

ICE POP SHOP

by Janna Dutton

Illustrated by
Kevin Quinlan

Arts Education — Grade 4 Lesson Plan

From the Page to Our Saskatchewan • Grade 4 • Saskatchewan Curriculum



Reading Level

Below grade — used as a springboard



Total Time

4 × 45 min sessions



Subject

Arts Education



Big Idea

Artists root their work in their own place and perspective

About This Lesson

In Grade 3, students dramatized and depicted the constructed environment of the shop. Grade 4 Arts asks students to work from a SASKATCHEWAN context and to analyze how art works carry unique ideas and perspectives. Ice Pop Shop is the springboard, not the setting: the book is a small entrepreneurial community story by a Saskatoon author, and students use it as a launch point to create drama and art rooted in their OWN Saskatchewan community — their town, their street, the places and people they know. This unit works in two disciplines: Drama (roles and strategies in a Saskatchewan context) and Visual Art (depicting a Saskatchewan setting and designing in varied media).

An honesty note for teachers: the book is not set in a named Saskatchewan place, so it is used as INSPIRATION that students transplant into their own Saskatchewan context — not as a depiction of Saskatchewan itself. Because Ice Pop Shop also reads below Grade 4 level, it serves as a shared springboard text rather than independent reading, which keeps the focus on students' own creating and analyzing. Dance and Music aren't the focus — the book offers no honest anchor for them. Anchor moments to launch from: the kidpreneur idea and the community it serves (Ch. 2, 8); the shop and its built world (Ch. 3–4); and the characters whose perspectives differ — Starr, Curtis, Mrs. McLean, the grumpy man (throughout).

Across four sessions students assume roles and strategies in a Saskatchewan-set drama of their own, contribute ideas in and out of role to shape it, depict a Saskatchewan setting in visual art, and design an arts work in varied media — then analyze how their own and others' works carry unique ideas and perspectives. The sessions split two drama, two visual art.

Saskatchewan Curriculum Connections — Grade 4

Primary Outcomes

CP4.3

Assume a range of roles and strategies in drama work, using a Saskatchewan context as inspiration.

CP4.4

Contribute ideas, when in and out of role, and further the development of the drama by participating in consensus building, choice of strategies, and selection of dramatic alternatives.

CP4.7

Create visual art works that express ideas about a Saskatchewan context (e.g., a place, a community, an event the student knows).

CP4.8

Create art works using a variety of visual art concepts, forms (e.g., drawing, painting, sculpture,

collage), and media.

Secondary Outcome

CR4.1

Analyze how dance, drama, music, and visual art works represent unique ideas and perspectives.

Big Ideas & Essential Questions

Big Ideas

- Artists root their work in a real context — a place, a community, a perspective they know.
- A story from elsewhere can inspire art set firmly in our own Saskatchewan community.
- In drama, we can take on a range of roles and help shape the drama from both inside and outside the action.
- Building a drama together means making choices as a group — which strategy, which direction.
- Every art work carries unique ideas and a perspective; we can analyze what a work is expressing and from whose point of view.

Essential Questions

- How could the book's idea of a kid-run community business look in YOUR Saskatchewan community?
- What range of roles can you take on, and how can you shape the drama even when you're not in a scene?
- How does a group decide which way a drama should go?
- What Saskatchewan place or community do you want to express in your art, and why?
- What unique idea or perspective does an art work carry — yours and a classmate's?

Vocabulary

Word	Page	What It Means
Saskatchewan context	Ch. 2	A real place, community, or event in Saskatchewan that you know
range of roles	Ch. 4	Different kinds of characters an actor can take on
in and out of role	Ch. 4	Shaping a drama both as a character and as a planner/director
consensus building	Ch. 8	Working as a group to agree on a direction
dramatic alternatives	—	The different ways a drama could go
perspective	Ch. 7	The particular point of view a person or art work expresses
unique idea	Ch. 6	The distinct thing a work is trying to say
medium / media	Ch. 3	The materials an artist uses to make a work

analyze	Ch. 8	To look closely and explain how something works or what it means

Activities

Activity 1: Transplant the Idea — A Saskatchewan Drama (Drama)

□ 45 minutes

Purpose Build CP4.3 by assuming a range of roles and strategies in a drama students set in their OWN Saskatchewan context, using the book's kidpreneur idea as inspiration.

