"Mount Ev-er-est won't stop you climb-ing it,
it is the ice, hy-po-ther-mi-a, frost-bite,
ach-ing mus-cles, weath-er and lack of
ox-y-gen that slows you down,
but keep go-ing - the summit awaits"

Lazy Vowels are Weak





Watch out for Lazy vowels they cause problems when you are reading and spelling.

It all has to do
with how we speak



the pig	a man	an apple	ago
away	about	around	caravan
manager	kangaroo	sofa	tuba
Santa	basket	wanted	rabbit
universe	giraffe	mother	father
forwards	backwards	cupboard	pyjamas

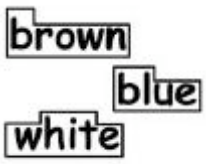
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it is the ice, hy-po-ther-mi-a, frost-bite,
ach-ing mus-cles, weath-er and lack of
ox-y-gen that slows you down,
but keep go-ing - the summit awaits"

FINAL Common Words That Make Up 25% Of All The Words We Use



fath-er father	* said said
sis-ter sister	* who who
broth-er brother	* were were
grand-ma grandma	* how how
grand-pa grandpa	* know know
aun-ty aunty	* would would
un-cle uncle	* put put
cous-in cousin	*our our







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"Mount Ev-er-est won't stop you climb-ing it, it is the ice, hy-po-ther-mi-a, frost-bite, ach-ing mus-cles, weath-er and lack of ox-y-gen that slows you down, but keep go-ing - the summit awaits"

Good Punctuation Is Powerful



"I Have A Dream"

By Martin Luther King

I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin, but by the content of their character.

I have a dream today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification; one day right there in Alabama little black boys and little black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today!

A Good Speech Might Contain

- ✓ Rhetorical questions - Ask a question
- ✓ Repetition - Repeat **power** words
- ✓ Lists of three - Use three power words in row
- ✓ Contrast - Show two sides
- ✓ Emotive language
- ✓ Direct address - Speak directly to people
- ✓ Evidence - Statistics, quotes, examples

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Students of our school, **have you ever felt afraid to walk around this school by yourself?** In a recent survey by our senior school Sociology class, **73 percent** of us have been bullied at some time in our life at school. **The bullies are vicious, violent and manipulative.** Unfortunately, they get away with it. **Is this fair?**

We, the victims, **are afraid of wearing the wrong shoes. We are afraid of being too smart or too stupid. We are afraid of anything** that might bring attention to ourselves. **The time has come** for the fear to stop.

The bullies **terrify other students, and yet they lack personal power and are cowards.** They work in **pairs or groups,** trying to make themselves feel strong at the expense of their victims, to **hide their weakness.**

Let's be strong! If we come together we can **fight this fear. Join me and fight this fear** today.

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DOLPHIN SKY

By Ginny Rorby

FOREWORD

The original Dolphin Sky (published in 1996 by G.P. Putnam) was written by hand on breaks from cooking meals for hundreds of passengers on my DC10 flights to London. I was in graduate school at the time, and it was my master's thesis, and my first published novel. I started Dolphin Sky in 1985, when I'd been writing for all of three years - certainly not long enough to know what I was doing. Like any art form, to be good at it takes years of practice. DS was published in 1996, and for all the years since its publication, I've wished I'd known enough to do a better job. I thought it was an important book then and it is, unfortunately, even more so now.

In the 27 years since I first conceived this book, and in the 16 years since it was first published, little has changed. Dolphins by the thousands are still held in captivity. The Marine Mammal Protection Act of 1972 was meant to afford them protection from being kept in cheesy roadside tourist attractions on which the Stevens Everglade Eden was modeled, but there is a loophole in the act that permits the taking of dolphins for education and research. Hotels in Las Vegas have dolphins in a swim program. Tricks have been relabeled

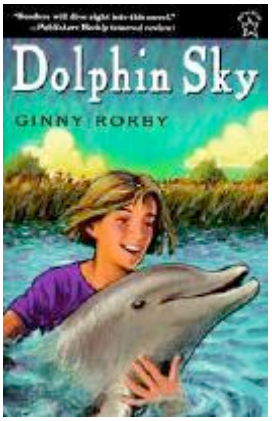
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as "behaviors," jumping through hoops is still included in shows.

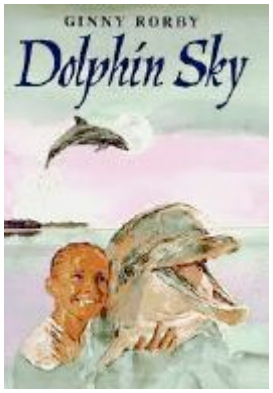
In Denmark, dolphins are killed by the hundreds on a day of sport, and in Japan dolphins are rounded up annually during their migration. Some are captured for aquariums and dolphin shows worldwide, the rest-thousands-are slaughtered to "protect" their fishing industry, and for food. Additionally, hundreds die in fishing nets during the capture of tuna, and by suffocating in draglines. (Dolphins don't drown in these nets, they suffocate. Dolphins can and do commit suicide by holding their breaths. They can do this because, unlike us, they don't breathe automatically, they consciously take each breath. When one is caught in a net, it can't breathe, and suffocates.

The 10 Academy Award winning documentary, 'The Cove', was just the push I needed to try my hand at this again.

Changes to the originally published version have been made - I hope for the better.







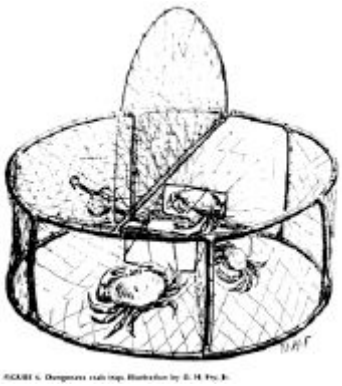
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Chapter 1

September 29, 1968

One of the fishing boats is leaving for the day, and its wake leaves the others to struggle against their mooring lines. Her dad stands on the sea wall holding a sixty-five pound stone crab trap, his brown back glistening with sweat, waiting for his boat to settle.

It's only eight-thirty, but Buddy Martin has been standing at the window for a while now, watching him transfer his traps from the shed in their backyard to his truck, which he then backs down to the sea wall to unload on to his boat.



She shuts off the water, which has created a mountain of suds, and leans over the sink to look at the thermometer nailed to the gumbo limbo tree outside the window. Eighty-nine degrees.

He'll be hot and cranky by the time they have to leave, and since she's pretty sure he doesn't want to be saddled with her in the first place, he'll be tired and cross, too.

Doing anything with her father makes Buddy nervous. She feels watched and graded, always poorly. I wish we liked each other better, she's thinking just as the kitchen door bangs open. Even though she sees her dad stacking traps,

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and knows it can only be her grandfather, her heart leaps in her chest.



"Morning Admiral." She turns and smiles.

"Hi honey. Are you excited?" He wheels in, rolling his wheelchair to his end of the kitchen table, backs up, then forward again, to get himself centered.

Two pieces of bread are in the toaster. Buddy pushes the lever down. "I wish you were coming with us. It's not going to be a real birthday without you."

"Me, too, sweetie, but there's not really enough room in the truck for the three of us, and there are still traps to be mended. You should do more things with your dad. It's good for him to be reminded he has a daughter once in awhile."

"It don't make us get along any better. May make it worse."

