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School Poems

Information for students

There is only about a month left of school. However, there is still a lot of learning to take place. Some of you may be learning in school, and others may be learning from home. Whatever the case, you may sometimes wish you didn't have to do any schoolwork.

Instructions

Read the two poems on page 2.

- Do you ever feel the way the kids do in the poem? Which poem is your favourite?
- Compare the two poems. Use the Venn diagram in the **Appendix** (or draw your own) to write the differences and similarities between the poems. When you notice something unique to one poem, write it under that poem's title. If you notice something that is similar about the poems, write it in the middle where the two circles meet. Think about things like the topic, the style and appearance of the poem, the author's word choice, the mood or tone (e.g.: Is it playful, funny, serious?), and the point of view of the narrator
- Both poems are filled with exaggerated excuses. These excuses are very extreme, and many are unrealistic. Why do you think the authors chose to exaggerate so much? Authors use techniques to make their writing interesting and engaging. Sometimes they use figurative language to be funny or to make a point very clear. Shel Silverstein used a simile when he wrote "My tonsils are as big as rocks." A simile compares two things that are different but have something in common. The words "like" or "as" show the similarity. Similes help the reader have a vivid idea of what the author is trying to say. By comparing tonsils to large rocks, we can imagine that the narrator's tonsils were really quite swollen
- Try writing your own funny poem filled with exaggerated and extreme excuses. The topic should be about something you don't want to do even though it is good for you (e.g.: eat vegetables, exercise, take a shower). Make it a list poem like these two poets did. Shel Silverstein's list poem uses an AABBCCDD pattern, where pairs of lines rhyme. Kenn Nesbitt used an ABCB rhyming pattern, where line two and four rhyme. Did you know that list poems do not have to rhyme? You can decide to make your poem rhyme or not
- Challenge yourself to add a simile to your poem by comparing one thing to another
- Complete this sentence: [_____ is as _(adjective)_ as a _____]. Use an adjective to describe the object (i.e.: small, heavy, scary, bumpy, red, cold, dark). Think about something extreme that matches the adjective and would make a good comparison
- Read your poem to a family member or share it with your class

Materials required

- Pencil and paper
- Device with Internet access

Information for parents

Parents could:

- Read the instructions with your child, if necessary
- Read the poems to your child, if necessary
- If you have access to the internet, your child might like to listen to Shel Silverstein recite his poem: https://safeyoutube.net/w/DcPF
- Use the link under Kenn Nesbitt's poem to hear him recite his poem

Sick

"I cannot go to school today,"
Said little Peggy Ann McKay.
"I have the measles and the mumps,
A gash, a rash and purple bumps.
My mouth is wet, my throat is dry,
I'm going blind in my right eye.
My tonsils are as big as rocks,
I've counted sixteen chicken pox
And there's one more--that's seventeen,
And don't you think my face looks green?
My leg is cut--my eyes are blue--
It might be instamatic flu.
I cough and sneeze and gasp and choke,
I'm sure that my left leg is broke--
My hip hurts when I move my chin,
My belly button's caving in,
My back is wrenched, my ankle's sprained,
My 'pendix pains each time it rains.
My nose is cold, my toes are numb.
I have a sliver in my thumb.
My neck is stiff, my voice is weak,
I hardly whisper when I speak.
My tongue is filling up my mouth,
I think my hair is falling out.
My elbow's bent, my spine ain't straight,
My temperature is one-o-eight.
My brain is shrunk, I cannot hear,
There is a hole inside my ear.
I have a hangnail, and my heart is--what?
What's that? What's that you say?
You say today is. . .Saturday?
G'bye, I'm going out to play!"

By Shel Silverstein

Silverstein, S. (2004). *Where the Sidewalk Ends: The Poems & Drawings of Shel Silverstein*. New York: HarperCollins. https://poets.org/poem/sick

All My Great Excuses

I started on my homework
but my pen ran out of ink.
My hamster ate my homework.
My computer's on the blink.

I accidentally dropped it
in the soup my mom was cooking.
My brother flushed it down the toilet
when I wasn't looking.

My mother ran my homework
through the washer and the dryer.
An airplane crashed into our house.
My homework caught on fire.

