he*)... who broke the window.

Mr. Jones spoke to Fred and ... (*I, me*)... .

... (*Him, He*)... and I are the opening batsmen today.

Between you and ... (*I, me*)... , I think that the boy's story is untrue.

Nobody knew that it was ... (*her, she*)... .

To ... (*we, us*)... who know the facts, his story rings true.

WORDS TO SPELL. List 3.	desperate, occasionally, spectators, boundaries, savage, address, excitement, recently, anxiously, whine, perilous, cautiously, expensive, mysteriously, lose, cotton, separate, disappeared, stony, relieve, business, surprised.
----------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## WORDS ARE OUR FRIENDS.

Words work for us when we speak or write. Let these words help us to compose expressive sentences: **mysteriously, concealed, stretching.**

Here are sentences they might have helped us to make:

To her delight, the little orphan girl discovered on Christmas morning that a bright new sixpence had **mysteriously** appeared in her shoe.

Hoping that sooner or later a hen would stray, the fox **concealed** himself in the long dry grass near the fowl-yard.

**Stretching** to his full height, Tom **concealed** the treasure-map in a crevice in the cave wall.

In addition to the words **mysteriously, concealed, and stretching**, other expressive words assisted us in making these sentences interesting. They included **to her delight, appeared, sooner or later, to his full height, and crevice.**

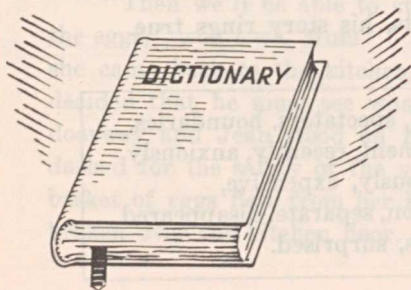
### Exercises:

1. Write expressive sentences, each containing one of the following words:—discerned; despair; clamber; solitary; occasionally; concealing; immediately; trickled; unusual; realizing; hesitation; startled.

Underline in each sentence what you consider to be the most expressive word, or group of words, that you used. Mark with an asterisk the most expressive sentence that you wrote.

2. Write expressive sentences each containing one of the following phrases:—to my astonishment; to her dismay; gazing intently; frozen with horror; chilled to the bone; with a cry of delight; shaking with laughter; from his place of concealment; hither and thither; by fits and starts.

## HOW WELL DO YOU KNOW YOUR DICTIONARY?



A dictionary is a storehouse where word friends wait for you to call upon them, and the doorway to the storehouse is the alphabet.

### Exercises:

1. What letter immediately precedes—**f, j, n, s, y**?
2. What letter immediately follows—**y, t, m, h, a**?
3. Arrange these words in alphabetical order: mention, chocolate, wonder, vanished, nurse, guide, dream, seize, avoid, ignore.
4. Try to open your dictionary at words beginning with—**c, r, k, e, m**.
5. Find in your dictionary the words listed below. Write down the page on which each occurs. How many of the words can you find in one minute?

*The words:* recent, hesitate, magic, improve, necessary, fragment, solitary, expense, lightning, wool.

### WORDS AND THEIR STORIES.

Your dictionary will tell you not only what each of the following is, but it will also tell you that each of the words was built from a Latin word: a captor, a dictator, a mariner, a navigator, a director, a dentist.

From your dictionary you will learn that a *navigator* is a person who decides the course for a ship to follow, that the Latin root from which the word is made is *navis*, and that *navis* means *a ship*.

During the last century, a great number of canals were dug in England. On these canals large barges carried cargoes just as ships do at sea. The men who dug the canals with picks and shovels really set out the course the barges would follow. They were therefore jokingly called inland navigators, a name that was soon shortened to *navvies*. A new word, *navvies*, had come into our language as a name for men who dig canals, roads, and other earthworks with picks and shovels.

Another word with an interesting story is *dandelion*. It is the name given to a plant with toothed leaves and bright yellow flowers. French people called it *dent de lion*, which means *lion's tooth*. English people borrowed the name and called the plant a dandelion.

Not all our words with interesting stories are derived from Latin words. Let your dictionary, or the school dictionary, tell you the interesting stories about these words: alligator, boomerang, sandwich, daisy, volcano.

*Stories about words are not to be learned as a set task.*

**Latin roots to be learned:**

<i>Latin root</i>	<i>Its meaning</i>	<i>Some words made from it</i>
dico (dictus)	I say	dictator, dictionary, dictate, predicate, indicates.
mare	the sea	mariner, submarine.
navis	a ship	navigator, navy, navyy.
rego (rectus)	I rule	director, irregular, correction.
pono (positus)	I place	composition, preposition, postpone, propose, opposed, posting.
cura	care	accurate, curious, secure.

**Latin roots to be revised:**

<i>Latin root</i>	<i>Its meaning</i>	<i>Some words made from it</i>
scribo (scriptus)	I write	describe, scribble, prescription.
dens (dentis)	a tooth	dentist, dental, indented.
porto	I carry	report, portable, transport.
cedo (cessus)	I go	proceed, successful, recede.
duco (ductus)	I lead	introduce, products, conducted.
centum	a hundred	century, centipede.

Often, by using prefixes and suffixes, we are able to build several words from a root. Thus, from the root *pono* (*positus*) we can build these words: repose, expose, composition, suppose, opposite, opponent. These words form what we might call a family of words.



**Exercise:** In each blank space in the following story, insert the required word derived from the Latin root given:—



*A Bold Stroke.*

I recently came upon a story which gave a vivid ... *scribo* (*scriptus*) ... of a remarkable ... *navis* ... feat that occurred more than a ... *centum* ... ago.

The captain of the little English ship *Firefly* had been ...*rego* (*rectus*)... to ...*cedo* (*cessus*)... to a ...*pono* (*positus*)... on the Spanish coast. There he was to maintain a close watch for any enemy ...*porto*... that might have ...*cedo* (*cessus*)... in eluding our fleet guarding the Gibraltar Strait.

Believing that his ship was ...*cura*... concealed in one of the rocky bays that ...*dens* (*dentis*)... that part of the coast, the captain of the *Firefly* decided to send his first lieutenant to spy out the bays and islands to the south. With a well-armed crew manning the ship's cutter, the lieutenant set out in the early afternoon on his perilous mission.

A few hours later, the cutter, her sail bellying in a stiff breeze, drove round a headland at the northern entrance of a deep bay. Imagine the lieutenant's excitement to discover, riding quietly at anchor, a great enemy man-o'-war!

As the cutter stole towards her, no move on board gave any ...*dico* (*dictus*)... that they had been discovered, and the lieutenant resolved upon a bold stroke. Fortune was with him and his gallant men. Most of the man-o'-war's crew had gone ashore and the look-out men, not suspecting any danger, had fallen asleep in the warm afternoon sun.

Bidding his men to be silent but ready for anything, the lieutenant quietly brought the boat to the ship's side. Here a rope ladder, left by the crew in readiness for their return, hung to the water. Leaving two men to guard the cutter, the lieutenant led the rest of his men up the ladder. As they made their way along the deck, three sailors sprang to their feet. They offered no ...*pono* (*positus*)... to the burly British ...*mare*... who immediately seized them in a grip of iron. ...*pono* (*positus*)... armed sentries at the companion-ways, the lieutenant and his men slipped the ship's cable. They raised a scrap of sail, and their prize crept out of the bay. Just as the sun dipped into the sea the man-o'-war rounded to, and came to rest near the *Firefly*.

As a reward for their daring, the captain of the *Firefly* chose the cutter's crew and their lieutenant to form the prize crew so that they should have the honour of ...*duco* (*ductus*)... the great man-o'-war to the ...*cura*... of an English harbour.

## DESCRIPTIVE COMPOSITIONS.



Below is a short description of *A Mountain Stream*. As you read it, a picture of the stream should form itself in your mind. In the description are numbered blank spaces. From the lists of words similarly numbered, select what you consider the most suitable word to insert in each blank space so that the picture will be made clearer and more vivid.



### *A Mountain Stream.*

At the foot of the slope, steep and high, a little mountain stream raced along. Its .....1..... waters .....2..... in bright arrows of sunlight or .....3..... in dark shadows cast by the great trees. It .....4..... among rocks that lay tossed and jumbled in its bed. It .....5..... cheerily to itself as it hurried on its way. Soon it must leave the .....6..... forest home where it was born. Perhaps it wondered, as it murmured and babbled over the gravelly bars, what the big plain at the foot of the mountain would be like. It would know soon.

#### *The word lists:*

1. tumbling, dancing, leaping, darting.
2. shone, sparkled, glittered, glistened.
3. hid, lurked.
4. tumbled, cascaded.
5. murmured, babbled, sang, chattered, whispered.
6. lovely, pretty, beautiful, picturesque.

To write a descriptive composition like *A Mountain Stream* you need a vocabulary as well as ideas. Your vocabulary is simply the list of words which you know and can use correctly.

You possess a vocabulary, and you always have some ideas about a subject. But you can increase your vocabulary and you can gain new ideas. How can this be done?

*Vocabulary:* You meet expressive words every day. You hear them in the speech of people around you, you hear them in radio talks, and you see them in your reading. Every time you meet expressive words or phrases, pause and think about them. Whenever you can, make use of them in your own speaking and writing.

*Ideas:* Two difficulties may arise in connection with your ideas. One is that you may have too few ideas; the other is that you may perhaps have too many.

To obtain more ideas, you should do three things:

*Discuss* the subject with other people.

*Read* about the subject.

*Think* about the subject.

In most cases, thinking about a subject and writing down your thoughts will provide you with more ideas than you can use. Suppose you intended to write about *A Mountain Road*. Naturally you would think about the curves on it. Keep this one idea of curves in your mind, and you will almost certainly find yourself thinking about new ideas like these: why curves are needed; how a curve is made on a steep mountain side; dangers of a curve; warning signs; safety fences.

When you have too many ideas, some must be left unused. Four or five ideas are quite enough to make an expressive composition, and the ideas which you decide to use will be those that you think are the most interesting.

#### WORK FOR YOU:

Write a short description, choosing your subject from this list:

An Old Bush Hut.

A Bush Track.

The Creek near Our School.

A Mountain Road.

A Sandy Beach.

A Fine Old Tree.

A Busy Street Corner.

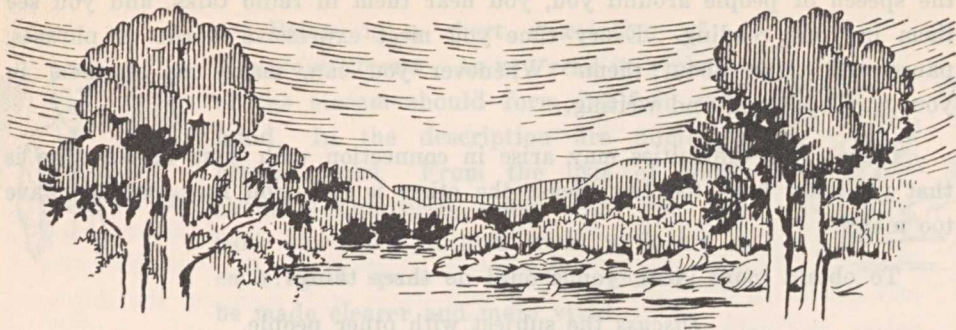
A Big Bridge.

A Tiny Settlement.

A City Store.

WHENEVER YOU WRITE A COMPOSITION, USE YOUR DICTIONARY.

## POEMS AND PICTURES.



### Sunset.

There's a glory of light in the evening sky;  
In the west there are sunset clouds piled high;  
There are silver-lined clouds that were grey and cold,  
And the mountains are touched with a flame of gold.

The broad river lies, like a sheet of glass,  
Where tall trees whisper when soft winds pass;  
On its surface the beauty of sky and land  
Is painted in splendour by God's own hand.

—Beryl Darwin.

Often as we read a poem—especially if we read it aloud—we see in our minds pictures of scenes and things the poet describes in words. For you to see them in this poem, close your eyes and listen while your teacher reads. There are pictures in it all may see, but one of the charms of poetry is that often a poem has pictures for you alone.

As you listen to *Sunset* you might see in your mind a picture that changes as you look at it. The “clouds piled high” are “grey and cold”, only to become “silver-lined” as the sun sinks to the hills which it has “touched with a flame of gold”.

Another picture “painted in splendour by God's own hand” is seen “where the broad river lies”. Peace and stillness enfold the river that mirrors “the beauty of sky and land”.

An artist would have used strokes of his brush to show us the beauty and the colour of the sunset. The brush the poet used was words—words as lovely as the painter's colours. How truly lovely are—“there's a glory of light”, “touched with a flame of gold”, “where tall trees whisper”.

For those who have eyes to see, there is beauty all around. Poets offer us that beauty in words, as Beryl Darwin does in her poems, *Sunrise* and *Sunset*.

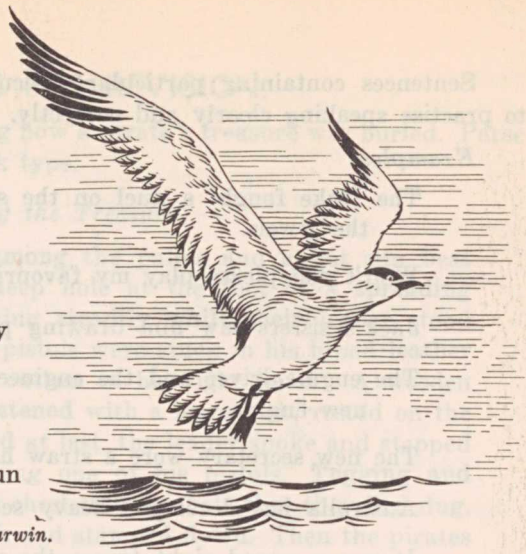
## Sunrise.

I watched the sun this morning  
As it rose, and it seemed to me  
Like a great big ball of molten gold,  
Arising out of the sea.

It spread a glittering carpet  
On the waves, as they softly rolled,  
And clouds afloat in the morning sky  
Were drenched in a liquid gold.

The wings of dawn were turning  
From pearl to roseate hue,  
And across the golden path of the sun  
A solitary seagull flew.

—Beryl Darwin.



## SPEAKING CLEARLY.

When you read a lovely poem aloud, its beauty is increased if your speech is clear and correct. Read clearly and correctly the following extract from *The Lady of Shalott* by Tennyson:—

On either side the river lie  
Long fields of barley and of rye,  
That clothe the wold and meet the sky;  
And through the field the road runs by  
    To many-tower'd Camelot;  
And up and down the people go,  
Gazing where the lilies blow  
Round an island there below,  
    The island of Shalott.

Willows whiten, aspens quiver,  
Little breezes dusk and shiver  
Through the wave that runs for ever  
By the island in the river  
    Flowing down the Camelot.  
Four gray walls, and four gray towers,  
Overlook a space of flowers,  
And the silent isle embowers  
    The Lady of Shalott.

Only reapers, reaping early  
In among the bearded barley,  
Hear a song that echoes cheerly  
From the river winding clearly,  
    Down to tower'd Camelot:  
And by the moon the reaper weary,  
Piling sheaves in uplands airy,  
Listening, whispers, ' 'Tis the fairy  
    Lady of Shalott.'

Sentences containing particular difficulties afford opportunities for you to practise speaking clearly and correctly.

*Examples:*

The Duke fought a duel on the sand dunes to regain possession of the jewels.

Won't you please play my favourite tune?

Jack's sisters saw him drawing pictures in his book.

The engine-driver and the engineer made a second inspection of the new engine.

The new secretary wore a straw hat.

Australia has developed heavy secondary industries.

It was a grand sight to see the mountain-top covered with snow.

Many of his pictures show Eastern women carrying pitchers on their heads.

Can't you come for tuition on Tuesday?

What did you do during the cyclone?



Practice in clear, correct speech can often be obtained in rhymed jingles.

*Example:*

Shrieking, shrilling,  
Throbbing, thrilling,  
The alarm clock dins and whirrs;  
Waking, blinking,  
Shrugging, shrinking,  
The sleeper slowly stirs.

SPEAKING CLEARLY AND CORRECTLY IS ONE FORM OF POLITENESS.

## EXERCISES FOR REVISION.

1. Below is a short story telling how a pirate's treasure was buried. Parse the words that are printed in black type.

### *Burying the Treasure.*

A gentle breeze sighed **among** the palms and a hot sun beat down on the **island**. In a deep hole at the foot of a **spreading** ebony tree, four buccaneers dug **steadily while their** leader stood and watched them. Two long pistols were stuck in his broad **leather** belt, and he clasped a naked cutlass in his right hand. A wooden chest, bound with iron and **fastened** with a huge lock, rested on the sand between **his** feet. **Satisfied** at last, the leader spoke and stepped back, at the same time drawing one of his pistols. **Tugging and straining**, the men lowered the chest into the hole **that** they had dug. Soon the earth was tossed back and stamped **down**. Then the pirates returned to their ship and sailed away.

2. Read the paragraph that follows, and parse the words printed in black type:

The puppy, **grown** to a big dog now, **knew** me at once. **Bounding towards** me, he leapt against me so that I was almost thrown to the ground. His **red** tongue caressed me. His tail **wagged** and wagged until I thought that it would **never** stop. It was the most **touching** welcome **that** I had received for many a day.

3. Each of the following words is one of the principal parts of a verb:—grown, knew, leapt, thrown, wagged, thought, stop, bounding. Give all the principal parts of each of the verbs.

4. In each of the sentences given after the example, there is an adverbial clause. Pick out each of the adverbial clauses, and write it in the form shown here:

*Example:* Wherever the little fellow went, his faithful four-footed mate was his constant companion.

<i>Connective</i>	<i>Clause</i>	<i>Word modified</i>
wherever	wherever the little fellow went	was

*Sentences:*

As the wild ducks had left the billabong, the farmer and his son trudged home in the early morning light.

Towards sundown, the pigeons gather where a waterhole lies among the rocks.

Every morning the young kookaburra still flew to the kitchen door as he had often done with his parents.

After we have eaten our lunch, dozens of birds fly down looking for scraps.

Where a stately gum towered over the bush track, a pair of magpies built their nest.

Bass found great difficulty in walking on the island because the sandy soil was riddled with burrows made by countless thousands of mutton birds.

The little blue wren, when I caught sight of him, was fitting about near the hedge.

5. Complete, in your pad, the following table:—

<i>Present tense</i>	<i>Past tense</i>	<i>Past participle</i>	<i>Present participle</i>
_____	_____	torn	_____
_____	_____	_____	speaking
rise	_____	_____	_____
raise	_____	_____	_____
_____	flew	_____	_____
_____	_____	_____	flowing
_____	_____	laid	_____
weep	_____	_____	_____
_____	began	_____	_____
bring	_____	_____	_____
_____	_____	_____	riding
grow	_____	_____	_____

6. By using a participle, combine each of the following pairs of sentences to form one simple sentence:—

The car was towed away. It was damaged beyond repair.

Bluey spied a rabbit. He set off in pursuit.

The kangaroos found a big patch of grass. It was growing sweet and green after the fire.

A weary traveller knocked on a farmhouse door. He begged for shelter from the terrible storm.

7. Combine each of the following pairs of sentences to form a complex sentence:—

The car was towed away. It was damaged beyond repair.

Bluey spied a rabbit. He set off in pursuit.

The kangaroos found a big patch of grass. It was growing sweet and green after the fire.

A weary traveller knocked on a farmhouse door. He begged for shelter from the terrible storm.

