

ICE POP SHOP

by Janna Dutton

Illustrated by
Kevin Quinlan

Arts Education — Grade 2 Lesson Plan

Act It Out & Make It: The Ice Pop Shop • Grade 2 • Saskatchewan Curriculum



Reading Level

Grade 2–3 read-aloud anchor



Total Time

4 × 35–40 min sessions



Subject

Arts Education



Big Idea

We can use drama and art to
bring a community to life

About This Lesson

Ice Pop Shop is a gift for Grade 2 Arts because the Saskatchewan curriculum asks students to make drama and visual art using their COMMUNITY as inspiration — and this book is a whole community in miniature. The Beacon Apartments, the courtyard, the little shop, and the neighbours give students rich, concrete material to step into as actors and to render as artists. This unit works in two arts disciplines: Drama (adopting roles and improvising scenes from the shop and community) and Visual Art (drawing the community and designing the product and its poster).

Note that Dance and Music are not the focus here — the book offers no dance or song content to honestly anchor those disciplines, so this plan stays in drama and visual art, where the fit is genuine. The book is the inspiration and shared text; read the relevant moments aloud, then move into creating. Anchor moments: the bustling shop and its customers (Ch. 4); the neighbours and characters — Mrs. McLean and Mary Puppins, the hurried customer, the grumpy man (Ch. 2, 4, 8); the courtyard transforming from lonely to lively (Ch. 1 vs. Ch. 8); and the product itself — the colourful ice pops and the hand-made sale poster (Ch. 3–4).

Across four sessions students adopt roles and improvise community scenes, contribute their own ideas to the drama and reflect on it, draw their community inspired by the book, and design their own ice-pop product and poster using real visual-art concepts. The four sessions split evenly: two drama, two visual art.

Saskatchewan Curriculum Connections — Grade 2

Primary Outcomes

CP2.3

Adopt roles and collaborate with others in role within dramatic contexts, using community as inspiration (e.g., contexts inspired by local stories, photographs of local people and places).

CP2.4

Contribute ideas when engaged in a variety of drama strategies (e.g., role, parallel play, journeys, meetings) and during periods of reflection.

CP2.7

Create visual art works that draw on observations and express ideas about own communities.

CP2.8

Create art works using a variety of visual art concepts (e.g., secondary colours), forms (e.g., collage, drawing, painting), and media.

Secondary Outcome

Big Ideas & Essential Questions

Big Ideas

- Drama lets us step into a role and imagine what someone in our community thinks, feels, and does.
- We make a scene together by listening, responding in role, and adding our own ideas.
- Visual art lets us show our community and the things in it, using what we observe.
- Artists make choices about colour, shape, and material to express an idea.
- Reflecting on our art and drama — ours and others' — helps us see what worked and why.

Essential Questions

- How can you become a character from the shop and show how they feel — without telling us?
- What idea could YOU add to make our shop scene more interesting?
- What does your community look like, and how could you draw it?
- What colours, shapes, and materials would make your ice-pop product look delicious?
- What do you like about a classmate's art or scene, and why?

Vocabulary

Word	Page	What It Means
role	Ch. 4	A character you pretend to be in a drama
in role	Ch. 4	Acting and talking as your character, not as yourself
improvise	Ch. 4	To make up a scene as you go, without a script
scene	Ch. 4	A short piece of acting in one place and time
observation	Ch. 1	Something you notice by looking closely
secondary colour	Ch. 3	A colour made by mixing two primaries — orange, green, purple
collage	—	Art made by gluing down cut or torn materials
media	Ch. 3	The materials an artist uses — crayons, paint, paper, found objects
reflect	Ch. 8	To think back on what you made and how it went

Activities

Activity 1: Step Into the Shop — Adopting Roles (Drama)

□ 35 minutes

Purpose Build CP2.3 by adopting roles and collaborating in role within dramatic contexts drawn from the book's community — the shop, its customers, and its characters.

What You Need

- An open space for movement; a few simple props (a sign, a 'cooler' box) optional
- The book

Instructions

1. Read aloud a lively shop moment (Ch. 4): the line-up, the hurried customer, the kids selling. 'This is a whole little community — let's step into it.'
2. Warm up with a whole-group 'become': on a cue, everyone becomes a melting customer on a hot day; then an excited kid making a sale; then Mary Puppins the dog. Show feelings with body and face, no words yet.
3. Teach 'in role': when you're in role you talk and move as the character, not as yourself.
4. Assign simple roles in small groups: shopkeeper, hurried customer, a neighbour, the grumpy man. Give a tiny situation: 'It's the hottest day and the line is long.'
5. Groups improvise a 30–60 second scene, staying in role and responding to each other.
6. Coach from the side ('teacher in role' if helpful): ask a character a question to deepen the scene.
7. Swap roles and replay so everyone tries more than one character.
8. Close in a circle: 'Which character did you become, and how did you show their feeling?'

Discussion Questions

- How did you show your character was hot, or in a hurry, or grumpy — without saying it?
- What did your character WANT in the scene?
- How did you respond when another character said something?

□ **Teacher Tip** *The key skill is staying IN ROLE and responding to others, not performing a memorised bit — so keep scenes short and improvised, and praise listening-and-responding over 'good acting.'* Teacher-in-role is your most powerful tool: step in as a customer and ask 'why is this line so slow?' and watch the children rise to answer in character. Keep it low-pressure and ensemble-based; at Grade 2 the goal is brave participation, not polish. The book's vivid minor characters (the grumpy man, Mary Puppins) are gifts — they're easy and fun to inhabit.

Differentiation

Scaffolded: Students join a whole-group 'become' and take a non-speaking role in a small-group scene.

On-level: Students sustain a speaking role and respond to others in a short improvised scene.

Extension: Students take on two contrasting roles and adjust their body and voice to show the difference.

Curriculum Connection CP2.3 — adopting and collaborating in roles using community as inspiration.

Activity 2: Add Your Idea — Building the Drama Together (Drama)

□ 35 minutes

Purpose Build CP2.4 by having students contribute their own ideas to a shared drama using simple strategies, and reflect on the work together.

What You Need

- Open space; chart paper for collecting ideas
- The book

Instructions

1. Recall yesterday's shop scenes. Today the class builds ONE bigger community drama together, and everyone adds an idea.

2. Set the frame with a drama strategy — a 'meeting': the whole Beacon community gathers in the courtyard. Why? Collect ideas: a grand opening? a problem to solve? a celebration?
3. Choose one idea together and assign/volunteer roles (shopkeepers, neighbours, Mrs. McLean, customers).
4. Run the meeting in role. The teacher (in role as a neighbour) invites contributions: 'What should we do about the lonely courtyard?'
5. Pause and invite NEW ideas from quieter students: 'What could YOUR character suggest?' Add each idea into the unfolding drama.
6. Try a second strategy — a 'journey' or 'soundscape': everyone makes the sounds of a busy shop day, building it together.
7. Reflect in a circle: 'Whose idea changed our drama? What idea are you proud you added?'
8. Name the learning: a drama gets richer when everyone contributes.

Discussion Questions

- What idea did you add, and how did it change the scene?
- How did it feel when someone built on your idea?
- What would make our community drama even better next time?

Teacher Tip CP2.4 is specifically about *CONTRIBUTING* ideas and reflecting — so the success measure isn't the polish of the drama, it's whether every child added something and noticed others doing the same. Deliberately make space for quieter students ('let's hear an idea from someone who hasn't spoken yet') and visibly take up their suggestions. The reflection circle is part of the outcome, not an add-on; keep it warm and specific ('Jamal's idea to have the grumpy man join in changed everything'). Strategies like meetings and soundscapes are named right in the curriculum — they're low-risk ways for everyone to participate at once.

Differentiation

Scaffolded: Students contribute one idea with a sentence starter and join a whole-group soundscape.

On-level: Students offer an idea in role and name, in reflection, how the drama changed.

Extension: Students build on a classmate's idea and suggest a next twist for the drama.

Curriculum Connection CP2.4 — contributing ideas during drama strategies and reflection.

Activity 3: Draw Our Community — Observation Into Art (Visual Art)

□ 40 minutes

Purpose Build CP2.7 by creating visual art that draws on observation and expresses ideas about the student's own community, inspired by the book's Beacon Apartments.

What You Need

- Paper; crayons, pencil crayons, markers
- The book, open to Kevin Quinlan's community illustrations

Instructions

1. Look closely at Quinlan's illustrations of the Beacon community: the building, the courtyard, the shop, the people. 'Notice how he shows a whole community in a picture.'
2. Talk observation: 'What's in OUR community? Who and what would we see — buildings, people, a park, shops, pets?'
3. Each student plans a drawing of a place in their own community (their street, a park, a shop, their apartment or house) — drawing on what they've really observed.
4. Mini-lesson on an art concept: foreground/background — big things up close, smaller things far away — using a book illustration as the model.

5. Students draw their community scene, including at least one person and one place, expressing something they like about it.
6. Encourage detail from observation: 'What do you really see on your street?'
7. Gallery share: place drawings out and take a quiet 'community walk' to view them.
8. Close: artists show their community by looking closely and choosing what matters to include.

Discussion Questions

- What place in your community did you choose, and why?
- What did you notice when you looked closely that you put in your drawing?
- What do you want people to feel about your community when they see your art?

□ **Teacher Tip** CP2.7 hinges on **OBSERVATION** — 'expresses ideas about OWN communities' — so steer students toward places they actually know rather than generic or fantasy scenes; a real corner store they've visited beats a castle. Use Quinlan's illustrations as a mentor, not a template to copy: notice his choices (how he fills a courtyard with life), then have students make their own. Keep the art-concept mini-lesson tiny and concrete (foreground/background); one focused idea, well applied, is plenty for Grade 2.

Differentiation

Scaffolded: Students draw one place and one person from their community with teacher prompts for detail.

On-level: Students create a community scene using foreground/background and explain their choices.

Extension: Students add details that express a feeling or idea about their community and describe how.

Curriculum Connection CP2.7 — creating visual art from observation about own community.

Activity 4: Design the Product & Poster (Visual Art)

□ 40 minutes

Purpose Build CP2.8 by creating art works that use a variety of visual art concepts, forms, and media — designing an ice-pop product and a sale poster, with a reflective response (CR2.1) to close the unit.

What You Need

- Paper; colours, scissors, glue, scrap paper for collage
- The book, open to the ice pops and the sale poster (Ch. 3–4)

Instructions

1. Revisit the book's product and poster: the colourful ice pops and the hand-made sign (Ch. 3–4). 'Designers choose colours and materials to make something look appealing.'
2. Mini-lesson on secondary colours: mixing two primaries makes orange, green, purple — great juicy ice-pop colours. Demonstrate.
3. Part A — design YOUR ice-pop product: each student invents a flavour and draws or collages the pop, choosing colours that 'taste' like the flavour (collage = a form named in the outcome).
4. Part B — design a small poster for it: a name, a price, and an eye-catching image, using colour and lettering to grab attention.
5. Circulate, naming the concepts in use: 'You mixed a secondary colour there'; 'Your collage uses different materials — that's media.'
6. Display the product-and-poster pairs as a class 'Ice Pop Shop.'
7. Reflect (CR2.1): each student tells a partner one art choice they made and why, and names one thing they admire in a classmate's design.
8. Close: artists and designers choose colours, forms, and materials on purpose to express an idea — just like the kids in the book.

Discussion Questions

- What flavour did you design, and what colours did you choose to show it?
- Did you mix a secondary colour or use collage? How did it look?
- What art choice do you admire in a classmate's poster?

