

ICE POP SHOP

by Janna Dutton

Illustrated by
Kevin Quinlan

Arts Education — Grade 3 Lesson Plan

Building the Shop: Drama & the Made World • Grade 3 • Saskatchewan Curriculum



Reading Level

Grade 2–3 read-aloud anchor



Total Time

4 × 40–45 min sessions



Subject

Arts Education



Big Idea

Artists depict and dramatize
the world people build

About This Lesson

In Grade 2, students used their community as inspiration for drama and art. Grade 3 sharpens the focus to the **CONSTRUCTED ENVIRONMENT** — the world people build: buildings, shops, signs, streets, rooms. Ice Pop Shop is full of it. The Beacon Apartments, the courtyard, the fold-out shop with its umbrella and cooler, the hand-made sign — these are all parts of a built environment that students can step into through drama and depict through visual art. This unit works in two disciplines: Drama (sustaining roles in the shop's world) and Visual Art (depicting the constructed environment and designing with varied media).

Dance and Music aren't the focus — the book offers no honest anchor for them — so this plan stays in drama and visual art. A Grade 3 addition the curriculum calls for: students **DESCRIBE** the ideas and problem-solving in their **OWN** arts work (CR3.1), so reflection becomes more deliberate than in Grade 2. Read the book's built-world moments aloud, then create. Anchor moments: the design and set-up of the stand — table, umbrella, cooler, sign (Ch. 3–4); the apartment block and courtyard as built spaces (Ch. 1, 8); and the shop bustling with its community (Ch. 4).

Across four sessions students sustain roles in the shop's constructed world, build a drama together with strategies and reflection, depict the constructed environment in visual art, and design an arts work in varied media — describing their own design process throughout. The sessions split two drama, two visual art.

Saskatchewan Curriculum Connections — Grade 3

Primary Outcomes

CP3.3

Sustain roles in dramatic situations and accept/respond to others in role, using the environment (natural, constructed, imagined) as inspiration.

CP3.4

Use drama strategies and reflection to develop and respond to dramatic situations.

CP3.7

Create visual art works that draw on observations and express ideas about the constructed environment.

CP3.8

Create art works using a variety of visual art concepts (e.g., contour lines), forms (e.g., drawing, sculpture), and media (e.g., pencils, pastels, found objects).

Secondary Outcome

Big Ideas & Essential Questions

Big Ideas

- The 'constructed environment' is the world people build — buildings, shops, signs, streets — and artists can depict it.
- In drama, we can sustain a role over a whole scene, responding to others as our character.
- Drama strategies (like a meeting, a tableau, or a hot-seat) help us build and reflect on a dramatic situation.
- Artists make choices about line, form, and media to show a built place.
- Describing our own ideas and problem-solving makes us more thoughtful artists.

Essential Questions

- What is a 'constructed environment,' and what built things are in the book's world?
- How can you stay in a role for a whole scene and respond as that character?
- What drama strategy could help us explore the shop's world more deeply?
- How can lines and shapes show a building, a shop, or a sign?
- What was your idea, and what problem did you solve while making your art?

Vocabulary

Word	Page	What It Means
constructed environment	Ch. 3–4	The world people build: buildings, shops, signs, rooms
sustain a role	Ch. 4	To stay in character through a whole scene
tableau	—	A frozen picture made with bodies to show a moment
hot-seat	—	A strategy where a character answers others' questions in role
contour line	Ch. 3	A line that follows the edge or outline of a shape
form	Ch. 3	A kind of art work — drawing, sculpture, collage
media	Ch. 3	Materials: pencils, pastels, paint, found objects
problem-solving	Ch. 3	Working out how to make your idea actually happen in art
reflect	Ch. 8	To think back on and describe what you made and how

Activities

Activity 1: Sustain the Role — A Day at the Shop (Drama)

□ 40 minutes

Purpose Build CP3.3 by sustaining a role across a whole scene set in the book's constructed environment — the shop — accepting and responding to others in role.

What You Need

- Open space; a few set pieces to suggest the shop (chairs as a 'counter', a box 'cooler')
- The book

Instructions

1. Read a busy shop scene (Ch. 4). Notice the BUILT setting: the table, umbrella, cooler, sign — 'this is a constructed environment we can step into.'
2. Set up a simple 'shop' space with a couple of set pieces. Establish where the counter, the line, and the cooler are.
3. Assign sustained roles (held for the whole scene this time, not swapped): shopkeeper, several customers with different needs, a neighbour, Mrs. McLean.
4. Give the scene a shape: morning set-up → first customers → a small hitch (runs low on a flavour) → resolution. Students sustain their role across all of it.
5. Coach for sustaining: 'Stay with your character even when you're not the focus — what is your customer doing while waiting?'
6. Use a freeze-and-question: pause the scene, tap a character, ask 'what are you thinking right now?' — they answer in role.
7. Run the scene a second time, deepening responses to one another.
8. Reflect briefly: 'What helped you stay in your role the whole time?'

Discussion Questions

- What was your character doing even when they weren't talking?
- How did you respond when something unexpected happened in the shop?
- What helped you stay in role for the whole scene?

□ **Teacher Tip** *The Grade 3 leap from Grade 2 is SUSTAINING a role — holding the character across an entire scene, including the quiet moments — so coach the background life ('what's your waiting customer doing?'), not just the speaking turns. Build the constructed environment physically with a few set pieces; defining where the counter and cooler ARE helps children commit to the space. The freeze-and-question is a gentle accountability check that keeps everyone in role and gives you a quick read on depth of character.*

Differentiation

Scaffolded: Students sustain a role with a clear simple task (e.g., a customer choosing a flavour) for the scene.

On-level: Students sustain a role across the whole scene and respond to an unexpected hitch in character.

Extension: Students sustain a more complex role and answer in-role questions during a freeze.

Curriculum Connection CP3.3 — sustaining roles and responding to others, using the constructed environment.

Activity 2: Strategies & Reflection — Exploring the Shop's World (Drama)

□ 40 minutes

Purpose Build CP3.4 by using drama strategies (tableau, hot-seat) to develop a dramatic situation from the book and reflecting on what the strategies revealed.

What You Need

- Open space; the book

Instructions

1. Introduce the idea: actors use STRATEGIES (special techniques) to explore a story's world more deeply, then reflect on what they learn.
2. Strategy 1 — TABLEAU: in groups, make a frozen picture of a key shop moment (the grand re-opening, the rainstorm, the line-up). Hold it; the class reads each frozen scene.
3. Bring one tableau to life for 10 seconds, then freeze again — noticing how a still picture holds a whole moment.
4. Strategy 2 — HOT-SEAT: one student takes the role of Starr (or Curtis, or the grumpy man) in the 'hot seat'; classmates ask questions; the character answers in role.
5. Coach good questions ('How did you feel when the cooler was sold?') and thoughtful in-role answers.
6. Reflect as a group (this is half the outcome): 'What did the tableau show that words alone wouldn't? What did we learn about the character from the hot-seat?'
7. Connect strategies to understanding: drama is a way to understand a story and its people more deeply.
8. Close: name a strategy each student found useful and why.

Discussion Questions

- What did your tableau capture about that moment?
- What did we learn about the character in the hot-seat?
- Which drama strategy helped you understand the story best?

□ **Teacher Tip** CP3.4 explicitly pairs STRATEGIES with REFLECTION — so don't skip the 'what did this reveal?' conversation; it's literally half the outcome. Tableau is the most inclusive strategy (no talking required, everyone succeeds) and a great entry point; hot-seat raises the challenge by asking for spontaneous in-role thinking. Keep reflection specific and tied to discovery: 'the frozen picture showed the grumpy man turned away from everyone — we understood his loneliness without a single word.' That's the metacognition the outcome is after.

Differentiation

Scaffolded: Students contribute to a group tableau and name one thing it shows.

On-level: Students take part in tableau and hot-seat and reflect on what a strategy revealed.

Extension: Students suggest and lead a strategy to explore a new moment, then reflect on its effect.

Curriculum Connection CP3.4 — using drama strategies and reflection to develop and respond to dramatic situations.

Activity 3: Depict the Built World — Drawing the Shop (Visual Art)

□ 45 minutes

Purpose Build CP3.7 by creating visual art that depicts the constructed environment — the shop and its built surroundings — drawing on observation.

What You Need

- Paper; pencils, pencil crayons, fine markers
- The book, open to the stand and building illustrations

Instructions

1. Define the constructed environment with the book: the fold-out table, the umbrella, the cooler, the sign, the apartment building behind. 'All built by people — that's the made world.'
2. Mini-lesson on CONTOUR LINE: drawing the outline/edges of objects. Practise a quick contour of a simple built object (a box, a sign).
3. Students plan a drawing of a constructed environment — the book's shop, OR a built place they know (a store, a bus shelter, their kitchen).
4. Draw using contour lines for the main structures, then add detail (the cooler's texture, lettering on a

sign).