"I know, but one of these days he's gonna figure out what's important and what ain't. You just hang in there 'til he does, okay?"

"Yes, sir." Buddy carries his toast to him, and kisses his whiskery cheek.

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"Thanks, baby." He pats her back where her shoulder blades push against her T-shirt. He does that to remind her to stand up straight, especially around her father whom he blames for her poor posture. She heard them arguing about it once, and remembers her grandfather shouting, "The way you're always criticizing her, no wonder she looks like a walking apology." She pulls her shoulders back, and lifts her chin. He nods and smiles-a sad-eyed smile. "I guess you ain't a baby anymore, are you? How does thirteen feel?"

"Bout the same as twelve."

She kisses him again, and goes to get his cereal from the cupboard. "We got any of Iris Smallwood's sea grape jelly left?"

"Nope, but there's store-bought guava."

"That'll have to do. Next time you see Iris, maybe you could tell her how fond I am of that jelly of hers."



"You about ready?" Her dad comes into the kitchen toweling his wet hair.

"Yes, sir." She wipes toast crumbs off the counter, and rinses the sponge.

When her dad asked her what she wanted for her birthday, she said to see the dolphins. O.B. Stevens, a friend of his,

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keeps a few at his airboat-ride place up on Highway 41, and that's where they are going. "Did you eat breakfast?"

"Hours ago." He says it, as if by nine-thirty the day is already blown. "Did you feed your grandfather?" He makes it sound like the Admiral's a pet turtle.

"Yes, sir."

"Good. Maybe that'll give him the energy to mend a few more of those traps while we're gone."

Ten miles north of their island home of Chokoloskee, her father turns onto Highway 41, which is also known as the Tamiami Trail because it connects Tampa to Miami. About a mile east a large billboard comes into view. It shows an airboat full of laughing people whizzing past an alligator sunning on a mudflat. Buddy grins to herself.

She's excited, or she would never ask her dad, "What's the third word on that sign say? The one after Everglade."
He sighs. "Eden, Buddy. Eden."

"Thank you." She isn't going to let him hurt her feelings today. "What does Eden mean?"

"Paradise-a perfect place."

"Stevens Everglade Eden, five miles," she reads aloud, slowly. "Is it?"

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"Is it what?"

"A paradise?"

"I doubt it."

An arrow between Stevens and Everglade directs the eye to the more recent addition of "World Famous."



"Can you read the rest of it?" he asks.

"Airboat and P . . . P-"

"Swamp," he says. "Where do you see anything that starts with a p?"

She shrugs, and glances self-consciously at her dad. He's looking at her, his dark brows pulled down in a vee.

"Longer words is easier for me to read," she says. "I . . ."

"Are easier," he corrects. "And sit back. If I have to stop quickly, you'll hit your head on the dash."

She pushes back in the seat. The inside of the truck cabin is suddenly stifling. She rolls her window down, then with her big toe, she hooks a strap of the sandals, which he insisted she wear. Without looking at him, she slips them off, and wiggles her freed toes. The hot wind blows her hair. She puts her hand out the window and moves it up and down through the air like a dolphin swimming.

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Chapter 2

All her life she's seen dolphins feeding in the channel in front of Smallwood's, Chokoloskee's general store, a two-minute walk from her house. Even at night when all she can hear is the whoosh of their blows, Buddy loves knowing they are there. But earlier this summer, after the Admiral badgered him, her dad took her fishing. Since then she's been obsessed with seeing them close enough to touch.



That day, which was only the second time her dad had invited her to go fishing, except maybe the times she was too young to remember-the haul was good and so was his mood. He'd even said yes when she asked if she could help pull the net in. It was hard work, but she'd done it until her arms ached. And when they were done, he'd smiled and patted her shoulder as if he were pleased. Then, though he knew directions confused her, he asked her to take the wheel for their ride home.

While her father cleaned some trout they'd hauled in with the mullet, she concentrated on what she would do if she saw another boat approaching or came up on someone's crab trapline. In her mind, she practiced right and left, starboard and port turns.

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Her dad was hanging over the gunnel using a bucket to scoop up seawater to wash the fish blood off the deck when Buddy saw the first fin cutting toward them through the water. The dolphins she'd seen always at a distance and only from shore-surfaced, expelled air, arched over, exposing a dorsal fin, then went under again. When she saw the fin cutting through the water toward her dad, as he washed the blood overboard, she thought shark. When a second and a third joined the first, she screamed a warning, but he was leaning over near the engine and didn't hear her.



He'd warned her not to let go of the wheel for any reason, so she hesitated a second before she thought to twist the wheel back and forth to rock the boat. He straightened instantly, and looked at her. She pointed to the fins slicing through the water toward them.

"Dolphins," he shouted, then made a throttle-pushing motion. "Give it more gas."

She was disappointed. She didn't want to get away from them, but she did as she was told and pushed the throttle forward, slowly at first, then fully open when he punched the air with his fist.



One of the dolphins shot beneath the speeding boat. "Daddy," she screamed and squeezed her eyes shut. He

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glanced over the side, then turned and made his way toward her.

"Go up to the bow. Hurry." He took the wheel.

Buddy stepped up on the starboard gunnel, held tight to the roof of the trunk cabin, and inched forward against the wind. When she reached the bow, she flopped down on her stomach and wrapped her fingers around the anchor rope. One fin, then another, cut through the bow wake just a few feet from her face. A fourth, then a fifth dolphin joined in-five sleek, gray missiles streaking along beside them. They were racing at exactly the speed of the boat, as close and fast as if they were attached. One whizzed ahead suddenly, then dropped back into their wake. Buddy whooped and pulled herself farther out over the water. With the bow pressed against her sternum, she let go of the anchor rope and held her arms out like she was flying with them. The dolphin on the port side dropped back for a moment, then shot forward and straight into the air. Buddy laughed and glanced back to see if her dad saw it, too. He grinned at her, and in that moment, with her father's eyes warm and twinkling, Buddy felt as if her heart had filled with splinters-pain, joy, love, hope. She turned away so he wouldn't see the tears in her eyes. She wished, almost more than anything that every day with her father could be like this one instead of the way they were.

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Shadow Boxer

The Angels - By Brewster-Jones, Brewster-Jones Neeson

1. Asking questions, get no answers.
2. Give me nothing, take no chances.
3. Show me books with empty pages.
4. Wind your clocks and read your gauges.

Chorus

5. Shadow boxer… Shadow boxer.

6. Tell me truths that, have no meaning.
7. Live in rooms that, have no ceiling.
8. Now your friends are all departed.
9. So your secret's closely guarded.

Chorus

10. Shadow boxer… Shadow boxer… Shadow boxer.

11. Don't go walking out late at night.
12. Bolt your door, lock your windows tight.
13. Be much safer staying out of sight.

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Chorus

14. You're just a shadow boxer.
15. Shadow boxer… Shadow boxer…

16. Don't go walking out late at night.
17. Bolt your door, lock your windows tight.
18. Be much safer, staying out of sight.
19. You might go down, in a state of fright.
20. Watch out when you're all alone.
21. Locked inside your safety zone.
22. You might find, that you have turned to stone.

Chorus

23. Shadow boxer… Shadow boxer… Shadow boxer.
24. You ain't nothin' but a shadow boxer.
25. Shadow boxer… Shadow boxer.

John Brewster-Jones, Richard Brewster-Jones, Bernard Neeson
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Why You Can't Give Up – Ever!