Teacher Tip This activity hits CP2.8's explicit menu — concepts (secondary colours), forms (collage, drawing), and media — so name those words aloud as students work, building arts vocabulary in context. The secondary-colour mini-lesson is the anchor concept; mixing orange for a mango pop is memorable and delicious-looking. Keep the reflection (CR2.1) genuinely about ARTISTIC CHOICES, not just 'I like it' — 'I chose purple because it looks like grape' is the response thinking the outcome wants. The product-plus-poster pairing ties the whole unit back to the book's real shop.

Differentiation

Scaffolded: Students design a pop and a simple poster using given materials; reflection with a sentence frame.

On-level: Students use secondary colours and one other form/medium and reflect on a choice they made.

Extension: Students combine multiple media (drawing + collage) and explain how their choices express the flavour.

Curriculum Connection CP2.8 — creating art with varied concepts, forms, and media; CR2.1 — responding to arts choices.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Adopts a role and stays in role during a scene	☐	☐	☐
Responds to others while in role	☐	☐	☐
Contributes an idea to a shared drama	☐	☐	☐
Reflects on how the drama developed	☐	☐	☐
Creates visual art from observation of own community	☐	☐	☐
Uses foreground/background or another concept on purpose	☐	☐	☐
Designs a product and poster using secondary colours, a form, and media	☐	☐	☐
Describes an artistic choice they made and responds to others' work	☐	☐	☐

Extension Ideas

Turn the classroom corner into a dramatic-play 'Ice Pop Shop' with student-made signs and props for ongoing role-play.

Make a class mural of the whole Beacon community, each student contributing one observed person or place from their own neighbourhood.

Hold a 'grand opening' where groups perform a short shop scene for one another and respond with one kind, specific comment.

ICE POP SHOP

Student Self-Assessment

Grades 2–4 • Saskatchewan Curriculum

by Janna Dutton

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Kevin Quinlan

MY ICE POP SHOP REFLECTION

Name: _____ Grade: _____ Date: _____

1. One thing I learned about being a kidpreneur:

2. A mistake Starr or Curtis made that I would handle differently:

3. My own big idea is:

4. The character I am most like is _____ because:

5. My recipe for success has these 3 ingredients:

1. _____
2. _____
3. _____

How I feel about this book: ☐ ☐ ☐ ☐ ☐ Circle how many stars you give it!

Photocopiable — one per student

About the Author

Janna Dutton is a Canadian entrepreneur, author, and executive coach based in Saskatoon, Saskatchewan. Ice Pop Shop was written for every child who has a big idea and needs to know they can act on it.

Free lesson plans, resources, and author visit bookings: jannadutton.com • teachableresources.com

ICE POP SHOP

by Janna Dutton

Illustrated by
Kevin Quinlan

English Language Arts — Grade 2 Lesson Plan

Reading, Retelling & Writing Our Own Ideas • Grade 2 • Saskatchewan
Curriculum



Reading Level

Grade 2–3 read-aloud/guided



Total Time

4 × 35–40 min sessions



Subject

English Language Arts



Big Idea

Stories show us identity,
community & responsibility

About This Lesson

Ice Pop Shop is almost custom-built for Grade 2 English Language Arts. The Saskatchewan curriculum asks students to read and respond to texts about three big themes — identity, community, and social responsibility — and this one story carries all three at once: Starr discovering who she is (identity), the Beacon Apartments waking up (community), and two kids learning to take responsibility for a mistake and give back (social responsibility). It's rare to find a single chapter book that holds the whole Grade 2 theme set so naturally.

Just as importantly, the book is a perfect comprehension text. The plot moves in a clear, retellable sequence — meet, plan, make, sell, disaster, recover, succeed — which is exactly what Grade 2 readers practise: relating and retelling key events in order, with details, and answering how, why, and what-if questions. And Kevin Quinlan's illustrations plus the playful, stylized vocabulary words ("melting," "stuck," "awkward," "unusual") give beginning readers visual and typographic clues that enhance meaning — another Grade 2 reading skill, handed to you on the page.

Read it aloud over several short sittings, then move students toward retelling and, finally, composing their own ideas. The book even models writing for young authors: Curtis writes a "Recipe For Success" (Ch. 3, p. 41) and the kids design a sale poster (Ch. 3–4) — real, child-sized mentor texts for the composing work in this plan. Anchor moments: the friendship forming (Ch. 1–2); the recipe and poster (Ch. 3–4); the freezer disaster (Ch. 5); and the community coming together at the end (Ch. 8).

Saskatchewan Curriculum Connections — Grade 2

Primary Outcomes

CR2.1

Comprehend and respond to a variety of grade-level texts (including contemporary and traditional visual, oral, written, and multimedia) that address identity, community, and social responsibility, and make connections to prior learning and experiences.

CR2.4

Read and demonstrate comprehension of grade-appropriate texts by relating and retelling key events and ideas in sequence, with specific details, and discussing how, why, and what-if questions.

CC2.4

Write stories, poems, friendly letters, reports, and observations using appropriate and relevant details in clear and complete sentences.

Secondary Outcome

AR2.1

Reflect on and assess their viewing, listening, reading, speaking, writing, and representing experiences and strategies.

Big Ideas & Essential Questions

Big Ideas

- Stories help us think about who we are (identity), the people we belong to (community), and how we treat one another (social responsibility).
- Good readers can retell a story in order, with details, and answer how, why, and what-if questions about it.
- Pictures and special word-art give readers extra clues about what a story means and how characters feel.
- We can connect a story to our own lives and experiences.
- Writers compose their own ideas — stories, letters, and lists — sometimes using the books they read as models.

Essential Questions

- What is this story really about — and how does it connect to your own life?
- Can you retell what happened in order, with the important details?
- How do the pictures and the fun word-art help you understand how characters feel?
- Why did the characters make the choices they did? What if they had chosen differently?
- What could YOU write, using this story as a model?

Vocabulary

Word	Page	What It Means
identity	Ch. 1	Who you are — your likes, feelings, and what makes you YOU
community	Ch. 1	The people who share a place and help each other
responsibility	Ch. 5	Doing what you're supposed to do and owning your choices
sequence	Ch. 3–8	The order that events happen in a story: first, next, then, last
character	Ch. 1	A person (or animal) in a story, like Starr, Curtis, or Mary Puppins
setting	Ch. 1	Where and when a story happens — the Beacon Apartments, a hot summer
retell	Ch. 8	To tell a story again in your own words, in order
connection	Ch. 1	A way a story links to your own life or another story
recipe	Ch. 3	A list of steps or ingredients — Curtis writes a 'Recipe For

Activities

Activity 1: Pre-Reading & Reading — Three Big Ideas to Watch For

□ 40 minutes

Purpose Introduce the Grade 2 reading themes (identity, community, social responsibility) and set them as a purpose for reading, then begin the book making connections to students' own lives — the heart of CR2.1.

What You Need

- Three theme cards: WHO I AM (identity) / WE BELONG (community) / DOING RIGHT (responsibility)
- Sticky notes; the book

Instructions

1. Introduce the three theme cards in kid words: WHO I AM (the things that make you you), WE BELONG (the people we share life with), DOING RIGHT (taking care of others and owning our choices).
2. Quick connect-to-self: each child names one thing for 'WHO I AM' (a favourite thing) and one person for 'WE BELONG.'
3. Show the cover and predict: 'Which of these three big ideas do you think this story will be about?'
4. Set the reading purpose: 'As I read, listen for all three. When you hear one, we'll add a sticky to that card.'
5. Read Chapters One and Two aloud. Pause to catch examples: Starr 'never knows what to say to new people' (WHO I AM); 'we live in the same apartment block' (WE BELONG); 'You've got to help me!' (the start of DOING RIGHT together).
6. Add stickies to each theme card as examples come up; invite students to call them out.
7. Make connections to prior learning: 'Has a new friend ever changed your day, like Curtis changed Starr's?' Chart a few connections.
8. Close by naming that this one story holds all three big ideas at once — keep the cards up for the whole unit.

Discussion Questions

- Which big idea did we hear the most in the first two chapters?
- What does this story remind you of in your own life?
- How is Starr's day changing now that she's met Curtis?

□ **Teacher Tip** *The three themes can feel abstract, so anchor each in something a seven-year-old can touch before reading: a favourite thing (identity), a person they love (community), a time they helped or owned up (responsibility). Then the book becomes a place to SPOT them. Keep the sticky-note cards growing all unit — by the end, students will see one story can carry all three themes at once, which is exactly the CR2.1 understanding. The richest talk is the personal-connection one; let it breathe.*

Differentiation

Scaffolded: Students point to the theme card that matches a moment the teacher reads aloud.

On-level: Students add a sticky to a theme card and say which moment it matches.

Extension: Students find a moment that fits TWO themes at once and explain how it does both.

Curriculum Connection CR2.1 — responding to texts about identity, community, and social responsibility and making personal connections.

Activity 2: Retell It in Order — Sequence, Details & Big Questions

□ 40 minutes

Purpose Build the CR2.4 comprehension skill: relate and retell the story's key events in sequence with details, and answer how, why, and what-if questions.

What You Need

- A story-sequence strip or 6–8 large event cards (mixed up)
- The book

Instructions

1. After reading the full book (or to the disaster point), recall the big events together: meet → plan the shop → make the pops → first sale → the freezer disaster → ask for help → try again → success.
2. Hand out mixed-up event cards. As a class, put them in SEQUENCE on a pocket chart or floor line, using first / next / then / after that / finally.
3. For each event, add one specific DETAIL from the book ('the man needed change for a five-dollar bill').
4. Now the thinking questions. HOW: 'How did the kids make the ice pops?' WHY: 'Why did the pops melt?' WHAT-IF: 'What if they had read the freeze time first?'
5. Let students turn-and-talk each question before sharing, so everyone rehearses the retell.
6. Play 'retell relay': partners take turns telling one event each, in order, until the whole story is retold.
7. Spotlight the illustrations and word-art: find a page where a picture or a styled word (like 'melting' dripping) helped you understand a feeling or event.
8. Close: a good retell has the events IN ORDER, with DETAILS, and can answer how and why.

Discussion Questions

- Can you retell the story in order without peeking?
- Why did the freezer disaster happen? (a how/why question)
- What if Curtis hadn't asked Starr for help on the first day? (a what-if question)

□ **Teacher Tip** Sequencing is a genuine Grade 2 skill, and the mixed-up-cards game makes it physical and a little competitive, which seven-year-olds love. Insist on DETAILS, not just the bare event — 'they sold ice pops' becomes 'they sold coconut-mango ice pops for a dollar to a line-up of neighbours.' The what-if questions are where comprehension turns into thinking; they also quietly reinforce the cause-and-effect the Health and Social Studies plans build, so a class doing more than one subject will feel the connection.

Differentiation

Scaffolded: Students sequence 4 picture cards and retell with the sentence frames first/next/then/last.

On-level: Students sequence 6–8 cards, add a detail to each, and answer one how/why question.

Extension: Students retell the whole story independently and pose their own what-if question for the class.

Curriculum Connection CR2.4 — retelling key events in sequence with details and answering how/why/what-if.

Activity 3: Word-Art Detectives — How Pictures & Special Words

□ 35 minutes

Show Feelings

Purpose Develop the viewing side of comprehension: notice how illustrations and the book's stylized word-art enhance meaning and show characters' feelings (supports CR2.1/CR2.4 and viewing skills).