5. Mini-concept: show that built things have straight edges, corners, and human-made shapes — different from natural forms.
6. Circulate and name choices: 'Your contour line really shows the edge of the cooler.'
7. Gallery share focused on the built world: 'What constructed things did each artist include?'
8. Close: artists depict the made world by observing its shapes, edges, and details.

Discussion Questions

- What built (constructed) things did you choose to draw?
- How did contour lines help you show the edges of the shop or building?
- How is drawing a building different from drawing a tree?

□ **Teacher Tip** CP3.7's distinctive word is *CONSTRUCTED* — the human-made world — so keep students on built subjects (shops, signs, rooms, vehicles) rather than landscapes; the contrast with natural forms is part of the concept. Contour line is the anchor skill and a genuine Grade 3 art concept: 'draw the edges' is a concrete, learnable technique that immediately improves observational drawing. Quinlan's illustrations of the stand are an ideal mentor for how built objects can be rendered with character.

Differentiation

Scaffolded: Students draw one built object (the cooler or sign) using contour lines with support.

On-level: Students depict a constructed scene using contour lines and added detail.

Extension: Students compose a built environment with several structures and explain their observational choices.

Curriculum Connection CP3.7 — depicting the constructed environment through observational visual art.

Activity 4: Design in Mixed Media — The Shop's Look (Visual Art)

□ 45 minutes

Purpose Build CP3.8 by creating an arts work using a variety of concepts, forms, and media, and CR3.1 by describing the ideas and problem-solving in their own process.

What You Need

- Mixed materials: paper, pastels, scrap/found objects, glue, scissors
- A simple 'design journal' half-sheet (My idea / My problem / How I solved it); the book

Instructions

1. Set the design brief: create a small mixed-media work for the shop — a sign, a product label, or a 3-D model of the stand — using more than one medium.
2. Review the media menu (a CP3.8 list): pencils, pastels, found objects; and forms: drawing, collage, simple sculpture.
3. Before making, each student writes their IDEA in the design journal: what they'll make and what they want it to show.
4. Make: students combine at least two media/forms (e.g., a pastel sign mounted on a found-object base).
5. As problems arise ('the glue won't hold,' 'the colour's too pale'), prompt students to note the PROBLEM and how they SOLVED it — this is CR3.1 in action.
6. Finish and set up a class 'shop design showcase.'
7. Describe the process (CR3.1): each student shares their idea, one problem they hit, and how they solved it — not just the finished look.
8. Close: real artists and designers solve problems as they go — describing that process is part of being an artist.

Discussion Questions

- What was your idea, and which media did you choose to make it?
- What problem came up while you were making it?
- How did you solve that problem — and would you do it differently next time?

□ **Teacher Tip** CP3.8 wants *VARIETY* — more than one concept, form, or medium — so set the minimum-two-media expectation up front; combining a pastel drawing with a found-object base is plenty. The real Grade 3 addition is CR3.1: describing your *OWN* ideas and *PROBLEM-SOLVING*. The design journal makes this concrete — capturing the problem ('my sign kept tipping over') and the solution ('I made a wider base') in the moment. Insist the final share is about *PROCESS*, not just product; 'tell me a problem you solved' is the question that hits the outcome and quietly teaches that struggle is normal and creative.

Differentiation

Scaffolded: Students combine two media for a sign or label and describe their idea with a sentence frame.

On-level: Students make a mixed-media work and describe one problem and how they solved it.

Extension: Students integrate three media/forms and describe their full design process, including a change they made.

Curriculum Connection CP3.8 — creating with varied concepts, forms, and media; CR3.1 — describing own ideas and problem-solving.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Sustains a role across an entire scene	☐	☐	☐
Responds to others in role, including the unexpected	☐	☐	☐
Participates in a drama strategy (tableau or hot-seat)	☐	☐	☐
Reflects on what a drama strategy revealed	☐	☐	☐
Depicts the constructed environment using observation	☐	☐	☐
Uses contour line or another concept on purpose	☐	☐	☐
Creates an arts work using a variety of media and forms	☐	☐	☐
Describes own ideas and problem-solving in their process (CR3.1)	☐	☐	☐

Extension Ideas

Build a class 3-D model or diorama of the Beacon courtyard and shop using found objects and recycled materials.

Create a 'process gallery' where each artwork is displayed beside the student's design-journal notes on the problem they solved.

Devise a longer drama using three strategies (tableau, hot-seat, and a meeting) to explore a 'what happens next for the shop' situation.

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 3 Lesson Plan

Reading Closely & Designing a Message • Grade 3 • Saskatchewan
Curriculum



Reading Level

Grade 2–3
guided/independent



Total Time

4 × 40–45 min sessions



Subject

English Language Arts



Big Idea

Words and pictures work
together to send a message

About This Lesson

In Grade 2, students learned to spot the big ideas of identity, community, and social responsibility in a story and to connect them to their own lives. Grade 3 sharpens that work in two ways the Saskatchewan curriculum calls for: students now COMPARE the text to their own experiences (not just connect), and they look closely at VISUAL texts — posters, illustrations, cartoons — to explain how visual features convey humour, emotion, and mood. Ice Pop Shop is tailor-made for both.

The story carries all three themes again, but now there's more to compare: Starr and Curtis face setbacks, a money problem, a friendship fight, and a comeback — plenty for a nine-year-old to hold up against their own experiences of trying something hard. And the book is unusually rich in VISUAL text. The Grade 3 visual-response outcome literally lists 'posters' as an example, and this book contains a real one: the kids design an Ice Pop Shop sale poster (Ch. 3–4) to send a message and persuade customers. Add Kevin Quinlan's expressive illustrations and the playful word-art, and you have a built-in unit on how words and pictures work together to communicate.

Read it aloud or in partners, then move from close reading into students designing their own message — a poster or a written pitch — the way the characters do. Anchor moments: the friendship and its rough patch (Ch. 1, 7–8); the sale poster and the 'Recipe For Success' (Ch. 3–4); the expressive illustrations throughout; and the satisfying community comeback (Ch. 8).

Saskatchewan Curriculum Connections — Grade 3

Primary Outcomes

CR3.1

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 comparison with personal experiences.

CR3.2

View and respond to grade-appropriate visual and multimedia texts (including videos, cartoons, illustrations, diagrams, charts, maps, and posters), explaining reactions and connections as well as visual features that convey humour, emotion, and mood.

CC3.4

Write to communicate ideas, information, and experiences pertaining to a topic by creating stories, scripts, friendly letters, reports, and poems.

Secondary Outcome

AR3.2

Set personal goals to improve viewing, listening, reading, speaking, writing, and other representing, and discuss a plan for achieving them.

Big Ideas & Essential Questions

Big Ideas

- Good readers compare a story to their own experiences, not just connect to it — noticing what's the same and what's different.
- Visual texts like posters and illustrations send messages on purpose, using colour, size, and layout to create humour, emotion, and mood.
- A poster has a job: to grab attention and persuade an audience with both words and pictures.
- Writers and designers choose their words and images to fit their message and their audience.
- We can set a personal goal to get better at reading, viewing, or creating texts.

Essential Questions

- How is your own experience the same as, and different from, what Starr and Curtis go through?
- How does the kids' sale poster try to make you WANT an ice pop?
- What feelings or mood do the illustrations create, and how?
- If you designed a poster or wrote a pitch, what message would you send and to whom?
- What's one reading or writing goal you could set for yourself?

Vocabulary

Word	Page	What It Means
compare	Ch. 1–8	To notice how two things — like a story and your life — are alike and different
visual text	Ch. 3–4	Something you read by looking: a poster, illustration, cartoon, or chart
poster	Ch. 4	A visual text designed to grab attention and send a message to an audience
mood	Ch. 7–8	The feeling a text or picture gives you — cheerful, tense, gloomy
audience	Ch. 4	The people a message is made for
persuade	Ch. 4	To try to make someone want to do or believe something
layout	Ch. 4	How words and pictures are arranged on a page or poster
illustration	Ch. 1–8	A picture that helps tell or explain a story
pitch	Ch. 2	A short, persuasive explanation of an idea

Activities

Activity 1: Reading & Comparing — Same and Different From My Life

□ 40 minutes

Purpose Build CR3.1 at the Grade 3 level: comprehend the story's themes and COMPARE them to personal experience, noticing similarities and differences — the step beyond Grade 2's simple connections.

What You Need

- A double-bubble or T-chart: IN THE STORY / IN MY LIFE — SAME / DIFFERENT
- The book

Instructions

1. After reading (or to the disaster point), name the story's big experiences: trying something new and hard, working with a partner, making a mistake, wanting to give up, asking for help.
2. Model a comparison aloud: 'Starr wanted a bike and worked for it. I once wanted ____ and _____. That's the SAME because _____, but DIFFERENT because _____.'
3. Give each student the SAME/DIFFERENT chart. They pick one experience from the book and compare it to their own life — capturing at least one similarity and one difference.
4. Partner share: read each other's comparisons and add one question.
5. Surface the three themes as you go: which of identity, community, or social responsibility does each comparison touch?
6. Push the 'different' column — Grade 3 comparison means noticing contrast, not just 'me too.' Ask: 'How was YOUR experience different from Starr's?'
7. Chart a few strong comparisons for the class to see the range.
8. Close: comparing a story to our own lives helps us understand both the book AND ourselves better.