1. School is a place of formal learning, where the emphasis is on reading, writing and spelling. It is not designed for people who find reading difficult, but are highly visual, creative and innovative thinkers.
2. The world is changing; schools are too slow to keep up with technology and the needs of the world. Young people are driving this and need to educate the older generation.
3. On some days you will need support to understand a school task or to do your work. This is not because you are dumb or lazy; it's because you learn differently. Don't be afraid or too ashamed to ask for support. You need to be able show teachers what you know and what you can do.
4. If you don't try, you can't fail, but you can't succeed either and the world needs your talents.

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Cam



Student Weekly Review

At the end of tutorials G-1 to G-7 students should be able to…

G-1 – Give verbal examples of lazy vowels. Discuss why they are lazy and how speaking affects spelling when it comes to lazy vowels.

G-2 – Attempt to read all the words on this sheet. Students can use the outlines to write them too. Teachers can display this table for future reference.

G-3 – Say why punctuation is so important in speech writing? What are 3 things a good speech should contain?

G-4 – Discuss why writing this book was important to Ginny Rorby? Name the three characters we meet in Chapter 1 and 2?

G-5 – Demonstrate shadow boxing. Read 10 lines of this song.

G-6 – Discuss why the student can't give up ever. What are some obstacles they have dealt with in their lives? What strategies have they used to try to overcome them?

G-7 – Discuss how Cam found school? Did he have supportive teachers? When did he decide to leave? What did he do next? How old is he? Why did he choose plumbing? Does his reading and spelling continue to improve? Is he happy?

This is not a test, not an exam, not even a checklist…. These questions are just a way of reviewing how the student is going. All concepts taught will be reinforced in future Ten Minute Tutorials. Student's answers can be spoken, written or read.

Smile – "You are getting better and better at reading."

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"Often when peo-ple feel beat-en they don't do an-ything a-bout it, but when they stand up and fight for their rights they bring a-bout change"



Sounds Are Made By Letters In the English Language

Once you know them and which letter or letters can make them in words you are on your way to becoming a great reader.

26 Consonant Sounds

Group 1: Plosives – like a little explosion or stop.

					
'pen	*bag	'top	*doll	'kite	*gun

Group 2: Nasals – made through the nose.

		
mug	nest	swing /ŋ /

Group 3: Fricatives – vibrations.

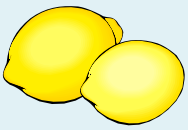
			that
'fox	*van	'thongs	*/th/

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 'sun	 *zebra	 'shell	 mea*sure

Group 4: Affricates
- stop + vibration

Group 5: Lateral – air flows past the side of the tongue

 'chain	 *jumper	 lemons

Group 6: Glides – go smoothly into or from another sound.

 rabbit	 web	 yo-yo	 hat

Group 7: Combination of sounds.

6 Last letter in **six**	 Inside **exam**

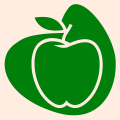
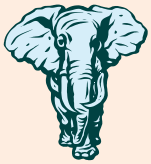
The word 'six' is written /s ĭ k s/ phonetically, with four sounds. /ks/ is actually *two* sounds.
The word 'exam' is written /ĕ g z ă m/phonetically, with five sounds. /gz/ is *two* sounds.

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19 Vowel Sounds

Vowels are shown in red or light green. **There is a vowel sound in every syllable and every word.** Each sound may be spelt **in different ways**, using one, two, three or four letters. Stressed vowels are red; unstressed or lazy vowels are light green.

Group 1: Short Vowels

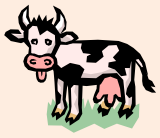
 ăpple	 ĕlephant	 ĭnsect	 ŏrange	 ŭmbrella

Group 2: Long Vowels

 āpricot	 Ēaster	 īce-cream	 ōpen	 ūniform

(Strictly speaking, /ū/ is made up of two sounds, /y+oo/.)

Group 3:

 moon	 book	 car	 horse	 bird
 cow	 boy	 beer	 chair	

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"Often when peo-ple feel beat-en they don't do an-ything a-bout it, but when they stand up and fight for their rights they bring a-bout change"



Double

Or

Not



Spelling Rules

The vowel **mostly** says its short sound when followed by double consonants in one-syllable words and sometimes at the end of two-syllable words a- e- i- o- u-

less	process	address	success	loss	fluff
will	skill	fill	miss	floss	off recess
hobby	ladder	effort	egg	gossip	
jazz	sapphire	guess	account	funny	
summer	juggle	winning	berry	dismiss	

AND Its alphabet name or long sound when followed by one consonant a — e — i — o — u —

hopping	hoping	supper	super
dinner	diner	tapping	taping
ripper	riper	mopping	moping

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"Often when peo-ple feel beat-en they don't do an-ything a-bout it, but when they stand up and fight for their rights they bring a-bout change"

Adding Prefixes, Suffixes and Word Endings

When You Add A Prefix
The Root Word Stays The Same

mis + spell becomes misspell and has two s's
immature and immobile have two m's
illogical and illegal have two l's
irrational and irresponsible have two r's
while misunderstand has only one 's'. See below
untidy, defrost, unwrap, unlucky, incomplete

When you add a suffix or word ending, however things tend to change

Consonant suffixes are added to the whole word

absolute + ly = absolutely	care + ful = careful
friend + ship = friendship	free + dom = freedom

Vowel suffixes and endings can change the base word

intense ≫ intensify	fame ≫ famous	
give ≫ giving	fate ≫ fatal	die ≫ dying
blue ≫ bluish	baby ≫ babies	

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DOLPHIN SKY

By Ginny Rorby

Chapter 3

It's the gravel pelting the underside of the truck as they leave the highway and turn into the parking lot that startles Buddy back to the present. The truck rolls to a stop near the entrance to the gift shop. She leaps out, leaving the door hanging open, and runs toward the fence where she presses an eye to a crack between the tall cypress boards. She can see the edge of some bleachers *(bench seats)* and a strip of brown water beyond them, but no dolphins.

The fence ends at a dense hedge of pink oleanders and the oleanders end at a levee that keeps the swamp from reclaiming this roadside island built of limestone dredged up



from the shallow Everglades. Where the levee merges with the parking lot, there is a plywood booth and a girl inside selling tickets for the airboat rides. Two airboats are tied, side-by-side. One has a few passengers waiting in the hot sun for the next tour.

A large man, dressed in white, sits on a stool in front of the booth and blows on the microphone he's holding.

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A loud, damp whistle comes from the orange speaker wired to the lamppost above Buddy's head, then the man's voice booms across the parking lot.

"Folks," he drawls, "we got two different length airboat rides." He coughs a gurgly cough, then spits a long stream of brown juice. "The shorter one," he continues, "is a trip that goes to the edge of the swamp and around the mudflats. That'll give y'all an idea of what airboats is built for and how they operate. The grand tour is a seven-mile trip that takes thirty minutes and goes deep into the swamp to an old Indian village. They ain't no injuns living there today, but you can see how they built their village.



"We've had folks come from all over the world to take this ride." He flashes a smile as yellow as a ripe banana at the few people in line to buy tickets, then beckons to the hesitant. "While y'all is in the Everglades area, don't miss it. It will be the highlight of your Florida vacation."

Her father shuts the door she left hanging open, then joins her by the fence. "Who's that man?" she whispers.

"The owner. O. B. Stevens in the flesh-his rather abundant flesh."