What You Need

- Open space; chart paper; the book

Instructions

1. Frame it clearly: 'The book gives us an idea — kids starting a small business that brings a community together. We're going to set OUR version right here in Saskatchewan, in a place we know.'
2. Brainstorm a real Saskatchewan context together: a small-town main street, a city neighbourhood, a winter community event, a farmers' market, a rink. Choose one the class knows.
3. Decide the small enterprise that fits OUR place and climate (a hot-chocolate stand at the rink? a market booth? — not necessarily ice pops in a Saskatchewan winter).
4. Establish a range of roles drawn from THIS community: young entrepreneurs, neighbours, an elder or mentor figure, customers, a skeptic.
5. Improvise the opening scene in role, set firmly in the chosen Saskatchewan place.
6. Introduce a strategy (a community meeting) to develop the situation: how does our place respond to the kids' idea?
7. Coach for a RANGE of roles — invite students to try a contrasting second role (a supporter, then a doubter).
8. Reflect: 'How did setting this in our own Saskatchewan place change the drama?'

Discussion Questions

- What real Saskatchewan place did we set our drama in, and how did that shape it?
- What enterprise actually fits our community and climate?
- What different roles did you take on?

□ **Teacher Tip** *The honesty move here is the whole point: the book is a springboard, and the Saskatchewan context comes from the STUDENTS' real world, not from the book — so spend genuine time choosing a place the class actually knows. Push the climate-and-place logic ('would an ice-pop stand work outside in a Saskatchewan February?'); transplanting the idea thoughtfully is exactly the CP4.3 thinking. Encourage a RANGE of roles by having students try a contrasting second character; the outcome asks for range, not a single role held all unit.*

Differentiation

Scaffolded: Students take one clear role in the class's Saskatchewan-set scene with support.

On-level: Students assume a range of roles and help set the drama in a real Saskatchewan context.

Extension: Students take on contrasting roles and articulate how the Saskatchewan setting shapes each one.

Curriculum Connection CP4.3 — assuming a range of roles and strategies using a Saskatchewan context as inspiration.

Activity 2: Shape the Drama — In and Out of Role (Drama)

□ 45 minutes

Purpose Build CP4.4 by contributing ideas both in and out of role, building consensus on the drama's direction, and choosing strategies and dramatic alternatives as a group.

What You Need

- Open space; chart paper for planning; the book

Instructions

1. Recall yesterday's Saskatchewan drama. Today students shape WHERE it goes — working both in role (as characters) and out of role (as planners/directors).
2. Out of role: pose a fork in the story — e.g., 'a bigger competitor opens nearby' OR 'the community rallies to help.' Present these as dramatic ALTERNATIVES.
3. Build consensus: discuss the alternatives as a group and decide together which direction to develop. Practise respectful agreement ('I can support that because...').
4. Choose a STRATEGY together to explore the chosen direction (tableau, hot-seat, a meeting, a flash-forward).
5. In role: run the scene with the chosen alternative and strategy.
6. Pause to step OUT of role and adjust: 'Is this working? What should we change?' Make a group choice and continue.
7. Note the dual skill: good drama-makers move fluidly between BEING a character and DECIDING what the drama needs.
8. Reflect: 'How did our group decide? Whose idea shaped the direction, and how did we agree?'

Discussion Questions

- What alternatives did we consider, and how did we decide between them?
- How did you contribute when you were OUT of role, as a planner?
- What strategy did the group choose, and why?

□ **Teacher Tip** CP4.4 is the 'director's-eye' outcome — it's about shaping the drama from OUTSIDE the action (consensus, choosing strategies, weighing alternatives), not just performing inside it. Make the out-of-role planning visible and valued: gather the group, present real choices, and let them argue and agree. Consensus-building is a genuine skill worth slowing down for — model 'disagree and commit' and 'build on that idea.' This is also where leadership from quieter students often emerges; the planning role suits children who are reticent to perform.

Differentiation

Scaffolded: Students vote between alternatives and contribute one in-role idea.

On-level: Students contribute both in and out of role and help the group reach a decision.

Extension: Students facilitate a consensus choice and justify the dramatic alternative the group selected.

Curriculum Connection CP4.4 — contributing in and out of role, building consensus, choosing strategies and alternatives.

Activity 3: Picture Our Place — A Saskatchewan Setting (Visual Art)

□ 45 minutes

Purpose Build CP4.7 by creating visual art that expresses ideas about a Saskatchewan context the student knows — their own community, transplanting the book's community-business spirit.