Discussion Questions

- What experience in the book is most like something you've lived?
- How was your experience DIFFERENT from the character's?
- Which big idea — identity, community, or responsibility — does your comparison show?

□ **Teacher Tip** The Grade 3 leap is from 'this reminds me of...' (Grade 2) to genuine COMPARISON — same AND different. Kids will default to 'me too' and stop; the growth is in the contrast column, so prompt for it explicitly: 'Good — now how was yours NOT like Starr's?' That difference-noticing is real analytical reading. Keep your modelled example honest and specific; a vague teacher model produces vague student comparisons.

Differentiation

Scaffolded: Students complete the chart with sentence frames and one similarity, drawing the 'different' part if needed.

On-level: Students record one clear similarity and one clear difference and name the theme it touches.

Extension: Students compare their experience to TWO characters and explain which comparison is stronger and why.

Curriculum Connection CR3.1 — responding to themes and comparing the text with personal experiences.

Activity 2: Reading the Poster — How a Visual Text Persuades

□ 45 minutes

Purpose Serve CR3.2 directly: view the book's sale poster and illustrations and explain how visual features (colour, size, layout, word choice) convey message, emotion, and mood and persuade an audience.

What You Need

- The book open to the sale poster (Ch. 3–4)
- Chart: WHAT I SEE / HOW IT'S DESIGNED / WHAT IT MAKES ME FEEL OR WANT

Instructions

1. Turn to the kids' sale poster (Ch. 3–4): 'ICE POP SHOP — delicious cold — yours for one dollar — coconut mango magic — right here after school today.' Read it together.
2. Ask the audience question: 'Who is this poster FOR? What does it want them to do?' (Neighbours; come buy an ice pop.)
3. Analyze the design on the chart: big colourful title (grabs attention), tasty describing words like 'delicious' and 'magic' (makes your mouth water), the price and place (tells you how), exciting layout. For each feature, note what it makes you feel or want.
4. Name the skill: a poster uses visual features ON PURPOSE — size, colour, and word choice — to send a message and persuade.
5. Now the illustrations: pick two and analyze the MOOD. Curtis flinging his arms up = joy/excitement; Starr at the flooded freezer = worry/dismay; the rainstorm pages = gloom. How do the artist's choices create each mood?
6. Find a HUMOUR example (Mary Puppins barking in Curtis's face; 'Maybe I am melting') and explain how the picture or wording makes it funny.
7. Quick compare: how is reading a POSTER different from reading a paragraph? (Less text, more visual; you take it in all at once.)
8. Close: visual texts are real texts — we 'read' their colours, sizes, and pictures for meaning, mood, and persuasion.

Discussion Questions

- What does the sale poster want its audience to do, and how does it try?
- Which illustration creates the strongest mood, and how does the artist do it?
- How does a poster send its message differently than a page of writing?

□ **Teacher Tip** CR3.2 names 'posters' and 'humour, emotion, and mood' explicitly — and this book hands you a real poster plus a gallery of expressive illustrations, so the fit is exact. Push students past 'I like it' to HOW it works: 'The word delicious makes your mouth water; the giant title catches your eye from across the room.' That's the difference between reacting and analyzing. The humour example is worth keeping — explaining why something is funny is surprisingly rigorous visual-literacy work for nine-year-olds.

Differentiation

Scaffolded: Students complete the see/design/feel chart for the poster with teacher prompts.

On-level: Students analyze the poster and one illustration, naming two design choices and their effects.

Extension: Students compare how the poster and an illustration each create mood, and judge which is more persuasive.

Curriculum Connection CR3.2 — explaining how visual features in posters and illustrations convey message, humour, emotion, and mood.

Activity 3: Design Your Own Message — Poster or Pitch

□ 45 minutes

Purpose Move from reading visual texts to creating one: students design a persuasive poster

(representing) or write a short pitch for their own kid-business idea, choosing words and visuals for an audience. Bridges CR3.2 into CC3.4.

What You Need

- Poster paper and colours, OR a pitch-writing template
- Class-built 'What Makes a Strong Poster' criteria from Activity 2

Instructions

1. With the class, turn Activity 2 into success criteria: a strong poster has a big clear title, persuasive words, the key info (what/price/where), and visuals that match the mood.
2. Introduce the task and choice: design a POSTER for a kid-business idea, OR write a short PITCH (a persuasive paragraph) for the same idea — like Starr and Curtis pitching the Ice Pop Shop.
3. Each student names their idea and their AUDIENCE first — who are you trying to persuade? (Design follows audience.)
4. Plan before making: jot the message, two persuasive words, and one visual idea.
5. Create. Poster-makers apply the criteria; pitch-writers aim for clear sentences that name the idea, give two reasons, and end with a call to action.
6. Mid-work check against the criteria chart: 'Does your title grab attention? Will your audience know what to do?'
7. Gallery walk or pitch circle: students view/listen and name one persuasive choice each creator made.
8. Close: whether words or pictures, a strong message is designed on purpose for its audience.

Discussion Questions

- Who is your audience, and what do you want them to do?
- Which words or visuals will make your message persuasive?
- How did using the class criteria make your poster or pitch stronger?

□ **Teacher Tip** *Building the success criteria FROM the book's poster (rather than handing them down) is what makes this rigorous — students apply what they analyzed in Activity 2, closing the read-then-create loop. Insist they name the AUDIENCE before designing; 'who is this for?' is the single question that separates a purposeful poster from a decorated one. Keep the pitch option genuinely open — some strong writers would rather argue in sentences than draw, and CC3.4 welcomes both.*

Differentiation

Scaffolded: Students complete a poster template with labelled spots for title, info, and one visual.

On-level: Students create a poster or pitch that meets the class criteria and names its audience.

Extension: Students create the poster AND a one-sentence written rationale explaining each design choice.

Curriculum Connection CR3.2 into CC3.4 — creating a visual or written text designed to communicate and persuade.

Activity 4: Write & Reflect — Tell the Story, Set a Goal

□ 40 minutes

Purpose Consolidate composing (CC3.4) with a short written piece, then close on AR3.2 by having each student set a personal literacy goal and a plan to reach it.

What You Need

- A writing template (story retell, friendly letter, or report)
- A 'My Reading & Writing Goal' half-sheet; the book

Instructions

1. Offer a CC3.4 writing choice tied to the book: (a) write a short report on 'How to Run a Kid Business' using the book's steps; (b) write a friendly letter to Starr or Curtis; (c) write the NEXT chapter — what

business do they try next?

2. Review the target: write to communicate ideas clearly, with relevant details, organized so a reader can follow.
3. Students draft; circulate prompting for organization ('what comes first?') and detail ('give me an example').
4. Partner read-aloud: each reader names one clear part and asks one question.
5. Shift to reflection (AR3.2): 'Across this whole unit — reading, viewing the poster, writing — what did you do well, and what was hard?'
6. Each student sets ONE personal goal (e.g., 'add more details,' 'read posters more closely,' 'organize my writing in order') and writes a small PLAN: one thing they'll do to reach it.
7. Pair-share goals; partners offer one encouragement.
8. Close: good readers and writers notice how they're doing and choose a next step — just like Starr and Curtis set the goal of their bikes and made a plan.

Discussion Questions

- Which writing choice did you pick, and what's your main message?
- What part of reading or writing this unit went well for you?
- What's your goal, and what's your first step to reach it?

Teacher Tip Tie the goal-setting straight back to the book — Mrs. McLean's whole lesson is that imagining a goal and planning steps is how you reach it (Ch. 6), so AR3.2 isn't a tacked-on reflection, it's the book's own theme turned on the reader. Keep goals concrete and small: 'add more details' with one plan beats 'get better at writing.' This is also a quiet assessment goldmine — what a child names as hard tells you exactly where to aim next.

Differentiation

Scaffolded: Students complete a structured template and choose a goal from a short list with a sentence-frame plan.

On-level: Students write an organized piece with details and set one goal with a one-step plan.

Extension: Students write a fuller piece and set a goal with a two-step plan and a way to check their progress.

Curriculum Connection CC3.4 — writing to communicate ideas with detail and organization; AR3.2 — setting a literacy goal and plan.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Compares a story experience to their own, naming a similarity AND a difference	☐	☐	☐
Connects the comparison to identity, community, or social responsibility	☐	☐	☐
Explains who a poster's audience is and what it wants them to do	☐	☐	☐
Identifies visual features that convey message, emotion, or mood	☐	☐	☐
Explains how an illustration creates a particular mood	☐	☐	☐
Designs a poster or writes a pitch purposefully for an audience	☐	☐	☐
Writes an organized piece with relevant details (CC3.4)	☐	☐	☐

Sets a personal literacy goal with a plan to reach it (AR3.2)	☐	☐	☐
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Extension Ideas

Hold a 'poster museum': display students' business posters and have classmates leave a sticky note naming one persuasive choice on each.