What You Need

- A few enlarged or projected sample pages (or the book passed around)
- Chart: THE WORD / HOW IT'S DRAWN / THE FEELING IT SHOWS

Instructions

1. Show the title-page 'Melting Hot!' with the dripping blue letters. Ask: 'Why did the artist make the word LOOK like it's melting?'
2. Name the idea: authors and illustrators give words and pictures special looks to show feelings and meaning — not just to be pretty.
3. Go on a word-art hunt. Find styled words like 'imagines,' 'unusual,' 'stuck,' 'awkward,' 'success.' For each, chart: the word / how it's drawn / the feeling it shows.
4. Do the same with an illustration: find a picture where you can read a character's feeling from their face or body (Curtis flinging his arms up; Starr's worried face at the freezer).
5. Connect to meaning: 'How does seeing the feeling help you understand the story better than words alone?'
6. Quick make-it: each student picks a feeling word and draws it in word-art that SHOWS the feeling (e.g., 'cold' in icy blue, 'excited' in bouncy letters).
7. Share a few and guess the feeling from the art.
8. Close: good readers and viewers use the pictures and the word-art as clues, not just the plain words.

Discussion Questions

- Why might an illustrator draw 'melting' so it looks like it's dripping?
- Which picture in the book shows a feeling best, and how can you tell?
- What feeling did you choose for your own word-art, and how did you show it?

□ **Teacher Tip** *This activity sneaks in real viewing comprehension under the guise of art, which is perfect for Grade 2. The book's hand-lettered words are a gift — a child who can't yet articulate 'the author uses visual cues to convey mood' can absolutely tell you the melting letters make them feel hot and gloopy. Keep their own word-art quick and joyful; the point is noticing that HOW something is shown carries meaning, a skill that pays off in every text they'll ever read.*

Differentiation

Scaffolded: Students match a styled word to the feeling it shows from a set of feeling faces.

On-level: Students complete the word/how-drawn/feeling chart for two examples and make one word-art.

Extension: Students explain in writing how one illustration changes or deepens what the words alone tell us.

Curriculum Connection CR2.1, CR2.4 — explaining how visual elements and special fonts enhance meaning.

Activity 4: Post-Reading Writing — My Own Big Idea

□ 40 minutes

Purpose Consolidate the unit with composing (CC2.4): each student writes their own short piece — a 'Recipe for Success,' a friendly letter to a character, or a few sentences about their own big idea — using the book as a model.

What You Need

- A choice-board of three writing options with templates
- The book open to Curtis's 'Recipe For Success' (Ch. 3, p. 41)

Instructions

1. Revisit two pieces of writing the characters made: Curtis's 'Recipe For Success' (p. 41) and the sale poster (Ch. 3–4). Authors in the book write things — so will we.
2. Offer a choice-board (choice boosts Grade 2 buy-in): (a) write YOUR OWN 'Recipe for Success' for a goal you have; (b) write a friendly letter to Starr or Curtis; (c) write a few sentences about your own big idea for a kid business.
3. Model option (a) briefly: a recipe has a title and clear steps — '1. A good idea 2. Hard work 3. Ask for

help.'

4. Review the writing target: clear, complete sentences with relevant details (CC2.4).
5. Students draft. Circulate and prompt for one more detail: 'Tell me MORE about that step.'
6. Pair-share: partners read their writing aloud and name one thing they liked.
7. Optional: students add word-art to a key word in their piece, linking back to Activity 3.
8. Post the finished writing near the theme cards from Activity 1, celebrating that students are now authors too.

Discussion Questions

- What's your big idea, and what are the steps to make it happen?
- If you wrote to Starr or Curtis, what did you most want to tell them?
- Which detail in your writing are you proudest of?

Teacher Tip *Choice is the engine here — a Grade 2 who picks their own option writes twice as much. Keep the models short and concrete (Curtis's three-line recipe is a perfect mentor text precisely because it's tiny). Push gently for ONE more detail per child rather than more sentences overall; 'clear and complete sentences with relevant details' is the CC2.4 target, not length. Celebrating them as authors beside their own theme cards closes the unit on the truth that reading and writing are two halves of the same thing.*

Differentiation

Scaffolded: Students complete a fill-in template (recipe or letter) with word and picture support.

On-level: Students write their chosen piece in clear, complete sentences with at least two details.

Extension: Students write their piece and add a second short paragraph explaining why their idea matters.

Curriculum Connection CC2.4 — writing stories, letters, recipes, or observations with relevant details in complete sentences.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Identifies identity, community, and social-responsibility ideas in the story	☐	☐	☐
Makes a connection between the story and their own life	☐	☐	☐
Retells key events in correct sequence	☐	☐	☐
Includes specific details when retelling	☐	☐	☐
Answers how, why, and what-if questions about the text	☐	☐	☐
Explains how an illustration or word-art shows a feeling or meaning	☐	☐	☐
Writes a short piece in clear, complete sentences with relevant details	☐	☐	☐
Reflects on what helped them read or write well (AR2.1)	☐	☐	☐

Extension Ideas

Create a class retelling rope or story map of Ice Pop Shop, with student-drawn pictures for each event in sequence.

Set up a 'word-art wall' where students add stylized feeling-words they invent or find in other books all year.

Compare Ice Pop Shop to another story about friendship or community and chart one way they're alike and one way they're different.

ICE POP SHOP

Student Self-Assessment

Grades 2–4 • Saskatchewan Curriculum

by Janna Dutton

Illustrated by
Kevin Quinlan

MY ICE POP SHOP REFLECTION

Name: _____ Grade: _____ Date: _____

1. One thing I learned about being a kidpreneur:

2. A mistake Starr or Curtis made that I would handle differently:

3. My own big idea is:

4. The character I am most like is _____ because:

5. My recipe for success has these 3 ingredients:

1. _____
2. _____
3. _____

How I feel about this book: ☐ ☐ ☐ ☐ ☐ Circle how many stars you give it!

Photocopiable — one per student

About the Author

Janna Dutton is a Canadian entrepreneur, author, and executive coach based in Saskatoon, Saskatchewan. Ice Pop Shop was written for every child who has a big idea and needs to know they can act on it.

Free lesson plans, resources, and author visit bookings: jannadutton.com • teachableresources.com

ICE POP SHOP

by Janna Dutton

Illustrated by
Kevin Quinlan

Health Education — Grade 2 Lesson Plan

Feelings, Choices & Asking for Help • Grade 2 • Saskatchewan Curriculum



Reading Level

Grade 2–3 read-aloud/guided



Total Time

4 × 30–35 min sessions



Subject

Health Education



Big Idea

Feelings and actions are
connected

About This Lesson

Ice Pop Shop looks like a story about two kids who want bikes, but underneath it is one of the clearest illustrations of the Grade 2 Health idea you will find: our thoughts, feelings, and actions are all connected. On the very first page, Starr has a thought (a daydream about a bike), a feeling (the hot, longing wish), and an action (she keeps walking) — all woven together. By the end she has learned to notice a stormy feeling, choose a kinder action, and repair a friendship she nearly broke. That journey IS the curriculum.

At Grade 2, read this aloud over several short sittings — the chapters are quick and the dialogue is fun to perform with two voices. A lovely feature for this age: the playful, stylized feeling-words scattered through the text ("melting," "imagines," "unusual," "stuck," "awkward") work like built-in feeling-word flashcards. Point at them. A child who cannot yet define "frustrated" will recognise the dripping blue letters of "melting" and tell you exactly how it feels.

The plan uses four anchor moments: Starr's opening daydream (Ch. 1), the melted-freezer accident and her mom's "everyone makes mistakes" (Ch. 5), the rainstorm moment where Starr says something hurtful to Curtis (Ch. 7), and the reunion where she chooses to go and find him (Ch. 8). Together they let young students name feelings, see how feelings push us toward actions, practise asking for help, and learn that respect — for yourself and others — can be repaired after a mistake.

Saskatchewan Curriculum Connections — Grade 2

Primary Outcomes

USC2.1

Demonstrate a basic understanding of how thoughts, feelings, and actions influence health and well-being.

DM2.1

Demonstrate how, why, and when to ask for help and/or advice when discovering healthy connections related to thoughts-feelings-actions, healthy snacking, affects of illness/disease, respect, and safety.

Secondary Outcome

USC2.4

Examine social and personal meanings of "respect" and establish ways to show respect for self, persons, living things, possessions, and the environment.

Big Ideas & Essential Questions

Big Ideas

- Our thoughts, feelings, and actions are connected: what we think shapes how we feel, and how we feel pushes us toward what we do.
- We can't always choose our feelings, but we can almost always choose our next action.
- Asking for help — and offering it — is a healthy, brave thing to do, not a babyish one.
- Everyone makes mistakes; what matters is the healthy choice we make afterward.
- Showing respect for ourselves and others includes repairing things when we've hurt someone.

Essential Questions

- What's the difference between a thought, a feeling, and an action?
- Can your feelings change quickly, the way the weather does?
- When Starr says something hurtful to Curtis, how does he feel — and what could she do to make it right?
- What does it look like to be brave enough to ask for help, and who can you ask?
- Everybody makes mistakes. What healthy things did Starr and Curtis do after theirs?

Vocabulary

Word	Page	What It Means
thought	Ch. 1	Something your brain thinks, like Starr's daydream about a bike
feeling	Ch. 1	Something your body and heart feel, like excited, worried, or melty-hot
action	Ch. 1	Something you do with your body or words
frustrated	Ch. 3	Feeling upset when something is hard or not working
overwhelmed	Ch. 7	Feeling like everything is too much all at once
respect	Ch. 8	Treating yourself and others with care and kindness
ask for help	Ch. 1, 6	Telling someone you need a hand — a brave, healthy choice
mistake	Ch. 5	Something that goes wrong that we can learn from
repair	Ch. 8	To fix something, including a friendship, after a mistake

Activities

Activity 1: Pre-Reading — The Feelings Weather Report

□ 30 minutes

Purpose Introduce the idea that feelings can be big and fast-changing like weather, and that naming a feeling is the first step to handling it — the foundation for the thought-feeling-action work to come.

What You Need

- A large "feelings sky" on chart paper
- Weather cards: sun, storm cloud, fog, rain, rainbow
- Sticky notes; the book

Instructions

1. Gather on the carpet. Have students show with their whole bodies what a thunderstorm looks like, then sunshine. Let it be a little silly.
2. Introduce the code: feelings can be like weather — sunny (happy), stormy (angry), cloudy (worried), foggy (confused), rainbow (proud or hopeful).
3. Each child chooses the weather that matches how they feel RIGHT NOW and adds a sticky to the class "feelings sky."
4. Quick partner share with the frame: "My feeling-weather today is ____ because ____."
5. Show the cover and read the title. Predict: what's an "Ice Pop Shop," and how might it FEEL to run one?
6. Give the listening job: "Be feelings-weather detectives. Watch for when Starr's weather changes."
7. Read Chapter One aloud (pp. 1–13). Pause at the daydream (p. 1) and at the handshake — "this boy is definitely unusual!" (p. 4) — to name Starr's feelings.
8. Add one or two weather cards for Starr at the START of the story, and keep the feelings sky up all unit.

Discussion Questions

- What weather matched Starr at the very beginning (hot, wishing, a little lonely)?
- Did her weather change when Curtis showed up?
- Has your weather ever changed really fast, like hers?