O. B. Stevens has a long torso and narrow shoulders.

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His arms and legs are a matched set, short and heavy, and his rear end is broad and round. He wears white pants, a white shirt, and a red belt.

"Kinda looks like a bowling pin, doesn't he?" her dad says. She's never been bowling, or seen a bowling pin, but she wants her dad to think she knows what he means. She smiles up at him.

"Orange Blossom, you old son of gun. How are you?" Kirk sticks out one hand and smacks O.B.'s shoulder, hard, with the other. "Good to see you."

O.B. snorts, spits another brown stream of chewing tobacco, and takes Kirk's hand. Buddy had stepped behind her father when Stevens started toward them.

"You've never met my daughter," Kirk says, pulling her around, and holding her in place with his hands on her shoulders. This man has the biggest bottom lip Buddy has ever seen, and it glistens wetly. She tries not to stare at it.

"Hello, Mr. Stevens." She puts her hand out. He ignores it.

"Call me O.B. kid. How old are you today?"
"Thirteen."

"Thirteen, huh? I thought you was in the sixth grade with my sister's kid. Ain't you supposed to be in the seventh?"

"Yes, sir." She puts her hands behind her back and drops her gaze from patch of damp belly exposed by too much strain on his buttons, to her bare toes digging themselves a little trough into the oyster shell path. She glances at her father. He's looking at her feet, and scowling.

"She was out sick a year," he says. Buddy hasn't been sick since she had measles when she was five, but she's grateful to her father for lying.

Stevens is watching a couple approach the ticket booth. "Well, happy birthday," he says without looking at her.

Her father says she needs to get over her shyness, and stop standing around like a post, but the only person she's really comfortable talking to is the Admiral. It takes her a moment to think of something to say after thank you. "Who's your nephew? Maybe I know him."

"Huh? Oh, my sister's kid." He's still watching the couple standing near the ticket window. When the guy finally takes out his wallet and hands the girl selling tickets some money, Stevens smiles. "Alex Townsend. Know him?"
Buddy's breath catches. She glances at her dad, who raises his eyebrows, rolls his eyes, then shrugs.

"Yes, sir. I know him." Alex Townsend is a bully, and Buddy is his favorite target.

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Stevens turns and squeezes her shoulder. "I'm going to make you a gift of a ticket to see the dolphins." To Kirk, he says, "Just give the girl five bucks for yourself."

"Thank you Mr. Stev . . . O. B."

"That's nice of you, Stevens," Kirk says, "but if I let you do that it won't be my present then."

"Suit yourself, Martin. See you inside." O. B. walks away, rocking from side to side like a penguin.

"He's Alex's uncle?"

"Who knew."

"Why did you call him Orange Blossom?" Buddy asks.

"Because his initials are O. B. and people who know what a bag of wind he is gave him that nickname as a joke."

"That is funny," she says and hopes he thinks she got it.

Her dad looks at her. "Come on. Let's get you in there to see those dolphins."

Tickets for the dolphin show are sold in the open-air gift shop. Kirk buys two tickets and two Cokes. When Stevens announces the start of the show, Kirk and Buddy join the flow of tourists through the gate in the tall-board fence.

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They hand their tickets to a boy about fifteen, who, from the shape and size of his bottom lip, appears to be O. B.'s son.

As soon as they're inside, Buddy slides past her father and runs to the edge of the pool, hooks her toes into the metal triangles of a waist-high chainlink fence, steps up and leans out over the water.

The 'show pool' is a small, rectangular, limestone pit, walled on the south and west sides by Florida holly, willows and cattails. Through the weeds growing along a dike on the east side, Buddy glimpses a pond about the same size as the show pool, and thinks she hears a dolphin blow.

To her right, at the far end of the oyster-shell walkway, Stevens is talking to a woman whose back is to Buddy. She looks kind of official in her khaki shorts and shirt with an emblem on the sleeve. Buddy can't see what it says, but she can see that Stevens is mad at her.

"These critters belong to me and ain't any business of yours, girlie." His face is very close to hers, and Buddy's nose crinkles remembering his chewing tobacco-breath.

She steps down off the fence when her dad comes up behind her. They both stare at Stevens and the woman. Stevens sees them watching and forces a smile.

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He waves them to seats in the once bright blue 'splash zone' of the sagging bleachers where now only the cracks, nicks, and gouged-out initials still have blue paint.

The woman turns to look at them. In her right hand, held between her thumb and forefinger, is a glass tube of murky water. Stevens snatches it, then jabs her shoulder with a stubby finger.

"You get on outta here." He opens his hand. The vial hits the gravel path but bounces. The woman bends to pick it up, but Stevens puts his shoe over it, then tips forward. Buddy hears it pop then splinter under his weight. Stevens grins at the woman, before spreading his arms in welcome to his customers. He brushes past, bumping her against the fence.

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Young Cubs

Seabellies - By Garven, Grenell, Grenell, Kelleher, Martin, Setz

1. Past the trains, and past the cubs.
2. Fast in vain, too fast in love.
3. She was all the starry eyed,
4. that was all that mattered.
5. Colored heart, pretty up the fur.
6. Kept apart, hear them 'fore the hurt.
7. Breathin' in the fire-works, smoking up the city.

Chorus

8. We were young cubs, we were young cubs.
9. Under old suns, under old suns.
10. Passing planes, sleepin' over the dirt.
11. Time will take, the best of her.
12. We don't got the money now,
13. that was never missing.
14. Photograph, fade 'n torn.
15. Make the jade, like you never been born.
16. We were once the starry eyed,

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17. that was all that mattered.

Chorus

18. We were young cubs, we were young cubs.
19. Under old suns, under old suns.
20. We were young cubs, we were young cubs.
21. And it won't stop, no we won't stop.
22. We were young cubs, we were young cubs.

Eddie Garven, Kyle Grenell, Trent Daniel Grenell, Sean Kelleher, Antony Martin, Stephanie Setz
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"Of-ten when peo-ple feel beat-en they don't do an-y-thing a-bout it, but when they stand up and fight for their rights they bring a-bout change"





What Can You Ask Your Teacher To Do For You

1. Ask your teacher to take some time to understand how you like to learn.
2. Provide me with a class timetable in colour.
3. Make sure your instructions are clear and concise.
4. Provide a written or visual example when you are covering a new topic or setting me a new task.
5. Allow me to record the homework instructions so when I get home I can replay them **or** put them on the school website so I can access them from home.
6. Provide access to a text reader so I can read information quickly and easily from my computer.
7. Give me an audio book of class texts or an electronic version so I can access it via my home computer.
8. Use lots of concrete materials, games and hands on activities when teaching me a new topic.
9. Provide me with a key word list and let me know on what and when, we will be tested so I can be ready.

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MP Anna Burke



Student Weekly Review

At the end of tutorials G-8 to G-14 students should be able to…

G-8 – State how many phonemes there are in the English language? How many consonant and vowel phonemes are there? They may try to practise sounding them from the print out.

G-9 – Look at the words 'hopping and hoping', 'ripper and riper', 'supper and super' and say how the vowel is sounded and why?

G-10 – Get the student to state 'True or False'
1. When you add a prefix, the root word stays the same?
2. When you add a suffix starting with a consonant, the root word stays the same?
3. When you add a suffix starting with a vowel the root word can change?

G-11 – Describe OB Stevens? What happens at the dolphin show? Why is the lady in the uniform so upset?