Compare the book's hand-drawn poster to a real advertisement; chart the persuasive techniques each one uses.

Turn a favourite chapter into a comic strip, choosing panel size and word-art to convey the mood — then explain the visual choices.

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 3 Lesson Plan

Healthy Choices & Bouncing Back • Grade 3 • Saskatchewan Curriculum



Reading Level

Grade 2–3
guided/independent



Total Time

4 × 45-min sessions



Subject

Health Education



Big Idea

Healthy choices start with
finding out

About This Lesson

In Grade 2, students explored the connection between thoughts, feelings, and actions — learning they could choose what to do with a big feeling. The Grade 3 reading of *Ice Pop Shop* builds on that directly: it is about making informed choices in the parts of life Health class cares about — the food we make and eat, staying safe at home, looking after our 'inner self' when things get hard, and keeping our family and home healthy. The key idea is the difference between a choice made on a hunch and a choice made after finding out what you need to know.

The book is full of these health moments, and honest about both kinds of choosing. The kids decide what goes into the food they'll make — coconut milk, mango, honey, and a firm "no spinach" (Ch. 3) — a real choice about a healthy food. They learn home-safety the hard way when Starr's mom insists on working the blender "so you don't cut off your fingers" (Ch. 3, p. 38), and again when a forgotten freezer floods the kitchen and ruins the family's food (Ch. 5). And Starr's emotional journey — overwhelmed, lashing out, then recovering and reconnecting (Ch. 7–8) — is a Grade 3 lesson in caring for your inner self through a setback.

Nine-year-olds are right at the edge of being able to notice their own thinking — to catch themselves about to leap. At Grade 3, students can read much of this independently or in partners, though it still sings as a shared read. The mentor figure, Mrs. McLean, models the move the whole unit is built on: "if I could imagine it, I could achieve it... I spent a lot of time thinking about not only what I wanted, but how I would feel" (Ch. 6, p. 82). Anchor moments: the recipe choice and blender-safety (Ch. 3), the freezer-flood that harms the home (Ch. 5), Mrs. McLean's goal-setting wisdom (Ch. 6), and Starr's emotional recovery (Ch. 7–8).

Saskatchewan Curriculum Connections — Grade 3

Primary Outcomes

DM3.1

Demonstrate the importance of investigating information for making informed decisions related to healthy foods and physical activity, one's 'inner self', helpful and harmful substances, healthy family and home, safety at home, and impact of violence.

AP3.1

Use the understandings, skills, and confidences related to healthy foods and physical activity, one's 'inner self', helpful and harmful substances, healthy family and home, safety at home, and impact of violence to determine actions that will help develop habits for health-enhancing behaviours.

Secondary Outcome

Big Ideas & Essential Questions

Big Ideas

- Healthy choices — about food, safety, and how we treat ourselves — start with finding out, not guessing.
- Staying safe at home means thinking ahead and double-checking; small forgotten actions (like an open freezer) can harm the whole household.
- Looking after your 'inner self' is a health skill: when a setback hits, you can choose a healthy way to recover instead of giving up or lashing out.
- The people around us — family and trusted mentors — are sources of good information and help; healthy deciders ask before they leap.
- Each of us has a personal responsibility for the health of our home and the people we share it with, not just ourselves.

Essential Questions

- What's the difference between guessing and finding out first — and why does it matter for a choice about food or safety?
- Where could Starr and Curtis have found the information they needed before someone got hurt or something got ruined?
- When you feel overwhelmed, what is a healthy way to take care of your inner self?
- Who can you ask when you need to know something about staying healthy or safe — and is asking strong or weak?
- How did Starr and Curtis's choices affect the health of their home and family?

Vocabulary

Word	Page	What It Means
informed choice	Ch. 3, 6	A choice made after finding out what you need to know first
healthy food	Ch. 3	Food that helps your body and mind — the kids choose fruit, coconut milk, and honey
ingredient	Ch. 3	One of the things that goes into a food you make
safety	Ch. 3	Keeping yourself and others from getting hurt (e.g. using the blender carefully)
inner self	Ch. 6	Your feelings and how you treat yourself, especially when things are hard
setback	Ch. 5, 7	When something goes wrong and you have to recover
recover	Ch. 8	To take healthy steps to get back on track after a setback
responsibility	Ch. 5	Something you are expected to do or take care of, like

		keeping the home safe
mentor	Ch. 6	A trusted, experienced person who helps you decide (Mrs. McLean)
goal	Ch. 6	Something you decide you want and then take healthy steps toward

Activities

Activity 1: Guess or Find Out? — Choices About Food & Safety

□ 40 minutes

Purpose Build the DM3.1 idea that healthy choices — about food and about staying safe at home — start with finding out, not guessing. Anchored in the book's own food and safety moments from the first step.

What You Need

- Two signs: GUESSED / FOUND OUT FIRST
- Chart paper headed CHOICES IN THE BOOK
- The book

Instructions

1. Open with the book, not a warm-up. Re-read the recipe choice (Ch. 3): the kids pick coconut milk, mango, and honey, and Starr rejects the spinach recipe. Ask: "Was choosing what goes in their food a guess, or did they find out first?" (They looked up a recipe — they found out.)
2. Re-read the freeze-time miss on the same pages (p. 40): "They take four to six hours to freeze. I didn't read that part properly." Ask: "Guess, or found out?" Chart it under GUESSED.
3. Re-read the blender-safety moment (p. 38): Mom insists on running the blender "so you don't cut off your fingers." Ask: "Why did Mom step in? What did she know about staying safe that the kids hadn't thought about?" This is a safety-at-home choice.
4. Introduce the two signs. Define the move: a healthy choice about food or safety means finding out what you need to know FIRST — reading the recipe, learning the safe way to use a tool, asking someone who knows.
5. Run a quick sort with health choices (not random ones): trying a new food without checking what's in it; using a sharp kitchen tool you've never used; deciding a snack is healthy because the package is colourful; asking a grown-up how to use the oven. Students move to GUESSED or FOUND OUT.
6. After each, ask: "What would you need to find out to make this a healthy, safe choice?"
7. Connect to the book's home: the kids' guessed choices (freeze time, later the open freezer) affected their whole household's food and safety. Finding out first protects more than just you.
8. Set the reading job for the unit: "Be choice-detectives — watch for healthy choices about food, safety, and feelings, and notice who found out first."

Discussion Questions

- Why is it risky to decide a food is healthy just by looking at it?
- When is it smart to ask a grown-up before doing something in the kitchen?
- How did one guessed choice in the book end up affecting the whole family?

□ **Teacher Tip** Keep the scenarios inside Health's lane — food, safety, the body, feelings — not generic 'should I buy a pet' choices, because the outcome is specifically about health decisions. The book gives you two perfect anchors most resources lack: a real food-ingredient choice AND a real kitchen-safety moment, on nearly the same page. Lean on the blender line; nine-year-olds find 'so you don't cut off your fingers' both hilarious and memorable, and it makes safety-at-home concrete instead of preachy.

Differentiation

Scaffolded: Students sort picture cards of food/safety choices into GUESSED or FOUND OUT with a partner; no writing required.

On-level: Students name, for one choice, the specific thing you'd need to find out to make it healthy and safe.

Extension: Students write one food choice and one safety choice from their own home and identify what a person should find out first for each.

Curriculum Connection DM3.1 — investigating information for healthy food and safety-at-home choices.

Activity 2: Choice Detectives — Healthy Choices & What Follows

□ 45 minutes

Purpose Analyse how finding out (or not) shaped the health of the home in the book — tracing food, safety, and family/home choices to their consequences. Serves DM3.1 and USC3.4.

What You Need

- A three-column class chart: HEALTH CHOICE / DID THEY FIND OUT FIRST? / EFFECT ON THE HOME OR BODY
- Sticky notes
- The book

Instructions

1. Re-read the freezer disaster (Ch. 5, pp. 62–66): a forgotten action (not shutting the freezer) floods the kitchen and ruins all the family's food. Chart it: Choice = forgot to check the freezer; Found out first? = No; Effect = family's food ruined, home flooded.
2. Re-read Starr taking responsibility (p. 66): she helps clean up and promises to repay her mom for the lost food. Name it: a personal responsibility to the health of her home (USC3.4).
3. Re-read the recipe/ingredient choice (Ch. 3): they chose fruit, coconut milk, and honey for the food they'd make. Chart it as a FOUND-OUT food choice (they looked up a recipe) and ask whether those are healthy ingredients.
4. Re-read the blender-safety choice (p. 38): Mom found out the safe way and insisted on it. Chart it under FOUND OUT — effect: nobody got hurt.
5. In partners, students hunt for one more health, safety, or home choice and add a sticky note to the chart.
6. Look down the middle column as a class: what's the pattern? The found-out choices kept the home and bodies safe and well; the guessed ones harmed them.
7. Make the responsibility link explicit: Starr didn't just say sorry — she took action to repair the harm to her home. Ask: "What's the difference between feeling bad and taking responsibility?"
8. Name and post the takeaway in students' words: "Healthy, safe choices protect the whole home — and when we slip, we take responsibility."