□ **Teacher Tip** *Grade 2s will report the weather OUTSIDE the window every single time ('but it's sunny today!'). Steer gently: 'I mean the weather inside you — in your tummy and your head.' Keep the feelings sky up all unit; you'll be amazed how a child who can't yet say 'frustrated' out loud can walk over and tap the storm cloud — and that's a real assessment moment, free of charge.*

Differentiation

Scaffolded: Students choose a weather card for their feeling and point rather than explain; a partner or teacher scribes the 'because.'

On-level: Students add a weather sticky and complete the 'because' sentence frame aloud or in writing.

Extension: Students name two different feeling-weather they had in one day and what changed between them.

Curriculum Connection USC2.1 — identifying and naming feelings.

Activity 2: Thought → Feeling → Action Chains

□ 40 minutes

Purpose Make the invisible link visible: a thought leads to a feeling leads to an action — and we can change the chain by changing the action link. This is the heart of USC2.1.

What You Need

- Three large labelled cards or hoops: THOUGHT (head), FEELING (heart), ACTION (hands/feet)
- Paper-chain strips in three colours; the book

Instructions

1. Teach the three words with a body anchor: thought = tap your head ('what your brain says'), feeling = hand on heart ('what your body feels'), action = wiggle hands and feet ('what you do').
2. Model with an easy one from the book: Thought — 'it's so hot' → Feeling — grumpy, melty → Action —

blows air up her face, 'Maybe I am melting' (Ch. 2, p. 21).

3. Re-read the freezer accident (Ch. 5, pp. 62–66). Ask: what did Starr THINK, FEEL, and DO when she saw the melted pops and the ruined food?

4. Build a paper chain together — write or draw the thought link, the feeling link, the action link, and connect them.

5. Read Mom's line aloud (p. 66): 'Everyone makes mistakes. What matters is that we learn from them.' Add an action link for what they chose next — clean up, promise to repay, go ask Mrs. McLean for help.

6. Now the hard one: re-read the rainstorm moment (Ch. 7, pp. 96–100), where Starr says 'I was quite happy before I met you' and Curtis walks out.

7. Build THAT chain: Thought — 'everything is ruined' → Feeling — overwhelmed → Action — says something hurtful.

8. 'Rewind and rebuild': as a class, swap ONLY the action link for a healthier one — take a breath, say 'I'm so frustrated,' ask for a break. Snap on the new link and notice the whole chain change without being thrown away.

Discussion Questions

- Which link is easiest to change — the thought, the feeling, or the action?
- When Starr finally changed her action and went to find Curtis (Ch. 8), what happened to her feelings?
- Can you have a stormy feeling AND still choose a kind action?

□ **Teacher Tip** *The thought-versus-feeling split is genuinely hard at seven. Kids will say 'I feel that he was mean' — that's a thought wearing a feeling costume. Don't red-pen it; sort it out loud: 'That's what your brain is saying. Let's find the feeling hiding under it — mad? hurt?' The physical chain earns its prep, because a Grade 2 needs to literally HOLD the idea that one link can be swapped without trashing the rest. Keep blank links by the door; when a real recess blow-up happens, 'let's build that one's chain' beats a lecture every time.*

Differentiation

Scaffolded: Students arrange three pre-drawn link cards in order for a book example.

On-level: Students build a thought-feeling-action chain for one book moment and suggest a healthier action link.

Extension: Students build a chain from their own week and show how a different action could have changed it.

Curriculum Connection USC2.1 — connecting thoughts, feelings, and actions, and choosing the action.

Activity 3: Brave Asks and Kind Helps

□ 35 minutes

Purpose Position asking for help and offering help as healthy, brave skills — directly teaching DM2.1's how, why, and when to ask for help, tied to feelings and to respect.

What You Need

- Two labelled charts: "Brave Ask" / "Kind Help"
- Sentence strips; the book

Instructions

1. Open with the very first thing Curtis ever says to Starr (Ch. 1, p. 3): 'You've got to help me!' Ask: was that brave, or silly? (It's the spark for the whole friendship.)

2. Hunt the book for ASKS: Starr asks her mom to use the blender (Ch. 3, pp. 36–38); the kids ask Mrs. McLean for advice (Ch. 5–6); Starr says 'we need help' and suggests calling Tamara (Ch. 8, p. 108).

3. Hunt for HELPS offered: Mom brings the table and works the blender; Tamara teaches them about the float; Mrs. McLean funds the ingredients and teaches budgeting; Tamara joins the team.

4. Sort each example onto the 'Brave Ask' or 'Kind Help' chart.
5. Teach DM2.1's three questions in kid words — HOW to ask ('I'm stuck on _____. Could you help me with _____?'), WHY to ask (so a problem or a big feeling doesn't get worse), and WHEN to ask (when you've tried and you're still stuck, or when something isn't safe).
6. Practise the brave-ask frame as a class chant, then role-play in pairs with classroom-sized problems (a hard word, a stuck zipper, feeling left out).
7. After each round, name the feeling: 'Asking made me feel _____. Helping made me feel _____.'
8. Connect back: Starr nearly gave up ALONE. What changed the moment she asked for help?

Discussion Questions

- Why does asking for help sometimes feel scary, even though it's brave?
- Who are the people YOU can ask — your own mom, your own Mrs. McLean?
- When is a time you SHOULD ask a grown-up for help right away?

Teacher Tip Some Grade 2s will sit in frustrated silence rather than raise a hand — the child erasing the same word for the fourth time. Name asking as the brave, grown-up move (Curtis walks straight up to a stranger and does it), and for one week praise the ASK louder than the right answer. Watch the hands go up. The 'how, why, when' framing matters: kids need the WHEN especially — when something isn't safe or a feeling is too big to handle alone is exactly when a brave ask is the healthiest choice.

Differentiation

Scaffolded: Students use the sentence-frame card to make a brave ask aloud to a partner.

On-level: Students role-play a brave ask and a kind help, then name the feeling each gave them.

Extension: Students identify a 'when you must ask right away' situation (safety) and explain why waiting wouldn't be healthy.

Curriculum Connection DM2.1 — how, why, and when to ask for help, connected to feelings; USC2.1.

Activity 4: Post-Reading — Repairing With Respect

□ 35 minutes

Purpose Consolidate the unit and serve USC2.4: examine what respect for self and others looks like, using the rupture and repair between Starr and Curtis, and have each child make a personal 'recipe' for handling a big feeling respectfully.

What You Need

- A "My Recipe for a Big Feeling" card template
- The book open to Curtis's recipe (Ch. 3, p. 41: '1. Lots of ideas 2. Teamwork 3. A clear plan')

Instructions

1. Re-read the rupture (Ch. 7, p. 100): Starr says something hurtful and Curtis walks out. Ask gently: 'Was that a respectful way to treat a friend? How could you tell Curtis felt disrespected?'
2. Be clear and kind: Starr's FEELING (overwhelmed) was okay — everyone feels that way sometimes. It was the ACTION (hurtful words) that wasn't respectful. Feelings aren't wrong; some actions are unkind.
3. Re-read the repair (Ch. 8, pp. 106–108): Starr goes to find Curtis, and had already said 'I'm sorry, I didn't mean it.' Name it: she showed respect by repairing things.
4. Build a short class list of 'respectful repair' moves: say sorry and mean it, listen, try again together.
5. Revisit Curtis's 'Recipe For Success' (p. 41) — a recipe is just a clear plan with steps.
6. Each child writes a 'Recipe for Handling a Big Feeling' with three steps — e.g., name the feeling, take three breaths, choose a kind action or a brave ask.
7. Add a 'secret ingredient': the name of one person they can ask for help.
8. Pair-share recipes; partners draw a star next to one step they like, and the class posts them by the

feelings sky.

Discussion Questions

- What's the difference between having a big feeling and being unkind?
- What does a respectful 'sorry' look and sound like?
- What's the first step in almost every good recipe for a big feeling?

□ **Teacher Tip** *Hold the feeling/action line firmly and kindly — if children leave thinking 'Starr was bad,' you've taught shame instead of a health skill. The frame: 'Starr's stormy feeling was okay; her hurtful words were not — and she fixed it.' That's respect for self AND others. Don't accept 'I would just calm down' for the recipe — that's the goal, not a step. Push for the actual move: 'Calm down HOW? Show me with your body.' Photocopy the recipes into desks; the real magic is pulling one out WITH a child mid-storm, not debriefing after the weather's passed.*

Differentiation

Scaffolded: Students draw a respectful repair move and dictate one step for their feelings recipe.

On-level: Students write a three-step recipe with a 'who I can ask' secret ingredient.

Extension: Students write a short recipe AND explain how it shows respect for themselves and the other person.

Curriculum Connection USC2.4 — respect for self and others, including repair; USC2.1.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Names a feeling and matches it to a 'feeling-weather'	☐	☐	☐
Tells the difference between a thought, a feeling, and an action	☐	☐	☐
Builds a thought-feeling-action chain for a book moment	☐	☐	☐
Suggests a healthier action when a feeling is big	☐	☐	☐
Makes a 'brave ask' using a sentence frame	☐	☐	☐
Explains why and when asking for help is a healthy choice	☐	☐	☐
Explains the difference between a big feeling and an unkind action	☐	☐	☐
Describes a respectful way to repair a friendship after a mistake	☐	☐	☐

Extension Ideas

Keep a class 'feelings sky' all year; each morning, children move their name to today's feeling-weather as a quiet check-in.

Make a 'Brave Ask' helper chart for the classroom door listing who children can ask for different kinds of help.

Read another short story together and pause to build a thought-feeling-action chain for the main character, just like we did for Starr.

ICE POP SHOP

Student Self-Assessment

Grades 2–4 • Saskatchewan Curriculum

by Janna Dutton

Illustrated by
Kevin Quinlan

MY ICE POP SHOP REFLECTION

Name: _____ Grade: _____ Date: _____

1. One thing I learned about being a kidpreneur:

2. A mistake Starr or Curtis made that I would handle differently:

3. My own big idea is:

4. The character I am most like is _____ because:

5. My recipe for success has these 3 ingredients:

1. _____
2. _____
3. _____

How I feel about this book: ☐ ☐ ☐ ☐ ☐ Circle how many stars you give it!

Photocopiable — one per student

About the Author

Janna Dutton is a Canadian entrepreneur, author, and executive coach based in Saskatoon, Saskatchewan. Ice Pop Shop was written for every child who has a big idea and needs to know they can act on it.

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ICE POP SHOP

by Janna Dutton

Illustrated by
Kevin Quinlan

Mathematics — Grade 2 Lesson Plan

Run the Ice Pop Stand: Money & Data • Grade 2 • Saskatchewan Curriculum



Reading Level

Grade 2–3 read-aloud anchor



Total Time

4 × 35–40 min sessions



Subject

Mathematics



Big Idea

A real business runs on
counting, money & data

About This Lesson

Ice Pop Shop turns the abstract Grade 2 number work — counting to 100, adding and subtracting, making change, and graphing — into something with a reason behind it. Starr and Curtis run a real little business, and a business needs math at every step: counting coins for a float, adding up a sale, making change from a five-dollar bill, and keeping track of which flavours sell best. This unit uses the story as the setting for hands-on math: the class 'runs the ice pop stand' and does the counting the characters do.

The book is the anchor and motivator, not a math textbook — read the relevant moments aloud, then move to manipulatives (play coins, counters, a class graph). The money in the story stays small and Grade-2-friendly: ice pops cost a dollar, change comes from a five, and totals land comfortably under one hundred, which fits the Grade 2 range exactly. Anchor moments: Tamara teaching the float and how the money works (Ch. 4, pp. 50–53); the customer who needs change (Ch. 4); and the steady stream of sales the kids count up (Ch. 4, 8).