G-12 – What is the song Young Cubs about? What happens in the video clip? Read ten lines of this song?

G-13 – Discuss three ways a teacher, workmate or boss could assist the student? Consider the use of technology too.

G-14 – Discuss how Anna passed her Year 12 exams? What does Anna find difficult? What are two of her strategies? What is her job now?

This is not a test, not an exam, not even a checklist…. These questions are just a way of reviewing how the student is going. All concepts taught will be reinforced in future Ten Minute Tutorials. Student's answers can be spoken, written or read.

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"The i-deas are in your brain and the pow-er is in your words, not be-ing a-ble to write and spell per-fect-ly is no long-er a lim-it-a-tion in our tech-no-log-ic-al-ly ad-vanc-ed world"



To Decode A Vowel Blend You Need To Do **Five** Things

1. **Look** at the word closely
2. **Ignore** some letters in the vowel combination
3. **Use a vowel sound** to try and unlock the word
4. Start to **recognise letter patterns** and how to sound them
5. Don't get frustrated - **Have a go**

guess	steak	beach	night	through
snail	bye	fight	beak	toast
meet	meat	boat	day	res-cue
peo-ple	piece	peace	shout	enough

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Vowel Combinations

……Argghhh!!!!

I'm going… 'Crazy'



You need to know that vowel sounds can be represented by 2, 3 and 4 letters



They can say a sound represented by the letters or another vowel sound altogether

Focus on 'A' Combinations		
auto (or)	sausage (o-)	bandaid (a—)
awful (or)	play (a—)	auntie (ar)
hair (air)	share (air)	aeroplane (air)
said (e-)	daughter (or)	guage (a—)
Focus on 'E' Combinations		
feet (e —)	please (e —)	head (e-)
receive (e —)	eight (a—)	vein (a—)
great (a—)	keys (e —)	they (a—)
obey (a—)	where (air)	were (er)

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Rule 1 Most times just add an 's'

boy » boys	girl » girls	book » books
toy »	turn »	look »

Rule 2 If the word ends in ch, sh, s, ss, x or z add es to make the plural

peach » peaches	fox » foxes	bus » buses
beach »	box »	push »

Rule 3 When the word ends in a vowel and then y just add an 's'

day » days	key » keys	guy » guys
ray »	toy »	buy »

Rule 4 When a word ends in a consonant and then a 'y' change the 'y' to i and add 'es'

city » cities	pony » ponies	berry » berries
try »	fly »	dry »

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Rule 5 When a word ends in 'f' or 'fe' change it to a 'v' before adding 'es'

leaf » leaves	knife » knives	wolf » wolves
half »	calf »	life »

Rule 6 When a word ends in a consonant and then an 'o' add 'es'

dingo » dingoes	mango » mangoes	hero » heroes
tango »	potato »	tomato »

Rule 7 Some words change altogether

man » men	woman » women	person » people
goose »	mouse »	tooth »

Rule 8 Sometimes words just stay the same

deer » deer	series » series	salmon » salmon
aircraft »	sheep »	tuna »

Rule 9 Sometimes words from other languages change the rules altogether

octopus » octopi	formula » formulae
antenna » antennae	index » indices

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DOLPHIN SKY

By Ginny Rorby

Chapter 4

The woman tries to turn around, but her belt is caught on the wire where each link twists like crossed fingers at the top of the fence. She gets herself loose, and shouts, "You won't . . ." but by that time Buddy and Kirk, and the other sweaty customers, are all staring at her. Her hands ball into fists and she glares at Stevens, then quite suddenly, turns away.

"I think she's crying."

"I doubt it," her dad says.

Because of the dense growth of weeds and willows, Buddy hadn't seen the gate between the pond and pool. When she hears the creak of rusty metal hinges, she looks over in time to see the fins of two dolphins appear and crowd through the opening. A moment later, a third seems to float through and drift toward the cattails on the far side of the pool.



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Buddy smiles as she watches the first two whiz across the surface of the pool, then dive. When they come up again, they are on their backs with their pectoral fins waving back and forth like they're clapping. Buddy laughs, then steals a glance at the woman.

She's pretty, especially her thick dark hair. Buddy rolls a clump of her own short, sweat-soaked blond hair between her fingers, and sneaks a peep at her dad to see if he's admiring her, too. Buddy's mom has been dead for years, and she and her grandfather both think a nice woman in Kirk's life would make him happier than he is.

The woman is wearing white Keds on her small, slim feet. Buddy looks down with shame at her own big feet, with their long, dusty toes and soles as tough as anchor rope. She's sure her mother had nice small feet and that she's inherited hers from her dad.

She joins her dad on the first bench and tucks her legs under it. "Why do you think Mr. Stevens smashed that tube?"

"I'm not sure, but it looked like she'd taken a water sample."

"It doesn't look too clean, does it?"

"Not very."

The water in the dolphin pool is the color of coffee with milk, like the shallow waters around Chokoloskee after a storm.

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She thinks she's seen dolphins in those waters after storms, but she's not sure. Even if she has, it was much nicer to see them in clear water the day they raced her dad's boat. Here they are only visible when they surface, but that makes watching them more exciting, as if someone is turning the hand of a jack-in-the-box.

She finds herself holding her breath between the explosions of air that announce the surfacing of one of the three dolphins. A dolphin's gray head pops up in front of the woman who defied Stevens's order to leave. It opens its mouth, like it's grinning, squeaks and bobs its head. The woman says. "I'm sorry," and shows the dolphin empty hands, but then her expression changes to one of concern and she leans over the fence to stare at something on the dolphin's face.

"Dammit." She turns and glares at Stevens.
Buddy stands to see what the woman is looking at, but her dad pulls her back down beside him. "Mind your own business; you'll only encourage her."

"I told you . . . ," Stevens shouts, then glances at his audience. A smile cracks open around the cigar stub clenched in his teeth. "The show is about to begin, ladies and gentlemen." He flips a switch on an old record player and drops the needle onto the record. A scratched version of the Lone Ranger's theme groans to a start. He lowers the volume,

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then marches down the path toward the woman.

As all eyes follow him, the woman slowly, deliberately, takes a small pad from the hip pocket of her khaki shorts. She pats her thick hair, and pulls the stub of pencil from behind her ear. Even from where they are sitting, Buddy can see she's making a drawing, she writes something, then jams the pad back in her pocket. She squares her shoulders, and smiles up at Stevens, whose face is inches from her own.

"My name is Jane Conroy," she says. "You'll remember that, won't you?" She puts her hands on her hips and stares up at him through narrowed eyes. "You're breaking the law here." She keeps her voice even. "And it has the potential to kill these animals."

Buddy looks at her dad.

"That's bull," he says. "These dolphins are beloved family pets. Now get out!" Stevens snarls, even though his body blocks the path.

Miss Conroy, pointedly, looks both ways around him, shrugs and steps up on the first row bench. She takes a ticket stub out of her breast pocket, holds it up, then turns, climbs to the very top row, and sits down.

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The music ends and the needle bumps on for a while before Stevens stomps back down the path, lifts the arm, and turns it off.

The boy who'd taken their tickets comes through the gate carrying a beach ball, two hula hoops, and a bucket of fish. He puts them all by the fence, then drags a folded ladder from beneath the bleachers. The smell from the bucket spreads up to the audience. Buddy wrinkles her nose.