What You Need

- Paper; pencils, pencil crayons, pastels, paint if available
- The book (as a springboard); reference images optional

Instructions

1. Connect and redirect: 'The book shows a community gathering around a little shop. What does community gathering look like in YOUR Saskatchewan place?'
2. Brainstorm Saskatchewan settings students know: a prairie main street, a grain elevator, a frozen pond with skaters, a community hall, a powwow, a farmers' market, an apartment courtyard in a Saskatchewan city.
3. Each student chooses a real Saskatchewan place or event that matters to them and plans a visual artwork expressing an idea about it (its mood, its people, why it matters).
4. Mini-lesson on an expressive concept appropriate to the grade: how COLOUR and COMPOSITION carry mood (warm bustling market vs. cool quiet winter).
5. Students create their Saskatchewan-context artwork, making deliberate choices to express their idea.
6. Circulate and probe the IDEA: 'What do you want people to understand about this place?'
7. Gallery share with a Saskatchewan-places theme.
8. Close: artists express ideas about the places they know — their art carries a perspective on home.

Discussion Questions

- What Saskatchewan place or event did you choose, and why does it matter to you?
- How did your colour and composition choices express its mood?
- What idea about this place do you want viewers to understand?

□ **Teacher Tip** CP4.7's anchor is a SASKATCHEWAN CONTEXT the student genuinely knows — so the redirect away from the book's setting toward students' real places is the heart of the outcome, not a detour. Honour the range of Saskatchewan experience in the room (urban, rural, reserve, newcomer) and let students define 'their' Saskatchewan place; there's no single correct version. Keep the concept mini-lesson focused on EXPRESSION (colour/composition carrying mood) so the work expresses an idea about the place, not just depicts it.

Differentiation

Scaffolded: Students draw a known Saskatchewan place and name one idea or feeling about it.

On-level: Students create a Saskatchewan-context work and explain how colour/composition express their idea.

Extension: Students make deliberate expressive choices and write a short artist statement about their place and perspective.

Curriculum Connection CP4.7 — expressing ideas about a Saskatchewan context through visual art.

Activity 4: Design & Analyze — Media and Meaning (Visual Art)

□ 45 minutes

Purpose Build CP4.8 by creating an arts work in a variety of media, and CR4.1 by analyzing how their own and others' works represent unique ideas and perspectives.

What You Need

- Mixed media: paper, paint/pastels, found objects, collage materials, glue
- An 'artist statement' half-sheet (My idea / My perspective / My media choices); the book

Instructions

1. Set the brief: create a mixed-media work that expresses an idea connected to the unit — a Saskatchewan community, an enterprise that brings people together, or a perspective from the drama.
2. Review media and forms (the CP4.8 menu): drawing, painting, collage, simple sculpture; and combining materials purposefully.
3. Before making, each student notes their IDEA and PERSPECTIVE on the artist-statement sheet: what

they want to express and from whose point of view.

4. Create the work, combining at least two media and making choices that serve the idea.

5. Set up a class exhibition.

6. Now the CR4.1 analysis (the key Grade 4 response skill): students view several works and ANALYZE — 'What unique idea does this work express? From what perspective? How do the artist's choices show it?'

7. Model analytical language: not 'I like it,' but 'This work expresses pride in a small town — the warm colours and the central grain elevator show that perspective.'

8. Each student analyzes one classmate's work and their own, naming the idea, the perspective, and the choices that convey them.

9. Close: every art work carries a unique idea and perspective — analyzing them makes us thoughtful viewers and artists.

Discussion Questions

- What unique idea and perspective does your work express?
- Which media choices help carry that idea?
- In a classmate's work, what idea and perspective can you analyze — and how do their choices show it?

□ **Teacher Tip** Two outcomes share this session, so let the making serve the analyzing: CP4.8 produces the works, and CR4.1 — the real Grade 4 response leap — asks students to ANALYZE ideas and PERSPECTIVES, not just react. Teach the difference explicitly: 'I like the colours' is a reaction; 'the warm colours express pride in this place' is analysis of idea-and-perspective. The artist-statement sheet primes students to name their own perspective first, which makes analyzing a classmate's far easier. Insist the final analysis names the IDEA, the PERSPECTIVE, and the CHOICES that convey them — that triad is exactly CR4.1.

Differentiation

Scaffolded: Students combine two media and identify the idea in their own and one other work with prompts.

On-level: Students create a mixed-media work and analyze the idea, perspective, and choices in a classmate's work.

Extension: Students analyze how two works express different perspectives on a similar idea, citing specific choices.

Curriculum Connection CP4.8 — creating with varied media; CR4.1 — analyzing unique ideas and perspectives in art works.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Assumes a range of roles in a Saskatchewan-set drama	☐	☐	☐
Uses the book as a springboard rather than copying its setting	☐	☐	☐
Contributes ideas both in and out of role	☐	☐	☐
Helps the group build consensus on a dramatic direction	☐	☐	☐
Creates visual art expressing an idea about a known Saskatchewan context	☐	☐	☐
Makes expressive colour/composition choices on purpose	☐	☐	☐

Creates an arts work using a variety of media	☐	☐	☐
Analyzes the idea, perspective, and choices in own and others' work (CR4.1)	☐	☐	☐

Extension Ideas

Develop the Saskatchewan drama into a short devised piece performed for another class, with students choosing the strategies and direction.