Tornadoes blew my notes away.
Volcanoes struck our town.
My notes were taken hostage
by an evil killer clown.

Some aliens abducted me.
I had a shark attack.
A pirate swiped my homework
and refused to give it back.

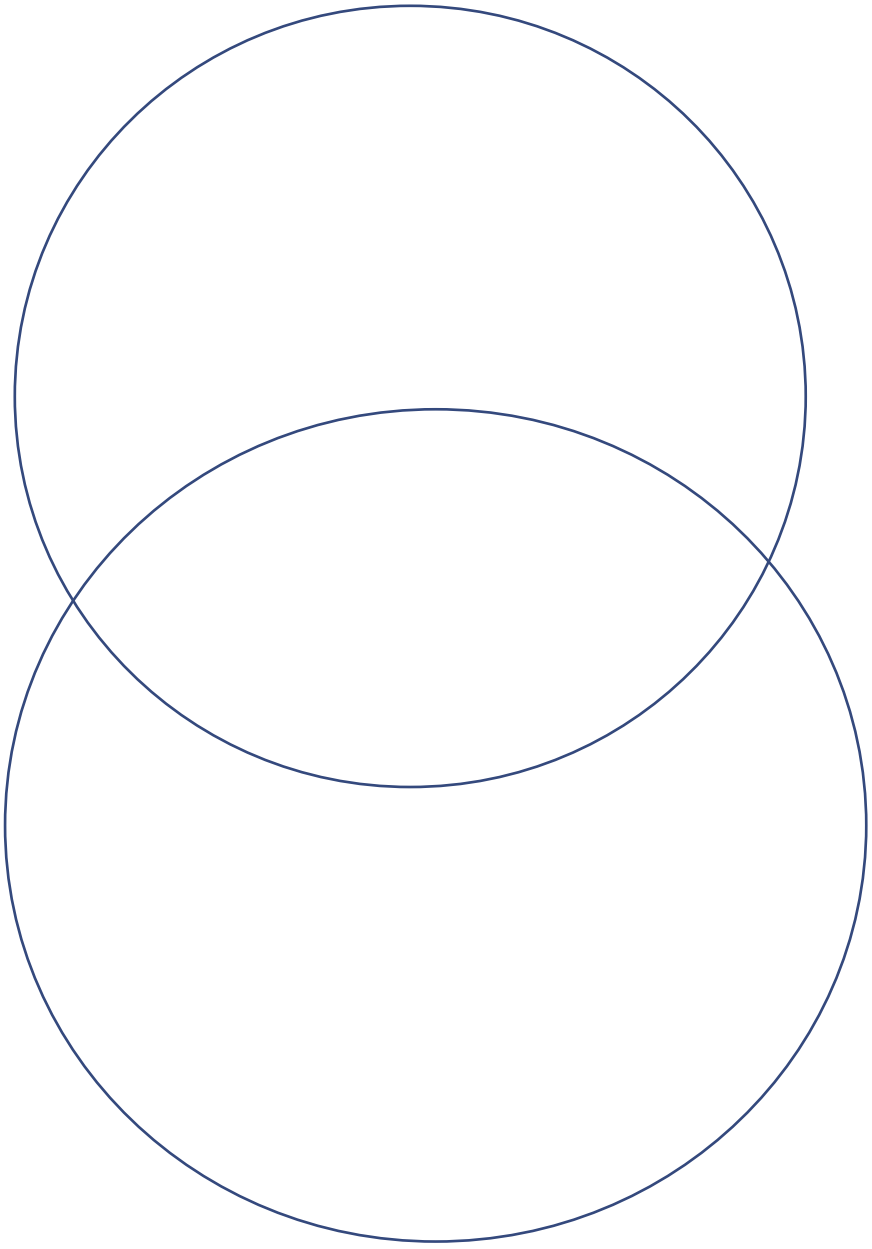
I worked on these excuses
so darned long my teacher said,
"I think you'll find it's easier
to do the work instead."

By Kenn Nesbitt

Nesbitt, K. (2007). *Revenge of the Lunch Ladies: The Hilarious Book of School Poetry*. Running Press Book Publishers.

http://www.poetry4kids.com/poems/all-my-great-excuses/#.VUdgyvCuw0g

Appendix: School Poems



Sick

by Shel Silverstein

All My Great Excuses

by Kenn Nesbitt

Routine d'aérobie

Information for students

As-tu besoin de bouger un peu?