"Looks like you got a bad one in the bucket, Junior." Stevens hangs the bucket on the fence and starts picking through the contents. He chooses a fish and tosses it into the bushes near the gate. All three dolphins head in that direction but when it lands in the weeds, they turn, and swim back.

Stevens makes a point of not looking at Miss Conroy, but says to everyone in general, "Don't you folks worry none. My dolphins don't get no bad fish."



Miss Conroy snorts. "Those dolphins haven't seen a fresh fish since the day you trapped them and brought them here."

Stevens points his cigar at her. "I'm gonna ask you to be quiet, little lady, or I'm gonna ask you to leave."

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He looks at Kirk and Buddy, then walks over, takes Buddy by the chin, and rotates her head around to face Jane. "You're ruining this kid's birthday." He shakes his head sadly. "Sorry, kid. You get 'em like this sometimes."

Stevens's son has opened the ladder so it straddles the fence. He climbs to the top and blows a whistle. Three fins come across the pool and pop up in a row at the edge of a wooden raft with a couple of boards missing.

Stevens reaches beneath the record player stand and brings out a microphone. "Testing," he bellows.

Buddy covers a giggle with her hand. There are five rows in the bleachers and only twelve customers-not counting Miss Conroy-all of whom are sitting clumped together a few feet from Stevens. Even if he whispers, they can all hear him.

"Ladies and gentlemen. . ." The microphone squeals. Stevens bangs it on the fence railing. The domed top falls in the water.
"Damn," he mutters, then shouts, "Ladies and gentlemen, this here's my son Owen Stevens, Junior. He wants you to meet Annie Tiger, Lucie Cypress, and Osceola. Take a bow, kids."

Stevens's son bows stiffly then turns toward the pool, blows his whistle and points skyward. One dolphin, with a pink scar on its snout, brings itself out of the water and tail-walks backward. Another one follows. The movement of their tails

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makes their bodies bob in a quick succession of bows. The third dolphin doesn't join in, and seems to kind of drift away.

Buddy applauds with everyone else, but the silence from the woman above her makes her uncomfortable.

Junior takes three fish from the bucket he's hung on a hook on the side of the ladder and throws one to each of the two dolphins who did the bowing. He holds the third fish by its tail and wiggles it, trying to the get the last dolphin to jump for it.

"He's sick enough without you giving him another rotten fish to eat." Miss Conroy says this softly, but Kirk, Buddy and the rest of the audience turn to look at her.

"Why don't you cool it, lady," Kirk says.

Jane lifts her chin and stares down her nose at him. Buddy thinks her cheeks look wet.

"For their next trick," Stevens shouts. "Annie and Osceola will jump through hoops. Lucie is excused from this trick because," he hesitates, clearly forcing himself not to look in Miss Conroy's direction. Instead, he gives a suggestive wink to the audience, "because we think she might be pregnant."



The audience applauds, almost too loudly, as if they've taken his side. Buddy glances around.

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Miss Conroy's elbow is propped on a raised knee and her chin rests on the heel of her hand, knuckles pressed to her lips. Their eyes meet for a moment, then Miss Conroy closes hers and shakes her head.

Buddy turns and jams her hands under her thighs. She's taken a side, too.

From the ladder, the boy leans out over the water holding two hula hoops. He blows his whistle, and the flat surface of the pool erupts, but only the dolphin with the pink scar explodes into the air. A soft 'oh' comes from the audience.

Unfortunately, the boy moves the hoop just as the dolphin starts through. One of its pectoral fins hits it, ripping the plastic ring out of his hand. The dolphin disappears into the pool. The hula hoop springs back to the surface.

Stevens leans over the railing and says, "Make her do it again." He turns and beams at the audience. "We'll have her try it again for you folks."

"It was your kid's fault," Miss Conroy mutters. "Not the dolphin's." Stevens glares at her, and so does Kirk. "You don't feed them enough to have them do your stupid tricks twice."

Stevens points a broad finger at her. "You shut up."

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Junior blows his whistle and points to the floating hoop. The dolphin with the scarred snout, the one they call Annie,



brings it over so Stevens' son can reach it.

"She's awfully mad, isn't she?" Buddy whispers to her father.

"I don't know who she thinks she is," Kirk says.

The pleasure has gone out of this for Buddy. She watches Annie and Lucie bounce a yellow, red, and blue striped beach ball back and forth, and is glad when the breeze catches it in the space between them, floats it up and carries it across the pool into a stand of cattails. Buddy doesn't want them to do any more tricks.

"Ladies," Stevens hisses, making a sweeping bow in Jane's direction, "and gentlemen, Annie and Lucie have been taking dancing lessons from my boy here, Arthur Murray-Stevens, and they would like to show you folks their fancy fluke work." Stevens slaps his hand over his exposed navel, and his belly bobs as if it was having a good laugh, but his eyes are angry blue pinpoints.

"Arthur Murray? I thought his name was Owen," Buddy says to her dad.

"It's like a pun." Kirk glances at her. "A joke. Arthur Murray was a famous dancing teacher."

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Junior blows the whistle, and Stevens puts on the Lone Ranger music again. The dolphins face each other, then hoist themselves out of the water on pumping tails. Their flippers are held up and out to each other, almost touching, so for a minute, they look like a couple dancing, before they flop back into the pool. The bleachers above them creak. Buddy and Kirk both turn to watch Miss Conroy make her way along the top row, then down the far side of the stands. Near the exit gate, she stops and leans over the fence. The dolphin named Lucie Cypress upends and opens her mouth. Miss Conroy again holds up empty hands.

"That's it, folks," Stevens shouts, then bows to tired, hot applause. He slaps customers on the back as they file past, thanking each one for coming and reminding them to tell their friends. When only Buddy and Kirk remain, he leans over and whispers something to his son, then motions for Buddy to come. She looks at her dad.

"Go on. It's the rest of your birthday present."

"Really?" she says, when Stevens offers to help her up the ladder.

"No problem. Happy birthday." He gives her shoulder a friendly thump, but he's watching Miss Conroy.

The three dolphins are circling around the gate to their pond.

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When Junior blows his whistle, only the dolphin named Annie comes back across the pool and upends in front of the raft.

"Here, give her this." Junior hands Buddy a fish.

It feels mushy. Buddy sniffs it, and makes a face. "I think this here's another bad one." She hands it back to him, and wipes her hands on the seat of her shorts. She glances to see if her dad is watching, just as the gate clangs shut behind the last of Stevens's customers.

Stevens slaps the lid down on the record player and marches toward Miss Conroy, who turns to face him. He leans so close that his cigar is less than an inch from her nose.

"Out!" He pokes her shoulder twice, hard. "Now."

Miss Conroy knocks his hand away. "Don't you dare touch me."

Stevens grabs her arm, spins her around and shoves her toward the gate. "Get out and stay out. This ain't none of your business."

She jerks her arm free. "I'm making them my business, so get ready. Dolphins don't do tricks unless they are kept hungry. Both the females begged food from me, and the male is already too sick to eat."

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Kirk had stretched out on the bleachers, his long legs over the bench in front of him, his elbows on the one behind. "Hey." He jumps up and runs past Buddy to land between them just as Stevens lunges at Jane.

"Get off my property!" he screams. The veins in his forehead rise like buoy ropes.

Miss Conroy's back is against the cypress gate. "I'll see this show" she sneers, "and you out of business if it's the last thing I do."

"Lady," Kirk struggles to hold Stevens. "Get out of here."