Create a class exhibition of 'Our Saskatchewan' artworks, each paired with the student's artist statement of idea and perspective.

Analyze a work by a real Saskatchewan artist (via a gallery website or print), naming the idea and perspective it expresses and comparing it to students' own.

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

English Language Arts — Grade 4 Lesson Plan

Reading for Evidence & Composing Our Own • Grade 4 • Saskatchewan
Curriculum



Reading Level

Below grade — used as a
mentor text



Total Time

4 × 45 min sessions



Subject

English Language Arts



Big Idea

Strong readers prove their
thinking with evidence

About This Lesson

In Grade 3, students compared a text to their own experiences and analyzed how visual texts create mood. Grade 4 adds the move that defines strong reading from here on: **SUPPORTING** your response with **EVIDENCE** — from the text and from your own experience. The Saskatchewan Grade 4 reading outcomes ask students to make a claim about identity, community, or social responsibility and then back it up by pointing to the words on the page. *Ice Pop Shop* is a friendly, low-stakes text to practise that high-stakes skill, because the evidence is easy to find and the themes are rich.

Ice Pop Shop reads below Grade 4 level, so it is used here as a **SHARED MENTOR TEXT** rather than independent grade-level reading. That's a strength for the evidence work: when the reading load is light, students can spend their thinking on the harder task — finding and quoting proof. It is also Canadian fiction (written and set in Canada, by a Saskatchewan author), which directly serves the Grade 4 outcome to read and comprehend Canadian stories. And the book's expressive illustrations and real sale poster let students analyze a creator's technique and its impact on viewers — the Grade 4 visual-literacy step beyond simply naming mood.

Read it together, then push every response back to the page: 'What in the text makes you say that?' Anchor moments rich in evidence: Starr's changing sense of herself (Ch. 1 vs. Ch. 7–8); the friendship rupture and repair (Ch. 7–8); the community transformation (Ch. 1 courtyard vs. Ch. 8 gathering); and the persuasive sale poster (Ch. 3–4).

Saskatchewan Curriculum Connections — Grade 4

Primary Outcomes

CR4.1

Comprehend and respond to a variety of grade-level texts that address identity, community, and social responsibility, and support response with evidence from text and from own experiences.

CR4.4

Read for various purposes and demonstrate comprehension of grade-appropriate fiction (including stories and novels), scripts, poetry, and non-fiction from various cultures including First Nations and Métis and countries (including Canada).

CC4.1

Compose and create a range of visual, multimedia, oral, and written texts that explore identity, community, and social responsibility through personal experiences and inquiry.

Secondary Outcomes

CR4.2

View and respond to visual and multimedia texts (including advertisements and posters), explaining the creator's technique and the impact on viewers.

AR4.1

Reflect on and assess their viewing, listening, reading, speaking, writing, and other representing experiences, and set goals to improve.

Big Ideas & Essential Questions

Big Ideas

- A strong response to a text is supported by evidence — you point to the words on the page that prove your thinking.
- Evidence comes from two places: from the text itself and from your own experience.
- Canadian stories reflect Canadian places, voices, and experiences — including our own.
- Creators of visual texts use deliberate techniques to affect their viewers; we can name the technique and its impact.
- Composing our own texts about identity, community, and responsibility lets us explore ideas through personal experience and inquiry.

Essential Questions

- What in the text proves your idea about a character or theme?
- How does evidence from the book combine with evidence from your own life to support a response?
- What makes this a Canadian story, and how do you know?
- What technique did the poster's creators use, and what impact does it have on the viewer?
- What text could YOU compose to explore identity, community, or responsibility?

Vocabulary

Word	Page	What It Means
evidence	Ch. 1–8	Proof from the text or experience that supports your thinking
claim / response	Ch. 7	An idea or opinion you make about a text, which you then support
cite	Ch. 1–8	To point to or quote the exact part of the text that proves your point
theme	Ch. 1–8	A big idea a story explores: identity, community, social responsibility
technique	Ch. 3–4	A deliberate choice a creator makes to affect the viewer or reader
impact	Ch. 4	The effect a text or technique has on its audience

Canadian fiction	—	A made-up story written and/or set in Canada
infer	Ch. 7	To figure out something the text shows but doesn't state directly
compose	Ch. 3	To create a text — written, visual, oral, or multimedia

Activities

Activity 1: Prove It — Responding With Evidence From the Text

□ 45 minutes

Purpose Teach the defining Grade 4 reading move (CR4.1): make a claim about a character or theme and support it with specific evidence quoted or pointed to from the text.