8. In each of the blank spaces in the following sentences, insert a phrase:—

An old hut ..... stood on a low hill. The door  
..... creaked loudly. .... a sweet-faced woman  
peered out. She gazed down the winding track. ....  
she smiled.

9. Taking each of the given lists in turn, refer to your dictionary and find as many words in the list as you can in one minute. As you do so, write down the number of the page on which you find each word.

Creak; whirr; track; kitchen; cable; grateful.

Honour; receive; buccaneer; original; accurate; principal.

Barley; liquid; hew; cyclone; expensive; memory.

Yelp; clue; solitary; murmur; jewel; squeal.

Flood; interest; vocabulary; captain; use; elude.

10. Correct the following sentences where necessary, and after each corrected sentence write the rule of syntax which helped you to make the correction:—

Aunt Betty gave a bagful of cherries to Bill and I.

Mary don't take much care with her work.

The train carried Tom and I past our station.

It was not her who wrote the letter.

Tom and I do not know the boy who you spoke to.

11. In each blank space in the following story insert the required word derived from the Latin root given:—

*The Winning Hit.*

The match between Army and Navy was almost over when we reached the cricket ground.

“What's the score?” we inquired as we reached the edge of the playing-field.

“Army made a hundred and ninety-five,” a friendly spectator informed us. “.....*navis*..... is nine wickets down for a hundred and ninety. Watch that chap from the .....*mare*..... He needs four for his .....*centum*.....”

We settled down and.....*cedo* (*cessus*).....to enjoy the last few moments of play. A tense silence had come over the spectators. The bowler stood, idly tossing the ball from hand to hand and watching his captain alter the .....*pono* (*positus*)..... of one of the fieldsmen. Then the bowler commenced his run, his arm came over, and the ball sped on its way. It was a delivery .....*rego* (*rectus*).....*cura*..... towards the middle stump. A little gasp went up from the crowd. The bat flashed and met the ball with a crack like the .....*porto*..... of a pistol. Up, up, up the ball soared. All eyes watched it as it rose, and they saw it fall among the crowd. The match was won!

12. Punctuate the following:—

While a man was fishing in a creek a stranger came by and said how are the fish today old man

I dont know was the answer I dropped them a line but Ive had no reply so far

A clever young angler named Fisher  
fished for fish from the edge of a fissure  
but a fish with a grin  
pulled the fisherman in  
now theyre fishing the fissure for Fisher the fisher

Have you an opening for a bright energetic boy  
Yes and dont slam it on your way out

Why arent you in the tower his father cried anxiously are  
the Indians coming

13. In each blank space in the following sentences, insert one of the parts  
of a suitable verb selected from those given below the sentences:—

As the dog ..... through the low bushes, the fox  
..... into the hollow log.

News came that the invaders were ....., and the inhabitants  
of the city prepared to repel the foe.

They ..... down the steep hillside, ..... over the snow  
that lay there deep and firm.

..... madly forward, the wounded deer soon outdistanced  
the hunter.

*The verbs:* leap, dash, dart, retreat, advance, plunge, speed, tear.

14. Insert, in an appropriate place in each of the following sentences, the  
phrase given after that sentence:—

When the long day was done, the hikers ..... near the babbling creek  
made a camp.

The gallant little ship sailed into the ..... loaded with Spanish  
harbour which she had left three years ..... gold  
before.

Moorabi and Wombi travelled slowly ..... by short stages  
until the main body of the tribe overtook ..... them.

The Indians stole towards the log cabins ..... concealing their canoes  
where the settlers lived. .... among the bushes

Whenever the river broke its banks, the ..... in the lowlands  
people fled for safety.

Pierre immediately lit a fire. .... reaching the shelter of  
his cabin



15. Setting out your work in tabular form (as shown below), supply what is required to complete the seven sentences:

<i>Principal clause</i>	<i>Adverbial clause</i>
The picture fell to the floor	.....
The lights of the coach were seen in the valley	.....
The farmer ploughed his ground	.....
.....	where I had left it.
.....	when the circus came to town.
.....	because the lion escaped.
.....	as only rude children could behave.

16. From each pair of words given in brackets, choose the one which you think is the more appropriate:

... (*Small, Tiny*)... waves lapped ... (*lazily, quietly*)... against the side of the dinghy, ... (*rocking, shaking*)... it ... (*gently, softly*)... . The gentle ... (*motion, movement*)... had almost ... (*lulled, soothed*)... me to ... (*sleep, slumber*)... , when a ... (*sharp, savage*)... tug on my ... (*thick, heavy*)... cord line ... (*brought, jerked*)... me wide awake in ... (*an instant, a moment*)... . Then followed a ... (*struggle, battle*)... that lasted the best part of twenty minutes, but at last the fish was ... (*conquered, beaten*)... . I ... (*hauled, pulled*)... in my line to find, ... (*fastened, hooked*)... securely to it, the ... (*finest, best*)... specimen of a snapper I have ever ... (*beheld, seen*)... .

17. Find from your dictionary how these words should be pronounced: chocolate, elude, elegant, aborigines, suit, suite, picturesque, decent, descent, clean, cleanse, refer, reference, clerk, English.

18. Write a letter to a friend containing news that you know will be of interest to him or her.

### Coasting Brigantine.

I rather think they built her in some good old-fashioned yard  
That smelt of pitch and sawdust and of hemp-rope newly tarred,  
Where they changed their weys but little as the centuries rolled along,  
And they built a trifle slowly, but they built uncommon strong.

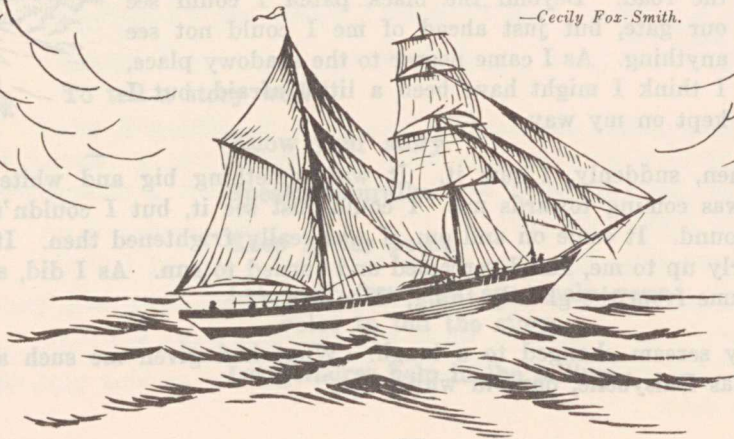
I think she never loaded things like gold mohurs and spice  
And China tea and narwhals' tusks and monkey-nuts and rice,  
And ivory, apes and peacocks out of Africa that come,  
And Eastern frails and cotton bales and right Jamaica rum.

But she got her honest living out of homelier kinds of freights,  
Such as salt and malt and china-clay and blue Bethesda slates,  
With perhaps a voyage foreign once in every good long while  
For a fragrant load of oranges from far St. Michael's Isle.

I think she knew no foreign ports, all sun and glare and smells,  
And illy-ollying coolie gangs and chiming temple bells ;  
No lumber, grain or nitrate ports, from Yukon to Peru ;  
No lone palm-girdled atolls in the false Pacific blue.

But the saltings and the maltings round from Lymington to Lynn  
And a hundred creeks and harbours from the Solent to the Swin,  
From Eddystone to Lizard Head and round the land to Wales  
Knew her dipping in from seaward with the sunlight on her sails.

—Cecily Fox-Smith.



## SECTION II

### WELL-TOLD STORIES.



AT story-telling time, it was Jean's turn to tell a story to her classmates, and she began in this way:

"Mr. Dash, girls and boys, I think the best title for my story would be—*A Ghost in the Moonlight.*"

Then Jean told this story of a happening that she had actually experienced:

"It all happened one moonlight night. At the time, I was living in the country with my Aunt Bess and Uncle Jim. I had been visiting a neighbour's place to take some fresh eggs to Judy. Judy had been very sick but she was almost well again. After tea I stayed with her a while, playing Snakes and Ladders, and then I set off for home.

"I had to make my way along a road that ran among the trees. It was a lonely road, but I wasn't a bit scared. You see, I was used to the bush. Besides, a big full moon had risen above the tree tops, and most of the road was quite bright.



"I wasn't far from our place when I noticed that the trees threw a deep shadow right across the road. Beyond the black patch I could see our gate, but just ahead of me I could not see anything. As I came nearer to the shadowy place, I think I might have been a little afraid, but I kept on my way.



"Then, suddenly, I saw it. It was something big and white, and it was coming towards me. I could just see it, but I couldn't hear a sound. It came on and on. I was really frightened then. It was nearly up to me, and I screamed and turned to run. As I did, a sound came from the ghostly thing, 'Moo-o-o-o.'

"My scream changed to a laugh. What had given me such a fright was Daisybelle, our old white cow."

## How Jean Told Her Story:

Jean's story was a very interesting one. Let us think about it and try to find what it was in her story-telling that made her story so attractive to her classmates. When we have done so, we shall have learned something about how we, too, may tell a story that will be pleasing and interesting to our listeners.

Jean's listeners would not have enjoyed her story so well if she had stumbled over her words like this—"Well, er, then, um—it happened, one, er, moonlight night."

In telling her story, Jean knew what to tell and what to leave out. There were many other things she could have spoken about—the beauty of the moonlight, the breeze, the game of Snakes and Ladders. But these things really had nothing to do with the story, and Jean was wise in keeping to those things that did.

In telling her story, Jean spoke and felt as if she were reliving her experience. She varied her manner of speaking to suit what she was telling. She let the expressions on her face and in her eyes add to her words. She used gestures to make her audience feel that she was reliving her experience. The following illustrates how she might have told this part of her story:

"Then, suddenly (*Said quickly, followed by a long pause*), I saw it (*Leaning forward and whispering loudly*). It was something big and white (*Pause*), and it was coming towards me (*Said quickly*). . . . I was really (*With emphasis*) frightened then (*With emphasis*). It was nearly up to me, and I screamed and turned to run (*With a frightened look on her face and with eyes made round*). As I did, a sound came from the ghostly thing (*Long pause*) 'Moo-o-o-o'." (*Said with a smile*).

---

### To tell a story well—

**Know your story.**

**Speak naturally.**

**Keep to the point.**

**Let your face and eyes help your voice to tell the story.**

**Let gestures help in the telling.**

## WHAT MAKES A GOOD STORY?

### A Good Title:

A good title will arouse the listener's interest.

*A Ghost in the Moonlight* suggests something unusual and makes the listener wonder what the story can really be about.

### A Good Opening Sentence:

The first sentence should always make the listener wish to hear more.

The first sentence Jean used led straight into the story, but, at the same time, it made the listener wonder what happened next.

### Well-chosen Facts:

The chosen facts must make the story unfold just as it happened. They must help in some way to build up the story until it reaches the main point and the conclusion.

Jean might have spoken about many things—the breeze, night birds, the surface of the road, sounds, the sick friend, but she did not. She kept to the main facts—the lonely road, moonlight, shadowy places, the white thing, what it did, what she felt, how the adventure ended.

### A Good Concluding Sentence:

The conclusion should come as soon as possible after the main point has been reached. It should be told in a few well-chosen words.

The conclusion of Jean's story came as soon as possible after she had reached the main point. She concluded her story in a few well-chosen words which left the listener satisfied that now he did know the story of *A Ghost in the Moonlight*.



### Exercises.



1. A good opening sentence is important in telling a story. These examples of opening sentences were taken from stories told by Seventh Grade children. Read them carefully and try to decide what it is that makes each of them a good opening sentence.

A queer thing happened at our place last week.

Jack and Jim were twins who were so much alike that even their mother could not always tell which was Jack and which was Jim.

One Saturday morning I awoke to see Mummy rushing past my bedroom door.

There stood beside the sea an old, dilapidated, weather-worn cottage.

A bus roared through the gates of the great airport and, with screeching brakes, drew up alongside a huge rocket-ship towering into the sky.

Far away a dingo howled.

Have you ever tried to catch a mouse?

2. Read these two opening sentences and state why each of them would be a poor sentence with which to begin a story:

One very exciting morning when we arose from our rest the sun was appearing in the sky above us.

One Saturday morning my friend and I decided to go fishing.

3. These examples of concluding sentences were used by Seventh Grade children. Read them carefully and try to decide what it is that makes each of them a good concluding sentence.

Soon we were in our beds, sipping cups of tea.

With a sigh of relief, we realized that work was not such a bad thing after all.

Barbara calmly replied, "You can't be afraid of anything you love," and with that she leaned forward and patted the brumby's neck.

It's surprising that a dream can seem so real.

But as I lie in bed I laugh when I think of that fish trying to digest about three feet of line, one hook, and a big sinker.

I had come to the end of a holiday I shall never forget.

There she lay, sleeping peacefully under a big willow tree.

4. Choose from the given list of titles those which suggest to you interesting stories:

Cats!

An Unexpected Bath.

Where I Live.

A Change of Luck.

The Lost Space Ship.

Janet's Feathered Friend.

Caught in the Storm.

A Wild Ride.

Select one title from those you chose, make up a story, and tell the story to your class.

5. Two titles for stories, together with opening sentences and concluding sentences, are given. Tell one of the stories orally. Write the other story.

*Title:* Trespassers Will be Prosecuted.

*Opening Sentence:* Tom stood for almost a minute looking at the freshly-painted notice nailed to a big tree near the sliprails.

*Concluding Sentence:* "Come fishing as often as you like," said the farmer in a kindly tone, "and I hope you always catch big ones."

*Title:* Our Secret Island.

*Opening Sentence:* No one, I am sure, knew that we had a secret island—but we had.

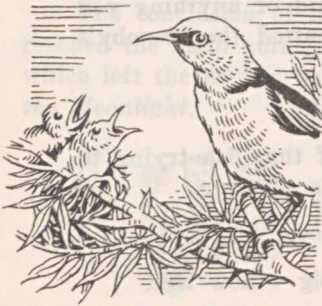
*Concluding Sentence:* And no one knows, even now, that we have a secret island.

6. Write a letter to a friend, relating the story of an experience which you had recently.

## ADJECTIVAL CLAUSES.

Read the following paragraph and observe the use made in it of adjectival clauses:—

### *The Honeyeater's Nest.*



Among the bushes that crowded in upon the old timber track a honeyeater had built her nest. The leaves and twigs of the low branch which she had chosen for her home almost completely concealed her house of bark and fibre. Lined with cobwebs, it was snug and warm. In it she laid her precious eggs. Sharp-eyed bush children who sometimes wandered along the disused track knew the nest was there.

These are the sentences in which adjectival clauses occur:

Among the bushes **that crowded in upon the old timber track** a honeyeater had built her nest.

The leaves and twigs of the low branch **which she had chosen for her home** almost completely concealed her house of bark and fibre.

Sharp-eyed bush children **who sometimes wandered along the disused track** knew the nest was there.

In the following paragraphs are two sentences which contain something that we shall find new to us:—

She sat and watched as they peeped at her and whispered among themselves, but she was not afraid. She knew, in some mysterious way, that they loved the creatures of the wild.

Pausing one day at the spot where the little nest swung gently, the children heard the cries of baby birds. They crept quietly to the bush, and there they saw two tiny heads raised above the edge of the nest. For a minute or so they watched, and then they stole softly away.

This was just the time when they might easily alarm the little mother. They loved the bush birds. That was why they would not willingly harm the gentle honeyeater.

The first sentence is—

Pausing one day at the spot **where the little nest swung gently**, the children heard the cries of baby birds.

The clause printed in black type describes the particular *spot* referred to, and it is therefore an adjectival clause, qualifying the noun "spot".

Another way of writing this adjectival clause would be **in which the little nest swung gently**.

The second sentence is—

This was the time **when they might easily alarm the little mother**.

The clause printed in black type tells which particular *time* is referred to, and it is therefore an adjectival clause, qualifying the noun "time".

Another way of writing this adjectival clause would be **during which they might easily alarm the little mother**.

The new fact to be noticed is that an adjectival clause can be constructed with the conjunction **where** or the conjunction **when** taking the place of a relative pronoun preceded by a preposition.

In your writing you will notice that a sentence containing an adjectival clause beginning with **where** or **when** usually reads more smoothly and is often more expressive than one beginning with a relative pronoun preceded by a preposition.



## Exercises.



### 1. Analyse each of the following sentences:—

At the corner where the car had overturned a crowd quickly gathered.

The bushwalkers climbed the mountain where the aeroplane had crashed.

There came a time in the little dingo's life when he had to catch his own food.

The clock in the old church tolled the hour when all good folk said their bedtime prayers.

### 2. In each of the following sentences substitute a conjunction for the words printed in black type:—

At last we saw on a distant hill the palace **in which** the fairy princess lived.

It was the time of year **during which** the fruit trees blossomed.

In the lake the Aztecs made floating islands **upon which** they grew crops and beautiful flowers.

Soon the sad day must come **on which** we would leave our island home for ever.

### 3. Find, in the following sentences, the adjectival clauses and the words they qualify:—

Winding in his line with a hand that showed the skill of a master, the lad landed the fish.

The waterholes on which the travellers had relied were now sheets of dried mud.

The old hut of slabs and bark where the children had often played was burned down last night.

Headed by their young leader, the Danes next flung themselves upon a small party of Britons whose only wall of defence was a low, thorny hedge.

Robinson Crusoe and Friday searched for a level place where they could build a boat.

That night the weary pilgrims reached the village for which they had been making.

The only place in the creek where pure water can be got lies at the foot of a wall of rock.

It was the tallest pine tree I had ever seen.

4. Compose sentences using each of the following as an adjectival clause:—

whose ball was lost among the prickly shrubs

in which were a bent sixpence and a blackened ha'penny

where the grass was fresh and green

I gave you at Christmas

when the water-birds begin to build their nests in the swamp

who crossed the Blue Mountains

for whom we were searching

for which we were searching

the farmer sold

by whose efforts the village was saved

5. Analyse the following sentences and parse every connective that occurs in them:—

Whenever he found a bar of gravel in the creek where he was prospecting, Old Bob panned a few dishfuls.

The two little fellows were crying bitterly because their puppy had wandered away while they were playing in the park.

At last we came again to the farm whose owner had promised us some peaches that he had grown.

In a little while we saw a farmer examining a gate which had been damaged by his tractor.

We waited until he had mended it before we asked him for a drink.

**WORDS  
TO  
SPELL.**

**List 1.**

foreign, neighbour, ghostly, audience,  
decide, violently, previously, unexpectedly,  
precious, precede, proceed, variety,  
freight, scream, screech, forest, buried,  
reigned, together, easily.

## WORDS ARE OUR FRIENDS.



At the top of each page of a dictionary are two words called guide words. The one on the left tells the first new word on the page. The one on the right tells the last new word on the page. From the guide words on a page we can tell whether or not the word we are looking for is on that page.

### Exercises:

1. Suppose the two guide words on a page are **lilac** and **line**. Consider these words: liquid, limb, linger, lighten, limit, lily, linoleum, lip, limp, liberty. Without referring to a dictionary, rearrange them in three lists:

*List 1*—Words that would appear on the page on which **lilac** and **line** are the guide words.

*List 2*—Words that would appear on a preceding page.

*List 3*—Words that would appear on a following page.

2. Arrange these words in alphabetical order: ass, simmer, drum, throw, summer, king, dream, tinder, know, able.

3. The poem *Coasting Brigantine* makes mention of some uncommon words. What does your dictionary tell you about—mohurs, narwhal, frails, malt, atoll?