- Prépare une routine originale ou un circuit d'aérobie que tu peux faire dans la maison avec des objets qui sont à ta disposition
- Planifie des stations de 30 secondes avec des exercices différents à chaque station
- Fais un plan de ton circuit (10 stations, minimum)
- Pour chaque station, décris l'activité à faire et le matériel requis

Exemple:

  - Assieds-toi et relève-toi de la toilette pendant 30 secondes, sans arrêt
  - Monte et descends les escaliers pendant 30 secondes, sans arrêt
  - Lève un sac de patates avec les bras pendant 30 secondes, sans arrêt
  - Fais des « jumping jack » avec un coussin dans chaque main durant 30 secondes, sans arrêt

- Si tu manques d'idées, tu peux consulter l'un des sites suivants: Force 4 ou Entrainement avec les joueurs du Canadien
- À l'action! Essaie ton circuit et détermine si tu dois faire des changements
- Explique ton circuit aux membres de ta famille pour qu'ils participent à ton activité

Materials required

- Grand papier, crayon, crayons de couleur
- Objets disponibles dans la maison
- Ordinateur avec accès à Internet (facultatif)

Information for parents

About the activity

Children should:

- prepare a circuit of physical activities to be completed at home
- draw the plan of the circuit
- explain their circuit
- get moving and complete the circuit

Parents could:

- help their children read the instructions
- help their children come up with physical activities that can be carried out with objects available around the house
- get moving and complete the circuit

Transforming Bars

Information for students

This activity will help you understand that the same amount of a bar can be named in different ways depending on the number of equal parts it contains.

Instructions

- Look at the energy bar drawing in Appendix A
- Answer the questions associated with both versions of the energy bar
- It is okay to draw directly on the diagram. You may want to use something that is erasable while you make sense of the problem

Materials required

- Writing and colouring/ highlighting tools
- Printed copy of Appendix A
- Page protector and/ or a white eraser marker (optional)

Information for parents

About the activity

Children could:

- place the printed paper in a page protector or trace the image on a white board
- explain their thinking about how they are choosing to create equal pieces of the energy bar

Parents should:

- read over the instructions with their child, if necessary
- check their child's solution against the possible solutions shown in Appendix B

Appendix A – Transforming Bars

Information for students

Instructions

- Start with an energy bar that is divided into three equal parts. We will call it a $\frac{3}{3}$ bar.

1. How can you transform this bar into a $\frac{21}{21}$ bar **without** erasing the marks that indicate thirds?
2. Colour in your bar to show the three thirds, and explain what you did.
3. How many twenty-firsts of the bar are the same amount as $\frac{1}{3}$ of the bar?
4. Can you see any other fractional units in your $\frac{21}{21}$ bar? If so, colour in your bar to show this fraction, and explain how it is related to twenty-firsts.
   - Start with an energy bar that is divided into two equal parts. We will call it a $\frac{2}{2}$ bar.

5. How can you transform the bar into a $\frac{3}{3}$ bar without erasing the half mark?
6. Colour in the bar to show the thirds, and explain what you did.

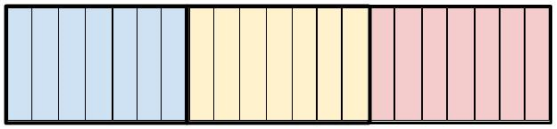
Appendix B – Solutions for Transforming Bars

Solutions

1. How can you transform this bar into a $\frac{21}{21}$ bar without erasing the marks that indicate thirds?

   I drew seven equal parts in each of the three sections of the energy bar. Three sets of seven is 21, making the bar a $\frac{21}{21}$ bar

2. Colour in your bar to show the three thirds, and explain what you did



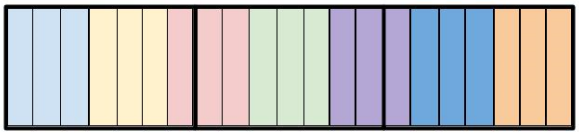
   I grouped each set of seven to create three sets. I coloured in each set with a different colour