What You Need

- A "Claim + Evidence" organizer: MY IDEA / PROOF FROM THE BOOK (page) / PROOF FROM MY LIFE
- The book; sticky tabs

Instructions

1. Introduce the move: in Grade 4, an opinion isn't finished until you PROVE it. 'What in the text makes you say that?' becomes the class's favourite question.
2. Model it: Claim — 'Starr changes from shy to confident.' Evidence from text — early on she 'never knows what to say to new people' (p. 10); by the end she recruits Tamara onto the team and leads the comeback (Ch. 8). Evidence from life — 'I was nervous on my first day too, and then...'
3. Hand out the organizer. Give students a claim to prove together first: 'The Beacon Apartments becomes a real community.' They hunt for text proof (the lonely courtyard p. 8 vs. neighbours chatting and sharing pops, Ch. 8) and tab the pages.
4. Now students choose their OWN claim about a character or theme and gather two kinds of evidence: at least one from the text (with a page), one from their own experience.
5. Stress precision: a page reference or a short quote, not 'somewhere in the book.' Sticky tabs make the proof findable.
6. Partner challenge: read your partner's claim and decide — does the evidence actually prove it? Push back kindly if it doesn't.
7. Share strong claim-evidence pairs; the class judges whether each is well-supported.
8. Close: a response with evidence is far more powerful than an opinion alone — this is how strong readers think for the rest of school.

Discussion Questions

- What's your claim, and exactly where in the text is your proof?
- How does evidence from your own life strengthen your response?
- Did your partner's evidence really prove their claim — why or why not?

□ **Teacher Tip** *The whole Grade 4 leap lives in one question: 'What in the text makes you say that?' Ask it relentlessly and kindly until students start pre-loading their proof. Insist on PRECISION — a page or a short quote, not a vague gesture at the book; the sticky tabs make this concrete and a little fun. The partner-challenge step is where it deepens: judging whether evidence actually fits a claim is more rigorous than finding evidence at all, and it's the heart of CR4.1. The book's light reading load is your friend here — it frees students to spend their brainpower on the proving, not the decoding.*

Differentiation

Scaffolded: Students prove a teacher-given claim by selecting from two candidate quotes and adding one life

example.

On-level: Students make a claim and support it with one text quote (with page) and one personal example.

Extension: Students support a claim with two pieces of text evidence and explain how each one proves the point.

Curriculum Connection CR4.1 — supporting a response to theme with evidence from text and experience.

Activity 2: A Canadian Story — Comprehension & What Makes It Ours

□ 45 minutes

Purpose Serve CR4.4: demonstrate comprehension of grade-appropriate Canadian fiction and discuss what marks it as Canadian, reading for purpose and inference.

What You Need

- A chart: WHAT HAPPENS / WHAT IT MAKES ME THINK (inference) / CLUES IT'S CANADIAN
- The book

Instructions

1. Frame the read: good readers read for a PURPOSE. Today's purposes — understand the story deeply, and notice what makes it a Canadian story.
2. Comprehension first: in groups, students summarize the arc in their own words and identify the central problem and how it's resolved (the business, the disasters, the comeback).
3. Push to INFERENCE — things the text shows but doesn't say outright: How do we KNOW Starr is lonely at the start, even before she says so? How do we know the grumpy man softens? Cite the clues.
4. Now the Canadian lens: the author is from Saskatoon, Saskatchewan; the dedication and 'about' note are Canadian; look for spellings, money ('a five-dollar bill,' 'one dollar'), and an everyday apartment-block setting that feels Canadian rather than American.
5. Discuss thoughtfully: a story doesn't need maple leaves to be Canadian — it's Canadian through its author, setting, and voice. Chart the clues students find.
6. Connect to themselves: Canadian stories reflect lives like ours. Which part felt familiar to your own Canadian, Saskatchewan, or prairie experience?
7. Optional: contrast with a non-Canadian book the class knows — what would be different?
8. Close: reading widely includes reading our OWN country's stories, and noticing what makes them ours.

Discussion Questions

- What's the central problem of the story, and how is it resolved?
- What did you INFER that the text never said directly?
- What clues tell you this is a Canadian story?

□ **Teacher Tip** *Two skills ride together here: straightforward comprehension and the harder inference work CR4.4 expects by Grade 4 — so keep pushing past 'what happened' to 'how do you KNOW, when the book never says it?' On the Canadian-content piece, head off the maple-leaf stereotype: a story is Canadian through its author, setting, and voice, not flags and clichés. The author being a real Saskatoon writer makes this concrete and a little exciting for prairie kids — this story comes from HERE.*

Differentiation

Scaffolded: Students complete the chart with support, identifying one inference and one Canadian clue.