Across four sessions students count and compare money amounts, add and subtract to find sales totals and change, compare prices, and gather and graph sales data — then read their own graph to answer questions. The story keeps the purpose real: every number means something for the shop.

Saskatchewan Curriculum Connections — Grade 2

Primary Outcomes

N2.1

Demonstrate understanding of whole numbers to 100 (concretely, pictorially, physically, orally, in writing, and symbolically) by representing, describing, skip counting, differentiating odd and even, estimating with referents, comparing, and ordering.

N2.2

Demonstrate understanding of addition (limited to 1- and 2-digit numerals) with answers to 100 and the corresponding subtraction by creating and solving problems involving addition and subtraction.

SP2.1

Demonstrate understanding of concrete graphs and pictographs.

Secondary Outcome

P2.3

Demonstrate understanding of equality and inequality concretely and pictorially (0 to 100) by relating equality and inequality to balance, comparing sets, and recording.

Big Ideas & Essential Questions

Big Ideas

- Numbers are tools we use for real jobs — a business counts, adds, and compares numbers all day long.
- We can add to find a total and subtract to find change, and both help us run a shop fairly.
- Coins and bills have values we can count and combine; a 'float' is money ready to make change.
- Some amounts are equal and some are greater or less — comparing helps us price and check our money.
- We can collect real data (like flavour sales) and show it in a graph that answers questions at a glance.

Essential Questions

- How does a shop use counting and money every single day?
- If a pop costs a dollar and someone pays with five, how much change do they get back?
- How can you count a pile of coins quickly?
- How do you know if two amounts of money are equal, or which is more?
- What does our sales graph tell us about which flavour to make more of?

Vocabulary

Word	Page	What It Means
count	Ch. 4	To find how many by naming numbers in order
skip count	Ch. 4	To count by 2s, 5s, or 10s — handy for coins
add	Ch. 4	To put amounts together to find a total
subtract	Ch. 4	To take away to find what's left, like figuring out change
total	Ch. 4	The whole amount when you add things up
change	Ch. 4	The money you give back when someone pays more than the price
float	Ch. 4	Coins and small bills you start with so you can make change
equal	Ch. 4	The same amount as something else
graph	Ch. 8	A picture that shows data so you can compare at a glance
data	Ch. 8	Information you collect, like how many of each flavour sold

Activities

Activity 1: Count the Coins — Money & Numbers to 100

□ 35 minutes

Purpose Build N2.1 by counting, skip-counting, comparing, and ordering money amounts to 100, set in the shop's need to count a float and a till.

What You Need

- Play coins (pennies/nickels/dimes/quarters or ¢ counters) and a few \$1 and \$5 bills
- Small cups or 'tills'; the book

Instructions

1. Read Tamara's money lesson aloud (Ch. 4, pp. 50–51): the kids need a 'float' of coins ready before they can sell. Pose: 'Let's get OUR float ready.'
2. Give each pair a handful of coins. First, count by 1s; then discover skip-counting: count nickels by 5s, dimes by 10s. 'Which way is faster?'
3. Each pair counts their float total (kept under 100¢ to fit the range) and writes the number.
4. Compare: pairs hold up their totals — 'Whose float is more? How do you know?' Order three pairs' totals from least to greatest.
5. Represent the same amount different ways: show 25¢ as a quarter, as 2 dimes + a nickel, as 5 nickels. 'Same value, different coins.'
6. Odd/even quick check with counters: is our number of pops odd or even? How can we tell?
7. Estimate with a referent: show a small pile, 'about how many — closer to 10 or 50?' then count to check.
8. Close: a shopkeeper counts money fast by skip-counting and knows which amount is more — that's our job today.

Discussion Questions

- Which is faster: counting dimes by 1s or by 10s? Why?
- Show 30¢ two different ways. Are they equal?
- Whose float is the largest, and how did you order them?

□ **Teacher Tip** Keep every amount under 100¢ so you stay squarely in the Grade 2 range — the shop context makes that natural (a float is small change). Real coins or good play coins matter here; skip-counting 'clicks' when hands move the dimes into groups of ten. Watch for the child who insists more coins always means more money (five pennies vs. one quarter) — that misconception is exactly what the 'show it different ways' step surfaces and fixes.

Differentiation

Scaffolded: Students skip-count one coin type (all nickels or all dimes) and compare two totals with a partner.

On-level: Students count a mixed float to a total under 100¢ and order three totals least to greatest.

Extension: Students show one amount three different ways and explain why all three are equal.

Curriculum Connection N2.1 — representing, skip counting, comparing, and ordering whole numbers to 100.

Activity 2: Make the Sale, Make the Change — Adding & Subtracting to 100

□ 40 minutes

Purpose Build N2.2 by creating and solving real addition (sales totals) and subtraction (change) problems with answers to 100, drawn straight from the shop.

What You Need

- Play coins and \$1/\$5 bills; price cards (\$1 per pop)
- A 'shop counter' set-up; the book

Instructions

1. Re-read the change problem (Ch. 4, pp. 52–53): a customer pays with a five-dollar bill for a one-dollar pop and needs change. Act it out.

2. Model the subtraction: $\$5 - \$1 = \$4$ change. Show it with bills and coins, then write the number sentence.
3. Set up a class shop. Pops are \$1 each. Pairs take turns as shopkeeper and customer.
4. Addition (the sale): 'A customer buys 3 pops. What's the total?' Students add ($\$1 + \$1 + \$1 = \3), then try mixed orders to see the total doesn't change.
5. Subtraction (the change): 'They pay with a \$5 bill. How much change?' Students subtract and count it back with coins/bills.
6. Create-your-own problems: each pair invents one sale-and-change problem for another pair to solve, and writes the number sentences.
7. Estimate first, then check: 'About how much will 4 pops cost — more or less than \$5?' Then compute.
8. Close: adding finds the total, subtracting finds the change — a shop uses both on every single sale.

Discussion Questions

- A customer buys 2 pops and pays with a \$5 bill — what's the total, and what's the change?
- Does it matter what order you add the pops in? Try it.
- Can you make up a sale-and-change problem for your partner?

Teacher Tip *Counting change UP (the way a real cashier does — '\$1... \$2, \$3, \$4, \$5') is a powerful subtraction strategy and worth modelling alongside the take-away method; some children grasp one before the other. Keep totals and change under \$100 (under \$20 is plenty) to stay in range. The 'create your own problem' step is doing double duty — it's the N2.2 indicator about creating problems, and it tells you instantly who truly understands the structure versus who can only solve what they're handed.*

Differentiation

Scaffolded: Students solve given sale/change problems using coins and a number line, no writing of sentences required.

On-level: Students solve and write the number sentences for a sale total and the change from \$5.

Extension: Students create two problems of their own — one addition, one subtraction — and write and solve both.

Curriculum Connection N2.2 — creating and solving addition (totals) and subtraction (change) problems to 100.

Activity 3: Same or More? — Comparing Prices & Amounts

□ 35 minutes

Purpose Develop P2.3: compare money amounts and sets to decide equal, greater, or less, using the shop's prices and tills as the context.

What You Need

- A balance scale (or a drawn balance) and counters/coins
- Price and amount cards; the book

Instructions

1. Open with a fairness question from the shop: 'Two customers each pay for one pop. Did they pay equal amounts? How do you know?'
2. Introduce equal / not equal with a balance: put 5 counters on each side — balanced means EQUAL. Add one — now one side is GREATER.
3. Translate to money: is 2 dimes equal to 1 quarter? Compare and decide. Record with words or the symbols =, >, <.
4. Shop sort: give pairs cards (a 3-pop sale, a \$2 amount, a 5-coin pile) and have them find pairs that are EQUAL and pairs where one is GREATER.
5. Pose a pricing question: 'If one pop is \$1, is buying 3 pops equal to a \$5 bill? More or less?' Compare

and explain.

6. Record several comparisons as number sentences using =, >, or <.
7. Quick game: 'Greater, Less, or Equal' — teacher shows two amounts, students signal with hands.
8. Close: comparing amounts helps a shopkeeper price fairly and check that the money is right.

Discussion Questions

- Is 2 dimes equal to 1 quarter? Prove it.
- Is the cost of 3 pops equal to, more than, or less than \$5?
- How does a balance show us 'equal'?

Teacher Tip *The balance — real or drawn — is the key image for equality at this age; 'balanced means equal' makes an abstract idea physical. Money is a slightly tricky comparison context because more coins can mean less money, so mix in those deliberately (a pile of pennies vs. a single loonie) to deepen the reasoning. Keep the symbols (=, >, <) tied to the words every time; Grade 2s adopt the symbols fast once they trust the meaning underneath.*

Differentiation

Scaffolded: Students use the balance with counters to decide equal or not equal, using words only.

On-level: Students compare money amounts and record three comparisons with =, >, or <.

Extension: Students find an example where more coins is actually less money and explain the comparison.

Curriculum Connection P2.3 — comparing amounts and sets to determine equality and inequality (0 to 100).

Activity 4: Graph the Sales — Which Flavour Wins?

□ 40 minutes

Purpose Build SP2.1: gather sales data and represent it in a concrete graph and a pictograph, then read the graph to answer questions and make a shop decision.

What You Need

- Sticky notes or cube towers; a large grid for a concrete graph
- Pictograph paper and a simple ice-pop stamp/sticker; the book

Instructions

1. Connect to the book: the kids track what sells (coconut-mango is a hit). 'Let's find out which flavour OUR shop should make most of.'
2. Collect data: each student 'buys' a favourite flavour (e.g., mango, coconut, honey-lemon) by placing a sticky note or a linking cube in that flavour's column.
3. Build a CONCRETE graph first: the cube towers or sticky columns ARE the graph. Compare heights: 'Which is tallest? How many more chose mango than honey?'
4. Now make a PICTOGRAPH: each student draws/stamps one ice-pop symbol in their flavour's row. Add a title and labels.
5. Read the graph together: 'How many chose coconut? Which flavour is least popular? How many people voted in all?' (Totals stay small, under 30.)
6. Make the shop decision: 'Based on our data, which flavour should the stand make MORE of? How do you know?'
7. Compare the two graph types: 'How are the cube graph and the pictograph the same? Different?'
8. Close: a graph turns a pile of data into a picture that helps a shopkeeper decide — real businesses graph their sales.

Discussion Questions

- Which flavour got the most votes? How many more than the least?

- How many people chose a flavour in all?
- What should our shop make more of, and how does the graph prove it?

□ **Teacher Tip** Build the **CONCRETE** graph (cube towers, real objects) before the pictograph — SP2.1 names concrete graphs first for a reason: seven-year-olds need the physical 'taller column = more' before the symbolic version. Insist on a title and labels on the pictograph; a graph nobody can read isn't finished. The 'how many more than' question is the one that lifts this from making a graph to **READING** one — that comparison is where the real data thinking lives, and it loops straight back to the comparing work from Activity 3.

Differentiation

Scaffolded: Students place their vote and answer 'which is most/least' from the concrete graph.

On-level: Students help build both graphs and answer how-many and how-many-more questions.

Extension: Students write two of their own questions that the graph can answer and pose them to a partner.

Curriculum Connection SP2.1 — constructing and interpreting concrete graphs and pictographs.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Counts and skip-counts money amounts to 100	☐	☐	☐
Represents the same amount in more than one way	☐	☐	☐
Compares and orders amounts to 100	☐	☐	☐
Adds to find a sales total with answers to 100	☐	☐	☐
Subtracts to find change from a bill	☐	☐	☐
Creates their own addition or subtraction problem	☐	☐	☐
Decides whether amounts are equal, greater, or less (P2.3)	☐	☐	☐
Builds and reads a concrete graph or pictograph of sales data (SP2.1)	☐	☐	☐

Extension Ideas

Set up a recurring classroom 'shop corner' with play money where students practise making change during free-choice time.