## MORE WORDS AND THEIR STORIES.

The goanna is a well-known Australian lizard. When the Spaniards reached South America, they learned from the Indians the word *iwana*. It was their name for a large lizard. The Spaniards pronounced the name as *iguana* when they used it. When white men came to Australia they called our big lizard the *iguana*, a name which in time became *goanna*.

Did you ever wonder how your surname came into being? Many surnames have an interesting history. An old English name for maker was *wright*. The maker of carts was a cartwright, the maker of wheels was a wheelwright, and the maker of boats and ships was a shipwright. A long time ago, surnames were seldom used, and a man was often referred to by his Christian name and

the name of his trade. One might have been Tom the Wright, another Tom the Cartwright, and another Tom the Wainwright. In time, these were shortened to Tom Wright, Tom Cartwright, and Tom Wainwright. As time went on, a man's children were given their father's surname, and so Tom Wright's children were called, perhaps, Charles Wright and Hilda Wright.

**Exercise:**

Let your dictionary, or the school dictionary, tell you the stories connected with these words: grocer, decimate, good-bye, calico, apron, gin, terrier.

*Stories about words are not to be learned as a set task.*

**Latin roots to be learned:**

<i>Latin root</i>	<i>Its meaning</i>	<i>Some words derived from it</i>
claudio (clausus)	I shut	enclose, include, conclusion.
fortis	strong	fortify, reinforced.
terra	the earth	territory, terrace, Mediterranean.
fides	faith	confidently.
facio (factus)	I make	factory, manufacture, perfect.
flecto (flexus)	I bend	reflection, flexible.

**Latin roots to be revised:**

<i>Latin root</i>	<i>Its meaning</i>	<i>Some words derived from it</i>
decem	ten	decimal, December.
capio (captus)	I take	capture, capable, accept, receive.
video (visus)	I see	visible, visitor, revise, evident.
verto (versus)	I turn	invert, reverse, conversation.
mitto (missus)	I send	transmitter, message, missionary.
populus	the people	population, popular.

### Word-building:

To improve our vocabulary we must notice new words, learn about them, add them to our stock of words, and use them. We can also add to our vocabulary, through word-building, by making use of roots, prefixes, and suffixes that we know.

### Exercises:

1. Build words using the roots and some of the prefixes and suffixes listed below. When you have built a word, look for it in your dictionary to find its meaning and, if you think it is a useful word, add it to your vocabulary.

Roots	Prefixes	Suffixes
claudo (clausus)	con-, in-, ex-, en-	-ion, -ive, -ure
facio (factus)	per-, im-, in-	-ory, -ure, -ion
terra	sub-	-ory
fides	con-	-ent, -ence
fortis	com-, dis-, un-, en-	-fy, -tude, -able
flecto (flexus)	de-, in-, re-	-ible, -ion, -or

2. In each blank space in the following extract from a story of pioneering days in America, insert the required word derived from the Latin root given:—



The tiny village where Martha Wainwright lived stood in a clearing overlooking the river. It consisted of seven log cabins, a church with a lofty watch-tower, and a storehouse where guns, powder, shot, and food were kept for use in time of need. The buildings formed a square, ..... *claudo* (*clausus*) ..... an open space. Surrounding all was a high palisade of stout logs. In this stockade was a great gate made of heavy beams and strong bars. The whole formed a ..... *fortis* ..... for the pioneers who lived in the village and on the farms they had won from the forest.

But on this perfect spring morning, the gate stood wide open, for the people were ..... *fides* ..... that they need fear no Indian raid. Had not their leaders and the Indian chiefs buried the hatchet? Women went about their daily tasks, men laboured in the fields and the forest, and children played happily. Smoke from the cooking-fires rose lazily above the cabins, and an air of peace rested upon the little settlement.

Martha was only twelve years old, but already she shared the work and dangers of a pioneer family. Down at the river edge she plunged her wooden bucket into the water and watched the ever-widening ripples break the ..... *flecto* (*flexus*) ..... of the tall pines.

## GOOD EXPRESSION THROUGH CHOICE OF WORDS.

In the story about Martha Wainwright, a number of carefully chosen words occur. Let us think about some of them.

<i>Some of the words</i>	<i>Why they were chosen</i>
<p><b>high</b> palisade  <b>lofty</b> watch-tower  <b>tall</b> pines</p>	<p>One reason for the writer's choice was that by selecting three different words he avoided monotony of expression and so kept us interested. Another very important reason was that he knew that some words are better suited than others to describe a particular thing. The word <b>lofty</b> suggests greater height than the word <b>high</b> does. The writer therefore describes the palisade as <b>high</b> and the much higher watch-tower as <b>lofty</b>. He might have described the pines as <b>towering</b> pines instead of as <b>tall</b> pines. (Which word would you have preferred? Why?)</p>
<p><b>palisade</b>  <b>stockade</b></p>	<p>These words, your dictionary will tell you, have a similar meaning. By using two different words instead of using the same one twice, the writer again avoided monotony.</p>
<p><b>stout</b> logs</p>	<p>The word <b>stout</b> suggests strength as well as large size. It is a very suitable word to describe logs.</p>
<p><b>strong</b> bars</p>	<p>The word <b>strong</b> gives no idea of size. It is an appropriate word to describe the bars, which must be strong even if not large.</p>

**Exercise:** Suppose that you had been the writer and had wished to choose words from your vocabulary as he did from his. In each blank space in the following sentence, insert the word which you would have chosen from those given in brackets:—

Down at the river edge she .....(*plunged, dipped, lowered*)..... her wooden bucket into the .....(*water, stream, river*)..... and .....(*watched, observed, noticed*)..... the .....(*ever-widening, spreading, circling*)..... ripples break the reflections of the tall pines.

## WORK FOR YOU:



No doubt you would like to know what happened to Martha Wainwright. An outline of what did happen is given in these sentences:

Her eye caught a flicker of movement. She was startled. She saw a war party of Indians. She knew by their painted faces that they belonged to a strange tribe. Martha reached the village, undetected by the raiders. She rang the alarm bell in the church tower. The village was defended, and the Indians were driven off.

Write the concluding part of the story of Martha Wainwright. The first part of it is here repeated for you:

The tiny village where Martha Wainwright lived stood in a clearing overlooking the river. It consisted of seven log cabins, a church with a lofty watch-tower, and a storehouse where guns, powder, shot, and food were kept for use in time of need. The buildings formed a square, enclosing an open space. Surrounding all was a high palisade of stout logs. In this stockade was a great gate made of heavy beams and strong bars. The whole formed a fort for the pioneers who lived in the village and on the farms they had won from the forest.

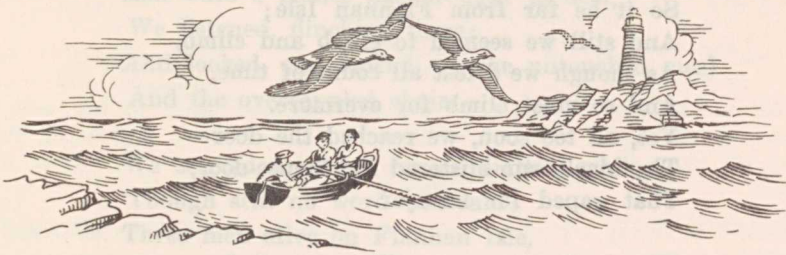
But on this perfect spring morning, the gate stood wide open, for the people were confident that they need fear no Indian raid. Had not their leaders and the Indian chiefs buried the hatchet? Women went about their daily tasks, men laboured in the fields and the forest, and children played happily. Smoke from the cooking-fires rose lazily above the cabins, and an air of peace rested upon the little settlement.

Martha was only twelve years old, but already she shared the work and dangers of a pioneer family. Down at the river edge she plunged her wooden bucket into the water and watched the ever-widening ripples break the reflections of the tall pines.



## A STORY IN A POEM.

*Flannan Isle* is an enthralling tale, and you will probably wish to read it many times. Read it aloud, and you will realize how true is the saying, "Poetry is meant to be listened to".



### Flannan Isle.

"Though three men dwell on Flannan Isle  
To keep the lamp alight,  
As we steered under the lee we caught  
No glimmer through the night."  
A passing ship at dawn had brought  
The news; and quickly we set sail,  
To find out what strange thing might ail  
The keepers of the deep-sea light.

But, as we neared the lonely Isle,  
And looked up at the naked height,  
And saw the lighthouse towering white,  
With blinded lantern, that all night  
Had never shot a spark  
Of comfort through the dark,  
So ghostly in the cold sunlight  
It seemed that we were struck the while  
With wonder all too dread for words.

And, as into the tiny creek  
We stole beneath the hanging crag,  
We saw three queer, black, ugly birds—  
Too big, by far, in my belief,  
For cormorant or shag—  
Like seamen sitting bolt-upright  
Upon a half-tide reef;  
But, as we neared, they plunged from sight,  
Without a sound or spurt of white.

And, still too mazed to speak,  
We landed; and made fast the boat;  
And climbed the track in single file,  
Each wishing he were safe afloat  
On any sea, however far,  
So it be far from Flannan Isle;  
And still we seemed to climb and climb,  
As though we'd lost all count of time,  
And so must climb for evermore.  
Yet, all too soon, we reached the door—  
The black, sun-blistered lighthouse-door,  
That gaped for us ajar.

We stood a moment, still tongue-tied;  
And each with black foreboding eyed  
The door, ere we should fling it wide  
To leave the sunlight for the gloom;  
Till, plucking courage up, at last,  
Hard on each other's heels we passed  
Into the living-room.

Yet, as we crowded through the door,  
We only saw a table, spread  
For dinner, meat and cheese and bread;  
But all untouched; and no one there;  
As though, when they sat down to eat,  
Ere they could even taste,  
Alarm had come; and they in haste  
Had risen and left the bread and meat;  
For at the table-head a chair  
Lay tumbled on the floor.

We hunted high, we hunted low;  
And soon ransacked the empty house;  
Then o'er the island, to and fro,  
We ranged, to listen and to look  
In every cranny, cleft, or nook  
That might have hid a bird or mouse;  
But, though we searched from shore to shore,  
We found no sign in any place;  
And soon again stood face to face  
Before the gaping door;  
And stole into the room once more  
As frightened children steal.

[As they did so, they remembered, fearfully, that ill-chance came to all who kept the Flannan Light. They thought of six men who had come to a sudden end there, of three who had gone stark mad there, and of one who had leapt from the lighthouse top to his death upon the rocks below.]

Like curs a glance has brought to heel,  
We listened, flinching there;  
And looked, and looked, on the untouched meal  
And the overtoppled chair.

We seemed to stand for an endless while,  
Though still no word was said;  
Three men alive on Flannan Isle,  
Who thought on three men dead.

Abridged from *Flannan Isle*,  
by Wilfrid Wilson Gibson.

The poet makes us feel the mystery and the fear that the three men felt who sought their friends on Flannan Isle. We feel, as they did, that there was something on the Isle—a Thing evil, mysterious, invisible, yet there. Even in the clear light of day we feel this air of terror and mystery; and however often we read the poem we feel it still.

A message, brought by a passing ship, told that the light had failed. We think, at first, that there must be a simple explanation for this, and we feel no sense of mystery until the men “neared the lonely Isle”. Above them the lighthouse stood ghostly even in the clear sunlight, and fear entered their hearts—fear, and “wonder all too dread for words”. And then they “saw three queer, black, ugly birds”. Could they be the spirits of their friends?

They landed. They were brave men, and although their hearts almost failed them, they faced the terror of Flannan Isle. Then, “plucking courage up, at last, hard on each other’s heels”, they entered the lighthouse.

As the poet continues his strange tale, his simple words help to build up the terror and the mystery. We find ourselves looking for the words he uses—“alarm had come”; “a chair lay tumbled on the floor”; we “stole into the room once more as frightened children steal”; and, again, the “overtopped chair”.

With the mystery still unsolved, we who read stand with the

“Three men alive on Flannan Isle,  
Who thought on three men dead.”



## READING FOR PLEASURE.

### Heidi and Peter.

[*Heidi* is the story of a little town girl who was taken to live with her old grandfather in his Alpine cottage. Heidi found a friend in a boy named Peter, and with him she spent many happy hours and learned to love the beauty of the Swiss mountains.]

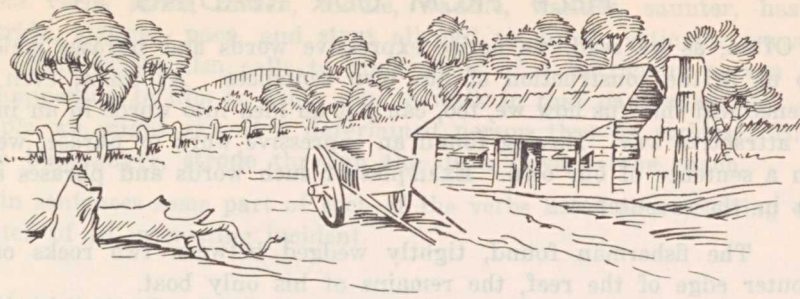
Meanwhile Heidi kept looking at the goats. "What are all their names, Peter?" she asked.

That was something that Peter knew exactly. It was all the easier for him to keep all the names in his head for there was very little else that he had to retain there. So he set to and named one after the other without a stumble, each time pointing with a finger to the goat he had named. Heidi listened to the lecture with rapt attention, and it was not long before she, too, could distinguish all the goats one from another, and put a name to each of them. For each had its own special characteristics, which you couldn't help noticing at once. All you had to do was to look carefully at each one—and that's what Heidi did. There was big Turk with the strong horns, who kept on wanting to butt the others, so that when he approached them they mostly ran away and wanted to have nothing to do with their rough playmate. Only cheeky Goldfinch, a slender, adroit little goat, would not give ground to him, but deliberately charged him, often three or four times in quick succession, so quickly and vigorously that big Turk often stood there quite bewildered and wanted to break off the fray—for there stood Goldfinch all eager for battle, and equipped with sharp horns. Then there was little white Snowhopper, who was always bleating so urgently and beseechingly that Heidi had often to run to her and put her arms consolingly round her neck.

Just at this moment the little girl once more had to run to the rescue; for again she heard the pleading of the mournful little voice. Heidi put her arm round the goat's neck. "What's the matter, Snowhopper?" she asked. "Why do you call so for help?" The little goat snuggled confidently against Heidi, and became quite quiet.

"You poor, poor Snowhopper," said Heidi, tenderly.

Adapted from *Heidi*, by Johanna Spyri.



### Starting the Selection.

It's twenty years ago now since we settled on the Creek. Twenty years! I remember well the day we came from Stanthorpe on Jerome's dray—eight of us, and all the things, beds, tubs, a bucket, the two cedar chairs with the pine bottoms and backs that Dad put in them, some pint-pots, and old Crib. It was a scorching hot day, too. Talk about thirst! At every creek we came to we drank till it stopped running.

The day after we arrived Dad took Mother and us out to see the paddock and the flat on the other side of the gully that he was going to clear for cultivation. There was no fence round the paddock, but he pointed out on a tree the surveyor's marks showing the boundary of our ground. It must have been fine land, the way Dad talked about it. There was very valuable timber on it, too, so he said, and he showed us a place among some rocks on a ridge where he was sure gold would be found, but we weren't to say anything about it. Joe and I went back that evening and turned over every stone on the ridge, but we didn't find any gold.

No mistake, it was a real wilderness—nothing but trees, goannas, dead timber, and native bears; and the nearest house, Dwyer's, was three miles away. I often wonder how the women stood it the first few years, and I can remember how Mother, when she was alone, used to sit on a log where the lane is now and cry for hours. Lonely! It *was* lonely.

Dad soon talked about clearing a couple of acres and putting in corn—all of us did, in fact—till work commenced. It was a delightful topic before we started, but in two weeks the clusters of fires that illuminated the bush in the night, and the crash upon crash of the big trees as they fell, had lost all their poetry.

We toiled and toiled clearing those four acres, where the haystacks are now standing, till every tree and sapling that had grown there was down. We thought then the worst was over—but how little we knew of clearing land!

Adapted from *On Our Selection*, by Steele Rudd,  
a famous Queensland writer of humorous stories.

## HELP FROM OUR READING.

Often, as we read, we notice expressive words and phrases which might help us in the construction of our own sentences. At times, even a whole sentence will show us how we, too, can put an idea into words in an interesting and attractive way. Having found an expressive word or phrase, we can use it in a sentence of our own. Examples of such words and phrases are to be seen in these sentences:

The fisherman found, tightly wedged between two rocks on the outer edge of the reef, the remains of his only boat.

Far into the night, an incessant rumbling of thunder was heard above the whining of the wind.

A little shiver of excitement ran through us all.

### Exercises:

1. Use in sentences the words and the groups of words printed in black type, and any others which you think are also expressive:

**Deeper and deeper** into the bush he **pressed**, slackening his speed only when forced to avoid a dead tree that impeded his progress.

The belt of trees could be seen plainly now, shining very green through **the grey curtain** of the rain.

His chest **rose and fell** like a blacksmith's bellows.

Right away to the distant horizon the land extended, luxuriant with grass and **as flat as the palm of a man's hand**.

We saw, **to our dismay**, that the swirling water was already nibbling hungrily at our earthen wall.

2. Use the means suggested in brackets to make this an interesting paragraph with an amusing ending:

For hours (*Use this noun twice.*) the rain came down. The two Girl Guides, hiding (*Use a more suitable word.*) in their tiny tent, listened to it falling (*Use a more vivid word.*) down. (*Insert a short exclamatory sentence.*) They sat crouched on a pile of knapsacks, (*Add to the list of their belongings.*) that covered the tent floor. For a long time the girls sat silently, and listened. Then, with a little smile, Penny remarked, "I'm sure Noah ....." (*Finish this sentence in a way that will bring the paragraph to an amusing end.*)



3. The verbs **stroll, march, toddle, waddle, wander, saunter, hasten, hurry, stride, stagger, pace, and strut** all call to mind particular ways of **walking**. Each word also calls to mind ideas of a particular person and what is happening to him to cause him to walk in that particular way. As an example we might say of a determined person that he **strides**: Black Jack, the bushranger, **strode** through the dusk towards the coach.

Use in sentences some part of each of the verbs listed above, letting each sentence tell of an interesting incident.

## PLANNING, AND WRITING, A COMPOSITION.

### Planning the composition:

Think out what you are to write about, and set down your ideas in a few short sentences.

Arrange the sentences so that they will form an outline of the composition. An outline of a story, for example, would usually consist of the sentences arranged in the order in which the events happened.

Make a list of words and phrases which you think you might use, and, whenever you are in doubt as to the spelling or the meaning of a word, refer to your dictionary.

### Writing the composition:

Think out a good opening sentence.

Give careful thought to every sentence you write. The sentences you use should be well constructed and varied in form, and they should clearly convey your ideas, in an interesting way, to a reader.

Refer to your dictionary whenever you think it might help you.

Think out a good concluding sentence, one that will really bring your composition to an end.

Give careful thought to the title you choose for your composition. It should be short and yet should give a hint as to what your composition is about.

Read carefully your completed composition. As you do so, make corrections in it and, where possible, improve it. In this, your dictionary will again be helpful.

Re-write your corrected and improved composition.

### Getting help from your dictionary:

You can always refer to your dictionary for the spelling, and the exact meaning, of any word you wish to use in a composition. While this is the chief way you can get help from your dictionary you will sometimes obtain help from it in other ways.