On-level: Students summarize the arc, record two inferences with clues, and list Canadian markers.

Extension: Students write a short paragraph arguing what makes this Canadian fiction, citing evidence.

Curriculum Connection CR4.4 — comprehending Canadian fiction, reading for purpose and inference.

Activity 3: The Creator's Technique — Reading the Poster Like a Designer

□ 45 minutes

Purpose Serve CR4.2 at the Grade 4 level: analyze the book's sale poster and illustrations to explain the CREATOR'S TECHNIQUE and its IMPACT on viewers — the step beyond Grade 3's naming of mood.

What You Need

- The book open to the sale poster (Ch. 3–4)
- A chart: TECHNIQUE THE CREATOR USED / INTENDED IMPACT ON THE VIEWER

Instructions

1. Recall the Grade 3 idea (mood) and raise the bar: Grade 4 names the TECHNIQUE a creator chose AND the IMPACT they intended on viewers — like a designer or advertiser would.
2. Analyze the sale poster (Ch. 3–4) as an advertisement. List techniques: a bold oversized title, appetite words ('delicious,' 'magic'), a clear call to action ('right here after school today'), price and place. For each, name the intended impact on the viewer.
3. Name the persuasive purpose: this poster is an ADVERTISEMENT — its job is to move an audience to act. The outcome literally lists advertisements and posters.
4. Turn to illustrations: choose two and analyze technique → impact. Exaggerated body language (Curtis's flung arms) → conveys infectious excitement; muted, drippy colours in the rainstorm → creates gloom and tension.
5. Evaluate effectiveness: which technique works best on YOU as a viewer, and why? Support with what you see.
6. Compare to a real advertisement students know — what shared techniques persuade audiences? (Big text, happy images, a call to action.)
7. Quick application: students annotate the poster, labelling two techniques and their impact directly on a copy.
8. Close: creators make deliberate choices to affect us — naming those choices makes us sharper, less manipulable readers of the visual world.

Discussion Questions

- What technique did the poster's creators use to make you want an ice pop?
- What impact does each technique have on the viewer — and does it work?
- How is this poster like a real advertisement you've seen?

□ **Teacher Tip** *The Grade 4 distinction from Grade 3 is subtle but real: not just 'this feels exciting' (mood) but 'the creator EXAGGERATED the body language IN ORDER TO make excitement contagious' (technique → intended impact). Keep pushing the 'in order to.' Framing the poster as an advertisement is honest — the outcome names advertisements — and it primes a genuinely useful life skill: kids who can name an advertiser's technique are harder to manipulate. The annotate-the-poster step gives you a quick, taxable artifact.*

Differentiation

Scaffolded: Students match listed techniques to their impacts for the poster with support.

On-level: Students annotate the poster with two techniques and their intended impacts.

Extension: Students evaluate which technique is most effective and defend the judgement with viewer evidence.

Curriculum Connection CR4.2 — explaining a creator's technique and its impact on viewers.

Activity 4: Compose & Reflect — My Text, My Goal

□ 45 minutes

Purpose Consolidate with composing (CC4.1): create a text exploring identity, community, or social responsibility through personal experience and inquiry; close on AR4.1 reflection and goal-setting.

What You Need

- A composing choice-board (essay-paragraph, advertisement/poster, or narrative)
- A reflection + goal half-sheet; the book

Instructions

1. Connect composing to the themes: students create a text that explores identity, community, OR social responsibility, drawing on their own experience or a question they're curious about (inquiry).
2. Offer a CC4.1/CC4.2 choice-board: (a) an evidence-supported paragraph — 'A time I showed responsibility' or 'How a friendship changed who I am'; (b) an advertisement or poster for a real cause or kid-business, applying Activity 3's techniques; (c) a short narrative about a character facing a setback and recovering, like Starr.
3. Plan first: name the theme, the message, and (for the paragraph) the evidence from experience that supports it — carrying Activity 1's evidence habit into their own writing.
4. Draft. Circulate prompting for evidence and organization: 'What's your proof? What comes first for your reader?'
5. Peer response: a partner names the theme they see and asks one question that pushes for more evidence or clarity.
6. Shift to AR4.1: 'Across reading for evidence, analyzing the poster, and composing — what did you do well, and what was hardest?'
7. Each student writes one honest goal AND identifies a specific way to improve (e.g., 'I'll add a quote to back up every opinion').
8. Close by linking to the book: Starr and Curtis end EQUIPPED, planning their next venture — strong readers and writers also keep setting the next goal.