3. How many twenty-firsts of the bar are the same amount as $\frac{1}{3}$ of the bar?

   There are $\frac{7}{21}$ in $\frac{1}{3}$ of the bar; therefore, $\frac{7}{21}$ is the same amount as $\frac{1}{3}$ of the bar

4. Can you see any other fractional units in your $\frac{21}{21}$ bar? If so, colour in your bar to show this fraction, and explain how it is related to twenty-firsts

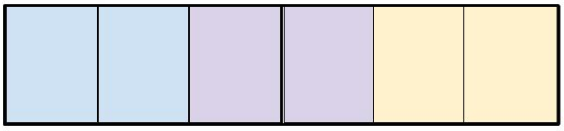
   There are seven groups of three in the $\frac{21}{21}$ bar; therefore, another fractional unit would be $\frac{1}{7}$



1. How can you transform the bar into a $\frac{3}{3}$ bar without erasing the half mark?

   If you cut each half into three parts (making 6 parts), then you can group two parts $\left(\frac{2}{6}\right)$ together and you will have a $\frac{3}{3}$ bar

2. Colour in the bar to show the thirds, and explain what you did



Sink or Swim[1]

Information for students

- Have you ever noticed that objects that have the same size can have different masses? This is because they have different densities.
- Density is a scientific quantity that compares an object's mass and volume.
- In this activity you will do two experiments that explore the concept of density. The instructions for both experiments can be found in Appendix A.

Materials required

- Three (3) 150 mL containers (e.g. glass jars, clear plastic cups)
- One (1) 600 mL container (e.g. large mason jar)
- Water
- Shampoo
- Vegetable oil
- Food colouring (optional)
- Three (3) identical small objects (e.g. dimes, raisins)

Information for parents

About the activity

- *Please note: If the student is unable to do the experiments, they should still be able to make and justify a prediction for each experiment.*
- These experiments test the relative density of liquids. Density is the comparison between an object's mass and its volume.
- The denser the liquid, the more likely it is that your small object will "float."
- If the volume is held constant when the liquids are combined, the denser liquid will "sink."

[1] Adapted from: "Liquid Density Experiments," n.d., Home Science Tools, accessed May 15, 2020, https://www.homesciencetools.com/article/liquid-density-project/

Appendix A – The Experiments

Experiment 1: Sink or Swim

Question and Hypotheses:

- will the three identical objects sink or float when they are placed in the water, the shampoo and the vegetable oil?
- record what you think will happen when you place the three identical objects in the three different liquids

Experiment Instructions:

1. pour roughly 150 mL of water into the first glass jar, roughly 150 mL of shampoo into the second glass jar and roughly 150 mL of vegetable oil into the third glass jar. *Note: 150 mL is about* $\frac{2}{3}$ *of a cup*
2. gently set each of the small objects in each jar. Record your observations

Conclusions:

- were your predictions correct?
- did the small objects sink or float when you expected them too?
- did they float in one liquid and sink in another?
- why do you think this occurred?

Extension:

Repeat the experiment with a different small object.

- did your results change?
- if yes, predict why the results changed?
- If no, predict why the results did not change?

Experiment 2: Mix It Up

Question & Hypotheses:

- which liquid is the most dense: water, shampoo or vegetable oil?
- hich liquid is the least dense?
- based on your results from Experiment 1, predict which liquid is the most dense and which is the least dense

Experiment Instructions:

1. place a few drops of food colouring into the beaker of water. This step is to make sure that you can identify the water. This step is not necessary if the colours of the shampoo and the vegetable oil are different from the colour of the water
2. carefully pour each of the liquids into a larger container (at least 600 mL). Let them settle
3. record your observations

Conclusions:

- based on your observations, which liquid is the most dense? Which is the least dense?
- were your predictions correct?

Part I: Creating a Dramatic Character
Part II: Blocking and Direction of Gaze

Information for students

Part I: Learn practical techniques for creating and performing your own original dramatic character. In your first online drama lesson, your instructor Mr. Doyon will show you how to build a believable character with body expressions including: attitude, gestures, mimicry, and movement.