Let us think how a boy, writing a story about pirates, might have gained help, perhaps unexpectedly, from his dictionary. The word *buccaneer* came to his mind as another name for a pirate and, being uncertain of the spelling of the word, he referred to his dictionary. There he found that a buccaneer was defined as a *sea-rover*. He then had a choice of three words—*pirate*, *buccaneer*, *sea-rover*—to use in his story and thus avoid frequent repetition of the one word.

He knew, too, from his reading, that a *sabre* is a kind of sword and that a *cutlass* is also a kind of sword. His dictionary told him that a sabre is a curved sword used by a mounted soldier and that, while a cutlass is also a curved sword, it is one used by a sailor. His choice of the word *cutlass* as the more appropriate word to use in a story about pirates was then an easy matter, and it was the dictionary that had helped him to make that choice.

To show that you have made good use of your dictionary in planning, writing, and correcting a composition, you could mark those words with which the dictionary helped you. Such words can be indicated in your composition in this way:

Deftly, the buccaneer turned the cutlass aside.

#### WORK FOR YOU:

Write compositions on some of the topics here suggested: How I cooked a meal; About pirates; About an amusing mistake; About a brave girl; About a trip in a space ship; About a lucky escape; A day in the life of a drover, or a fireman, or a postman; How I learned to swim.

### MORE ABOUT VERBS.

#### The Verb "to lie":

Take care when using the verb *lie* (meaning *to rest* or *to recline*):

<i>Present tense</i>	<i>Past tense</i>	<i>Past participle</i>	<i>Present participle</i>
lie	lay	lain	lying

**Exercise:** In the sentences that follow, insert the correct principal part of the verb *lie* (meaning *to rest* or *to recline*):—

The book has ..... on the table all day.

Mary was so tired that she ..... down on her bed for an hour.

The cruel motorist left the injured dog ..... in the gutter.

Goods for sale were ..... on a long table.

Make your dog ..... down.

A good supply of dry wood ..... about where we planned to make our camp.

The verb "to be":

The verb we most frequently use in our speech and in our writing is the verb **to be**, and the most commonly used parts of this verb are—

<i>Present tense</i>	<i>Past tense</i>	<i>Past participle</i>	<i>Present participle</i>
am	was	been	being
is	was	been	being
are	were	been	being

We may use the verb **to be** in three different ways.

*1st way:* The verb **to be** used as a single verb:

I **am** a stranger here.

**Are** the fishing-boats in sight?

Tom **is** here at last.

All the chicks **were** yellow except one, and it **was** black.

*2nd way:* The verb **to be** used with a present participle:

He **is cutting** firewood for Mother.

I **am sitting** in my usual place.

The girls **are hemming** handkerchiefs.

**Were** the boys **playing** football yesterday?

The alarm bell **was ringing** loudly.

*3rd way:* The verb **to be** used with a past participle:

The story **was read** to the children by their grandfather.

The possums **were seen** in the peach trees.

"I **am caught** by the foot," he yelled.

Their early trials **are still remembered** by the pioneers.

**Is** Cannibal Reef ever **visited** by trochus-divers?

When a part of the verb **to be** and a participle form a compound verb, the verb **to be** is a helping verb or, as it is called, an **auxiliary verb**.

**Exercise:** In the blank space in each of these sentences, insert a part of the auxiliary verb **to be** to help the participle in the sentence to make a compound verb:

The ducklings ..... swimming near the waterlilies.

The men ..... led away by their Zulu captors.

Where ..... the baby's doll hidden?

Of stout yew wood his bow ..... made.

There on the table ..... waiting a plate of hot, buttered scones.

I ..... known by every farmer in the district.

“ ..... I doing it properly now, Mum?” Susy asked.

With the approach of spring the cattle ..... driven to their mountain pastures.

“ ..... you waiting long?” he inquired.

### ACTIVE VOICE and PASSIVE VOICE.

The auxiliary verb **to be** sometimes enables us to vary the form of a sentence.

Instead of saying *Tiny Tim rang the bell*, we could say, without altering the meaning, *The bell was rung by Tiny Tim*.

The verb **rang** is said to be in the *active voice*.

The verb **was rung** is said to be in the *passive voice*.

We shall find little use for the terms *active voice* and *passive voice*. What we shall find, however, is that there **is** use for these two forms of the verb. According to what we wish to stress in a sentence, we may use one form or the other.

Consider the sentence—**James Watt** invented the steam-engine.

In it the writer felt that the fact to be stressed was that it was **James Watt** (not somebody else) who invented the steam-engine. He therefore made **James Watt** the subject of the sentence he wrote. This required him to use, in the sentence, the *active voice* of the verb “invent”.

Now consider the sentence—**The steam-engine** was invented by James Watt.

In this sentence the writer felt that the fact to be stressed was that it was the steam-engine (not something else) that was invented by **James Watt**. He therefore made **the steam-engine** the subject of the sentence he wrote. This required him to use, in the sentence, the *passive voice* of the verb “invent”.

Other examples of sentences expressing the one idea by using different forms of the verb are—

The visiting team **scored** two hundred runs in the first innings. (*Active voice.*)

Two hundred runs **were scored** in the first innings by the visiting team. (*Passive voice.*)

A heavy hailstorm **destroyed** our crop of oats. (*Active voice.*)

Our crop of oats **was destroyed** by a heavy hailstorm. (*Passive voice.*)

The honeyeater **builds** a nest of bark and fibres. (*Active voice.*)

A nest of bark and fibres **is built** by the honeyeater. (*Passive voice.*)

Often, if details that are of little importance are not included in a sentence in which the passive voice is used, the sentence is thereby made much more expressive. Below are given a number of sentences in which the matter in brackets is clearly of little importance and can be omitted.

A big black snake was killed (by someone).

Seven eggs were found in a nest under a bush (by someone).

The bridge was built at last (by the contractors).

Goods are displayed in shop windows (by shopkeepers).

### Exercises:

1. Vary the form of each of the following sentences so that the part printed in black type is made the part that is stressed in the sentence you write:

The fierce winter storm drove **the Viking longships** aground.

Many pests harmful to the farmers' crops are destroyed by **ibises**.

The constable skilfully controlled **the long lines of traffic**.

The thickening pall of smoke obscures **even the sun itself**.

His land was crossed by **two creeks that ran from Round Mountain**.

The flowers had been brought by **the fairies**.

The excited spectators were cheering on **the straining runner**.

The site is chosen and the nest is built by **the mother bird**.

2. Pairs of nouns are listed below. Use each pair in a sentence, making one of the nouns the subject, and the other the object, of an appropriate verb. Then write a second sentence, changing the form of the verb you used in the first sentence, and making the second sentence convey the same meaning as the first.

*Example:* The farmer's **son** *bought* a pure-bred Jersey **calf**.

A pure-bred Jersey **calf** *was bought* by the farmer's **son**.

*Pairs of nouns to be used:* drovers, creek; doctor, patient; miner, lamp; seedlings, florist; storm, boat; nest, peewee.

## MESSAGES—TELEGRAMS AND LETTERS.

### A Quiz:

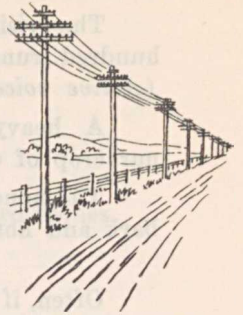
How did some primitive people send messages by using fire?

By what means did some African tribes send messages by sound?

What do Boy Scouts and Girl Guides sometimes use in order to send messages?

How can messages be sent by making use of the sun's rays?

How did the Incas send messages?



### TELEGRAMS.

The telegram is one of our common and useful ways of sending messages. The children in Mr. Dash's class were reminded of this fact one day when the Head Teacher entered and spoke quietly to their teacher. Then he turned to the class. "I have some good news for you," he said. "Rod's mother has sent us a telegram. I shall read it."

T.G. 42.	This Telegram has been received subject to the Post and Telegraph Act and Regulations. The time received at this office is shown at the end of the message.	COMMONWEALTH OF AUSTRALIA POSTMASTER-GENERAL'S DEPARTMENT	The date stamp indicates the date of reception and lodgment also, unless an earlier date is shown after the time of lodgment.
Sch. C.6322 5/1950	<b>TELEGRAM</b>		
Chl. No.	Office of Origin.	No. of Words.	Time of Lodgment.
	BRISBANE	17	8A
	HEAD TEACHER STATE SCHOOL MOORILLA		
	OPERATION COMPLETE SUCCESS RODS SIGHT FULLY RESTORED PLEASE TELL CHILDREN		
			MARY HOLMES
	8-30A GE		

AUSTRALIA  
 28 MA 55  
 MOORILLA  
 AUST

When the Head Teacher had gone, and the buzz of the children's conversation had died down, Mr. Dash and the girls and boys talked for a while about telegrams.

Their discussion brought out these facts:

A message sent by telegram can be delivered to its destination in a very short time. But, because it costs much more to send a telegram than it does to send a letter, a telegram is used only when the message is important.

The cost of a telegram depends on the number of words in it. Therefore the message it is to convey is generally put into as few words as possible. At the same time, it must give enough information to make its meaning clear. A person who received a telegram that read BRINGING JIM WEEK-END VISIT would know that it meant—I am bringing Jim with me to spend the week-end with you.

Mr. Dash then let the class supply some sentences, and the children set to work to write the messages contained in them as they would appear in a telegram. Here are a few of the sentences the children gave:

I have spent all my money and I need £2 to buy my ticket home.

I wish to congratulate you on passing your examination.

Rod will be arriving home on the mail train that reaches Moorilla on Tuesday afternoon.

The goods you sent arrived in a damaged condition.

We have sent you a case of apples and it should arrive on Friday.

### **Exercises:**

1. Write the messages that the children might have written.

2. As a class activity, seek out necessary information and answer these questions:

What would be the cost of a telegram containing, in all, eighteen words, if the distance it has to be sent is twenty-five miles?

What is the Morse code?

What are the hours during which telegrams can be lodged at the post office nearest to your home?

In what circumstances could you send a telegram without paying the cost of it?

What kind of telegraphic message might you receive on a specially designed, coloured form?

What is a lettergram?

Mr. Dash made a drawing, on the blackboard, of a telegram form. Helping one another with suggestions, the children completed the form, but Mr. Dash had to tell them what had to be written on the back of the form. When they had finished, this is what the telegram looked like:

T.G. 41		COMMONWEALTH OF AUSTRALIA—POSTMASTER-GENERAL'S DEPARTMENT.		No. ....	
CASH REGISTER		<b>TELEGRAM</b>		CASH REGISTER OR STAMPS	
Sch. C. 6322-8/50		This message is presented for transmission subject to the Post and Telegraph Act and Regulations.			
Words.....	The address must contain all information necessary to ensure delivery.			For Office Use	
Charge.....	TO..... <b>JOHN JOHNSON</b>			T	
Time.....	<b>DUNE STREET</b>			C	
By.....	<b>SOUTHPORT</b>			B	
Remarks.....					
<b>BRINGING</b>		<b>JIM</b>		<b>WEEKEND VISIT</b>	
A REPLY PAID TELEGRAM is a courteous means of ensuring A PROMPT ANSWER		FROM.....		<b>TOM</b>	

**Tom Johnson,  
Kennedy Street,  
Moorilla.**

**Address:**  
It is short, but full enough to ensure that the telegram will be delivered.

**Message:**  
All unnecessary words have been left out.

**Signature:**  
Only enough is shown on the form to tell the receiver who sent the telegram.

**Sender's Name and Address:**  
The sender's name and address must be written on the back of the form if it does not appear on the front.



## Exercises.



1. Shorten each of the following messages for inclusion in a telegram, and supply a suitable address and signature for each:—

I am sorry to tell you that I shall not be able to meet you on Tuesday as we had arranged. Instead of this, would you be able to meet me on Friday at the same time?

I am starting two weeks' holiday on Saturday and would like to book accommodation at your guest house for two weeks commencing on Saturday. Would you please let me know immediately if you have a vacancy?

Our firm has just received an offer of a secondhand Menniuse tractor which can be purchased for £450 cash. The offer is open for one week. We can guarantee that the tractor is in good order. Please advise us immediately if you wish to purchase it.

I have this day railed you 42 cases of navel oranges. Please let me know immediately the price they bring at the markets.

2. Shorten each of the following messages for inclusion in a telegram, making each of them the reply to the corresponding message in Exercise 1:—

Friday will suit me just as well as Tuesday. I am looking forward to meeting you.

I wish to inform you that we have a vacancy and we have reserved a room for you for two weeks as from next Saturday.

The secondhand Menniuse tractor you mention is just what I have been wanting and I am willing to purchase it for £450.

Your consignment of oranges was sold at the markets yesterday for £2 per case. This was the best price received during the day's trading.

3. Obtain a blank telegram form and use it as you would if you were lodging an actual telegram at a post office.

## LETTERS.

The use of letters for sending messages is so common that it is familiar to everybody.

The following letter was sent by Rod's classmates to tell him how happy they were to learn of his successful operation:—

State School,  
Moorilla,  
Queensland.  
30th March, 19—.

Dear Rod,

All the children and all the teachers were very happy to hear the good news about your eyes. Now we are waiting for the day when you will be back with us. We hope it will be soon.

We have missed you, especially in the mornings when our flag is raised, because that was your job. Barbara is doing it for you while you are away. The Inspector came to see us last week, and he asked where you were. He remembered you from last year. We think that must have been because you were the only one who could tell him how far a rabbit could run into a paddock.

Wasn't it kind of your mother to send us the telegram?

Your friends and schoolmates,  
Grade Seven.



*It is a mark of good manners for a writer to set out a letter correctly and to punctuate it correctly.*

The matters dealt with in our letters are almost as numerous as the things that happen to us every day, and among the letters we send and receive may be invitations and replies to invitations.

A letter extending an invitation:

"Undara",  
Moorilla,  
Queensland.  
2nd April, 19—.

Dear Beth,

Dad and Mum have said that I may ask you to spend the May vacation with us on the farm.

I hope you can come for I am sure that we could have a most enjoyable holiday together.

Your loving friend,  
Anne.

**A letter accepting an invitation:**

17 Burton Avenue,  
Karoonda,  
Queensland.

5th April, 19—.

Dear Anne,

Thank you very much for your kind invitation to spend the May vacation with you at "Undara", and I am very happy to accept it.

Already I am looking forward to the holiday, as I have never lived, even for a few days, on a farm.

Your loving friend,

Beth.

**A letter declining an invitation:**

17 Burton Avenue,  
Karoonda,  
Queensland.

5th April, 19—.

Dear Anne,

Thank you very much for your kind invitation to spend the May vacation with you at "Undara", but I am very sorry that I am unable to accept it. Dad has arranged to take us all to the seaside. Although I like the seaside, I am sure that we would have had a wonderful holiday together on the farm.

Your loving friend,

Beth.

**WORK FOR YOU:**

Write some letters extending an invitation to a friend. Each of the invitations suggested below will also give you an opportunity to compose letters accepting and declining an invitation. Address an envelope for each letter you write.

[Sometimes the class could be divided into three sections—one to write the invitation, the second to write accepting it, and the third to write declining it. The best letters in each section could then be read by the writers to the whole class.]

*The Invitations:*

- |                                   |                            |
|-----------------------------------|----------------------------|
| To attend a birthday party.       | To visit the Museum.       |
| To spend a week-end at your home. | To go to the pictures.     |
| To spend a day motoring.          | To join in a hike.         |
| To join a fishing party.          | To play in a tennis match. |

## MAKING SUMMARIES.

The practice you have had in making a few words in a telegram do the work of many words will prove helpful in another way.

As we read our school text-books we notice that the writers often take pains to explain events and reasons to us. However, in our studies, we must learn to write the main facts briefly, that is, to make a summary of them. Summaries make easier the learning of a number of facts about a topic.

*Example:* Read the following summary of the Discovery and Settlement of Tasmania. As you do, refer to the matter given in pages 19 and 20 of *Social Studies Grade VII*.

### Discovery and Settlement of Tasmania.

Tasmania was discovered by Tasman in 1642. (Paragraph 1.)

He saw parts of the west, south, and east coasts only. (Paragraph 2.)

Bass and Flinders were the first to circumnavigate Van Diemen's Land. This led to Bowen's convict settlement, in 1803, on the Derwent River, to forestall the French. (Paragraphs 3, 4.)

Collins formed a convict settlement at Hobart. (Paragraph 5.)

Paterson settled at Launceston to forestall the French. (Paragraph 6.)

The settlers had difficulty in supporting themselves. This led to bushranging. (Paragraphs 7, 8.)

Hobart became a centre for whalers, sealers, and traders. (Paragraph 9.)

The island was made a separate colony in 1825. (Paragraph 10.)

.....

A very important point regarding summaries is that each student should learn to make and to use his or her own summaries. When you compile a summary, you have to read your text-book carefully; you have to decide for yourself which are the main points; and you have to write them down. When you have done all this, you will find that, by this means, you have learned many of the facts which you selected.

**Exercise:** Refer to *Social Studies Grade VII*, and make summaries of the following:—

Discovery and Early Settlement of Western Australia. (See pages 27, 28, 29.)

Our Local Government. (See pages 89, 90.)

The Climate of the British Isles. (See pages 99, 100.)

## LECTURETTES.

Text-books and books of reference such as the many books of knowledge written for children will provide topics for uncommon, yet interesting lecturettes. You will find the making of summaries a great help in preparing your lecturettes.

### *Example:*

*Topic:* The Lungfish.

*Reference Book*—The Australian Junior Encyclopaedia.

### *Summary.*

*Locality:* The lungfish is now found living naturally only in the Mary and Burnett Rivers in Queensland. Fossil remains have been found in other parts of the world.

*The Lung:* Like other fish, the lungfish has gills and can obtain air from water. Unlike other fish, it has a lung and can breathe air as we do. The lung is very useful when the water becomes muddy.

*Other Facts:* It eats decayed leaves and weeds as well as small water creatures. It often grows to 5 feet in length, and it may live for 20 years. The Queensland Government protects the lungfish, one of the strangest creatures in the world.

*Note:* On the blackboard, make a large drawing of a lungfish.

*Topics:* The octopus; sea shells; monkeys; animals with thick skins; flightless birds; birds of paradise; the stars; how a pump works; what makes an electric lamp give light; how a tree gets its food; bamboo; what tree rings show.

Explaining how things are made also gives you opportunities of delivering lecturettes which will interest your listeners.

*Topics:* Butter, leather, cheese, flour, crockery, a lead pencil, ensilage, concrete, a pair of socks, a calf pen, a boat, bread, sugar, a doll's frock, a pot of tea.

WORDS TO SPELL.  List 2.	sausages, exactly, site, experienced, inhabitants, telegram, congratulate, damaged, unnecessary, accommodation, paddock, invitation, accept, summary, conscious, becoming, losing, village, loose, beginning.
--------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



## READING FOR PLEASURE.

*Terrible Hollow* and *Free!* are extracts from Rolf Boldrewood's *Robbery Under Arms*, which is an exciting tale of the gold rushes and the bushrangers in the early days of our own country.

### Terrible Hollow.

We walked our horses up to the edge of the mountain and looked over. It was like the end of the world. Far down there was a dark, dreadful drop into a deep valley. We couldn't see the bottom of it. The trees on the mountain side looked like bushes, and they were big ironbarks and messmates, too. On three sides of us was this awful, desolate-looking precipice—a dreary, gloomy kind of spot. Father, seeing how scared and puzzled I was, began to laugh. I shuddered.