Run a real (or pretend) one-day ice-pop or snack sale, track each sale, and graph the results as a class.

Take a daily flavour-vote for a week and build a pictograph that grows each day; predict tomorrow's most popular choice.

ICE POP SHOP

Student Self-Assessment

Grades 2–4 • Saskatchewan Curriculum

by Janna Dutton

Illustrated by
Kevin Quinlan

MY ICE POP SHOP REFLECTION

Name: _____ Grade: _____ Date: _____

1. One thing I learned about being a kidpreneur:

2. A mistake Starr or Curtis made that I would handle differently:

3. My own big idea is:

4. The character I am most like is _____ because:

5. My recipe for success has these 3 ingredients:

1. _____
2. _____
3. _____

How I feel about this book: ☐ ☐ ☐ ☐ ☐ Circle how many stars you give it!

Photocopiable — one per student

About the Author

Janna Dutton is a Canadian entrepreneur, author, and executive coach based in Saskatoon, Saskatchewan. Ice Pop Shop was written for every child who has a big idea and needs to know they can act on it.

Free lesson plans, resources, and author visit bookings: jannadutton.com • teachableresources.com

ICE POP SHOP

by Janna Dutton

Illustrated by
Kevin Quinlan

Science — Grade 2 Lesson Plan

From Liquid to Solid: Make an Ice Pop • Grade 2 • Saskatchewan Curriculum



Reading Level

Grade 2–3 read-aloud anchor



Total Time

4 × 35–45 min sessions (plus
freezing time)



Subject

Science



Big Idea

A liquid can change into a
solid — and back

About This Lesson

Almost no children's book matches a science outcome as exactly as *Ice Pop Shop* matches Grade 2 Physical Science. The entire premise of the book — turning a liquid mixture into a frozen treat — IS the curriculum: investigating the properties of liquids and solids, and the interaction (and technology) that changes one into the other. When Starr and Curtis pour their runny coconut-mango mix into moulds and discover it takes four to six hours to freeze (Ch. 3, p. 40), they are running a real science experiment about a change of state and how long it takes.

This unit uses the book as the launch and then puts students in the role of scientists: observing the properties of liquids and solids, making their own ice pops, and investigating what makes a liquid freeze faster or slower. It is genuinely hands-on, so plan for freezing time between sessions (a freezer, or a winter day in Saskatchewan, both work). Anchor moments: choosing and mixing the liquid recipe (Ch. 3, pp. 33–37); the freezing discovery and the missed freeze time (Ch. 3, p. 40); and the finished solid pops sold on a hot day, beginning to melt (Ch. 2, 4).

Across four sessions students investigate the properties of familiar liquids and solids, explore how a liquid becomes a solid (and the freezer as a technology that makes it happen), make and observe their own ice pop as a change of state, and investigate what speeds up or slows down freezing. The melting they see on a hot sale day completes the picture: the change can go both ways.

Saskatchewan Curriculum Connections — Grade 2

Primary Outcomes

LS2.1

Investigate properties (e.g., colour, taste, smell, shape, and texture) of familiar liquids and solids.

LS2.2

Investigate interactions between liquids and solids, and technologies based on those interactions.

Secondary Outcome

AW2.1

Investigate properties of air and water (in all three states of matter) within their environment. [This plan addresses the water and change-of-state portion — indicators (f) and (g): investigating physical changes in water during freezing, and what increases or decreases the rate of freezing.]

Big Ideas & Essential Questions

Big Ideas

- Liquids and solids have properties we can observe — colour, smell, shape, and texture — and they behave differently.
- A liquid takes the shape of its container; a solid keeps its own shape.
- Cooling a liquid enough can change it into a solid — this is called freezing.
- People use technologies, like a freezer, to make a liquid become a solid on purpose.
- The change can go both ways: warming a solid can melt it back into a liquid.

Essential Questions

- How can you tell a liquid from a solid by observing it?
- What happens to a liquid when it gets very cold?
- Why did Starr and Curtis have to WAIT for their ice pops?
- What technology turns their liquid mix into a solid pop?
- Why do the ice pops start to melt on a hot day — and what state are they becoming?

Vocabulary

Word	Page	What It Means
liquid	Ch. 3	Something that flows and takes the shape of its container, like the pop mix
solid	Ch. 3	Something that keeps its own shape, like a frozen ice pop
property	Ch. 3	Something you can observe — colour, smell, shape, texture
freeze	Ch. 3	To change from a liquid into a solid by getting very cold
melt	Ch. 2	To change from a solid back into a liquid by warming up
change of state	Ch. 3	When matter changes from one form to another, like liquid to solid
freezer	Ch. 3	A technology (machine) that makes things cold enough to freeze
temperature	Ch. 3	How hot or cold something is
predict	Ch. 3	To say what you think will happen before you test it
observe	Ch. 1	To notice things carefully using your senses

Activities

Activity 1: Liquid or Solid? — Investigating Properties

□ 40 minutes

Purpose Build LS2.1 by observing and describing the properties of familiar liquids and solids, sorting and comparing them — the foundation before any freezing happens.

What You Need

- Trays of safe samples: water, juice, a spoon of honey/syrup (liquids); an ice cube, a wooden block, a frozen pop (solids)
- Hand lenses optional; a sorting mat labelled LIQUID / SOLID; the book

Instructions

1. Read aloud the recipe-making moment (Ch. 3, pp. 33–37): the kids mix a runny liquid. 'Before it's a pop, it's a liquid. What IS a liquid?'
2. Set out the sample trays. Students observe each using their senses (look, smell, touch — no tasting unknown samples) and describe properties: colour, smell, shape, texture.
3. Key test: 'Does it keep its own shape, or take the shape of its container?' Pour water between two differently shaped cups — it changes shape (liquid). The block stays the same in any container (solid).
4. Sort every sample onto the LIQUID / SOLID mat, giving a reason ('the honey flows slowly, so it's a liquid').
5. Discuss the tricky ones: honey flows slowly — still a liquid; an ice cube is a solid — but what was it before?
6. Chart class-discovered properties: Liquids flow and take the container's shape; Solids keep their shape.
7. Connect to the book: the pop mix is a LIQUID now — a frozen pop is a SOLID. 'How does one become the other?' (Tomorrow's question.)
8. Close: scientists describe matter by observing its properties.

Discussion Questions

- How can you tell if something is a liquid or a solid?
- Does honey keep its shape, or take the shape of its cup?
- What was the ice cube before it was solid?

□ **Teacher Tip** *Pour the SAME liquid into two differently shaped containers — watching it change shape while staying the same stuff is the clearest demonstration of the defining property of a liquid. Keep tasting off the table for unknown samples (a safety habit), but you can connect to taste through the book's recipe. The slow-flowing honey is a productive 'tricky case' — children often think 'liquid = fast and watery,' and honey gently breaks that. End on the cliffhanger question (how does a liquid become a solid?) to set up the freezing investigation.*

Differentiation

Scaffolded: Students sort samples into LIQUID/SOLID with a partner and name one property of each.

On-level: Students describe several properties and use the 'keeps shape vs. takes shape' test to justify each sort.

Extension: Students explain a tricky case (honey, or an ice cube) and predict what could change a solid into a liquid.

Curriculum Connection LS2.1 — investigating and describing properties of familiar liquids and solids.

Activity 2: Make an Ice Pop — Liquid Becomes Solid (with a Technology)

□ 40 minutes (plus freezing time)

Purpose Build LS2.2 by investigating the interaction that turns a liquid into a solid, and the TECHNOLOGY (a freezer) that makes it happen — making real ice pops like the book's characters.

What You Need

- Juice or a simple fruit mix; small cups or moulds; craft sticks
- Access to a freezer (or an outdoor freezing day); a thermometer; the book

Instructions

1. Re-read the kids making and pouring their mix (Ch. 3). 'We're going to do exactly what Starr and Curtis did — and watch the science.'
2. Observe and record the starting state: the mix is a LIQUID — it flows, takes the cup's shape. Note its properties.
3. Each student/group pours their liquid into a mould and adds a stick. PREDICT: 'What will happen in the freezer? Will it still be a liquid?'
4. Introduce the TECHNOLOGY idea (central to LS2.2): a freezer is a machine people invented to make things cold enough to freeze. 'What did people use before freezers?' (Ice houses, winter cold.)
5. Place the pops in the freezer (or outside if it's below freezing — a real Saskatchewan option). Note the time.
6. While waiting, connect to the book's lesson: Starr and Curtis didn't read that it takes 4–6 hours (p. 40). 'Why couldn't they sell their pops right away?' Freezing takes TIME.
7. When frozen (next session or later same day), observe the new state: it's a SOLID now — keeps its shape, hard, cold. Record the change.
8. Name the interaction: a liquid + enough cold → a solid. The freezer (technology) made it happen. Close by enjoying the pops if food-safe.

Discussion Questions

- What state was your pop before the freezer? What state after?
- What technology made the liquid turn solid — and what did people use before freezers?
- Why did Starr and Curtis have to wait hours before they could sell?

□ **Teacher Tip** *This is the heart of the unit and the exact LS2.2 fit — the freezer is the 'technology based on the interaction' the outcome names, so say that word and ask what people used before freezers (ice houses, a Saskatchewan winter). Plan the timing realistically: pour in one session, observe frozen in the next; the wait itself teaches the book's lesson that freezing takes time. If a freezer isn't handy and it's winter, setting pops outside is an authentic prairie demonstration. Have students RECORD the before and after states — that observation log is your assessment evidence.*

Differentiation

Scaffolded: Students pour a pop, predict with a thumbs-up/down, and name the state before and after with support.

On-level: Students record the starting state, predict, and describe the change and the technology that caused it.

Extension: Students explain why freezing takes time and what people used to freeze things before freezers existed.

Curriculum Connection LS2.2 — investigating the liquid–solid interaction and the technology (freezer) that drives it.

Activity 3: Faster or Slower? — Investigating the Rate of Freezing

□ 45 minutes (plus freezing time)

Purpose Build AW2.1 (indicators f and g) by investigating water as a change of state and what increases or decreases the RATE of freezing — a fair-test investigation rooted in the book's 'it took too long' problem.

What You Need

- Identical small cups of water; a freezer or cold outdoor space; a timer/clock

- Variables to test: cup size/amount, with vs. without a stick, covered vs. open; the book

Instructions

1. Pose the book's real problem: Starr and Curtis were frustrated freezing took 4–6 hours (p. 40). 'Could we make a pop freeze FASTER? Let's investigate.'
2. Introduce a fair test in kid terms: change ONE thing, keep everything else the same, and see what happens.
3. As a class, pick ONE variable to test — e.g., a little water vs. a lot of water in identical cups; or a thin shape vs. a fat shape.
4. PREDICT together: 'Which will freeze faster — the small amount or the large amount? Why do you think so?'
5. Set both in the freezer (or outside) at the SAME time. Note the start time.
6. Check at intervals, recording observations: still liquid? slushy? solid? (This is observing the change of state happening in stages.)
7. Determine the result: which froze faster? Connect back — 'How could this have helped Starr and Curtis?' (Smaller/thinner pops freeze faster.)
8. Name the science: cooling changes water from liquid to solid, and some conditions make that change happen FASTER or SLOWER.