Discussion Questions

- Which guessed choice did the most harm to the family's home — and what would have prevented it?
- Was forgetting to shut the freezer a choice? (Good debate: a forgotten action still has consequences — which is why double-checking is a safety habit.)
- What did taking responsibility actually look like for Starr, beyond saying sorry?

□ **Teacher Tip** Watch for kids branding the characters 'careless' — redirect to the book's own wisdom (Mom: "Everyone makes mistakes; what matters is that we learn," p. 66). The learning isn't that Starr and Curtis are bad, it's that finding out first and double-checking are health-and-safety habits anyone can build. The freezer flood is gold because it shows a kid's slip affecting the **WHOLE** household — that's exactly the

'healthy family and home' domain, made concrete and a little dramatic.

Differentiation

Scaffolded: Students match pre-written choice cards to effect cards rather than generating chart entries from scratch.

On-level: Students add one health/home choice to the chart with all three columns completed.

Extension: Students rewrite the freezer disaster as it would have gone if someone had built a 'double-check' safety habit, and describe the effect on the home.

Curriculum Connection DM3.1, USC3.4 — informed choices for a healthy home, and personal responsibility for the home's health.

Activity 3: Looking After Your Inner Self When Things Go Wrong

□ 40 minutes

Purpose Use the book's lowest point to teach a health skill: when a setback overwhelms you, you can choose a healthy way to look after your 'inner self' and recover — rather than lashing out or giving up. Serves DM3.1 (inner self) and AP3.1.

What You Need

- A "Healthy Recovery" chart: What went wrong / How Starr felt / What she DID (and was it healthy?) / A healthier choice
- The book

Instructions

1. Re-read the low point (Ch. 7, pp. 96–100): setbacks pile up, Starr feels overwhelmed, says "I was quite happy before I met you," and storms off; Curtis nearly cries.
2. Name the feeling honestly: Starr's stress was completely understandable — everything was going wrong at once. Feelings aren't the problem.
3. Look at what she DID with the feeling: she lashed out at a friend and isolated herself, then lay awake worrying (Ch. 8, p. 104). Ask the health question: "Was that a healthy way to look after her inner self? How can you tell?" (It cost her the friendship and a night's sleep.)
4. Chart healthier choices she could have made: name the feeling out loud ("I'm so overwhelmed"), take a break and breathe, go for a run (the kids already run and play Shadow Tag — moving your body helps), or ask for help instead of attacking.
5. Find the healthy turn she DID make (Ch. 8, pp. 106–108): she decided not to give up, went to find Curtis, and had already said "I'm sorry, I didn't mean it." That's caring for the relationship AND her inner self.
6. Bring in Mrs. McLean's wisdom (Ch. 6, p. 82): she thought about "not only what I wanted, but how I would feel." Healthy goal-setting includes your feelings.
7. Each student picks one healthy inner-self strategy from the chart they could actually use, and names when.
8. Reframe the big idea: the goal isn't to never feel upset — it's to choose a healthy next move when you do.

Discussion Questions

- Starr's stress made sense — so why call what she DID unhealthy?
- What's a healthy way to look after your inner self when you feel like everything's going wrong?
- Why is asking for help a strong, healthy choice and not a weak one?

□ **Teacher Tip** *Don't let students turn Starr into the villain — if they leave thinking 'don't be like Starr,' you've taught shame, not a health skill. The frame that works: 'Starr is us on a bad day. Her feeling was*

fair; her choice backfired. Let's build her a healthier one.' Keep strategies concrete and physical — 'calm down' is a hope, not a strategy; 'name the feeling, then go run a lap' is a strategy. If a child discloses something heavier than the lesson holds, step out and follow your school's care process.

Differentiation

Scaffolded: Students sort 'healthy / not healthy' cards of ways to handle a big feeling, using the chart as support.

On-level: Students complete the four-column chart for Starr and choose one healthy strategy they could use.

Extension: Students design a short 'inner-self recovery plan' for a common Grade 3 setback (lost a game, friend trouble) using only healthy strategies.

Curriculum Connection DM3.1 (inner self), AP3.1 — choosing healthy actions to recover from a setback.

Activity 4: My Healthy-Choice Toolkit

□ 35 minutes

Purpose Consolidate DM3.1 and AP3.1 by having each student design a transferable process for making a healthy choice — applied to a real food, safety, or wellbeing decision in their own life, and turned into a habit.

What You Need

- A fold-out "Healthy-Choice Toolkit" card (four steps)
- The book for reference

Instructions

1. Recall Mrs. McLean's line (Ch. 6, p. 82): "As soon as you decide what you want, you start to take steps to achieve that goal."
2. Co-build a class process for a healthy choice: (1) What healthy choice am I making? (2) What do I need to find out first? (3) Who could help or knows about it? (4) My first healthy step (the start of a habit).
3. Each student picks a real, healthy choice from their own life — a food they want to choose more often, a safety habit at home, or a way to handle a worry or a hard feeling. Keep it concrete and personal.
4. Students walk their choice through the four steps, writing or drawing each.
5. Add a "double-check" reminder from the freezer lesson: what's the one safety thing I might forget?
6. Add a "how will I feel?" line, the way Mrs. McLean did — naming the feeling that comes with a healthy choice helps it become a habit.
7. Pair-share; partners ask one "did you find that out yet?" question.
8. Students keep the Toolkit; the teacher revisits it the next time a real health choice comes up in class (a snack day, a safety routine, a stressful week).

Discussion Questions

- Which step is hardest — finding out first, or asking for help?
- How does knowing 'how you'll feel' help a healthy choice turn into a habit?
- What's one healthy choice you could start as a habit this week?

□ **Teacher Tip** *Insist on a real, health-domain choice — a food, a safety habit, or handling a feeling — not a fantasy or a non-health decision, because that's what DM3.1/AP3.1 actually target. The 'how will I feel?' line is worth protecting: linking a healthy choice to the good feeling that follows is exactly how habits form, and it ties back to Mrs. McLean's wisdom. Photocopy the blank toolkit and reuse it across the year; the health skill sticks through repetition, not one beautiful card.*

Differentiation

Scaffolded: Students complete the four steps for a healthy choice from a short teacher-provided list, drawing

where needed.

On-level: Students complete the toolkit for a real personal health choice and name their double-check.

Extension: Students plan how to turn their healthy choice into a lasting habit, including who will help and how they'll know it's working.

Curriculum Connection DM3.1 + AP3.1 — applying an informed process to a personal healthy choice and building it into a habit.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Distinguishes a guessed choice from one made after finding out, using food or safety examples	☐	☐	☐
Explains why finding out first matters for a healthy or safe choice	☐	☐	☐
Traces a health/home choice to its effect on the body, home, or family	☐	☐	☐
Identifies a healthy way to look after the 'inner self' after a setback	☐	☐	☐
Explains why Starr's lashing-out was unhealthy without blaming the feeling itself	☐	☐	☐
Names a personal responsibility for the health of their own home (USC3.4)	☐	☐	☐
Completes a Healthy-Choice Toolkit for a real food, safety, or wellbeing choice	☐	☐	☐
Connects health concepts to specific chapters and page references in the book	☐	☐	☐

Extension Ideas

"Find-Out-First" food detectives: students bring (or draw) a snack and list what you'd want to find out before deciding how often to choose it.

Home-safety hunt: with a grown-up, students spot three kitchen or home-safety habits their family already uses, and one they could add — echoing Mom's blender rule.

"Inner-self toolkit" poster: the class builds a shared wall of healthy ways to handle big feelings, drawn from Activity 3 and added to all year.

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 3 Lesson Plan

Run the Ice Pop Stand: Money, Pricing & Data • Grade 3 • Saskatchewan
Curriculum



Reading Level

Grade 2–3 read-aloud anchor



Total Time

4 × 40–45 min sessions



Subject

Mathematics



Big Idea

Pricing and budgeting are multiplication and money math

About This Lesson

In Grade 2, the ice-pop stand was about counting coins, adding sales, and making change. Grade 3 scales the same business up: now students work with larger money amounts (to 1000), price multiple pops using multiplication, share costs and earnings with division, and keep a running budget the way Mrs. McLean insists the kids do. Ice Pop Shop gives every one of these a reason — a real shop has to price its product, track a budget, and decide how many to make.

The book is the anchor and motivator, not a math textbook. Read the money moments aloud, then move to the math with manipulatives and the class 'ice pop stand.' The story is full of Grade 3 number situations: Tamara explains revenue, expenses, and profit (Ch. 4, pp. 50–53); Mrs. McLean demands a written budget before she funds the ingredients (Ch. 6, p. 84); and Curtis spots the coconut milk is 20% off, changing the cost (Ch. 6, p. 87). Amounts in this unit reach into the hundreds — a day's sales, a startup budget — staying inside the Grade 3 'to 1000' range.