“Looks queer, doesn't it?” said Father, going to the brink and kicking down a boulder that rolled and crashed down the steep mountain side, tearing its way through the scrub till it settled in the valley below. “It won't do for a man's horse to slip, will it, boy? And yet there's a track here into a fine large paddock, open and clear, too, where I'm going to put the cattle.”

I stared at him, without speaking, thinking he was mad.

He got off the old mare, and began to lead her to the edge of the mountain. He had lengthened the bridle, and tied to it the end of a light tether rope that he had round her neck. I saw her follow him slowly and turn down a rocky track that seemed to lead straight over a bluff of the precipice.



## Free!

In my hurry I let the rope slip through my hands so fast that they were sore for a week afterwards. But I didn't feel it then. I should hardly have felt it if I had cut them in two, for as my feet touched the ground in the darkness I heard the stamp of a horse's hoof and the jingle of a bit—not much of a sound, but it went through my heart like a knife, along with the thought that I was a free man once more.

As I stood up, a man caught my hand and gave it a squeeze as if he'd have crushed my fingers in. I knew it was Jim. Of course, I'd expected him to be there, but wasn't sure if he'd be able to. We didn't speak, but started to walk over to where two horses were standing, with a man holding them. Even in the dark I could see the star on Rainbow's forehead—the only white he had about him.

"We must double-bank my horse," whispered Jim, "for a mile or two, till we're clear of the place; we didn't want to bring a lot of horses about."

He jumped up, and I mounted behind him. Starlight was on Rainbow in a second. Jim's horse went off as if he had only ten stone on his back. And we were free! How can men be such fools as ever to do anything of their own free will and guiding that puts their liberty in danger when there's such a world outside of a gaol wall—such a heaven on earth as long as a man's young and strong, and has all the feelings of a free man, in a country like this?

What a different feel from prison air the fresh night breeze had as we swept along the lonely track! The stars were out, though the sky was cloudy now and then, and the big forest trees looked strange in the broken light. It was so long since I'd seen any! I felt as if I was going to a new world.

What a ride it was! It was a grand night; anyway I thought so. I blessed the stars, I know. Mile after mile, and still the horses seemed to go all the fresher the farther they went. I felt I could ride on that way for ever. As the horses pulled and snorted and snatched at their bridles I felt as happy as ever I did in my life. Mile after mile it was all the same; we could hear Rainbow snorting from time to time and see his star move as he tossed up his head. We had many a night ride together afterwards, but that was the best.



## WORK FOR YOU:

With the help of the picture strip, tell the story of how Paddy the Stockman's dog, Bluey, brought help when Paddy broke his leg.

At the right of each picture are words, phrases, and clauses that you might use in your composition and that might suggest ideas to you.



a scorching hot day  
galloping  
at full speed through the long grass  
concealed  
unconscious  
to find Bluey whining and licking  
his face  
stabbing pain

.....



the welcome shade  
dragging himself slowly and pain-  
fully  
with difficulty  
in a desperate plight  
only Bluey could help him  
coloured handkerchief  
knotted securely

.....



“Good old fellow. You must save  
me. Home, boy, home!”  
like a streak of light  
settled himself to wait patiently  
propped himself up

.....



hour after hour dragged by  
stillness of the bush  
an occasional twitter  
broke the silence  
sweetest sound  
Bluey



You will be required, later, to include descriptions of people and things in compositions. Here is a game intended merely to provide you with a little practice in descriptions in an amusing way, and you should regard it as a recreation rather than as a serious task. The game can be called *What Is It?* or, if you wish, *What Am I?*

*How to play the game:* A boy or a girl describes an object to the class. Without actually naming the object, he or she must supply enough information to give the class a fair chance to identify the object described.

*Example: What Is It?*

It is useful when it moves and it is useful when it is still. One end moves faster than the other. It is used to keep things in and also to keep things out. If you give it a little oil, now and again, it won't cry out when you move it. Often it has a notice on it which tells you what to do. What is it?

*Example: What Am I?*

I have a face, but I have no mouth, and yet my task is to tell you something. I have no eyes, but you need yours to use me. Although I have two hands, I have no fingers. I can run down even though I have no legs. When I go too fast I am almost as deceitful as when I go too slow. I never sleep and will serve you every hour of the day and night. My biggest relations are called grandfathers, and one you must have heard of "stopped short, never to go again". What am I?

## ADJECTIVAL CLAUSES.

The connective "as":

We have previously seen the connective **as** used in sentences such as these:

**As** the billy boiled, Fred fried the sausages.

We stayed indoors **as** the day was wet.

He died **as** he had lived, an honest man.

The work of the connective **as** in each of these sentences is to join an adverbial clause to another clause. Here, the word **as** is a conjunction.

In the short story *The Tale of a Tail*, the connective **as** is *not* a conjunction.

*The Tale of a Tail.*

“Tom, I’ve never seen a dog with such a short tail **as** your dog Toby has,” said Bill.

“But he’s the same kind of dog **as** Smacker,” replied Tom.

“Then why hasn’t Smacker a stumpy tail?” inquired Bill.

“He would have, too, if the same thing had been done to him **as** was done to Toby. He had his tail chopped off,” answered Tom.

The clause **as your dog has** tells which *tail* is meant and it is therefore an *adjectival* clause, qualifying the noun “tail”.

Two other adjectival clauses occur in the story. The one is **as Smacker (is)**, which tells the *kind* of dog that is meant and is an *adjectival* clause, qualifying the noun “kind”. The other clause is **as was done to Toby**, which is an *adjectival* clause, qualifying the noun “thing”.

In each of the clauses we have considered, the work of the connective **as** is to join an adjectival clause to another clause. When the word **as** follows the words **such** or **the same**, it introduces an adjectival clause. In many sentences the verb in an adjectival clause beginning with **as** is understood. In other sentences, part of the verb is understood.

*Examples:*

We spent our holidays at *the same* place **as we went to last year**.

*The same* story **as appeared in the Digest this month** was told in our local paper last Christmas.

*Such* timber **as the settlers needed for their huts** was obtained near at hand.

The scouts carried in their knapsacks *such* provisions **as they would need on their hiking holiday**.

Tom and Tess read *the same* books **as their cousins (read)**.

*Such* presents **as these (are)** should make you happy.

We saw *the same* programme **as you did (see)**.

Tom will never be *such* a fine footballer **as his father (was)**.

Penny belongs to *the same* patrol **as Judith does (belong to)**.



When the word **as** begins a clause following **such** or **the same**, it is a relative pronoun.

**Exercises:**

1. Write down the adjectival clauses that occur in the following sentences, supplying any word or words understood in them:—

It was just such a morning as the New Australian girl had learned to love.

He had never before seen such a beautiful bird as the rosella.

Sometimes Jenny wears the same kind of dress as Margaret does.

2. Add to each of the following principal clauses an appropriate adjectival clause beginning with the relative pronoun **as**:—

It was such a party .....

Never, since he had become a Boy Scout, had Tim seen such a fine camping site .....

At the same moment ..... the dingo pup saw me.

3. State whether the clause printed in black type in each of the following sentences is an adjectival clause or an adverbial clause, giving a sound reason for your answer in each case:—

**As I had no money in my pocket**, I had to walk home.

It was such a night of terror **as the oldest inhabitant in the islands had never before experienced**.

**As Tim was walking through the scrub**, he came upon a gully where beautiful tree-ferns grew in profusion.

Once more the lions frequented the same secluded pool **as they had (frequented)** before the hunter came to the valley.

4. Correct the following sentences and state the rule of syntax broken in each:—

She wore the same style of dress as me.

Such a fine painter as him should be better known.

WORDS TO SPELL. List 3.	precipice, bridle, stopped, monkeys, sergeant, traveller, already, every, father, through, patiently, doesn't, jewellery, weather, whether, Tuesday, Wednesday, February, meant, whose.
----------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## SPEAKING CLEARLY.

Read clearly and correctly the following extract from *The Lady of Shalott*, by Tennyson:—

<p>There she weaves by night and day A magic web with colours gay. She has heard a whisper say A curse is on her if she stay     To look down to Camelot. She knows not what the curse may be, And so she weaveth steadily, And little other care hath she,     The Lady of Shalott.</p>	<p>Sometimes a troop of damsels glad, An abbot on an ambling pad, Sometimes a curly shepherd lad, Or long-hair'd page in crimson clad,     Goes by to tower'd Camelot; And sometimes through the mirror blue The knights come riding two and two: She hath no loyal knight and true,     The Lady of Shalott.</p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

But in her web she still delights  
To weave the mirror's magic sights;  
For often through the silent nights  
A funeral, with plumes and lights  
    And music, went to Camelot;  
Or when the moon was overhead  
Came two young lovers lately wed:  
'I am half sick of shadows,' said  
    The Lady of Shalott.

Now read:

### *The Light-hearted Fairy.*

<p>Oh, who is so merry, so merry,     Heigh-ho! As the light-hearted fairy?     Heigh-ho! heigh-ho! He dances and sings     To the sound of his wings     With a hey, and a heigh,         and a ho!</p>	<p>Oh, who is so merry, so airy,     Heigh-ho! As the light-hearted fairy?     Heigh-ho! heigh-ho! His nectar he sips     From the primrose's lips,     With a hey, and a heigh,         and a ho!</p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Oh, who is so merry, so merry,  
    Heigh-ho!

As the light-footed fairy?

    Heigh-ho! heigh-ho!

The night is his noon,

    And the sun is the moon,

    With a hey, and a heigh, and a ho!

## EXERCISES FOR REVISION.

1. Write one of the stories of which the following are outlines:—

A circus came to our town. An attendant forgot to lock the door of the lions' cage. A lion escaped and roamed about the town. It frightened almost everyone. For a time the town was in confusion. The lion was recaptured by the circus people.

.....

One night Tom Wright and his brother heard weird noises in an empty house. They raced home. They told their parents about the haunted house. The parents told the neighbours. The neighbours rang the police. The police sergeant and two constables, followed by the Wrights and their neighbours, went to the house. The door was forced open and out came the ghost—Snooks.

.....

Penny and Jenny spent their holidays at the seaside. One afternoon, at low tide, they waded out some distance to a small rocky island. As they played on the island they did not notice the tide coming in. Some fishermen rescued two very frightened girls.

2. In well-constructed sentences, show how each of the following expressive word-groups can be appropriately used:—

quite bewildered	became audible
crying bitterly	gaping door
scorching hot	blotted out the sun
which jutted from	said quietly

3. Lists of nouns and adjectives are given below. Combine with each of the nouns an appropriate adjective, and then use both in a good sentence:

*Nouns:* precipice, flight, cooe, pests, efforts.

*Adjectives:* harmful, enjoyable, dreadful, desperate, occasional.

4. Punctuate and insert capital letters where necessary:

(a) didn't you ask for pudden sir the waitress inquired  
no the diner retorted sharply and I hope I never shall

(b) yes said the man I am a traveller are those your sheep  
they are my fathers Tom replied have you ever been here before  
no never before answered the traveller

5. Pairs of words are inserted in brackets in the paragraph given below. Select from each pair the word which you think is the more appropriate to use in the paragraph.

Faster and (*quicker, faster*) (*our, the*) horses galloped through the night. The (*thunder, beat*) of their flying hooves echoed and re-echoed from the rocky walls that now closed steadily in on either side. The whole valley was filled with sound like the continuous (*muttering, rumbling*) of (*jungle, distant*) drums. A (*startled, frightened*) night-bird burst from the bushes that (*bordered, lined*) the (*winding, twisting*) track, and my (*horse, mount*) shied (*wildly, dangerously*). Once we heard a mob of wild cattle (*clatter, crash*) in headlong flight across the (*stony, rocky*) creek. Onward we dashed; and now the moon, which had been (*concealed, hidden*) earlier by the mist, broke through more and more (*often, frequently*). A (*strengthening, rising*) wind (*tore, ripped*) the mist to (*tatters, shreds*) and (*drove, swept*) it away.

6. In each blank space, insert an appropriate part of the verb indicated in brackets:

As I was walking in London Town,  
I .....(*see*)..... the King in his golden crown.

An old lady, seeing the roses .....(*lie*)..... on the footpath, picked them up and .....(*lay*)..... them on the doorstep. They had not .....(*lie*)..... there long, when a girl saw them. She .....(*go*)..... into the shop and asked if the flowers were for sale. She told the shopkeeper that her mother would be pleased if she .....(*buy*)..... a bunch of roses to take home.

Just as the sun .....(*rise*)..... , the children .....(*be*)..... found in a patch of thick scrub.

7. A Crossword Puzzle: The clues are the meanings of Latin roots.

Across:

1. Ten
4. The head
5. I place

Down:

1. I say
2. I take
3. I send

1		2		3
	■		■	
4				
	■		■	
	5			

8. Give the principal parts of the verbs: go, sink, win, buy, feel, drink, set, leave, learn, do, think, use.

9. Read the following true story:—

Duramboi.

More than a hundred years ago the Moreton Bay District was a penal settlement. Many are the stories that have come down to us from those days when the prisoners there were ruled with a rod of iron. Hating and fearing the punishments inflicted for even the most trifling breaches, desperate men sometimes fled from the settlement and sought freedom in the unknown bush. A few were recaptured, but flight meant, for nearly all, a slow death from starvation or a speedy death at the hands of natives who had learned to hate the white men. A few, however, survived the terrible perils of the bush. Such a man was James Davis. When a lad, he had been transported to Australia for the theft of half-a-crown. The life at Moreton Bay drove him to desperation. He seized his opportunity and ran away. He succeeded in reaching the Mary River, which the natives there knew as Monoboola. Pamby Pamby, an elder of one of the Monoboola tribes, thought that Jim Davis was his son, Duramboi, returned from the dead. He adopted him, and from that day Duramboi lived the life of an Australian aboriginal. Fourteen years later he was discovered by a party of white men who sailed in a whaleboat from Brisbane and found the Mary River. Duramboi had forgotten his mother tongue, but, in time, it came back to him. He was taken to Brisbane, where he was granted a full pardon. For many years after, he kept a shop in George Street, where he sold crockery. The stories he told about his life among the natives were so astounding that many people refused to believe him, and in time he would seldom speak of his days with the aborigines.

**Exercise:**

<i>From the story</i>	<i>Work to be done</i>
hundred years	Write one word instead of this phrase.
penal	Change this word to a phrase, and use the phrase after the word <b>settlement</b> .
rod of iron	Find in a dictionary, under the word <b>iron</b> , the meaning of this expression.
trifling breaches	Explain, with the help of your dictionary, the meaning of this expression.
The life at Moreton Bay drove him to desperation. He seized his opportunity and ran away.	Combine these two sentences.
returned from the dead	Change this phrase to an adjectival clause.
his mother tongue	Explain what this expression means.
crockery	Find what your dictionary tells you about this word.

10. Using your dictionary—

- (a) Find the meaning of each of these words: mutter, murmur, shred, tatter, stone, rock, pad, paddock.
- (b) Find the pronunciation of each of these words: mischievous, recognize, passage, frequented, decide, film.

11. Analyse the following complex sentences:—

When the sun was very near the horizon, the drovers whose arrival we had been expecting came into view over the rise.

Few eyes were dry as the inhabitants of the little township looked at the destruction that had been caused by the flood.

Because the smugglers followed the same route as they had used on previous occasions, the coastguards were able to ambush them.

After they had been searching for almost an hour, the grass rope they needed was found in the locker.

Near the white gum that overhangs the deep pool there is a spot where I often fish.

12. *Helping your teacher.* Your teacher will choose the first helper. Each helper takes the place of the teacher, gives the class a task from those grouped below, corrects the work, and then chooses the next helper.

*GROUP A.*

*Task 1.* Dictation for punctuation and spelling:

Did you receive an invitation for the Wednesday as well as for the Saturday she inquired

*Task 2.* Substitute a conjunction for the words printed in black type in this sentence:

At last we were standing on the spot **from which** Mitchell had obtained his first view of Australia Felix.

*Task 3.* Arrange these words in alphabetical order:

losing, station, forest, loose, recent, hospital, precious.

*Task 4.* Correct this sentence:

She is wearing the same kind of dress as me.

*Task 5.* Form a complex sentence by adding an adjectival clause, beginning with **when**, to this principal clause:

For long we had been looking forward to the time

## GROUP B.

- Task 1.* Test the following spelling:—  
proceed, village, coming, already, monkeys, sausages, easily,  
buried, meant, traveller.
- Task 2.* Find the adjectival clauses in the following sentence, and state the word that each clause qualifies:—  
Climbing the hill where the old fossicker had found gold,  
we saw the many holes he had dug in following the reef.
- Task 3.* Insert the correct part of the verb **lie** (meaning *to rest*) in this sentence:  
Whose book is that .....(*lie*)..... on the floor?
- Task 4.* From each pair of words in brackets, choose the more suitable one, and then write down the complete sentence:  
In the stillness of the (*dark, gloomy*) night the campers heard the (*rattle, jingle*) of a bridle.
- Task 5.* Vary the form of this sentence so that the part in black type is made the part that is stressed:  
We were transported to the picnic ground by a **very modern bus.**

## GROUP C.

- Task 1.* Dictation for punctuation and spelling:  
It is not easy to decide where the treasure is buried our captain remarked what do you think Dick
- Task 2.* Use the following as an adjectival clause:—  
where the creek flowed round a rocky bluff
- Task 3.* Correct this sentence:  
Jean obtained the same answer to the problem as me.
- Task 4.* Parse the connectives in this sentence:  
Once more the lions frequented the same secluded pool as they had done before the hunter came to the valley.
- Task 5.* Insert in this sentence a phrase beginning with a participle:  
The lion lay in wait for his prey.

**GROUP D.**

*Task 1.* Test the following spelling:—

telegram, losing, becoming, sergeant, precipice, doesn't, beginning, together, screech, neighbour.

*Task 2.* Combine these two sentences to make one complex sentence:

Simple Simon met a pieman. He was going to the fair.

*Task 3.* Arrange these words in alphabetical order:

phlox, carnation, wattle, snapdragon, begonia, violet, gerbera, dahlia, nasturtium.

*Task 4.* What kind of clause is the one in black type in this sentence?—

I arrived at the station at the same time **as Bob did.**

*Task 5.* Supply the principal parts of these verbs:

have, am, mean, lay, write, are, choose.

**GROUP E.**

*Task 1.* Punctuate—

Come here he shouted angrily youre a pair of rascals

*Task 2.* Vary the form of this sentence so that the part in black type is made the part that is stressed:

The mournful cry of a curlew broke **the silence of the night.**

*Task 3.* Complete this sentence by inserting in the blank space the correct auxiliary verb:

When it had been filled, the basket of peaches .....(*was, were*)..... taken to the packing shed.

*Task 4.* Analyse the following simple sentence:—

With a sudden burst, Jack overtook his rival four yards from the finishing line.

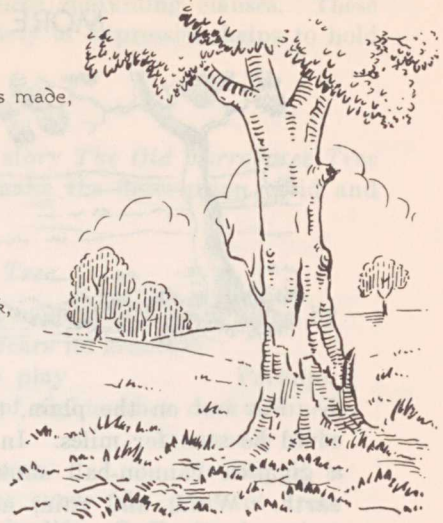
*Task 5.* To the following principal clause, add a suitable adjectival clause beginning with the relative pronoun **as**:—

The grasshoppers caused such damage .....