"I'm leaving. For now." She jerks the gate open and slams it as hard as she can behind her.

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Sunshine

Old Man River - By Kahn, Kahn and Rein

1. We've been waiting for so long,
2. for the sunshine, for the sunshine.
3. We've been waiting for so long,
4. for the sunshine to get back.
5. Tell me where... is the sunshine?

6. We've been living for so long,
7. without sunshine, without sunshine.
8. We've been living for so long,
9. without sunshine in our lives.
10. Tell me where... is the sunshine?
11. Where... is the sunshine gone?

12. We've been waiting for so long,
13. for the sunshine, for the sunshine.
14. We've been waiting for so long,
15. for the sunshine to get back.
16. Tell me where... is the sunshine?
17. Where... is the sunshine gone?
18. Still I walk, but I leave some faith in the sunshine.

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19. Still I'm broke, but I leave some faith,
20. in the sunshine.
21. Where... is the sunshine?

22. I will not fall,
23. when I meet my friends, in the sunshine.
24. Still I'm broke,
25. but I leave some faith, in the sunshine.
26. I will not fall,
27. when I meet my friends, in the sunshine.

28. Sunshine, sunshine, sunshine, sunshine,
29. sunshine, sunshine, sunshine.

30. Where... is the sunshine?
31. Where is the sunshine gone?
32. Where... is the sunshine, gone?
33. Where... is the sunshine gone? Sunshine...

Edo Kahn, Nadav Kahn, Ohad Rein
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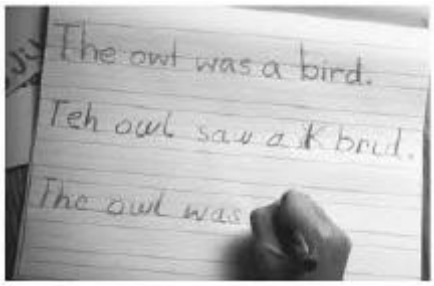
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"The i-deas are in your brain and the pow-er is in your words, not be-ing a-ble to write and spell per-fect-ly is no long-er a lim-it-a-tion in our tech-no-log-ic-al-ly ad-vanc-ed world"



Can't Write - Hate Spelling

1. **Dys-graph-i-a** (dis-graf-i-a) is a word used to describe a difficulty to control a pen or pencil and write.

2. **Not being able to Spell well** can be caused by the difficulty to hear the sounds in words, not having a visual memory for words and struggling to know which letters to use when you are trying to spell.

3. **26** alphabet letters, **45** sounds and over **1000** letter combinations make the sounds in words.

4. About **50%** of people **find spelling difficult**

5. The USA tried to modify spelling - colour ≫ color

1. Keep practising
2. Get someone to write for you (scribe)
3. Learn to type on a computer
4. Use technology to write, punctuate, read back and spell check for you. There are even grammar checkers.

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Silas



Student Weekly Review

At the end of tutorials G-15 to G21 students should be able to…

G-15 – State how many vowel sounds there are? (19) Discuss three strategies for decoding a vowel blend.

G-16 – Discuss how many letters can make a vowel sound. Is it 2, 3 or 4? Why do you have to ignore some letters in vowel combinations?

G-17 – Describe what singular and plural is? Using the printout go through each rule and give two examples of each from the sheet.

G-18 – Discuss why the dolphin show is ruined for Buddy. What does Miss Conroy threaten to do? Why does Buddy's dad Kirk have to get between Miss Conroy and O.B. Stephens?

G-19 – State in which country this music video clip was filmed? Read 15 lines of this song.

G-20 – Describe what Dysgraphia is? What percentage of English speakers finds spelling difficult? What did America do to try and help make spelling easier for people?

G-21 – What happened to Silas at school last year? What strategies does he use to be more resilient? What is he good at?

This is not a test, not an exam, not even a checklist…. These questions are just a way of reviewing how the student is going. All concepts taught will be reinforced in future Ten Minute Tutorials. Student's answers can be spoken, written or read.

Smile – "You are learning how to be a better reader."

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"If I want to grow as a per-son
and suc-ceed, I will need to push
my-self for-ward to use tech-nol-o-gy
to my ad-van-tage"







'r' After a e i o u Controls It

Look Out For **Lazy V**- sister actor collar



You won't know how to
spell these words unless
you have seen them
er ir ur sound the same



car	her	sir	for	burn
cart	term	fir	short	fur
star	germ	thir-sty	form	tur-nip
start	fern	stir	forty	curly
sharp	stern	third	storm	nurse
arch	verse	circle	skort	turn

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"If I want to grow as a per-son
and suc-ceed, I will need to push
my-self for-ward to use tech-nol-o-gy
to my ad-van-tage"

More On R Controlled Vowels And The "er" Sound

er ir ur wor ear

1. The 'r' needs to be in the same syllable
2. 'w' can change or to "er"
3. 'ear' can say "er"

er	ir	ur	wor	ear
serve	sir	hurt	work	earn
herd	bird	turn	worm	learn
dinner	girl	church	world	heard
perfect	birth	curtain	worth	search
nerve	skirt	Thursday	worthy	Earth
western	firm	surprise	worst	pearl
merge	squirt	hurdle	worship	rehearse
certain	confirm	Saturday		rehearsal
our	journey	journal		

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"If I want to grow as a per-son
and suc-ceed, I will need to push
my-self for-ward to use tech-nol-o-gy
to my ad-van-tage"

Try Saying Words In



Singular (only one)
Plural (more than one)
Present (now)
Future and Past tense

Tense is about Time
☛ Future
■ Present
⇦ Past



Not this tense

start	starts	starting	started

1. Can I start eating my dinner?
2. Joe always starts to eat first.
3. Dad will be starting when he gets home.
4. I started after Joe and it was yummy.

mop	mops	mopping	mopped	
sort	sorts	sorting	sorted	
sing	sings	singing	sang	sung
perm	perms	perming	permed	

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DOLPHIN SKY

By Ginny Rorby

Chapter 5

When the gate slams behind Miss Conroy, Buddy turns to see Junior's reaction, but at that moment the gate between the show pool and pond opens. The dolphins disappear through it.

Her dad is still busy calming Stevens down, so she climbs over the fence, slips out the gate and runs the length of the fence and the hedge that hides the dolphin pond from cars passing on the highway, and those in the parking lot. The ticket booth is closed. She glances around to see if anyone is watching, then steps over the rusty chain, which has a 'No Trespassing' sign dangling from one hook.

The levee ends at a trash heap that spills into water. But about halfway down, she sees a huge metal drainage pipe that runs beneath the levee and connects the man-made channel to the pond. It ends even with the bank on the channel-side and pokes out into the pond beneath the branches of a large sea grape tree. Buddy swings herself down on a sea grape limb to sit on the rim of the pipe.

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On the far side of the pond, near the gate to the show pool, a dolphin surfaces, expels air, then a moment later slides past the end of the pipe where Buddy sits dangling her feet in the water. Its snout has a pink scar.



"Hi, Annie."

The dolphin up-ends and her face cracks open in a grin. Remembering what Miss Conroy said about the female dolphins begging for food, Buddy holds up her empty hands.

"I'm sorry, I don't have any fish. I just wanted to see you again."

The dolphin makes a whistling sound by squeezing air through her blowhole, then rolls on her side and waves a flipper up and down.