Discussion Questions

- Which theme did you choose to explore, and what's your message?
- What evidence — from experience or inquiry — supports your text?
- What's your goal, and the specific way you'll work toward it?

Teacher Tip Carry the evidence habit from Activity 1 straight into their composing — the paragraph option should make students support their own claims the way they made Starr's, which is what turns CC4.1 into real thinking rather than a free-write. Keep the choice genuine; a reluctant essayist who designs a strong cause-poster is still hitting CC4.1/CC4.2. For AR4.1, demand specificity: 'add more evidence' becomes 'add one quote per opinion.' A goal you can picture yourself doing tomorrow is a goal that sticks.

Differentiation

Scaffolded: Students complete a structured frame for their chosen text and pick a goal from a list with a concrete action.

On-level: Students compose an organized, evidence-supported text and set one specific improvement goal.

Extension: Students compose a fuller text integrating text-and-experience evidence and set a goal with a measurable check.

Curriculum Connection CC4.1 — composing texts exploring identity, community, or responsibility; AR4.1 — reflecting and goal-setting.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Makes a claim about a character or theme and supports it with text evidence	☐	☐	☐
Cites a specific page or quotation rather than a vague reference	☐	☐	☐
Combines text evidence with evidence from personal experience	☐	☐	☐
Demonstrates comprehension of the story, including an inference	☐	☐	☐
Identifies what makes the book Canadian fiction with reasons	☐	☐	☐
Explains a creator's technique and its impact on viewers	☐	☐	☐
Composes a text exploring identity, community, or responsibility (CC4.1)	☐	☐	☐
Reflects honestly and sets a specific, actionable goal (AR4.1)	☐	☐	☐

Extension Ideas

"Evidence trial": put a claim about a character on trial — teams argue for and against using only quotations and page references from the book.

Read a second piece of Canadian children's fiction and compare how each reflects Canadian places, voices, or values.

Redesign the sale poster for a different audience (e.g., adults, or a winter product) and explain how the change of audience changes the creator's techniques.

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 4 Lesson Plan

Relationships, Identity & Handling Setbacks • Grade 4 • Saskatchewan
Curriculum



Reading Level

Below grade — used as
mentor text



Total Time

4 × 45-min sessions



Subject

Health Education



Big Idea

Relationships shape who we
become

About This Lesson

By Grade 4, students don't need a book to tell them friendships are complicated — they live it, often painfully, on the playground every day. What they need is a safe distance from which to examine how relationships work, where they go wrong, and how they get repaired. Ice Pop Shop gives them exactly that: a friendship that forms between two strangers, gets tested by stress, ruptures in an ugly moment, and is deliberately rebuilt. Because it's Starr and Curtis on the page and not them, ten-year-olds can analyze it honestly — name the unhealthy choice, diagnose the feeling underneath it, and design a better move — without the defensiveness that shuts down when it's their own conflict.

Ice Pop Shop reads below Grade 4 level, so it is used here as a READ-ALOUD MENTOR TEXT, not independent grade-level reading. The themes, though, are squarely Grade 4 Health. The gift of this book is that it doesn't show perfect kids: Starr's response to maximum stress is to say something cruel — "I was quite happy before I met you" — and storm off (Ch. 7, p. 100). That's the OPPOSITE of a healthy stress strategy, and it's better teaching material than a model child would be, because the work of this unit is to ASSESS strategies — to look at what someone did, judge whether it was healthy, and figure out what would have served them better. The book hands you the unhealthy version and then, two chapters later, the healthy repair — a built-in before-and-after.

Anchor moments: the cold-open meeting of two strangers (Ch. 1–2); Starr's starting identity as a kid who walks home alone and dreads new people (Ch. 1, p. 10); the stress spiral and rupture in the rainstorm (Ch. 7, pp. 96–100); the deliberate repair where Starr chooses to find Curtis (Ch. 8, pp. 106–108); and the identity shift she names aloud — "I thought I just wanted a bike, but I'm pretty happy to have you as well" (Ch. 7, p. 91).

Saskatchewan Curriculum Connections — Grade 4

Primary Outcomes

USC4.3

Examine healthy interpersonal skills and determine strategies to effectively develop new relationships and/or negotiate disagreements in relationships.

USC4.5

Examine how identity (i.e., self-concept, self-esteem, self-determination) is influenced by relationships that are formed with others.

USC4.6

Assess healthy stress management strategies (e.g., relaxation skills, stress control skills, guided imagery, expressing feelings, exercising).

Secondary Outcomes

DM4.1

Investigate the importance of personal responsibility and communication in making informed decisions related to healthy eating and physical activity, prevention/management of health challenges, negotiating disagreements, safety and protection, personal identity, and stressors.