## Tale of an Old Gum-tree.

I've waited and watched for a hundred years,  
And my limbs are twisted and bent ;  
There's a wound on my trunk that the bush fires made,  
And a scar that the lightning rent.  
There is many a hole in branch and old bole  
Where wood-ducks find a rest,  
As they halt at night on a southern flight  
From the dried-out spaces west.

There's a foam-stained rim on my knotted trunk,  
Flood-height of an olden year,  
And a nipples knob that has overgrown  
The head of a broken spear.  
There are lines rough-cut on my naked butt  
That tell of a mate who died,  
And a crumbling mound on the broken ground  
With a fallen cross beside.

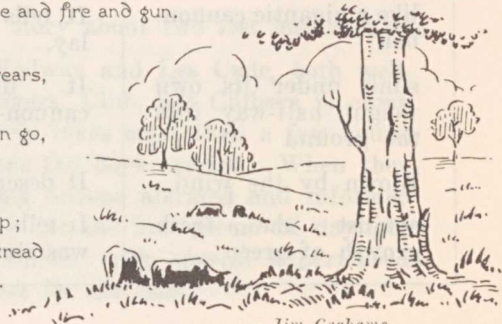


I have seen the wild tribes trooping in  
From the country farther out,  
Where the creeks had dried and the game had died  
'Neath the test of heat and drought ;  
Here the women slept where my shadows crept,  
While the children danced in glee,  
Or the hour was bright in the camp-fire's light  
With a gay corroboree.



I have watched the black man spear the fish  
When the flooded creeks were deep ;  
And my seedlings grew when the flood withdrew  
Here the white man came with sheep.  
I have sheltered birds and beasts of the bush  
From the rays of the summer sun ;  
But they've disappeared since the bush was cleared  
With axe and fire and gun.

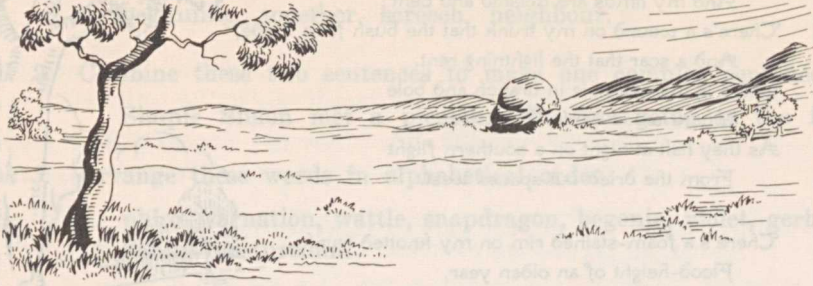
I've waited and watched for a hundred years,  
And I'm good for many a score—  
The white men come and the white men go,  
But the black men come no more.  
And the seedlings grow on the overflow  
Till they're eaten down by the sheep ;  
And the sun sinks red where the cattle tread  
And the black man's children sleep.



—Jim Grahame.

## SECTION III

### MORE ABOUT PHRASES.



*The Rock.*

Far out on the plain, the great grey rock stood, a landmark that could be seen for miles. In shape it was almost round, and it lay like a gigantic cannon-ball sunk under its own weight half-way into the earth. Wind, and rain, and biting frost had carved a pattern of fissures that spread over its surface like the marks on the palm of a man's hand. Blown by the wind, seeds found lodging places in these crannies and came to life there after the rains. Then, glimpsed from the distant hills, the rock was almost lost against the fresh growth of green that covered the plain.

In *The Rock* there are several phrases. The writer's intention was to give the reader a vivid picture of the rock, and this he succeeded in doing by using these phrases rather than clauses or sentences.



*Often a phrase can tell in a few words as much as a clause or a sentence would do in many words.*

<i>A phrase used</i>	<i>What it does</i>	<i>Kind of phrase</i>
Far out on the plain	It tells where the rock stood.	Adverbial phrase
like a gigantic cannon-ball	It tells how the rock lay.	Adverbial phrase
sunk under its own weight half-way into the ground	It describes the cannon-ball.	Adjectival phrase
Blown by the wind	It describes the seeds.	Adjectival phrase
against the fresh growth of green	It tells where the rock was almost lost.	Adverbial phrase

Although the writer made such good use of phrases in his description of *The Rock*, there are, in the description, sentences containing clauses. These clauses give variety to the description, and variety of expression helps to hold a reader's interest.

**Exercises :**



1. In each blank space in the story *The Old Corroboree Tree* insert a phrase that will help to make the description vivid and interesting.

*The Old Corroboree Tree.*

Not far from where the busy traffic of a modern city roars along by day and ..... , the proud old gum still rears its branches ..... .  
..... white children sometimes come to play ..... . Perhaps, as its leaves sigh softly ..... , it thinks of nights when dark-skinned people came to light their corroboree fires ..... . Its sturdy bole rises straight and smooth but for a great scar ..... , telling of a wound ..... . Far above, its branches curve like graceful arms ..... as if praying to the sun that is its life. Sadly its drooping leaves murmur songs of days ..... . Never again will it hear, ..... , the warlike corroboree; ..... will it see the fires leaping; never again will it feel the smoke curling among its leaves. The days ..... are gone. All it hears now are the voices ..... and the roar of the traffic.

[This corroboree tree actually exists. It is in the city of Melbourne.]



2. Write a paragraph of three or four sentences on any one of the following topics and introduce into the paragraph at least two expressive phrases:—A tree in blossom; a flock of birds in flight; an old tree stump; a field of wheat; a city street; a surfing beach.

**A New Kind of Phrase :**

Read this extract from a newspaper story about two lost bushwalkers :

At daybreak last Tuesday, Ted Rodway and Les Cade, both well-known junior members of the Bushwalkers' Club, left Culbarra to climb Thunder Mountain. As the climb rarely takes more than a few hours, food to provide two meals was all that the boys carried. When they had not returned at dusk, their parents became alarmed and informed the police that the boys were missing. At the first gleam of daylight on Wednesday morning, Constable James, with several experienced bushmen to help him, rode away to look for the lads.

In the extract there are several phrases of a kind you have not yet studied, although you may often have used such phrases.

Studying the phrases :

<i>The phrases</i>	<i>What each of the phrases does</i>	<i>Kind of phrase</i>
to climb Thunder Mountain	It tells for what purpose they left.	Adverbial phrase
to provide two meals	It tells something about (describes) the food.	Adjectival phrase
to help him	It tells something about (describes) the bushmen.	Adjectival phrase
to look for the lads	It tells for what purpose they rode.	Adverbial phrase

In the work these phrases do, they are like other phrases you have learned about, because they do the work of an adjective or an adverb. In their *form*, however, they are unlike other phrases you have learned about because they begin, not with a participle or a preposition, but with a particular form of a verb.

## TWO FORMS OF THE VERB.

In the following sentences, the verbs printed in black type are in the form that is used when they are sentence-making verbs:—

A long dusty road **winds** through the valley.

Ralph the Rover **sailed** away.

I **have been painting** our front fence.

A sentence-making verb is called a **finite verb**, and a finite verb always has a subject.

In the following sentences, the verbs printed in black type are *not* sentence-making verbs and, when they occur in a sentence, never have a subject:—

Here is a line **to wind** on your fishing-reel.

The pirate decided **to sail** into the lagoon.

The children helped **to paint** the fence.

Each of the verbs printed in black type in these sentences is called an **infinite verb** or, simply, an **infinitive**.

### The Sign of the Infinitive:

As a general rule, we can recognise an infinitive by the word **to**. We sometimes speak of this word **to** as the *sign* of the infinitive.

#### *Example:*

Uncle Bob tried **to** buy a talking doll **to** give to my sister.

In some cases, the sign **to** is omitted from infinite verbs, but it is then understood.

#### *Examples:*

Intently Little John watched Robin Hood **raise** his trusty bow.

Then he saw the arrow **speed** surely to its mark.

We use such infinitives quite naturally every day, and, for the present, we need consider them no further.

**Exercise:** From the paragraph entitled *Fairs*, pick out the phrases that begin with an infinitive.

#### *Fairs.*

From time to time, in most of the large cities of the world, fairs are held to exhibit modern devices in industry. A few years ago some of the leading business men of Brisbane agreed that the time had come to conduct such a fair in their own city. A committee was soon busily engaged making plans to put their ideas into operation. When the fair was eventually staged, large crowds went to see the wonderful displays. The organizers were very pleased, as they had worked hard to ensure the success of the fair.

### The Simple Infinitive:

An infinite verb with no added words may be called a simple infinitive and can do the same work as a phrase beginning with an infinitive.

#### *Examples:*

This is a difficult puzzle **to solve**.

The shoes **to be repaired** are all in one pile.

The old lady paused **to think**.

He was brought into court **to be tried**.

**Exercise:** Pick out the infinitives in the following sentences:—

I often come to this quiet spot to rest.

When I hurt my ankle, the farmer lent me a horse to ride.

The Mad Hatter raised his head to look, but the Dormouse snored on.

The letters to be answered were quickly brought to him.

The ground to be ploughed forms part of a fertile river flat.

The children gathered in the shade to play, because the day was excessively hot.

### Using Infinitives:

When a simple infinitive, or a phrase beginning with an infinitive, is used in a sentence, it adds something to the meaning of that sentence.

**Exercise:** Insert in each of the following sentences a simple infinitive, or a phrase beginning with an infinitive, which will add to the meaning of the sentence:—

A guide ..... was waiting at the bridge.

The tired business man went to a quiet farm .....

....., I had to use every ounce of my strength.

The motorist had no time .....

Sometimes, when we wish to vary the form of a sentence or to make it more expressive, we can begin the sentence with an infinitive.

Let us consider this sentence:

The sailors had to row desperately against the current **to reach the safety of the shore.**

This sentence states quite clearly what happened, and it is therefore an expressive sentence.

Now let us consider this sentence:

**To reach the safety of the shore,** the sailors had to row desperately against the current.

This sentence is the same as the first one, except that the phrase **to reach the safety of the shore** is at the beginning, and not at the end, of it. In this form, the sentence immediately draws attention to the whole purpose of the sailors' desperate efforts. Varying the form of the original sentence has made a *more* expressive sentence of it.

**Exercise:** Write three sentences in each of which a phrase beginning with an infinitive is placed at the end of the sentence, and then vary the form of each of your sentences by transferring the phrase to the beginning.

### Parsing Infinitives:

All that is required in the parsing of an infinitive is to state that it is a *verb, infinite*.

**Exercise:** Parse the infinitives occurring in the following sentences:—

The little dog laughed to see such sport.

This is the prize to be awarded to the maker of the best sponge cake.

Old Mother Hubbard went to the cupboard to get her poor dog a bone.

## MORE ABOUT CORRECTING COMPOSITIONS.

When you have completed the writing of a composition, you should ask yourself these questions:

1. Is my composition as free from errors as I can make it?
2. Have I really expressed myself as well as I possibly can, or could I correct or improve, in any way, the construction of some of the sentences I have used?

The first of these questions you can answer quite honestly if you have corrected your composition in the way shown on page 32. To answer the second question, you must apply all the knowledge you have already gained regarding the construction of sentences. When you find in your composition a sentence, or part of a sentence, which needs correction or improvement, you can indicate it by means of a wavy line.

In the paragraph below there are more faulty constructions than should ever occur in a composition written by a girl or a boy in Seventh Grade. The constructions that require correction or improvement are indicated by wavy lines.

The bulky pack and the heavy musket were now a danger to David. Their weight tugged at his shoulders and threatened to tear his clutching fingers from the face of the cliff. He had to put forth every ounce of his failing strength in order that he might finish his perilous climb. Reaching the top, his eye catches a flicker of light in the valley among the trees. He knew what it meant in an instant. It was a French patrol! The desperate plan would have to be changed by which he had hoped to bring warning to his comrades.

### The Improved Composition:

The bulky pack and the heavy musket were now a danger to David. Their weight tugged at his shoulders and threatened to tear his clutching fingers from the face of the cliff. To finish his perilous climb, he had to put forth every ounce of his failing strength. When he reached the top, his eye caught a flicker of light among the trees in the valley. He knew in an instant what it meant. It was a French patrol! The desperate plan by which he had hoped to bring warning to his comrades would have to be changed.

A NARRATIVE POEM.



Trooper Campbell.

One day old Trooper Campbell  
Rode out to Blackman's Run;  
His cap-peak and his sabre  
Were glancing in the sun.  
'Twas New Year's Eve, and slowly  
Across the ridges low  
The sad Old Year was drifting  
To where the old years go.

The sapling shades had lengthened,  
The summer day was late,  
When Blackman met the trooper  
Beyond the homestead gate;  
And, if the hand of trouble  
Can leave a lasting trace,  
The lines of care had come to stay  
On poor old Blackman's face.

"Not good day, Trooper Campbell,  
It's a bad, bad day for me—  
You are of all the men on earth  
The one I wished to see.  
The great black clouds of trouble  
Above our homestead hang;  
That wild and reckless boy of mine  
Has joined McDurmer's gang.

"Oh, save him, save him, Campbell,  
I beg in friendship's name!  
For if they take and hang him,  
My wife would die of shame.

"And if he does a murder  
We all were better dead.  
Don't take him living, Trooper,  
If a price be on his head,  
But shoot him! Shoot him, Campbell,  
When you meet him face to face,  
And save him from the gallows—  
And us from that disgrace."

Sore-hearted, Trooper Campbell  
Rode out from Blackman's Run,  
Nor noticed aught about him  
Till thirteen miles were done,  
When, close beside a cutting,  
He heard the click of locks,  
And saw the rifle-muzzles  
Trained on him from the rocks.

But suddenly a youth rode out,  
And close by Campbell's side,  
"Don't fire! Don't fire, in Heaven's  
name!  
It's Campbell, boys!" he cried.  
Then one by one in silence  
The levelled rifles fell,  
For who'd shoot Trooper Campbell  
Of those who knew him well?

Oh, bravely sat old Campbell;  
No sign of fear showed he.  
He slowly drew his carbine;  
It rested by his knee.  
The outlaws' guns were lifted,  
But none the silence broke,  
Till steadfastly and firmly  
Old Trooper Campbell spoke.

"The boy that you would ruin  
Goes home with me, my men,  
Or some of us shall never  
Ride through the Gap again.  
You all know Trooper Campbell,  
And have you ever heard  
That bluff or lead could turn him  
Or make him break his word?"

"I speak to you, McDurmer—  
If your heart's not granite quite,  
And if you'd seen the trouble  
At Blackman's home to-night,  
You'd help me now, McDurmer—  
I speak as man to man—  
I swore to save the foolish lad—  
I'll save him if I can."

"Oh, take him!" said McDurmer.  
"He's got a horse to ride . . ."  
The youngster thought a moment,  
Then rode to Campbell's side . . .  
"Good-bye!" young Blackman  
shouted,  
As up the range they sped.  
"Luck for the New Year, Campbell,"  
Was all McDurmer said.

Then fast along the ridges  
Two horsemen rode a race;  
The moonlight lent a glory  
To Trooper Campbell's face.  
And ere the New Year's dawning  
They reached the homestead gate—  
"I found him," said the Trooper,  
"And not, thank God, too late!"

Abridged from *Trooper Campbell*, by Henry Lawson.

Ask your teacher to read *Trooper Campbell* to you.

The poem tells a story. The story is a simple one, and it is told in a straightforward way. There is no mystery or fear of something unknown as there was in the tale about Flannan Isle.

The poet tells us of a number of people and of the different feelings that stirred in their hearts. From what they felt and what they did he built the story, and we follow it, incident by incident, until the end is reached.

Did you feel, as you heard it read, a growing excitement and a wish to hear the end so that you would learn what happened? If you did, you may be sure that the poet told his story well.

## MORE ABOUT TELLING A STORY.



We cannot be sure that the incidents related in *Trooper Campbell* actually happened, but the poet made us feel that they could have happened. Whenever you tell a story, you, too, can tell it in a way that will make a reader feel that it is a story of something that could really have happened.

Read the following extract from *Bush Holiday*, by Dale Collins:—

### *A Morning at Tangari.*

Last night, everything had been dark and mysterious, but now in the bright morning sunlight it was like stepping into a gay and beautiful picture.

The hills rose all about, the leaves of the armies of gum trees glinting. The house was quite small and low, painted white with a red roof. It had a tiny garden in front behind a white picket fence, and an orchard at the back. The hut towered up like a fort, its sides made of stout slabs of timber. Farther up, in the middle of the home paddock, were the stables and farm buildings.

The whole homestead stood on a flat piece of land round which the river curved in a big U. Beyond the river the ranges climbed up from red cliffs, but on the inner side of the U the bank was low and fringed with poplars and weeping willows. In the midst of all that wild, tumbled bush it was as if they stood on a little island of civilization, and having the Yedda on three sides of it heightened the effect.

“What a lovely place to live!” Martin said.

“Trust Dad to pick a good spot,” said Penny proudly.

“But how did the English trees get here?”

“Dad planted them long ago, before I was born,” said Penny. That seemed to be her favourite description for anything that had happened in the past. “I suppose you’re glad to see them?”

“Why, yes,” said Martin, “they’re just like old friends.”

“It was clever of Dad to think of them,” Penny said. “They do make a change from gum trees, gum trees, gum trees, and even wattles and lightwoods.”

Scattering ducks, geese, and hens which were wandering about on the grass, a brown dog came leaping towards them. He showed his teeth at Martin.

“This is Rover. Rover, this is Martin. Shake hands.”

The dog stopped snarling immediately and put up his right paw, which Martin shook.

“Now you’re friends,” said Penny. “Rover’s a good watch-dog and doesn’t like strangers, but so long as you’re properly introduced he’s a perfect lamb, aren’t you?”

Rover barked that he was, and his tail wagged furiously.

“He can kill snakes,” Penny went on. “He bites them at the back of the neck. He saved Bill’s life once. He should have a medal.”

“Can he catch hoop-snakes?” asked Martin innocently.

Penny gave him a quick glance, and then she laughed and shook her head.

“Nothing doing, Mart,” she said, “but you’re certainly quick at picking up things. Fancy you knowing about hoop-snakes already. Race you to the river!”

---

Read the extract again and notice any means the writer used to make his story seem real. Make notes in your pad about what you notice. Then explain to your classmates, as clearly as you can, how the writer made his story seem to be about living people and real places and things.

Examples are given below which show how three children explained to their classmates what *they* had observed.

*Gillian is speaking to the class:*

One thing that the writer made clear and real to me was the great number of gum trees that could be seen almost everywhere. He did this for me by saying in one place “the armies of gum trees”. In another place he told me “they do make a change from gum trees, gum trees, gum trees”.

*Bob is speaking to the class:*

I noticed that, by letting Penny and Martin talk to each other, the writer was able to let them tell me a good number of things. They were able to go from one thing to another, and this seemed real, because we often do that ourselves. If the writer had decided to tell me those things himself, he would have been forced to use many more words than the children did. The children in a very short time were able to tell me about such things as the English trees and the dog Rover.

*Norma is speaking to the class:*

What I noticed was that the speakers talk as real people do. They say “doesn’t” for “does not”, “you’re” for “you are”, just as we do ourselves.