Across four sessions students represent and compare money amounts to 1000, add and subtract to manage a budget, use multiplication and division to price pops and split costs or profit, and build and interpret a bar graph of sales. Anchor moments: Tamara's money lesson (Ch. 4); the budget sheet (Ch. 6); the 20%-off ingredient deal (Ch. 6); and the final tally of earnings (Ch. 8).

Saskatchewan Curriculum Connections — Grade 3

Primary Outcomes

N3.1

Demonstrate understanding of whole numbers to 1000 (concretely, pictorially, physically, orally, in writing, and symbolically) including representing (with place value), describing, estimating with referents, comparing, and ordering.

N3.2

Demonstrate understanding of addition of whole numbers with answers to 1000 and their corresponding subtractions (limited to 1-, 2-, and 3-digit numerals) by solving situational questions and estimating.

N3.3

Demonstrate understanding of multiplication (to 5×5) and the corresponding division by representing and explaining using equal grouping and arrays, and creating and solving problems in context.

Big Ideas & Essential Questions

Big Ideas

- A growing business works with bigger numbers — a day's sales and a startup budget can reach into the hundreds.
- Multiplication is a fast way to price equal groups: 6 pops at \$2 each is $6 \times \$2$, not adding \$2 six times.
- Division shares fairly — splitting costs among partners or profit among a team.
- A budget tracks money coming in and going out; adding and subtracting keeps it balanced.
- A bar graph organizes sales data so we can compare and make decisions for the shop.

Essential Questions

- If each pop costs the same, how can multiplication price a whole batch quickly?
- How do you keep a budget balanced as money comes in and goes out?
- If three partners share the costs (or the profit) equally, how much each?
- How do you compare and order money amounts up into the hundreds?
- What does a bar graph of our sales tell us that a list doesn't?

Vocabulary

Word	Page	What It Means
place value	Ch. 4	What each digit is worth — in \$124, the 1 means one hundred dollars
multiply	Ch. 3–4	To find the total of equal groups, like 5 pops at \$2 each
array	Ch. 4	Equal rows and columns that show a multiplication
divide	Ch. 8	To share into equal groups, like splitting profit three ways
revenue	Ch. 4	All the money a business takes in from sales
expenses	Ch. 6	The money a business spends on ingredients and supplies
budget	Ch. 6	A written plan tracking money in and money out
profit	Ch. 4	Revenue minus expenses — what's left over
bar graph	Ch. 8	A graph using bars to compare amounts of data
estimate	Ch. 6	A smart, close guess to check if an answer is reasonable

Activities

Activity 1: Bigger Money — Numbers to 1000 in the Shop

□ 40 minutes

Purpose Build N3.1: represent, compare, and order money amounts up to 1000 with place value, set in the shop's growing revenue and startup budget.

What You Need

- Base-ten blocks or place-value coins (\$1, \$10, \$100)
- Number/amount cards; the book

Instructions

1. Connect to the book: by the end the stand has taken in real money and needed a startup budget. 'Our shop is growing — the numbers get bigger.'
2. Represent a 3-digit money amount (e.g., \$248 in a week) with hundreds, tens, ones blocks. Name the place values: 'the 2 means two hundred dollars.'
3. Students build several amounts the shop might see (\$124, \$305, \$250) and read each aloud.
4. Compare two amounts: which week earned more, \$248 or \$284? Use place value to justify — 'same hundreds, compare the tens.'
5. Order three amounts least to greatest (three days' sales) and explain the order.
6. Estimate with a referent: 'If one day made about \$50, about how much in a week?' Estimate, then discuss.
7. Quick place-value game: teacher says an amount, students build it fastest with blocks.
8. Close: a growing business reads, compares, and orders amounts into the hundreds — place value makes it manageable.

Discussion Questions

- In \$305, what is the 3 worth? The 0? The 5?
- Which is more, \$248 or \$284 — and how does place value prove it?
- Order these three days of sales from least to greatest.

□ **Teacher Tip** Place-value blocks (or \$1/\$10/\$100 'coins') are the key tool — they make 'the 2 means two hundred' visible rather than a rule to memorise. The shop context justifies the bigger numbers honestly: a week's revenue or a startup budget really does reach the hundreds, which is exactly N3.1's 'to 1000' range. The comparison step is where place-value understanding shows itself — a student who lines up the hundreds before the tens gets it; one who just counts digits doesn't yet.

Differentiation

Scaffolded: Students build and read 3-digit amounts with blocks and compare two with support.

On-level: Students represent amounts, compare with place-value reasoning, and order three.

Extension: Students order five amounts and explain a comparison where the tens or ones decide it.

Curriculum Connection N3.1 — representing, comparing, and ordering whole numbers to 1000 with place value.

Activity 2: Keep the Budget — Adding & Subtracting to 1000

□ 45 minutes

Purpose Build N3.2: add and subtract (to 1000) to manage a running shop budget — revenue in, expenses out — the way Mrs. McLean requires.

What You Need

- A simple budget sheet: MONEY IN / MONEY OUT / BALANCE
- Play money; the book

Instructions

1. Re-read Mrs. McLean's rule (Ch. 6, p. 84): she won't fund the ingredients until the kids show a budget.

'A budget tracks money in and money out.'

2. Set up a class budget sheet. Start with a loan/float (e.g., \$50 from Mrs. McLean) in MONEY IN.
3. Add expenses (MONEY OUT): ingredients \$18, a cooler \$25. Subtract from the balance, estimating first ('about \$43 spent, so about \$7 left?').
4. Add revenue (MONEY IN): a day's sales of \$96. Add to the balance.
5. Keep a running balance across several transactions, adding and subtracting 2- and 3-digit amounts.
6. Pose situational problems: 'After buying ingredients and selling 40 pops, what's the balance? Did we make enough to repay the \$50?'
7. Check reasonableness by estimating before each exact answer.
8. Close: a budget is just careful adding and subtracting — it tells a business whether it's ahead or behind.

Discussion Questions

- We started with \$50, spent \$43, then sold \$96 worth — what's the balance?
- Estimate first: after expenses, will we have enough to repay Mrs. McLean?
- How does keeping a budget help a shop stay out of trouble?

Teacher Tip *The running-balance budget sheet is the spine of this activity and a genuinely authentic N3.2 task — real situational addition and subtraction, exactly what the outcome names. Insist on estimating BEFORE computing ('about how much will be left?'); it builds the number sense that catches errors and it's an explicit indicator. Tie it to the book's stakes — the kids owe Mrs. McLean and owe Starr's mom, so a balanced budget isn't abstract, it's how they make good on real debts.*

Differentiation

Scaffolded: Students update a balance for one money-in and one money-out step using play money.

On-level: Students keep a running balance across several transactions and estimate to check.

Extension: Students add a transaction of their own and determine whether the shop can repay both debts.

Curriculum Connection N3.2 — adding and subtracting to 1000 to solve situational budget problems.

Activity 3: Price the Batch, Split the Cost — Multiplication & Division

□ 45 minutes

Purpose Build N3.3: use multiplication to price equal groups of pops and division to share costs or earnings, with equal-grouping and array models.

What You Need

- Counters and a grid for arrays; price cards
- The book

Instructions

1. Pose the pricing problem: 'Each pop sells for \$2. A customer buys 4. Adding \$2 four times works — but multiplication is faster: $4 \times \$2 = \8 .'
2. Model with equal groups: four groups of two counters, then the same as an ARRAY (4 rows of 2). Both show 4×2 .
3. Students price several batches: 3 pops at \$2, 5 pops at \$2, 4 pops at \$3 — building each as equal groups or an array (kept within 5×5).
4. Flip to division (sharing): 'The team made \$12 profit to split equally among 3 partners. How much each?' Model sharing 12 counters into 3 equal groups = 4 each.
5. Connect $\times/\div$: $3 \times 4 = 12$ and $12 \div 3 = 4$ are the same fact family — the array shows both.
6. Cost-sharing problem: 'Ingredients cost \$15, shared by 3 partners — how much does each pay?'
7. Students create one pricing ($\times$) and one sharing ($\div$) problem of their own and solve with a model.

8. Close: multiplication prices equal groups fast; division shares fairly — both are everyday shop math.

Discussion Questions

- A customer buys 5 pops at \$2 each — show it as an array and find the total.
- Three partners split \$12 profit equally — how much each?
- How does one array show BOTH 3×4 and $12 \div 3$?

□ **Teacher Tip** *Keep facts within 5×5 — that's the Grade 3 multiplication range, and the shop context fits it naturally (small batches, a few partners). The array is the hero model: it makes multiplication and division visibly the same operation seen two ways, which is the deep idea of the fact family. The 'split the profit/cost among 3 partners' framing is authentic to the book (Starr, Curtis, and eventually Tamara) and makes division about fairness, which children care about intensely.*

Differentiation

Scaffolded: Students build equal groups with counters to price a small batch, division modelled with teacher support.

On-level: Students use arrays to price batches and share a cost or profit, recording the number sentences.

Extension: Students write a related $\times/\div$ fact family from one shop array and explain how the two facts connect.