Part II: Learn advanced techniques for improved dramatic communication. Try directing your character in a performance space. It's similar to choreography or coding.

Instructions

1. Watch the first video: https://youtu.be/VrwW9xn7zeQ
2. Create and perform your dramatic character(s).
3. Using an attitude, gestures, mimicry and a clear movement plan, rehearse in front of a mirror or in front of someone you feel may provide constructive feedback.
4. Use the glossary (See the "Materials required" section) and answer the following questions.
    a) What did you like most about this activity?
    b) What did you find challenging?
    c) How did you (or will you) overcome that challenge?
    d) Which character did you enjoy interpreting most? Please describe the character and explain why you enjoyed it.
    e) How did this activity make you feel?
    f) Will you be ready for the next lesson?
5. Watch the second video: https://youtu.be/tBJtRqQmgH4
6. Perform (in character) the following series of simple blocking journeys (A to B) in a performance space (See the stage performance diagram and the tips in the "Materials required" section):
    a) From stage-left (SL) to stage-right (SR)
    b) From up-stage (US) to down-stage (DS)
    c) From up-stage-right (USR) to center-stage (CS)
    d) From up-stage-left (USL) to down-stage-stage-right (DSR)
    e) From down-stage-center (DSC) to up-stage-left (USL)
7. Repeat the exercise, this time while trying to direct your gaze in the directions given below.
    a) For option 1: Point A is SR and point B is SL
    b) For option 2: Point A is SL and point B is SR
    c) For option 3: Point A is SR and point B is SR
    d) For option 4: Point A is SL and point B is SL
    e) For option 5: Point A is SR to SL and point B is SL to SR
8. Design a blocking journey using 2 to 5 place markers.
9. Memorize it.
10. While in character, perform your complex blocking journey in the performance space.

11. Examples of place markers: chairs, props, a piece of tape on the floor, an area on the floor where a spotlight lights up.
12. Repeat step 10 while making sure to always direct your gaze.
13. Using the glossary (See the "Materials required" section), answer the following questions.
    a) What did you like most about this activity?
    b) What did you find challenging?
    c) How did you (or will you) overcome these challenges?
    d) How did you manage to stay in character throughout?
    e) How can this lesson help you become a better performer?
    f) Did you use any of the techniques (tricks) presented in the video on direction of gaze? Which ones?
    g) How is blocking a journey similar to coding, using a GPS or a dance choreography?
    h) How did this activity make you feel?

Materials required

- Device with Internet access for watching drama instructor Monsieur Doyon's 2 courses.
- Some space to work in.
- Appendices on subject-specific vocabulary, stage performance diagram and tips

Information for parents

This is a drama activity.

Theatre is a study of human behaviour throughout world history. Drama is a branch of theatre used as an educational tool that guides the student toward developing into a sensible and reasonable creative adult.

These two specific lessons are geared toward understanding the complexities and privileges of interpreting a personal invention. It is in many ways about empathy and critical thinking.