## Some Ways of Making a Story Seem Real:

If possible, give your characters real names. Mention any relationship, age, or such other information as will give the reader a clearer mental picture of the people the story is about.

If it fits naturally into your story, introduce some conversation.

Introduce words, phrases, clauses, and sentences that will describe something your characters do, or see, or use. The reader will see pictures in his mind of what you describe in words.

---

Read the story *So Simple!*, and try to discover the means used by the writer to make it seem real.

### *So Simple!*

Peggy and Peter were twins who had recently celebrated their twelfth birthday. Peter was a Boy Scout and Peggy a Girl Guide. Whenever they had the opportunity, they were away hiking together, for this was a pastime they both loved.

One sunny holiday afternoon, Peggy and Peter were walking along a quiet bush road where they had never tramped before.

"Isn't it strange, Pete," remarked Peggy, breaking a long silence, "that we haven't seen a house for some time?"

"I hadn't noticed," replied Peter. "And I'm a Scout, too! But you're right, Peg! The last one was that big white house on the high creek bank."

The road began to swing round the foot of a long, low, grassy ridge. In the bend, close to the road, stood the tiniest cottage the children had ever seen. It was built of split slabs and was roofed with wide sheets of bark. A narrow track, nearly hidden by tall grass, ran towards it through a gap in a dilapidated fence. Then it disappeared among the tangle of an old garden, where straggling rose bushes, tall grass, and lanky sunflowers seemed to be doing their best to hide the little cottage.

"Let's look!" cried Peggy, her eyes bright with excitement.

Without replying, Peter led the way up the path, through the overgrown garden, right up to the closed door. There was no verandah. Instead, the floor boards projected below the door and formed a little

landing, but the log that had once been placed there to support it had rotted completely away. One glassless window gaped emptily, and from the other a shutter hung crookedly by a single, broken, leather hinge.

Everything was quiet and still.

“It’s a bit spooky,” Peggy whispered.

“I don’t suppose anyone lives here,” said Peter, stepping up on to the landing. As he raised his hand to knock, the door swung slowly open with a long, complaining creak. Peter stepped quickly back to the ground. The door creaked, and slowly swung shut.

“Oh, Pete!” gasped Peggy.

Again Peter stepped on to the landing, and again the door, creaking as if in protest, began to open.

“Ah,” said Peter, as he stepped down once more, and the door closed again, “so that’s the secret! Look, Peg, these boards move when I step on them. They tilt the door frame, and the door opens. Simple, isn’t it?”

“I almost thought for a moment that it was a ghost,” laughed Peggy when, a few minutes later, they reached the road and turned their faces towards home.



**Exercises :**



1. Expand each of the given outlines into a story, and give each story a suitable title. Try to introduce some description and some conversation into your composition.

Children were playing on a sea beach. It was the morning after the storm. Many things were cast up on the sand. The children found a sealed bottle. Inside was a paper, rolled and tied.

A children's model boat race was to be held. Many entries were received. Two country children had no boat. An old sailor came to their aid.

2. Given below are the first and the last pictures from a picture story strip. Tell the whole story, making use of any of these words and phrases that will help you :

shrieking in the rigging

breakers ahead

wild night

lurched drunkenly

pounding waves

survivors

uninhabited

after a long search

horizon

driving spray

heavy seas

scudding clouds

grinding crash

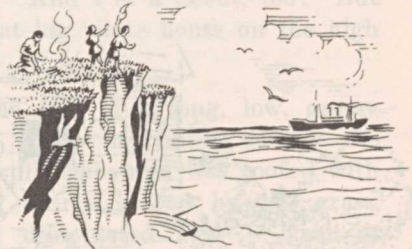
calm, clear morning

desolate

bare headland

determined to help

leapt with excitement



**WORDS  
TO  
SPELL.**

**List 1.**

police, growth, knotted, bandaged, infinitive, ankle, different, frequently, noticing, height, immediately, shrieking, survivors, stirred, any, model, weariness, several, drowned, pleasant.



## WORDS ARE OUR FRIENDS.

The form in which a dictionary is compiled enables us to find information easily. The more frequently we refer to a dictionary, the more skilful we become in finding quickly the information we seek in it.

### Exercises :

1. Arrange each of the following groups of words in alphabetical order:—

laugh, record, danger, ointment, sword, kidnap, frequent, glacier, vehicle, quarter.

citizen, cruise, century, cushion, chorus, couple, cylinder, cloak, carriage.

doom, depart, deed, door, deer, depose, depend, deem, dole, deep, donkey, deepen.

2. Refer to your dictionary and find the pronunciation and the meaning of each of these words: javelin, jaguar, garage, mayor, dilapidated, fibre, massive, gigantic, cranny, bandage, cupboard, creak, medicine.

3. In the blank spaces in the extract given below are pairs of words. Refer to your dictionary and find the meaning of the words given, and then rewrite the passage, inserting in each blank space the word which you think is the better one to use.

The (*twittering, screeching*) seabirds (*flew, fluttered*) in clouds about the (*carcass, body*) of the dead whale. They tore lumps of blubber with their (*wild, savage*) beaks and (*gulped, swallowed*) them down without (*delay, pause*). (*Massive, Gigantic*) though the (*feast, meal*) provided for them was, they seemed (*afraid, scared*) that it would all be gone before they could satisfy their (*greed, hunger*).

## MORE WORDS AND THEIR STORIES.

When sailors from Europe first came to some islands near the African coast, they saw savage dogs there. Now, the Latin word for *dog* is *canis* and the explorers called the islands the Canary Islands. In time the islands became known, not for the dogs but for a breed of singing birds also found there. People in Europe called them canaries and thus we have the curious fact that the name of a tiny bird is really derived from the Latin word for dog.

The Romans generally wrote their answer to an addition problem above the numbers that they added. The line containing the answer they called *summa linea*, which meant *top line*. It was often called *summa* for short and, at last, *sum*. We now use the word *sum* not only for such an answer but also for much of the work we do in arithmetic involving addition, subtraction, division, and multiplication.

Such words as blacksmith, goldsmith, coppersmith, and tinsmith are simply the names of men, called *smiths*, who make things from a particular metal. For centuries the smith has been a very important person in the community, and the name *Smith* has been handed down as a well-known surname. In the same way the names of other workers such as baker, driver, fletcher, and farmer came into use as surnames.

**Exercise:** Using your dictionary, find the story connected with each of these words: holiday; potato; grazier; silk; window; kindergarten; artesian.

*The stories about words are not to be learned as a set task.*

**Latin roots to be learned:**

<i>Latin root</i>	<i>Its meaning</i>	<i>Some words derived from it</i>
anima	life	animal, animated.
ago (actus)	I do	actor, agent, active, transaction.
jacio	I throw	reject, object, adjective.
maneo	I stay	permanent, remain.
solus	alone	solitary, solo, desolate.
tendo (tensus)	I stretch	extension, attend.

**Latin roots to be revised:**

<i>Latin root</i>	<i>Its meaning</i>	<i>Some words derived from it</i>
cor (cordis)	the heart	cordial, courage.
pes (pedis)	the foot	pedal, centipede, expedition, pedestrian.
scando	I climb	descend, ascend.
specio (spectus)	I look	spectator, inspect, prospector.
spiro	I breathe	spirit, perspire.
traho (tractus)	I draw	attraction, extract, tractor, subtract.

## Word-building:

**Exercise:** Build words using the roots and some of the prefixes and suffixes listed below. When you have built a word, look for it in your dictionary and, if you think it is a useful word, add it to your vocabulary.

Roots	Prefixes	Suffixes
tendo (tensus)	ex-, at-, in-	-ive, -ant, -ance
traho (tractus)	at-, re-, sub-, con-, pro-, ex-	-or, -ion
spiro	in-, con-, re-, ex-, per-	-ion
jacio	ad-, ob-, in-, pro-	-ion, -ive, -or

## GOOD EXPRESSION THROUGH CHOICE OF WORDS.

### Exercises:



1. In the blank space in the second sentence of each pair given below, insert a word built from the word printed in black type in the first sentence of the pair. You may use your dictionary.

I was awakened at the first streak of dawn by the **melody** of magpies and butcher-birds.

I was awakened at the first streak of dawn by the ..... songs of magpies and butcher-birds.

The spy was able to solve the **mystery** surrounding the disappearance of the new aeroplane.

The spy was able to solve the ..... disappearance of the new aeroplane.

The people liked the new **style** of hat that the Princess was wearing.

The people liked the ..... hat that the Princess was wearing.

The lumberjacks worked with such skill and **vigour** that they soon broke up the jam of logs in the gorge.

The lumberjacks worked so skilfully and ..... that they soon broke up the jam of logs in the gorge.

Swimming with great **courage** through the dangerous surf, the sailor rescued his drowning mate.

Swimming ..... through the dangerous surf, the sailor rescued his drowning mate.

.....  
The **disappointed** child began to cry.

Filled with ....., the child began to cry.

.....  
The range was so **high** that in winter the peaks were capped with snow.

The ..... of the range was so great that in winter the peaks were capped with snow.

.....  
The crowd, filled with **enthusiasm**, agreed to the speaker's proposal to build a new library.

The ..... crowd agreed to the speaker's proposal to build a new library.

2. Often a word is used to indicate a sound commonly associated with a particular thing. To complete each of the given phrases, choose the appropriate word from the list given. You will be familiar with some of the words. The dictionary will help you with the others.

*The Phrases:*

the ..... of burning sticks

the ..... of thunder among the distant hills

the ..... of hobble chains

the ..... of leaves in the forest

the ..... of the knob on the kitchen door

the ..... of the wind among the bare rocks

the ..... of hens, proud of what they had done

the ..... of little bells

the merry ..... of a jackass

the faint ..... of water at the foot of the hill

*The Words:* rustle, crackle, tinkle, rumble, whistle, jingle, rattle, chuckle, cackle, gurgle.



3. In a composition of ten to fifteen lines dealing with any one of the following subjects, use three or four, but no more, of the phrases given in Exercise 2:—A night spent camping in the bush; Walking through the bush; Going for the cows; Looking for a lost pony; A visit to a farm.

Using words other than "said" in writing conversation:

When we include conversation in a composition, we should avoid the too frequent use of the word **said**. There are many verbs, more expressive than **said**, which indicate particular ways of speaking. Their use gives variety to our expression. More than that, they make the speaker we are writing about seem to be a real person and they can even suggest to a reader what kind of person that speaker is.

*Examples:*

"I'm sure you never will, my lad," the driver **chuckled**.

We feel that the driver was a kindly, humorous man.  
.....

"You will pay for this!" the farmer **bellowed**.

Obviously the farmer was very angry, and it would not surprise us to learn that he took violent action against the person he threatened.  
.....

When we have in our vocabulary a number of words we can use instead of **said**, we can choose the one which best expresses a particular way of speaking. Here is a list of such words for which you will find frequent use:

remarked, asked, queried, inquired, answered, retorted, explained, rejoined, interrupted, decided, broke in, warned, declared, objected, replied, continued, went on, complained, began, added, agreed, roared, shouted, cried, bellowed, exclaimed, muttered, murmured, mumbled, grumbled, called, whispered, growled, drawled, stammered, stuttered, yelled, screamed, shrieked, squeaked, squealed, laughed, chuckled, sobbed, whimpered.

**Exercises:**

1. Read the story about a kindly sea captain who liked to pretend that he was a very terrible fellow. The story is conversational in form. Rewrite the part in which there are blank spaces, inserting in each an expressive verb. Add necessary punctuation marks and capital letters.

"Joe! Where's that boy? Joe!" roared the Captain.

"Coming, sir, coming," replied Joe, appearing as if by magic at the Captain's side.

“What have you done with my silver teapot, Joe? Don't tell me you've lost it again, boy. If you have, I'll maroon you on a desert island with a barrel of salt herrings for company.”

it cant be lost ..... joe a thing cant be lost if we know where it is can it captain

of course it cant you dunderhead where is it

a hundred miles astern and a thousand fathoms deep sir .....  
joe I dropped it overboard last night when I went to empty the tea leaves but I know where it is sir it isnt lost

ah ..... the captain you havent lost it eh now I'll put you ashore on a cannibal isle but dont you worry joe you wont be lost I'll know where you are

2. Choosing the topic from those listed below, write, in the form of a letter to a friend, a composition which will include some conversation:—

A Strange Meeting.

At a Jumble Sale.

I Make a New Friend.

A Good Excuse.

I Meet an Old Friend.

A Meeting with a Pioneer.

Overheard on a Tram.

What Made Me Late.

I Talk with a Coal-miner (or other worker).

## MAKING A SPEECH.

### A Speech of Welcome:

When you grow up, you will sometimes be called upon to speak to a group of people. A very good way to prepare for speaking at social and public gatherings is to practise speaking to your own class.

Let us imagine that we are in Mr. Dash's class at Moorilla. He has told us that Rod Holmes will return to school tomorrow, and we have agreed that Sue Collins will make a speech to welcome him back.

Overnight, Sue prepared her speech. She did not try to learn it by heart, but she had these ideas in her mind:

I begin, “Mr. Dash, ..... .”

This welcome is from all of us.

We are happy for two reasons. (You are well, and we have you with us again.)

I finish, “Welcome back ..... .”

*Sue's speech:*

“Mr. Dash, girls and boys, I am sure that you are all as happy as I am that Rodney is here with us once again. Rodney, Mr. Dash and your classmates have asked me to welcome you back, but the welcome is not mine only. Every one of us is very pleased and very happy this morning. We are very pleased because you are well again and that you can see now as well as ever. We are very happy because you are with us again. Welcome back, Rodney.”

We all liked Sue's speech. Mr. Dash told us we could have more practice in making speeches when the opportunity arose. The next opportunity was not long in coming. This time Ted Black introduced and welcomed a New Australian boy from the Netherlands. He was Hans Houten, who had come to live on Mr. Black's farm.

*Ted's speech:*

“Mr. Dash, girls and boys, this is Hans Houten. He has come all the way from the Netherlands to live in Australia. I know that you all agree with me when I say he is very welcome. Hans has been in Australia only a few weeks. He was learning English in the Netherlands, and so he knows what I am saying. You will all like Hans, and I am sure that he will like us. Hans, we are very pleased to welcome you to Australia, and also to our school. We hope that you will be very happy here with us. Hans, you are very welcome, and you are among friends.”

**Exercise:** Prepare notes for a short speech to welcome such people as the following:—A visiting football team; A visiting basketball team; The Minister for Public Instruction; A Club Organizer; A policeman calling to speak about *Safety on the Streets*.

One girl or boy should be chosen to make each speech.

<b>WORDS TO SPELL.  List 2.</b>	descend, ascend, quarter, vehicle, century, library, disappearance, vigorously, opponents, drowning, valuable, interrupted, agreed, squealed, serial, Britain, centre, government, probably, searched.
-------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## LECTURETTES.

These subjects for lecturettes are about things you own or things you have made:

My Bicycle.	My Trolley.
My Pony.	My Knitted Jumper.
My Garden.	My Stamp Collection.

These subjects are about something you have done, or something you have thought about:

A Visit to the Dentist.	A Visit to the Hairdresser.
A Radio Serial.	A Radio Session.
Why I Like Such-and-such a Thing.	Buying New Clothes.
Why I Dislike Such-and-such a Thing.	Buying a Pair of Shoes.
	Shopping for Mother.

These subjects are about things you may find described in a book:

The Tall Trees of Western Australia.	English Trees.
The Maple Tree of Canada.	The Lyrebird.
The First Aeroplane.	The Platypus at Home.

## DESCRIPTIVE COMPOSITIONS.



A good composition could be likened to a garden—it is attractive and interesting, but it shows little evidence of the preliminary work that had to be done. It is well for you, at times, to recall what you must do as preliminary work for the writing of a descriptive composition.

Choose a topic that interests you.

Let your mind make pictures of what you are to describe.

Select a few only of these mental pictures, and arrange your ideas about them in order. Makes notes about them.

Write down words, phrases, clauses, and sentences as they occur to you. Some of them you will use; some you will change or discard; some will lead you to think of new ones.

**Exercise:** From this list of topics, select one, and write a short description: A bend in the road; The distant mountains I can see from our home; A city building destroyed by fire; A big tree; A frosty morning; A valley; A bus stop on a wet morning; A high tide; A dinghy adrift; A quiet beach; A new bicycle; An old bicycle; A track I like.

## USING BOOKS OF REFERENCE.

In books we can find the answers to very many of our questions. If we wish to learn about tall trees, about the platypus, about the maple tree, about the lyrebird, books will tell us what we wish to know.

To gain the most from reference books, we must know which ones to refer to for particular information and we must learn, by frequent practice, how to use them to find that information.

### Exercises :

1. Find from your dictionary the answers to the following questions:—

What is the difference between a **beech** and a **beach**?

What is a **hogshead**?

How should we pronounce the word **boatswain**?

What did the Captain mean when he called Joe a **dunderhead**?

If we read in a story that a man is **gaunt**, what have we learned about his appearance?

2. By reference to the index and to the text of *Social Studies Grade VII*, find the answer to each of the following questions, and then give that answer in a well-constructed sentence:—

Why is the peanut industry in Kingaroy more prosperous than that in Katherine?

What was the main cause of soil erosion in Western Victoria?

What large town in the Midlands of England is connected by canals to three important rivers?

What are the chief berry fruits grown in Tasmania?

What breeds of cattle raised in Australia came originally from the British Isles?

Which southern State and which northern town in Australia produce salt?

What two main conditions are necessary for the production of jute?

3. Refer to *Social Studies Grade VII* and make summaries of the following:—

Main Effects of the Gold Discoveries. (See pages 49 and 50.)

Wakefield's Settlement Plan for South Australia. (See page 38.)

What Our State Government Does for Our State. (See page 90.)

The Pottery Industry in England. (See pages 110 and 111.)



## READING FOR PLEASURE.

---

### Verity's New Home.

[The heroine of *Verity of Sydney Town* is Verity Asherton, twelve-year-old daughter of a sea captain believed lost at sea. Her guardians are rich, but they are unkind and have no love for her. They send her away to a farm in the charge of Farmer Staples and his wife, and on the farm she finds happiness. There she meets Slippery Britter, a picturesque ex-convict with a fund of wonderful stories. Accompanied everywhere by her faithful dog, Mr. Rankin, Verity shares the hardships of pioneer farming and has many adventures.]

Their journey was nearly at an end. Once she awoke to find the heavens above her a deep indigo blue, and the distant stars winking their cold greeting. How lonely the track was! How dark the shadows all about them! When the farmer looked over his shoulder and said that they were nearly home, Verity sat up and looked sleepily ahead at lights that twinkled a short distance away—a group of lights amongst trees and darkness.

Soon they had climbed another slope and had come to a broad flat place, seemingly a courtyard. A dog barked, and the farmer shrilled forth a whistle. Out of the gloom a man's voice shouted a welcome. Then the tired horse halted at last with a clatter of weary hooves on rough paving—and they were home.

To Verity, their arrival seemed strange and confusing. The unsteady light of lamps carried in restless hands seemed to intensify the darkness rather than to relieve it. Then, suddenly, Farmer Staples's strong arms lifted her up, half asleep as she was, carried her into a lighted room, and placed her on a cushioned settee beside a fire. By the light of tallow candles thrust into tin holders, she could see the room—a kitchen it appeared to be, shabby and rough, yet not displeasing. There was warmth here, and there was food also, as she knew by the delicious smell. She sensed hospitality and kindness.