Discussion Questions

- Which one froze faster, and how do you know?
- What ONE thing did we change to keep our test fair?
- How could freezing faster have helped the Ice Pop Shop?

□ **Teacher Tip** *This activity turns the book's plot problem ('it took too long to freeze') into a genuine fair-test investigation — a real Grade 2 science skill and a direct hit on AW2.1 indicator (g), the rate of change of state. Keep it to ONE variable; 'change one thing, keep the rest the same' is the whole concept of a fair test and is plenty for Grade 2. Checking at intervals lets students witness the change of state in PROGRESS (liquid → slushy → solid), which is indicator (f). Predicting first, then testing, builds the predict-observe-explain habit that defines scientific thinking.*

Differentiation

Scaffolded: Students predict and observe two cups freezing, naming which is faster with support.

On-level: Students help design a one-variable fair test, predict, and record the result.

Extension: Students explain why their result happened and suggest another variable that might change freezing speed.

Curriculum Connection AW2.1 (f, g) — investigating water's change of state and the rate of freezing through a fair test.

Activity 4: It Melts! — The Change Goes Both Ways

□ 35 minutes

Purpose Consolidate the unit by observing the reverse change — a solid melting back to a liquid — connecting to the book's hot sale day, and reviewing properties and changes of state.

What You Need

- The frozen pops (or ice cubes); plates or trays; a warm spot and a cool spot
- An observation sheet (Before / Now / What changed); the book

Instructions

1. Re-read a hot sale-day moment (Ch. 2, 4): it's the hottest day, and the pops are cold treats — but on a hot day, what happens to a frozen pop over time?

2. Set out a frozen pop (or ice cube) and PREDICT: 'What will happen if we leave it in a warm place?'
3. Place one solid in a warm spot and (if possible) one in a cool spot. Observe over the session, recording changes.
4. Watch the change happen: the solid becomes a liquid again — this is MELTING, the opposite of freezing.
5. Compare the two spots: 'Which melted faster? What does heat do?' (Adds the warmth that reverses the freeze.)
6. Build the big picture together with a simple two-way arrow chart: LIQUID —(get cold/freeze)→ SOLID —(get warm/melt)→ LIQUID.
7. Review properties: the melted puddle takes the shape of its container again — it's behaving like a liquid once more.
8. Close the unit: matter can change from liquid to solid and back — just like the Ice Pop Shop's pops, frozen to sell and melting in the sun.

Discussion Questions

- What happened to the frozen pop in the warm spot?
- Is melting the same as freezing, or the opposite?
- Why do the ice pops in the story start to melt on a hot day?

Teacher Tip The melting observation closes the conceptual loop — students see that the change of state is **REVERSIBLE**, which is what makes 'liquid ↔ solid' a big idea rather than a one-way fact. The warm-spot/cool-spot comparison mirrors Activity 3's fair test (heat speeds melting, just as cold speeds freezing), reinforcing that temperature drives the change in both directions. The two-way arrow chart is the single most useful takeaway artifact — it captures the whole unit in one picture. Tie it to the book's bittersweet reality: the pops **MUST** melt eventually, which is exactly why they're a hot-day treat.

Differentiation

Scaffolded: Students observe a melting pop and name the before and after states with support.

On-level: Students record the melting change and complete the two-way liquid ↔ solid arrow chart.

Extension: Students explain how temperature drives the change in BOTH directions and give an everyday example.

Curriculum Connection LS2.1, LS2.2, AW2.1 (f) — observing the reverse change of state and reviewing properties.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Observes and describes properties of a liquid and a solid	☐	☐	☐
Uses the 'keeps shape vs. takes shape' test to sort matter	☐	☐	☐
Predicts what will happen when a liquid is cooled	☐	☐	☐
Identifies that a liquid changes to a solid when frozen	☐	☐	☐
Names the freezer as a technology that causes freezing	☐	☐	☐
Helps carry out a fair test of what changes freezing speed	☐	☐	☐
Observes a solid melting back into a liquid	☐	☐	☐
Explains that the liquid ↔ solid change can go both ways	☐	☐	☐

Extension Ideas

Freeze several different liquids (water, juice, milk, oil) and compare — do they all freeze the same way and at the same speed?

Keep a 'melting race' chart: time how long pops last in different spots around the school on a warm day.

Draw a labelled 'states of matter' poster for the Ice Pop Shop showing the liquid mix, the freezer, the solid pop, and the melting pop.

ICE POP SHOP

Student Self-Assessment

Grades 2–4 • Saskatchewan Curriculum

by Janna Dutton

Illustrated by
Kevin Quinlan

MY ICE POP SHOP REFLECTION

Name: _____ Grade: _____ Date: _____

1. One thing I learned about being a kidpreneur:

2. A mistake Starr or Curtis made that I would handle differently:

3. My own big idea is:

4. The character I am most like is _____ because:

5. My recipe for success has these 3 ingredients:

1. _____
2. _____
3. _____

How I feel about this book: ☐ ☐ ☐ ☐ ☐ Circle how many stars you give it!

Photocopiable — one per student

About the Author

Janna Dutton is a Canadian entrepreneur, author, and executive coach based in Saskatoon, Saskatchewan. Ice Pop Shop was written for every child who has a big idea and needs to know they can act on it.

Free lesson plans, resources, and author visit bookings: jannadutton.com • teachableresources.com

ICE POP SHOP

by Janna Dutton

Illustrated by
Kevin Quinlan

Social Studies — Grade 2 Lesson Plan

Our Community, Our Business • Grade 2 • Saskatchewan Curriculum



Reading Level

Grade 2–3 guided/read-aloud



Total Time

4 × 35–40 min sessions



Subject

Social Studies



Big Idea

A community is people
meeting needs together

About This Lesson

Ice Pop Shop is set in one small place — the Beacon Apartments — and that single setting turns out to be a perfect Grade 2 community to study. The story opens on a shared space that "always feels lonely": bare flower beds, a bit of garbage, nobody stopping to talk (Ch. 1, p. 8). By the end, that same space is full of neighbours lining up, chatting, and looking out for one another (Ch. 8, pp. 110–114). Watching a community wake up is the heart of this plan.

At Grade 2, read this aloud over several short sittings — the chapters are quick and the dialogue is fun to perform with two voices. As you read, treat the apartment block as a living community with characteristics, decisions, needs, and wants. Six- and seven-year-olds understand "community" best when it is concrete and close: not an abstract town, but a building with a lonely courtyard, a kid who needs change for a customer, a mom whose food gets ruined, a neighbour up on the twenty-fourth floor who used to run a business. The book hands you all of that.

This plan centres on how a small community works: who produces and who consumes, how members make decisions, how they sort out competing wants peacefully, and what members owe one another and are owed in return. Anchor moments: Curtis and Starr discovering they share a building (Ch. 1, pp. 4–8); the lonely courtyard (Ch. 1, p. 8); the kidpreneur decision (Ch. 2); the hurried customer with no change and the line-up behind him (Ch. 4, pp. 50–53); Tamara's money expertise and Mrs. McLean funding the ingredients (Ch. 4 & 6); the promise to repay Mom's ruined food (Ch. 5, p. 66); and the community coming together — sharing the last ice pop, planning a neighbourhood bench (Ch. 8, pp. 112–114).

Saskatchewan Curriculum Connections — Grade 2

Primary Outcomes

PA2.1

Analyze how decisions are made within the local community.

PA2.2

Assess and practice various approaches to resolving conflicting interests within the community.

RW2.1

Describe ways in which the local community meets needs and wants of its members.

Secondary Outcomes

IN2.1

Determine characteristics of a community.

Big Ideas & Essential Questions

Big Ideas

- A community is a group of people who share a place and depend on one another to meet needs that no one can meet alone.
- Communities run on people producing and consuming goods and services — some members make or sell things, others buy or use them, and many do both.
- Communities make decisions in different ways — sometimes one person decides, sometimes people decide together — and how a decision is made affects everyone.
- When people want different things at the same time, there are several peaceful ways to work it out so the community stays healthy.
- Every member of a community, even a child, has both rights (what they can fairly expect) and responsibilities (what they owe to others).

Essential Questions

- What makes a group of people a community — and is your apartment, street, or school a community?
- Who produces and who consumes in Starr and Curtis's community — and can a person be both?
- Who gets to decide things in this community, and how do they decide?
- When two people want different things, what are some peaceful ways to sort it out?
- What do members of a community owe each other — and what can they fairly expect in return?

Vocabulary

Word	Page	What It Means
community	Ch. 1	A group of people who share a place and help meet each other's needs
needs	Ch. 5	Things people must have to live well, like food, safety, and help
wants	Ch. 1	Things people would like to have but can live without, like a bike or a treat
goods	Ch. 3	Things people make or sell that you can hold — like an ice pop
service	Ch. 4	Helpful work one person does for another, like making change or giving advice
producer	Ch. 3	A person who makes or provides goods or services (Starr and Curtis make ice pops)
consumer	Ch. 4	A person who buys or uses goods or services (the neighbours)

		who buy ice pops)
decision	Ch. 2	A choice a person or a group makes after thinking about it
conflict	Ch. 4, 7	When people want different things and disagree
rights	Ch. 4	What a person can fairly expect from their community, like fair treatment
responsibility	Ch. 5	Something you are expected to do or take care of for others
neighbour	Ch. 8	A person who lives near you and shares your community

Activities

Activity 1: Pre-Reading — What Makes a Place a Community?

□ 35 minutes

Purpose Use the book's opening to build the idea that a community is more than people in the same place — it has characteristics (a shared space, people who know and help each other, give-and-take). Establishes the IN2.1 lens that drives the whole unit.

What You Need

- Chart paper headed CHARACTERISTICS OF A COMMUNITY
- A second chart headed THE BEACON APARTMENTS (kept up all unit)
- The book

Instructions

1. Read the opening aloud (Ch. 1, pp. 1–8) — Starr meets Curtis, and they discover "I think we live in the same apartment block." Stop there.
2. Pose the hook straight from the book: "These two live in the same building but have never spoken. Are they a community yet? What would make them one?" Let students wrestle — this is the real question.
3. Draw out characteristics as students name them, charting each: a shared place, people who know each other, people who help each other, give-and-take. Keep the language theirs.
4. Read on to the courtyard (p. 8): bare flower beds, garbage, "it always feels lonely here." Ask: "This place has people and a shared space — but what characteristic is MISSING that makes it feel lonely?" (People connecting and helping.)
5. Test the definition against students' own world: "Is our classroom a community? Check it against our characteristics chart." Tick each one the class can claim.
6. Now compare two communities they belong to (class and family, or class and a team). Same characteristics, different details — that is what a community IS.
7. Set the reading job: "Be community detectives. Watch the Beacon Apartments GAIN characteristics as the story goes — we'll add to its chart every chapter."
8. Start the Beacon chart now with what's true at the end of Chapter 1 (shared building, a few people who've just met) and predict what it will gain.

Discussion Questions

- Are two people who live in the same building automatically a community? What's missing at the start?
- Which characteristics does OUR classroom have? Which is the strongest?
- What is one community you belong to, and how do you know it's a community?

□ **Teacher Tip** *The whole point here is to get students past "a community is where you live" to "a community is people who share a place AND know and help each other." The book hands you the perfect test case: two neighbours who've literally never spoken. Don't rush them to the answer — the productive*

struggle over "are they a community yet?" is the IN2.1 thinking. Keep the Beacon chart visible and add to it physically each chapter; by Chapter 8 students will SEE the lonely building become a real community, which is the entire arc of the book in one chart.