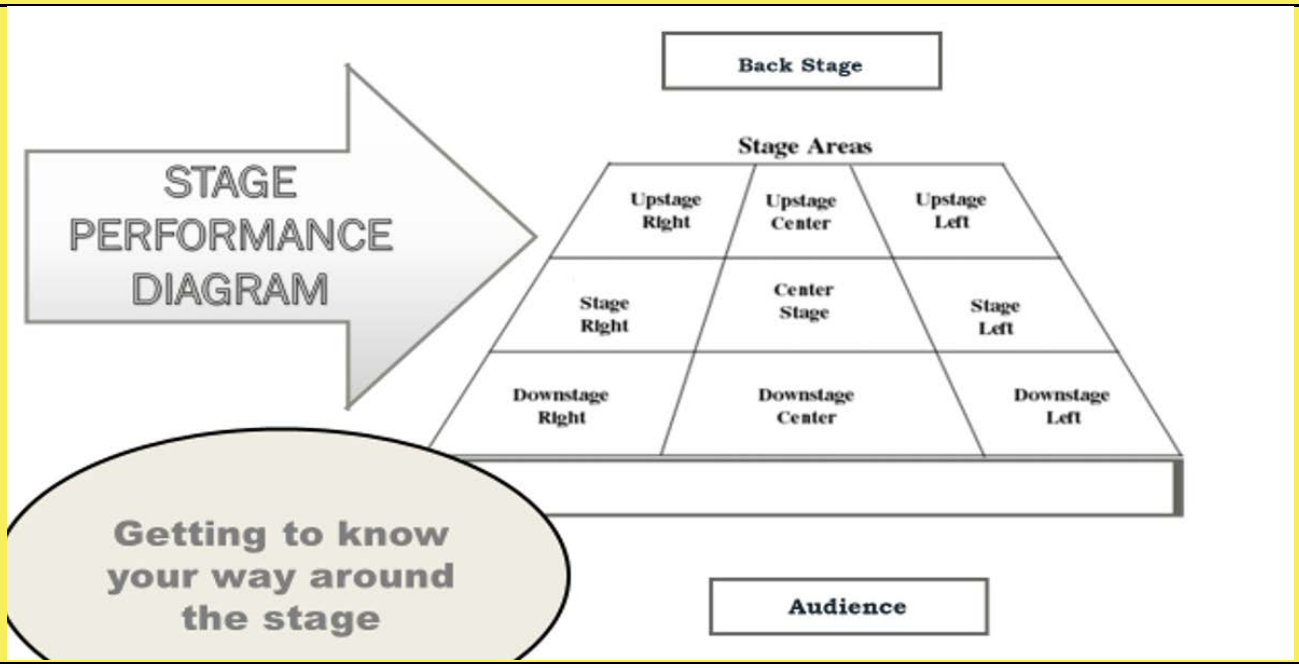
- Parents should give the student some space to work and some privacy when requested.
- Parents should encourage the student, and could offer, without insisting, periodic feedback.
- Once the activity is finished, the student could share their artistic choices, challenges and successes. Parents could encourage the student to do so.

Please ensure that the subject-specific vocabulary is used during your conversation.

Appendix

Drama VOCABULARY

Actor: A person who is interpreting the role of a dramatic character.
Actress: The feminine term for actor.
Attitude: The physical and emotional way a character holds his or her body throughout a performance
Blocking: A plan of the dramatic character's journey in a performance space. Ordinarily designed by a stage director, blocking is carefully thought out to create visual harmony and/or coherence.
Direction of gaze: The direction in which a dramatic character shows the audience where he or she is looking. Controlled by the actor, it is typically intended to maintain coherence and audience engagement.
Dramatic character: An invented person that can be interpreted by an actor or actress.
Fluid (movement): Flowing, rounded movements that may be perceived as elegant. Like a ballerina.
Gesture: A passing action performed with the body (usually head or arms) that says communicates a message. A gesture can be accompanied by words or sounds but, can also stand on its own.
Heavy (movement): Opposite of light movement. Movement with a downward physical energy. It has nothing to do with body size.
Light (movement): Opposite of heavy movement. Movement with an upward physical energy. It has nothing to do with body size.
Interpret: Giving life to a dramatic character in space.
Invent: To create or build a dramatic character by considering how she or he will communicate with other dramatic characters and audience.
Mimicry: A non-verbal dramatic gesture combined with a feeling expressed with a facial expression intended to be communicated.
Movement: A character's journey around the performance space. It can include mimicry and gestures.
Quick (movement): Opposite of slow movement. Generally taking less time to travel.
Slow (movement): Opposite of quick movement. Generally, taking more time to travel.
Staccato (movement): Well-defined, angular movements that may be perceived as mechanical. Like a soldier or a robot.



TIPS: Before starting each journey, always take a moment on point A to direct your gaze toward the audience. Before moving, direct your gaze toward the direction you selected above. While travelling, keep directing your gaze toward point B. End each simple journey by returning the direction of your gaze toward the audience, once you are standing still.

Describing Objects and Symbols*

Information for students

All religious traditions have a variety of ways of expressing their beliefs. They use objects and symbols to represent these beliefs in original and unique ways. In this activity, you will use the information you found and the sketches you drew last week to create a page from a non-fiction book.