Buddy laughs, waves, then presses her lips together and blows air through them, making a sound that is not at all like Annie's whistle. She shrugs.

The dolphin draws nearer. When Annie's snout brushes her right foot, Buddy leans over and holds out her hand. Annie moves her head against Buddy's palm, then rolls on her side, and lets Buddy stroke her cheek.

"You're so beautiful."

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"Buddy?" Her dad calls. The dolphin disappears.

"I'm down here, Dad." She sticks an arm through a gap in the sea grape branches and waves. He steps over the chain and walks down the levee.

"What are you doing?"

"Petting a dolphin." She grins. "This is where they live." She looks up at him, her brow knotted. "It's not very clean, is it?"

Kirk looks at the brown silty water and shrugs.

"Do you think that lady is right? Do you think Mr. Stevens is killing them?"

"Did they act sick to you?"

"I guess not. But they do look kind of old to be doing tricks. The boy dolphin, Osceola, has saggy skin like the Admiral's and a white, bumpy spot by his blowhole."

"Look, don't worry, ole Orange Blossom isn't going to let his meal tickets die." Kirk hunkers down on the levee above the drainage pipe. "I think she was just upset by the fish smell. She's probably a city gal who's never smelled dead fish without a white wine and lemon-butter sauce."

Buddy laughs. She thinks about asking him what a meal

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ticket is but decides not to chance it. She'll ask the Admiral what it means.

"Too bad the Admiral couldn't come with us. He'd know if they was sick, or not," she says and is instantly sorry. Her father's jaws tighten, and he stands up.

"Let's go."

It bugs her dad that she bypasses him to take every question, every problem, every discovery to her grandfather. But for as long as she can remember, not one thing she did was finished off right until she told the Admiral about it. And covering her love for him is as hard as keeping her stomach from growling when she's hungry. It just rolls up and out of her.

Buddy steps up beside her father and tries to think of something to ask him. When she can't, she cautiously takes his hand. A dolphin surfaces and sweeps the length of the pond. As it passes it turns on its side and slows.

"Don't you think the dolphins would rather live in the ocean?"

"If they could think about it, I suppose they would."

"Should people keep things that would rather be free?"

"Animals can't want things. They aren't able to think like

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people do about the past or the future."

"How do you . . . How do people know that?"

"Scientists say their brains aren't big enough, or they are missing the parts that control those sorts of thoughts."

"Oh." She nods, then just to keep the conversation going, asks, "Do you think they miss their families?"

"They can't miss things, either." His voice sound tense. "And even if they could, Stevens bought them; they belong to him, right or wrong."

"Where do you buy a dolphin?"

"Someone caught them and sold them to him."

Buddy walks beside him watching for a break in the surface of the water.

"Do you think it's okay to buy something that ain't selling itself?"

"Don't say ain't, Buddy. It's isn't, and that question doesn't make sense. Animals are here for us to use. There's no difference between catching those dolphins to use in a show, and catching crabs and fish to sell for food. They're dumb animals."

Buddy stops. "They're dumb?"

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Kirk turns. "Now what's the matter?"

"People say I'm dumb."

Her father closes his eyes for a moment, then takes her by the shoulders. "It doesn't mean the same thing. It's an expression. A stupid expression, okay?"

"Okay."

"Watch them a while longer if you want to. I'll go get the truck." He walks away with his head down and his hands jammed in his pockets.

Buddy watches the dolphins circle through the murky water and thinks about what her dad said. She knows that everyone except her grandfather thinks she isn't very smart; she's pretty sure they are right and that the Admiral just loves her too much to care whether she is or she isn't.

But even if she's dumb like the dolphins, she's still able to miss her mother, wish her father liked her better, and pretend to the Admiral that she has friends.

Kirk pulls up to the chain, leans and opens her door. If she can feel all those things, can't they?

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Search My Heaven

Aleesha Rome - By Andrew and Jury

Chorus

1. I can't help but love no one but you.
2. And I could search my heaven.
3. No one in this universe will do Whoa…

4. Yesterday my life was cold and empty.
5. All my hope was gone,
6. And every time I tried a new romance.
7. It always turned out wrong.
8. And then you, came along.
9. To light up my life like a candle so bright.
10. Yes you, came along, and gave me a lifeline,
11. and just at the right time.

Chorus

12. I can't help but love no one but you.
13. And I could search my heaven.
14. No one in this universe will do Whoa…
15. I was drowning in a sea of pity.
16. Love had passed me by, and then you, came along.

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17. You got my attention, divine intervention.
18. Yes you, came along, quiet as a church mouse,
19. and bright as a light-house.

Chorus

20. I can't help but love no one but you.
21. And I could search my heaven.
22. No one in this universe will do.
23. Now we're together.
24. I can't help but love no one but you Whoa…

25. You've given me a higher love.
26. You helped me to understand.
27. You got me reaching for the stars above.
28. You give me a reason to live Yeah…..
29. I was heading in the wrong direction.
30. I just want to stop, and thank you.
31. I can't help but love no one but.
32. I can't help but love no one but you.
33. You came along to light up my life,
34. like a candle so bright.
35. Yes, you came along to light up my life,

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36. like a candle so bright.

Chorus

37. I can't help but love no one but you.
38. And I could search my heaven.
39. No one in this universe will do.
40. Now we're together.
41. I can't help but love no one but you
42. And I can search my heaven
43. No one in this universe will do
44. Now we're together…

Barry Andrew, Wayne Jury
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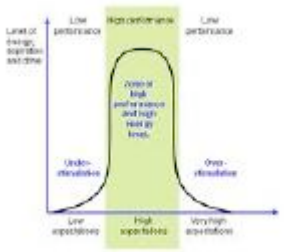
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"If I want to grow as a per-son
and suc-ceed, I will need to push
my-self for-ward to use tech-nol-o-gy
to my ad-van-tage"

Let's Un-der-stand Stress and An-xi-et-y







Why We Need Stress - Just Not Too Much!

1. To be alert and mentally engaged
2. To create need, want and desire
3. For optimal performance……. to do your best

Too little stress - is like being sleepy or too relaxed

Too much stress destroys our abilities and capabilities:

1. Can't think straight
2. Can't keep track of time
3. Can't control our thinking (cognitive processes)
4. Physical responses can take over - body responses
5. We can become distressed
6. Can affect memory
7. To control our emotions

Long term stress can impact on our health and well-being so **chill out**



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Sharon



Student Weekly Review

At the end of tutorials G-22 to G28 students should be able to…

G-22 – Talk about 'r' controlled vowels. Read 4 words from each column of the table and state that 'er', 'ir' and 'ur' all say "er".

G-23 – Read 'er', 'ir', 'ur', 'wor' and 'ear' with 'r' controlling the vowel. Discuss the three rules in the blue box. Read 4 words from each column in the table. State why 'w' is wicked.

G-24 – State what is singular? What is plural? Use the words start, starts, starting and started, in a sentence. State whether they are indicating; present, past or future.

G-25 – Discuss Buddy's statement "Do you think it's okay to buy something that ain't selling itself?" What does Kirk think?

G-26 – Which famous singer was Aleesha Rome compared with? What is this song about? Read 10 lines of this song.

G-27 – Discuss why having some stress can be good? What can happen if people have too much stress? Discuss what happens to the student when they feel stressed?

G-28 – Why was Sharon in hospital? What problem occurred there? How did she fix her problem? Is she OK now?

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Smile – "You Did A Great Job"

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