Differentiation

Scaffolded: Students point to or draw one characteristic and dictate why it matters; a partner can scribe.

On-level: Students name a characteristic and decide whether the Beacon block has it yet at the end of Chapter 1.

Extension: Students rank the characteristics — which one matters MOST for a community to feel real? — and defend their choice.

Curriculum Connection IN2.1, PA2.1 — determining the characteristics that make a place a community.

Activity 2: Needs, Wants, Producers & Consumers

□ 40 minutes

Purpose Build the RW2.1 idea that a community meets both needs and wants, AND that it runs on producers and consumers — people who make/provide and people who buy/use. Sorting examples straight from the book.

What You Need

- Two labelled hoops or columns: NEEDS and WANTS
- Two labelled cards: PRODUCER and CONSUMER
- Picture/word cards (some from the book, some everyday)
- The book

Instructions

1. Warm up by sorting everyday cards (water, candy, a winter coat, a video game, a home, a toy): the class votes NEED or WANT with thumbs.
2. Draw out the rule in kid words: a need is something you must have to be okay; a want is something nice you can live without.
3. Turn to the book. The bike (Ch. 1) — need or want? (Want.) Mom's ruined food (Ch. 5, pp. 64–66) — need or want? (Need.) Place each in a hoop.
4. The ice pops: need or want for the community on a hot day? (A want — a cool treat — though students may argue staying cool is close to a need. Honour the debate.)
5. Now introduce the engine: every good or service has a PRODUCER (who makes/provides it) and a CONSUMER (who buys/uses it). Hold up the two cards.
6. Sort the book's people: Starr and Curtis PRODUCE ice pops; the neighbours in the line-up CONSUME them (Ch. 4). Tamara provides a SERVICE — money know-how (pp. 50–52). Mrs. McLean provides money to start (Ch. 6, p. 84).
7. Surface the key idea for this age: a person can be BOTH. Starr's mom consumes (she buys nothing, but uses the courtyard) and produces (gives advice, lends the blender and table). Ask: "Who in the book is both a producer and a consumer?"
8. Make the community link and post all four labels: a community meets its members' needs and wants through people producing and consuming goods and services — that is how the Beacon block comes alive.

Discussion Questions

- Is a bike ever a need, or always a want? Could it depend on the person?
- Who is a producer in the story? Who is a consumer? Is anyone both?
- What does the Ice Pop Shop give the community besides ice pops?

□ **Teacher Tip** *Two ideas are doing work here, so keep them visually separate — needs/wants in the hoops, producer/consumer on their own two cards — or kids will blur them. The producer/consumer idea lands best through bodies, not definitions: have a few students BE the ice pop shop and a few BE the customers, and physically hand over a paper pop for paper coins. The "can you be both?" question is the rich one — it's how seven-year-olds start to see a community as a web of give-and-take rather than just buyers and sellers. Use the book's own hot-weather setting for the needs/wants debate: "On the hottest day of the year, is a cold treat just a want?"*

Differentiation

Scaffolded: Students sort pre-made picture cards into NEEDS/WANTS and match each book character to PRODUCER or CONSUMER with a partner.

On-level: Students sort cards, defend one 'it depends' card, and name one character who is both a producer and a consumer.

Extension: Students invent a small business that would meet a real want in their own community and explain who would produce it and who would consume it.

Curriculum Connection RW2.1 — describing how the community meets needs and wants through producers and consumers.

Activity 3: How We Decide & What We Owe Each Other

□ 40 minutes

Purpose Examine how decisions get made (PA2.1), assess SEVERAL peaceful ways to resolve conflicting interests (PA2.2), and weigh both the rights members can fairly expect and the responsibilities they owe (PA2.3) — using the book's clearest moments.

What You Need

- A "How We Decided" chart: WHO wanted WHAT / THE PROBLEM / HOW it was solved
- A two-column chart: RIGHTS (what members can fairly expect) / RESPONSIBILITIES (what members owe)
- The book

Instructions

1. Re-read the "no change" problem (Ch. 4, pp. 50–53): a hurried customer needs change; the kids have no float. Two people want different things — a conflict of interests. Chart WHO/THE PROBLEM.
2. Look at HOW it was solved: the man offers to buy two more pops so the change works out, and the line behind him helps. Add it to the chart, and NAME the approach: working together to find a win-win.
3. Now widen it — ask the class to brainstorm OTHER peaceful approaches to a conflict like this: take turns, compromise (meet in the middle), or ask a trusted person to help decide. Note that the book uses 'ask a mentor' too, when the kids take their problem to Mrs. McLean (Ch. 6).
4. Examine decisions being made: Starr asks Mom to use the blender (Ch. 3); Mrs. McLean decides to fund the ingredients (Ch. 6, p. 84). Ask: "Who decided, and how?" Sort into decided-by-one-person vs. decided-together.
5. Turn to RIGHTS. Re-read the customer moment: the hurried man expected fair, honest service — that's a RIGHT a consumer can fairly expect. Add to the chart. Ask: "What can everyone in the Beacon block fairly expect?" (To be treated fairly, to be included, to share the courtyard safely.)
6. Turn to RESPONSIBILITIES. Starr promises to repay Mom for the ruined food (Ch. 5, p. 66); the kids take responsibility for forgetting the freezer; they plan to give back with a bench (Ch. 8). Add these. Make the pairing explicit: rights and responsibilities go together.
7. Hold up the failed conflict — the rainstorm fight (Ch. 7, pp. 96–100) — beside the win-win. Ask: "Which approach kept the community strong? What responsibility did Starr forget in that moment?" (To treat a

friend with respect.)

8. Role-play one classroom-sized conflict (two kids want the same ball) and have the class try TWO different peaceful approaches, then decide which fit best.

Discussion Questions

- What are some different peaceful ways to solve a 'we both want different things' problem?
- What is something every member of our class community can fairly expect (a right)? What is something each of us owes (a responsibility)?
- How did the man and the kids turn a problem into a deal that worked for both?

Teacher Tip *Two moves matter here. First, PA2.2 says 'various approaches' — so don't let win-win be the only tool in the box; make students generate take-turns, compromise, and ask-a-mentor too, so they're choosing a strategy, not just learning one. Second, rights are abstract for seven-year-olds, so anchor them in the book's concrete moment: the hurried customer plainly expected fair service — that's a right he can name. Then mirror it to the room: "You have a right to be safe at the sharing table; you also have the responsibility not to grab." Keep the rights/responsibilities chart paired side by side so the give-and-take is visible — that pairing IS the PA2.3 idea.*

Differentiation

Scaffolded: Students sequence picture cards of the 'no change' problem, point to how it was solved, and name one thing a community member can expect and one they owe.

On-level: Students complete the 'How We Decided' chart for one example and add one right and one responsibility to the paired chart.

Extension: Students take one conflict and write two different peaceful ways it could be solved, then explain which respects everyone's rights best.

Curriculum Connection PA2.1, PA2.2, PA2.3 — how decisions are made, several ways to resolve conflict, and the rights and responsibilities of community members.

Activity 4: Post-Reading — Our Class Community Plan

□ 35 minutes

Purpose Consolidate the unit by applying community thinking to students' own world: identify a need or want in their class or school community and a responsibility they could take to help — echoing the book's neighbourhood bench, and naming the right it protects.

What You Need

- A "Our Community Plan" half-sheet (What our community needs / What I could do / Who could help)
- The book open to the ending (Ch. 8, pp. 112–114)

Instructions

1. Re-read the ending: the courtyard is full of neighbours chatting, the grumpy man shares his ice pop, and the team plans to save up for a community bench so people have a place to gather (pp. 112–114).
2. Return to the Beacon chart from Activity 1. Tick every characteristic the community has GAINED since Chapter 1. Name what made the difference: people showing up, helping, and looking out for each other.
3. Connect to responsibility AND rights: Starr and Curtis gave back (paying Mom, the bench, saving a pop for the grumpy man). The bench protects something everyone can fairly expect — a place to belong in their shared space.
4. Turn to students' own world: "What does OUR class or school community need or want to feel friendlier or work better?" Brainstorm (a tidier reading corner, including kids who are left out, a buddy for new students).
5. Each student picks one and fills the half-sheet: the need, one thing THEY could do (their responsibility),

and who could help.

6. Add the rights link in kid words: "What does your idea make sure everyone can fairly expect?" (To be included, to have a turn, to feel safe.)

7. Pair-share plans; partners name one thing they like about each other's idea.

8. Choose one doable plan and actually try it as a class this week — community responsibility has to be real to a Grade 2, not just discussed.

Discussion Questions

- What is one thing you could do to make our community friendlier?
- Why is giving back to your community a responsibility, not just a nice extra?
- What right does your plan protect for the people in your community?

Teacher Tip *End on action, not just reflection — Grade 2s are deeply literal and will believe community responsibility is real only if you actually do one of their ideas. Pick the most doable plan and run it this week. The book earns this: the bench isn't a metaphor to the characters, it's a thing they're saving up to build. And watch for the child whose plan is "be nice to everyone" — push gently for the concrete move underneath: "Nice how? Show me what your hands and words would do."*

Differentiation

Scaffolded: Students draw their community idea and dictate one action and one person who could help.

On-level: Students write a need, one personal responsibility, and the right it protects.

Extension: Students write a two-step plan, name who could help, and explain the right their plan protects for others.

Curriculum Connection RW2.1, PA2.3 — meeting community needs/wants and the paired rights and responsibilities of members.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Names characteristics that make a place a community, not just who lives there	☐	☐	☐
Explains that community members help meet one another's needs	☐	☐	☐
Identifies producers and consumers in the story, including someone who is both	☐	☐	☐
Sorts examples into needs and wants AND can defend a reasonable 'it depends' answer	☐	☐	☐
Identifies how a decision is made in the story (one person vs. together)	☐	☐	☐
Describes more than one peaceful way to resolve a conflict of interests	☐	☐	☐
Names a right a community member can expect and a responsibility they owe	☐	☐	☐
Connects community ideas to specific moments and characters in the book	☐	☐	☐

Extension Ideas

Take a "community helpers" walk around the school and chart who keeps it running, then add them to a class community web — just as the Beacon web grew through the book.

Build a class "Beacon Apartments" mural showing the lonely courtyard transforming into a friendly gathering place, with student-drawn neighbours and the planned community bench.

Toward IN2.2, build a single class portrait of the many communities and traditions OUR class shares — a collective mural of our local diversity, rather than each child presenting their own heritage on the spot. Keep it a shared 'who we are together' picture.

ICE POP SHOP

Student Self-Assessment

Grades 2–4 • Saskatchewan Curriculum

by Janna Dutton

Illustrated by
Kevin Quinlan

MY ICE POP SHOP REFLECTION

Name: _____ Grade: _____ Date: _____

1. One thing I learned about being a kidpreneur:

2. A mistake Starr or Curtis made that I would handle differently:

3. My own big idea is:

4. The character I am most like is _____ because:

5. My recipe for success has these 3 ingredients:

1. _____
2. _____
3. _____

How I feel about this book: ☐ ☐ ☐ ☐ ☐ Circle how many stars you give it!

Photocopiable — one per student

About the Author

Janna Dutton is a Canadian entrepreneur, author, and executive coach based in Saskatoon, Saskatchewan. Ice Pop Shop was written for every child who has a big idea and needs to know they can act on it.

Free lesson plans, resources, and author visit bookings: jannadutton.com • teachableresources.com