Curriculum Connection N3.3 — multiplication and division to 5×5 using equal groups and arrays in context.

Activity 4: Graph the Sales — Bar Graphs & Decisions

□ 40 minutes

Purpose Build SP3.1: collect first-hand sales data and represent it in a bar graph (with a scale), then interpret it to make a shop decision.

What You Need

- Grid/chart paper for a bar graph; sticky notes or tally sheets
- The book

Instructions

1. Connect to the book: the kids notice which flavours and which days sell best. 'Let's graph OUR sales and decide what to make more of.'
2. Collect first-hand data: each student records a favourite flavour (or use a given week of pretend sales: Mon 12, Tue 18, Wed 9, Thu 24, Fri 30).
3. Build a tally chart and list first — the raw data — then move to a bar graph.
4. Introduce SCALE (many-to-one): with bigger numbers, one square can equal 2 (or 5) pops. 'Why might one square stand for more than one?'
5. Draw the bar graph together with a title, labelled axes, and the chosen scale.
6. Interpret: 'Which day sold most? How many more on Friday than Wednesday? How many pops all week?' (totals into the hundreds tie back to N3.1/N3.2).
7. Make the decision: 'Which day should we make the most pops for? Which flavour should we drop?' Justify with the graph.
8. Close: a bar graph turns a week of sales into a picture that drives smart business decisions.

Discussion Questions

- Which day sold the most? How many more than the slowest day?
- Why might one square on our graph stand for 2 or 5 pops?
- Based on the graph, what should the shop do differently next week?

□ **Teacher Tip** *The Grade 3 leap from Grade 2 graphing is SCALE — many-to-one correspondence, where one square represents 2 or 5 — so don't skip the 'why not one-to-one?' conversation; it's the whole*

point of SP3.1 and it connects to the multiplication from Activity 3. Always build the tally/list before the bar graph so students see data move from raw to organized. The 'how many more than' and total questions are where graphing becomes reasoning, and they fold the number work from the rest of the unit back in.

Differentiation

Scaffolded: Students help build a one-to-one bar graph and answer most/least questions.

On-level: Students build a scaled bar graph with title and labels and answer comparison questions.

Extension: Students choose an appropriate scale, justify it, and write a data-based recommendation for the shop.

Curriculum Connection SP3.1 — representing first-hand data in a bar graph with scale and interpreting it.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Represents a 3-digit money amount with place value	☐	☐	☐
Compares and orders amounts to 1000 with reasoning	☐	☐	☐
Adds and subtracts to keep a running budget balance	☐	☐	☐
Estimates to check whether a money answer is reasonable	☐	☐	☐
Uses multiplication (equal groups/arrays) to price a batch	☐	☐	☐
Uses division to share a cost or profit fairly	☐	☐	☐
Builds a bar graph with a title, labels, and a scale	☐	☐	☐
Interprets the graph to make a data-based decision	☐	☐	☐

Extension Ideas

Give teams a \$100 startup budget and have them plan a stand — choosing prices, batch sizes, and ingredients — then present the budget like Mrs. McLean would require.

Build a multiplication 'price list' for the stand (1–5 pops at several prices) and use it to answer quick customer orders.

Track real classroom data over a week (e.g., library books borrowed) and graph it with a scale, then write one recommendation from the data.

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

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Social Studies — Grade 3 Lesson Plan

How a Community Makes & Shares • Grade 3 • Saskatchewan Curriculum



Reading Level
Grade 2–3
guided/independent



Total Time
4 × 40–45 min sessions



Subject
Social Studies



Big Idea
Communities meet needs by
making & sharing

About This Lesson

In Grade 2, students learned that a community is people who share a place and help meet one another's needs. The Grade 3 reading of *Ice Pop Shop* sharpens that into an economic lens: HOW does a community actually meet its members' needs and wants, and what happens to the wealth a small business creates? Starr and Curtis don't just want bikes — they build a tiny enterprise that produces something people want, earns money, and then has to decide what to do with it.

The book is a gift for Grade 3 economics because every step is concrete and visible. The kids appraise what their community wants on a melting-hot day (a cool treat) and meet it. They learn — sometimes the hard way — about floats, revenue, expenses, and profit when Tamara, whose mother runs a restaurant, explains how the money actually works (Ch. 4, pp. 50–51). And once there is a little wealth, the book follows where it goes: repaying Starr's mom for the ruined food, funding ingredients and a cooler, and finally a plan to build a community bench so the whole block benefits (Ch. 8, pp. 114–115). That arc — make it, then decide how to share it — is real economic thinking a nine-year-old can hold.

At Grade 3, students can read much of this independently or in partners. The plot is a chain of economic decisions, which lets students compare how choices get made — by one person, by a team, with a mentor's help — and even compare the Beacon block's tiny economy to other communities they study. Anchor moments: appraising the neighbourhood's want (Ch. 2–3); Tamara's float-and-profit lesson (Ch. 4, pp. 50–53); Mrs. McLean's budget-sheet rule and funding decision (Ch. 6, pp. 84–87); and where the wealth goes in the end (Ch. 8).

Saskatchewan Curriculum Connections — Grade 3

Primary Outcomes

RW3.1

Appraise the ways communities meet their members' needs and wants.

PA3.1

Compare how decisions are made in the local community and communities studied.

Secondary Outcome

RW3.2

Analyze the creation and distribution of wealth in communities studied.

Big Ideas & Essential Questions

Big Ideas

- Communities meet their members' needs and wants in many ways — including through small businesses that produce goods and services people are willing to pay for.
- Running even a tiny business means understanding money: a float to make change, revenue from sales, expenses to subtract, and the profit that's left.
- When a business creates wealth, people decide how to share it — paying back what's owed, reinvesting, and giving back to the community.
- Decisions about a community's resources get made in different ways — by one person, by a group, or with the help of someone experienced — and the method affects the result.
- A healthy local economy can also strengthen the community itself, bringing people together (the lonely courtyard becomes a gathering place).

Essential Questions

- What did the Beacon community want, and how did Starr and Curtis meet that want?
- What do you need to understand about money to run even a small business?
- When a business earns money, who decides where it goes — and what are fair things to do with it?
- How were big decisions made in the story, and how does that compare to how YOUR community or another community decides?
- How can a business do more for a community than just sell things?

Vocabulary

Word	Page	What It Means
needs / wants	Ch. 1, 5	Things people must have versus things they'd like; communities work to meet both
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 money advice
revenue	Ch. 4	All the money a business takes in from sales
expenses	Ch. 4, 6	The money a business spends to operate (ingredients, a cooler)
profit	Ch. 4	What's left after you subtract expenses from revenue
float	Ch. 4	The small bills and coins you start with so you can make change
budget	Ch. 6	A plan for how much money you will spend and earn
wealth	Ch. 8	The money or value a community or business builds up over time
reinvest	Ch. 5, 8	To put earnings back into a business to help it grow

Activities

Activity 1: What Does Our Community Want? Appraising Needs & Wants

□ 40 minutes

Purpose Build the RW3.1 skill of appraising how a community meets its members' needs and wants, using the book's central business idea: the kids identify a real neighbourhood want and meet it.

What You Need

- Chart: WHAT THE COMMUNITY WANTS / HOW IT COULD BE MET
- The book

Instructions

1. Re-read the spark (Ch. 2): Starr and Curtis brainstorm what to sell — dog walking, babysitting, cakes — before landing on ice pops because "it is going to be the hottest June ever." Ask: "How did they figure out what their community would want?"
2. Name the skill: a good business APPRAISES (sizes up) what people need or want, then finds a way to meet it. The kids read their community: hot weather, no cold treats nearby.
3. Chart other wants the book's community has and how they get met: a cool treat (the ice pops), money advice (Tamara), a place to gather (the planned bench). For each, note who meets the want.
4. Widen to students' own community: "What does OUR school or neighbourhood want or need that someone could help meet?" Chart several.
5. Distinguish needs from wants as you go — a cool treat is a want; the family's food (Ch. 5) is a need. Communities work to meet both.
6. Introduce goods vs. services with book examples: ice pops are GOODS; Tamara's money help and Mrs. McLean's advice are SERVICES.
7. In partners, students pick one want from the class chart and sketch a good or service that would meet it.
8. Share a few. Name the big idea: meeting needs and wants is the engine of a community's economy.

Discussion Questions

- How did the kids know ice pops would sell? What did they notice about their community?
- What's something your community wants that a kid-run business could help with?
- Which is a good and which is a service: an ice pop, money advice, a haircut, a cooler?

□ **Teacher Tip** *Nine-year-olds light up at 'what could WE sell?' — ride that energy, but keep pulling it back to the appraisal skill: a business starts by reading what people actually want, not by guessing. The book models this perfectly when the kids reject dog-walking and babysitting for the idea that fits a heatwave. Push students past 'sell candy' to noticing a real, specific want in their own community — that noticing is the RW3.1 thinking.*

Differentiation

Scaffolded: Students match goods/services picture cards to the community wants they meet.

On-level: Students identify one real want in their community and a good or service that would meet it.