A boy with lank, sand-coloured hair watched her from across the room, his gaze inquisitive but not unfriendly, and she guessed him to be Humphrey, the farmer's son. A tall young man who thumped her sea-chest down just inside the door greeted her with a cheerful grin and an airy wave of the hand. She smiled faintly and leaned back against the cushions to watch him pause in the doorway to make friends with Mr. Rankin by patting him on the back and fondling a velvet ear. How good it was to be done with the jolting over the dusty roads and with the terrible heat of the day!

The woman the farmer was talking to would be Mrs. Staples, she supposed—an angular woman with work-worn hands and a plain, kindly face. Verity rose from her chair as she came towards her, and, smiling up at her, she bobbed the polite little curtsy which long ago, in happier times, the Captain, her father, had taught her to make when greeting a lady. Whereupon, to her surprise, Mrs. Staples stooped and kissed her. "You are weary, aren't you, lass?" she inquired, smiling in her turn. "Let me take off your bonnet! There! And seat yourself again, my dear. Staples has told me about your dog. You need not fret, you can keep him here. We like dogs here, don't we, Humphrey? Just you rest yourself, and I'll fetch you a bowl of broth to drink beside the fire. You would enjoy that, I dare say."

"Oh, ma'am," said Verity, sinking on to the cushioned settee again, "indeed you are very kind! Rankin is a good dog. He won't give you any trouble, I promise you! And I'll do everything I can to show my gratitude. I'll learn to do little things to help you."

Here a great yawn stifled further speech. What a weight was lifted from her mind now that she knew that Mr. Rankin would be safe! Mrs. Staples said that they liked dogs here. She believed she was going to like the farm after all. Would it be mannerless, she wondered, to close her eyes for a moment? So heavy-lidded did they feel that she could scarcely hold them open any longer.



"Mr. Rankin thanks you, too!" she murmured drowsily. "He'll shake hands with you, if you like. And so, I am sure, will the Captain, my father, when—he— returns." And with these words scarcely spoken, consciousness slipped away from her and she sank into a sweet and dreamless sleep.

Adapted from *Verity of Sydney Town*,  
by Ruth C. Williams.

## The Siege of "Silver Guard".

[*Silver Guard* is a stirring story of an American boy, Gervase Steele, who was sent to England to be educated just at the time when the struggle between King Charles I. and Parliament was at its height. "Silver Guard", the home of his Uncle Peter and Aunt Kit, was coveted by Sir Richard Wickham, one of the Royalists, and he besieged it. This extract tells what then happened.]

Boom! And again, as the echoes of the first shot washed to and fro between the fells—boom!

They could see part of the lake now, a glistening fragment thrust out from under the mountain on which they stood. They could see the tops of the trees, which climbed the precipice wherever they could find a ledge to root in.

The crack of a musket mingled occasionally with the sound of the guns. Now they could see "Silver Guard" itself, its chimneys still proudly upright. It was impossible to tell what damage had yet been done.

Old Tom paused at the point where the path curled over the crest of the open fell and plunged beside a trickling beck through a matted woodland stream with boulders to the shores of the lake below.

"Now, lads," he growled as they clustered round him, "it's quiet does it like cat on mouse. Keep behind me as we go down, and mind your clod-hoppin' feet on the loose stones. We don't want a welcome o' musket-balls spoilin' our beauty."

He turned, and started cautiously down the path. The great family poured after him, first in an obedient trickle, then in an impatient flood.

Luckily the silver birches and the rowans spread leafy arms to swallow them up, and the men below were too deafened by their own gunnery to hear the doom that was seraping and slithering down from the fell.

A cloud of dust and smoke eddied round one wing of "Silver Guard". The last cannon-ball had crashed through the kitchen window, scattering hot ashes and splinters of stone all over the floor.

"Put out that fire!" said the Major. "Another shot like that might set the house alight."

"The devils!" said Aunt Kit. "That peat fire has never been out since Peter and I lit it forty years ago." None the less, she told a man to bring a bucket of water.

But the kitchen fire was destined to burn on. As the man came through the doorway with the pail they all heard a confused hubbub in the distance, and the Doctor, who had been watching from a loophole upstairs, burst in crying, "They're arrived! They're pouring down the fellside—hundreds of them! Come on, Caldwell—now's the time for a sortie to help them!"

Aunt Kit was out in the garden before either of them. Setting her husband's old hunting-horn to her lips, she blew lustily. From upstairs and downstairs, from vantage points on the stable roof and in the orchard, her little garrison swarmed out, crossed the beck, and raced yelling towards the hand-to-hand battle now raging at the bend of the road.

Aunt Kit raced after them, one hand holding up her voluminous petticoats and the other brandishing her ebony stick in a way that boded no good for Sir Richard.

To her disappointment, she was too late to catch more than a glimpse of that gentleman, flying down the road with what remained of his besieging army.

There was nothing left except the two field-guns, and they might come in useful another day. So, for the time being, to save awkward questions from the Master of the King's Ordnance, the guns were discreetly hidden in one of the barns. Later, when the time for awkward questions had passed, they reappeared as garden ornaments, proving extremely useful for the celebration of family birthdays, and remaining as memorials of the valorous siege of "Silver Guard".



Adapted from *Silver Guard*,  
by Geoffrey Trease.

---

## MESSAGES OF CONGRATULATION.

Sometimes you hear news about a friend that gives you more than ordinary pleasure. Perhaps he or she has been selected as a member of an important team, or has won a competition. It will give your friend a great deal of pleasure and satisfaction to receive from you a message of congratulation.

By Telegram:

ANNE JONES

UNDARA

MOORILLA

CONGRATULATIONS SELECTION QUEENSLAND SCHOOLS

TENNIS TEAM HOPE HAVE SUCCESSFUL TOUR LOVE

BETH

**By Letter:**

Burton Avenue,  
Koorinda,  
Queensland.

17th June, 19—.

Dear Anne,

Congratulations! Mum and Dad and I were very excited and very pleased when we heard your name announced over the wireless this morning. I can imagine how proud all your people at "Undara" must be.

You must be thrilled at being chosen as a member of the Queensland Schools' Tennis Team. I am very pleased you have been selected, and I hope you have an enjoyable and successful trip to Sydney.

Your loving friend,  
Beth.

**By Telephone:**

"Moorilla-one-five answering. Anne speaking."

"Beth calling, Anne. Congratulations on your selection. Aren't you excited?"

"Thank you, Beth. I knew you'd ring when you heard the news. I'm not excited yet, but I will be as soon as I can make myself believe it's true. Fancy, Beth, Sydney!"

"It's lovely, Anne. We're all very pleased at our place."

"You ought to see Mum, Beth. She's so excited that she couldn't answer the phone."

"I can quite imagine that, Anne. Here's Dad. He wants to speak to you. You know he is an old State tennis representative. Hold the line, Anne."

**WORK FOR YOU:**

Compose a telegram to a friend in a distant town congratulating him, or her, on passing a music examination.

Write a congratulatory letter to a friend who has won a pastel drawing competition for children. Address the envelope for the letter.

Write a letter of thanks to a friend who has sent you a congratulatory telegram. Address the envelope for the letter.

Conduct mock telephone conversations in which one person extends congratulations to another.

## ADVERBIAL CLAUSES.

Three sentences are given below, each of them conveying the same meaning. In two of them a subordinate clause occurs, but in the third a phrase is used instead of a clause.

The pioneers worked hard **that they might obtain enough food for the winter.**

The pioneers worked hard **in order that they might obtain enough food for the winter.**

The pioneers worked hard **to obtain enough food for the winter.**

Read aloud each of the sentences, and you will notice that the one in which the phrase is used is more expressive, and sounds less awkward, than either of those in which the clause is used.

The clause **that they might obtain enough food for the winter** and the clause **in order that they might obtain enough food for the winter** both tell the purpose or intention the pioneers had in mind when they worked hard. Each of these clauses is an adverbial clause.

The phrase **to obtain enough food for the winter** also tells the purpose or intention the pioneers had in mind when they worked hard. This phrase is an adverbial phrase beginning with an infinitive.

In the sentences we have considered, we have seen that a clause or a phrase may be used to express purpose or intention, and that the sentence in which a phrase was used reads more smoothly than the sentences in which a clause was used.

**Exercise:** Rewrite the following sentences, changing each of the adverbial clauses printed in black type into an adverbial phrase expressing the same meaning as the clause:—

That evening, as darkness crept into the valley, the settlers posted look-outs on the hills **in order that they might guard against an attack.**

For nearly three months, my sisters and brothers saved all their pocket money **that they might buy Mother a special present for her birthday.**

I used a stout ash oar fully twenty feet in length **so that I might steer the whale-boat safely through that rock-strewn, winding strait.**

## SPEAKING CLEARLY.

Read clearly and correctly the following extract from *The Lady of Shalott*,  
by Tennyson:—

A bow-shot from her bower-eaves	His broad clear brow in sunlight glow'd;
He rode between the barley-sheaves;	On burnish'd hooves his war-horse trode;
The sun came dazzling through the leaves	From underneath his helmet flow'd
And flamed upon the brazen greaves	His coal-black curls as on he rode,
Of bold Sir Lancelot.	As he rode down to Camelot.
A red-cross knight for ever kneel'd	From the bank and from the river
To a lady in his shield,	He flash'd into the crystal mirror,
That sparkled on the yellow field	'Tirra lirra,' by the river
Beside remote Shalott.	Sang Sir Lancelot.

She left the web, she left the loom,  
She made three paces through the room;  
She saw the water-lily bloom,  
She saw the helmet and the plume,  
    She look'd down to 'Camelot.  
Out flew the web and floated wide;  
The mirror crack'd from side to side:  
'The curse is come upon me,' cried  
    The Lady of Shalott.

Now read:

Hark to the song of the scattering, scurrying,  
Blustering, bullying, bellowing, hurrying  
    Wind!  
Over the hills it comes, laughing and rollicking,  
Curling and whirling, flying and frolicking,  
Spinning the clouds that are scattered and thinned,  
    And shouting a song  
    As it gallops along—  
A song that is nothing but wind.

From *A Song of Wind*, by Will Lawson.

Practice in clear, correct speech can also be obtained in rhymed jingles  
and in sentences containing particular difficulties.

*Examples:*

Whether the weather be fine, or whether the weather be not,  
Whether the weather be cold, or whether the weather be hot,  
We'll weather the weather, whatever the weather,  
Whether we like it or not.

The landlord received his rent every Tuesday.  
 Did you enjoy reading those extraordinary stories of far-away places?  
 What made you laugh so heartily?  
 Won't you wait until Barbara and Jean arrive?  
 Some of Betty's friends saw her every day during her illness.  
 We've not seen June and Sandra for some time.  
 They've been away in the country.  
 Get your bag when the bell rings.  
 A picture of an Eastern scene showed a woman carrying a pitcher  
 balanced on her head.  
 Next day the grains of wheat had gone.  
 Last night the moon was hidden by fleecy clouds.  
 No engineer can drive his engine as well as our engineer can drive  
 his engine.  
 Won't you let us draw a picture next Tuesday?  
 In June the two jewel thieves fought a duel on the sand dune.  
 The secretary of the new company had to choose between Barbara  
 and Joan for the position of filing clerk.  
 Did you see the film in which the heroine recovers the family  
 heirlooms?

Pronounce each of these words correctly: accidentally, escape, accept,  
 disappoint, information, height, length, correctly, diamonds, dew, during,  
 getting, often, actually, surprise, kindly, valuable, unhappy, where, yes.

<b>WORDS TO SPELL.</b>	quarrelling, steadily, intention, merrily, extraordinary, balanced, mechanic, museum, haze, captain, peculiar, competition, succeeded, determined, bream, coloured, medicine, approached, threatening, scenery.
<b>List 3.</b>	

## EXERCISES FOR REVISION.

1. Suppose that you have received the following telegram from your brother holidaying on your cousin's farm near Bambara township:—

SEND MY ROD REEL FRIDAY BUS

TONY

Compose a telegram to let him know what you have done to comply with his request.

2. Suppose that a man had gone from your town to work in Darwin. Now suppose that he sent a telegram home telling his brother that he had found work for him, and that his brother sent a telegram in reply. Compose the two telegrams that might have been sent.

3. Give the principal parts of these verbs: am, hang, give, ride, come, drive, see, swing, hurry, swim, bite, hide, fight.

4. In each blank space in the following sentences, insert the correct part of the verb given in brackets:—

If you are .....(*come*)..... with me, you will have to help carry the fishing gear.

I .....(*see*)..... him .....(*hurry*)..... past our place last night.

The instructor told me that when I had .....(*fly*)..... once more with him he would let me .....(*fly*)..... alone.

The castaway .....(*raise*)..... the branch above his head and .....(*swing*)..... it frantically to attract our attention.

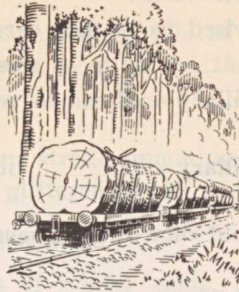
The leaky old rowing-boat was left .....(*lie*)..... in the mud. After it had .....(*lie*)..... there for several months, a flood swept it away.

The men who are .....(*lay*)..... the foundations of the new building must be very careful to see that all the bricks are properly .....(*lay*)..... .

5. Subjects for compositions are here suggested, and from them you may, from time to time, select one to write about:



In a Shearing Shed.  
 Mustering.  
 The Wool Leaves the Station.  
 The Wool on Its Way to Port.  
 Droving.

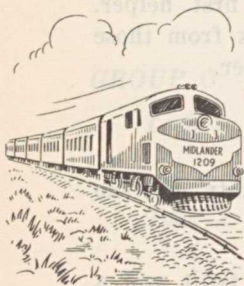


Timber-getting.  
 At the Mill.  
 Hauling Timber.  
 Good Trees for Timber.  
 Replacing the Trees.

Down a Mine.  
 Prospecting.  
 In the Early Days.  
 Mining in Our District.



Caring for the Trees  
 Fruit Packing.  
 Picking Fruit.  
 Cutting Cane.  
 In a Sugar Mill.  
 Growing Tobacco.  
 Preparing the Soil.  
 Harvesting the Crop.



The Railway Yards.  
 The Mailman.  
 Our Aerodrome.  
 Modern Trains.  
 They Go By Road.  
 Aeroplanes.



Ships.  
 On a Busy Wharf.  
 Fishing.  
 Whaling.  
 A Tourist Ship.

6. Give the root (and its meaning) of each of the following words:—  
 decimal, permanent, portable, territory, descend, solitary, dentist, reverse,  
 dictionary, tractor, submarine, reflection, spectator, century, popular, navy,  
 factory, correction, pedal, visitor.

7. Use in sentences each of the following word-groups:—

stared in surprise  
 to moor the boat  
 in a firm grasp  
 trembling like a leaf

to reach the opposite bank  
 without a moment's delay  
 running swiftly  
 showing the effects of

8. If a particular word is inserted in the blank space in the second sentence of each pair given below, both sentences will have the same meaning. Supply the required words.

Mother advised us to take care in crossing the road.

Mother's ..... to us was to take care in crossing the road.

In 1953 Hillary's efforts to reach the summit of Mt. Everest met with success.

In 1953 Hillary ..... in his efforts to reach the summit of Mt. Everest.

The lost child showed good sense in staying where he was until help arrived.

The lost child was ..... to stay where he was until help arrived.

When a storm threatened, the Guides hastily checked the ropes and pegs of their tents.

When a storm threatened, the Guides ..... to check the ropes and pegs of their tents.

9. Use in a sentence each of the following compound words:—passers-by, top-heavy, re-enter, make-believe, rock-bound, happy-go-lucky, eagle-eyed, panic-stricken, helter-skelter, hand-to-hand, water-worn.

10. *Helping your Teacher.* Your teacher will choose the first helper. Each helper takes the place of the teacher, gives the class a task from those grouped below, corrects the work, and then chooses the next helper.

#### GROUP A.

*Task 1.* Dictation for spelling and punctuation:

Why muttered the Dormouse sleepily theres plenty of room

*Task 2.* Correct this sentence:

To their great surprise, an abundance of wild fruit and a small stream of water was found by the castaways.

*Task 3.* Punctuate this sentence:

The man said the driver is a donkey

*Task 4.* Test the following spelling:—

blown, height, centre, coming, shriek, medicine, attached, metal, minute, model, creak, speech, modern, several, gleam.

*Task 5.* Insert, where required in the following sentence, the correct part of the verb **lie**:—

We found Tim's rod ..... across the log that had ..... just above high-water mark all the holidays.

**GROUP B.**

- Task 1.* Complete the following sentence by inserting in each blank space the correct word selected from those given in brackets:—

There.....(*is, are*)..... a huge pile of logs.....(*lying, laying*).....not far from.....(*there, their*).....mill.

- Task 2.* Punctuate—

Over the hill the soldier strode humming a merry tune his helmet and breastplate glittered in the morning sun

- Task 3.* Analyse the following sentence:—

When the bright days of winter came, the hills that had often been partly obscured by summer haze stood out sharp and clear.

- Task 4.* To this sentence add a phrase to tell something about Robin Hood's bow:

Robin Hood strung his bow.

- Task 5.* Rewrite correctly:

Some of the castaways were searching for a supply of fresh water they discovered a clear, cool stream flowing through a grove of shady trees.

**GROUP C.**

- Task 1.* Punctuate this sentence:

The captain cried man the boats

- Task 2.* Analyse the following simple sentences:—

All his efforts to push the dinghy off the mudbank failed.  
He sat down to think out another plan.

- Task 3.* Combine into a complex sentence the two simple sentences given in Task 2.

- Task 4.* Analyse:

In the morning, we rose at the first light of dawn so that we might search for the horse that had strayed.

- Task 5.* Change the clause that is printed in black type in this sentence into a phrase beginning with an infinitive:

**In order that he might reach the mainland,** Robinson Crusoe made a dug-out canoe from a huge cedar log.

## GROUP D.

*Task 1.* Write the present participle and the past participle of the verb **rise**.

*Task 2.* Dictation for punctuation and spelling:

Several tall palms were blown across the road during the height of the hurricane very little damage was done in the village

*Task 3.* Rewrite the following sentence correctly:—

“Its a long time,” I remarked, “since I saw its tracks near our camp.”

*Task 4.* Analyse the following simple sentences:—

I grasped the rope. I was soon drawn safely to the top of the cliff.

*Task 5.* Combine into one simple sentence the two simple sentences given in Task 4, and analyse the sentence you construct.

## GROUP E.

### *The Track.*

This was the track we often used *to reach* the rocks. *Where* the track left the patch of tea-trees, it came to long lines of sandhills on *which* grew big bottle-brushes and scraggy breadfruit *trees*. The feet of the people who had used the track for so many years had worn an untidy, narrow trench across the loose, *shifting* sand of the last sandhill.

There, the track swung round to the left **to avoid a little reedy swamp**. **Formed by seepage from the hill**, the swamp overflowed **after very heavy rain**. Then we were compelled to wade for a good distance until we reached our favourite fishing-place **on the rocks**.

*Task 1.* Analyse the first two sentences.

*Task 2.* What is the principal clause in the third sentence?

*Task 3.* In the second paragraph, several phrases are printed in black type. Tell what part of speech each phrase begins with, and what part of speech the phrase does the work of.

*Task 4.* In the extract, some words are printed in italics. Parse them.

*Task 5.* Give all the words you can think of that are similar in meaning to the word **swamp**.