- Watch this video:http://tiny.cc/non-fiction. In it, you will hear a teacher describing the different formats and features used in a non-fiction book (for example, headings, subheadings, words in bold font, images, photos, captions, diagrams, maps, glossary). If you cannot access to the video, find a non-fiction book in your home and try to identify the elements listed above and things that make a non-fiction text different from a novel or a picture book
- Reread your notes from last week's Ethics and Religious Culture activity on the objects and symbols of your chosen religion. If you have not already done this, go check out the Grade 4 Ethics and Religious Culture activity from the May 18, 2020, kit and do that activity first
- Use the sketches and information from last week to create a page that would be included in a non-fiction book entitled Objects and Symbols Across Religions. Try to incorporate some of the different formats and features of a non-fiction text into your creation. You can do this on a piece of white paper or, if you have a tablet, you can use a scrapbooking app (like PicCollage or Pages). Remember to be respectful in your creation

Materials required

- Last week's notes and sketches
- Piece of white paper
- Pencils, crayons or markers
- Scrapbooking app (optional, to replace the paper and crayons)

Information for parents

About the activity

Parents should:

- Support their child in finding reliable sources of information
- Explore different examples of non-fiction books and help their child recognize the different formats and features of a non-fiction text (see list above)
- Discuss the importance of being respectful when creating something related to someone else's faith and beliefs

* This is the second part of a two-week activity. If you have not done the first part, please see the Grade 4 kit for the week of May 18, 2020.

Flags and Symbols

Information for students

Flags are an important symbol for many groups and communities. In honour of Montréal's 378th anniversary on May 17, 2020, do the activity in the Appendix to learn about some of the founders of Montréal and the province of Québec.

Materials required

Useful resources, depending on personal preferences and availability:

- device with Internet access
- paper, writing, and drawing materials
- art materials (optional)

Information for parents

Students could:

- compare the flags, understand the symbolism, discover the flag of their own town or city

Parents should:

- talk with their child and answer questions throughout the activity
- assist their child with looking up different flags

Appendix – Flags and Symbols

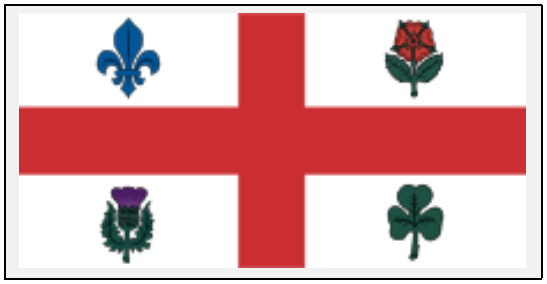
Information for students

Montréal was founded by Paul de Chomedey de Maisonneuve on May 17, 1642, and is now 378 years old. Over the years, many groups have helped Montréal to become what it is today. Some of these groups are recognized on the flag of Montréal.

Part A – Spot the Difference

- Take a look at these two versions of the flag of Montréal:

Flag from 1939 – 2017



Source

Flag from 2017 – today

Source

- In the table below, list the similarities and differences that you see in the flags:

Similarities	Differences

Part B – Understanding the Symbols

Each item on the Flag flag of Montréal symbolizes a part of Montréal's history. For example, the cross in red represents the Christian faith of the city's founders.

Here are the other symbols that are found on the flag of Montreal:

				
Fleur-de-lys	Red rose of Lancaster	White Pine	Shamrock	Thistle

Source

These symbols represent founding groups of Montréal at the beginning of the 19th century. Can you match each symbol with the group it represents?

Complete the table below by drawing the symbol of each group beside the name of the group. You can use this CBC Article to help you: https://www.cbc.ca/news/canada/montreal/montreal-flag-amherst-indigenous-1.4287015.

Group	Symbol
The English	
First Nations peoples	
The French	
The Irish	
The Scottish	

Part C – Research and recreate the flag of your own town or city

Now that you've discovered the symbolism of Montréal's flag, research the flag of your own town or city and draw it in the box below.

Answer Key

Part A

Similarities	Differences
Same size	The cross on the left has straight lines, while the cross on the right has a white pine tree in the middle.
White background	
The cross is red.	The cross on the right has a circle in the middle, representing the circle of life and a council fire.
Fleur-de-Lys	
Red rose	
Shamrock	
Thistle	

Part B

Group	Symbol
The English	
First Nations peoples	
The French	
The Irish	
The Scottish