Extension: Students appraise whether a want is shared by many people or just a few, and explain how that would affect a business meeting it.

Curriculum Connection RW3.1 — appraising how a community meets needs and wants through goods and services.

Activity 2: The Money Behind the Shop — Revenue, Expenses &

□ 45 minutes

Profit

Purpose Make the economics concrete (RW3.1/RW3.2 groundwork): students follow the real money concepts the book teaches — float, revenue, expenses, profit — using Tamara's lesson and a simple worked example.

What You Need

- A simple chart: $\text{REVENUE} - \text{EXPENSES} = \text{PROFIT}$
- Play coins/bills or counters for a float demonstration
- The book

Instructions

1. Re-read the float problem (Ch. 4, pp. 50–51): the kids can't make change for a five-dollar bill. Tamara explains the float, then revenue, then profit. Read her explanation aloud.
2. Unpack each word with the class, charting kid-friendly meanings: float (money to start, for change), revenue (all the money in), expenses (money spent on ingredients and a cooler), profit (what's left).
3. Demonstrate the float physically: set up a pretend stand with play coins, sell a few paper ice pops, and show why you need change ready before you start.
4. Do one simple worked example together. Use round, friendly numbers (this is Social Studies, not a math test): if they sell 20 ice pops at \$1 each, revenue is \$20. If ingredients cost \$6, expenses are \$6. Profit = $\$20 - \$6 = \$14$. Chart it.
5. Connect to the book's real choices: Curtis spots coconut milk is 20% off (Ch. 6, p. 87) — ask, 'How does a lower expense change the profit?'
6. Re-read Mrs. McLean insisting on a budget sheet before funding them (Ch. 6, p. 84). Ask: 'Why would an experienced businessperson want to see the numbers first?'
7. In partners, students complete one more worked example with given numbers and identify the profit.
8. Name the big idea: understanding revenue, expenses, and profit is how a community's businesses survive and grow.

Discussion Questions

- Why do you need a float BEFORE you sell anything?
- If your expenses go down, what happens to your profit?
- Why did Mrs. McLean want to see a budget before lending money?

Teacher Tip Keep the arithmetic friendly and rounded — the goal is economic understanding (RW3.1), not a math drill, so choose numbers every student can handle. The float demonstration with real coins is worth the five minutes; 'you need money before you can make money' is a genuine lightbulb at this age. Tie it straight to Tamara: the book hands you a child expert who learned this from her mum's restaurant, which quietly models that economic know-how comes from somewhere and can be shared.

Differentiation

Scaffolded: Students use counters to act out a sale and identify which pile is the float and which is revenue.

On-level: Students complete a revenue – expenses = profit example with provided numbers.

Extension: Students change one number (raise the price or lower an expense) and explain how it changes the profit.

Curriculum Connection RW3.1, RW3.2 — how a business creates wealth through revenue and profit.

Activity 3: Where Does the Wealth Go? Sharing What a Business Earns

40 minutes

Purpose Address RW3.2 honestly at a local scale: once the business creates wealth, students analyze how it is distributed — repaying debts, reinvesting, and giving back to the community.

What You Need

- A "Where the Money Goes" chart: PAY BACK / REINVEST / GIVE BACK / KEEP
- The book

Instructions

1. Set up the question: the shop finally earns money — now what? Re-read the ending where Tamara adds up the money: after the cooler and paying everyone back, "we have a bit left over" (Ch. 8, p. 114).
2. Chart where the wealth actually goes in the book: PAY BACK (repay Mom for the ruined food, repay Mrs. McLean's loan), REINVEST (buy a cooler and more ingredients to keep selling), GIVE BACK (save up for a community bench), KEEP (a bit toward their own bikes).
3. Discuss each as a real choice: was repaying Mom optional? (No — it's owed.) Was the bench necessary? (No — it's a choice to give back.) This is distribution of wealth.
4. Connect to fairness and responsibility: the kids choose to put community benefit alongside their own goal. Ask: 'Is that a good way to share what you earn? Why?'
5. Compare to other communities studied: in many communities, people who do well are expected to give back (share harvests, support neighbours, fund shared spaces). Briefly link to a community the class has studied.
6. In small groups, students imagine their Activity 1 business earned \$50 and decide how to distribute it across the four columns, with reasons.
7. Groups share. Highlight that there's no single right answer — but the reasons matter.
8. Name the big idea: creating wealth is only half the story; communities also decide how to share it.

Discussion Questions

- What did Starr and Curtis HAVE to spend money on, and what did they CHOOSE to spend it on?
- Why might a business give some of its earnings back to the community?
- How do other communities we've studied share what they have?

□ **Teacher Tip** *This is the activity that makes RW3.2 honest at Grade 3 — keep it local and concrete (the bench, the repayment) rather than drifting into abstract 'distribution of wealth,' which is beyond nine-year-olds. The richest discussion is the must-do versus choose-to distinction: repaying Mom is an obligation, the bench is generosity. Let groups disagree about how to split their imaginary \$50 — defending the reasoning is the learning, and it sets up a natural compare-to-other-communities beat that honours the full wording of the outcome.*

Differentiation

Scaffolded: Students sort the book's real spending choices into PAY BACK / REINVEST / GIVE BACK / KEEP with support.

On-level: Groups distribute an imaginary \$50 across the four columns and give a reason for each.

Extension: Groups compare their distribution choices to how a community they've studied shares resources, noting one similarity and one difference.

Curriculum Connection RW3.2 — analyzing how the wealth a business creates is distributed; light comparison to communities studied.

Activity 4: How Communities Decide — Comparing Decision-Making

□ 40 minutes

Purpose Serve PA3.1 directly: compare HOW decisions were made in the book's community and contrast with how decisions are made in students' own community and another community studied.

What You Need

- A comparison chart: WHO DECIDED / HOW THEY DECIDED / IN THE BOOK / IN OUR COMMUNITY / IN A COMMUNITY WE STUDIED
- The book

Instructions

1. List the big decisions in the book: what to sell (Ch. 2), whether to use Mom's coconut milk (Ch. 3), whether to fund the ingredients (Ch. 6), whether to keep going after the rainstorm (Ch. 7–8).
2. For each, identify WHO decided and HOW: Starr and Curtis decide together as a team; Mom decides alone whether to allow it; Mrs. McLean decides alone to offer the loan but asks for a budget first. Chart these.
3. Name the methods: decided by one person, decided together (collaboratively), decided with advice from a mentor.
4. Turn to students' own community: 'How are decisions made in our school? Who decides what we do at an assembly, or how recess works?' Chart one-person vs. group decisions.
5. Compare to a community the class has studied: how are decisions made there — by a leader, a council, elders, a vote? Add a column.
6. Discuss: does HOW a decision is made change how fair or how good it is? Use the book — the team decisions felt strong; the rainstorm fight was a decision made alone, in anger, and it backfired.
7. In partners, students pick one decision and compare how it was made in the book versus how it might be made in their own community.
8. Name the big idea: communities make decisions in different ways, and the method shapes the outcome.

Discussion Questions

- Which decisions in the book were made together, and which by one person?
- How are decisions made in our school community? Is it always the same way?
- How does another community we've studied make its decisions — and how is that similar or different?

□ **Teacher Tip** PA3.1's wording is specifically COMPARATIVE — 'the local community AND communities studied' — so don't stop at the book; the comparison is the outcome. The book gives you a clean set of methods (alone, together, with a mentor) that map neatly onto how real communities decide, from a principal's call to a band council to a class vote. The rainstorm fight is a quietly powerful example: a decision made alone and in anger, with a bad result — let students notice that HOW you decide matters as much as WHAT you decide.

Differentiation

Scaffolded: Students sort book decisions into 'one person' vs. 'together' and name one school decision for each.

On-level: Students complete the comparison chart for one decision across the book and their own community.

Extension: Students compare decision-making across all three columns — book, own community, and a community studied — and draw one conclusion about what makes a decision fair.

Curriculum Connection PA3.1 — comparing how decisions are made locally and in communities studied.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Appraises how a community meets a member's need or want with a good or service	☐	☐	☐

Distinguishes goods from services using book examples	☐	☐	☐
Explains the role of a float and identifies revenue, expenses, and profit	☐	☐	☐
Completes a revenue – expenses = profit example and interprets the result	☐	☐	☐
Analyzes how the business's wealth is distributed (pay back, reinvest, give back, keep)	☐	☐	☐
Explains a 'must-do' versus 'choose-to' use of earned money with a reason	☐	☐	☐
Compares how a decision was made in the book versus another community	☐	☐	☐
Connects economic ideas to specific chapters and page references in the book	☐	☐	☐

Extension Ideas

Run a one-day classroom mini-market: students price a simple good or service, manage a float, and calculate their revenue, expenses, and profit at the end.

"Give-back board": as a class, decide on one real way to give back to the school community with a small fundraiser's proceeds, mirroring the book's community bench.

Compare the Beacon block's tiny economy to a community the class has studied: how does each create and share what it has? Build a side-by-side chart.

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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