AP4.1

Design, implement, and evaluate three personal health-promoting plans related to topics studied in grade four.

Big Ideas & Essential Questions

Big Ideas

- The relationships we form shape who we become — our confidence, our self-image, and what we believe we're capable of.
- Healthy interpersonal skills can be learned and practised: starting a relationship and repairing one after conflict are both skills, not luck.
- Stress and setbacks are normal; what separates outcomes is whether we respond with healthy strategies or unhealthy ones — and we can assess and improve our own responses.
- A rupture in a relationship is not the end of it; repair is a deliberate choice that takes responsibility and communication.
- Taking responsibility for our part in a conflict is a sign of maturity, not defeat.

Essential Questions

- How did being in a relationship with Curtis (and Tamara, and Mrs. McLean) change who Starr believed she could be?
- When Starr was at maximum stress, what did she do — and was it a healthy way to handle stress? What would have been healthier?
- What's the difference between a friendship ending and a friendship going through a hard moment?
- What does it actually take to repair a relationship after you've hurt someone?
- Whose responsibility was the repair — Starr's, Curtis's, or both?

Vocabulary

Word	Page	What It Means
self-concept	Ch. 1	The story you tell yourself about who you are
identity	Ch. 7	Who you are — shaped partly by your relationships with others
interpersonal skills	Ch. 1, 8	The skills you use to get along with and connect to other people

negotiate	Ch. 8	To work through a disagreement toward something both people can accept
stress	Ch. 7	The pressure you feel when things are hard or piling up
stress strategy	Ch. 7–8	A way of handling stress — healthy ones help, unhealthy ones cost you
rupture	Ch. 7	A break or tear in a relationship after a conflict
repair	Ch. 8	The deliberate work of mending a relationship after a rupture
responsibility	Ch. 8	Owning your part in a conflict or a choice

Activities

Activity 1: Pre-Reading — Who Am I Becoming? Relationships & Identity

□ 30 minutes

Purpose Activate students' awareness that the people in their lives shape their self-concept — the core of USC4.5 — before meeting Starr, so they read her arc with that lens.

What You Need

- A "relationship web" half-sheet per student
- The book (cover only at this stage)

Instructions

1. Open with a private think: name one person who has changed something about how you see yourself or what you try.
2. Introduce self-concept in kid terms: 'the story you tell yourself about who you are' — shy or outgoing, a quitter or a try-again kid, a leader or a follower.
3. Each student draws a small relationship web: themselves in the centre, three or four important people around them, and beside each one word for how that person affects who they are (braver, calmer, funnier, more careful).
4. Voluntary partner share — no one shares anything private they don't want to.
5. Pose the question they'll carry: 'Can a brand-new person — someone you just met — actually change who you are?'
6. Show the cover. Set the mentor-text frame: 'We're going to study two strangers who meet and watch how knowing each other changes them. We're reading it like scientists studying a friendship.'
7. Read Chapter One aloud (pp. 1–13), flagging Starr's starting self-concept: she likes walking home alone, she 'never knows what to say to new people' (p. 10).
8. Record a class 'Starr at the Start' note: who is she before Curtis?

Discussion Questions

- What's Starr's story about herself at the beginning?
- What's your prediction — will meeting Curtis change that story?
- Has a new friend ever changed YOUR story about yourself?

□ **Teacher Tip** Keep the relationship-web sharing genuinely optional and low-stakes — at ten, some kids are navigating relationships at home you know nothing about, and a forced 'share who shaped you' can land hard. The web is for THEM; you're not collecting it. What you're really planting is the lens, so they read Starr's transformation as data, not just plot. Park the 'Starr at the Start' note somewhere visible; the payoff is pulling it back out in the final activity and measuring the distance she travels.

Differentiation

Scaffolded: Students complete a relationship web with one or two people and a feeling-word for each.

On-level: Students complete the web and write one sentence about how a relationship has shaped them.

Extension: Students predict, in writing, how a new relationship could change a person's self-concept, then check their prediction against Starr's arc as they read.

Curriculum Connection USC4.5 — how identity is shaped by relationships.

Activity 2: Friendship Forensics — Diagnosing the Rupture

□ 45 minutes

Purpose Examine healthy interpersonal skills by forensically analyzing the conflict and repair — what was said, what was felt underneath, what damaged the relationship and what restored it. Serves USC4.3.

What You Need

- A "case file" worksheet: Trigger / What was said / Feeling underneath / Damage / Repair move
- The book; highlighters

Instructions

1. Frame students as relationship investigators examining a case: 'The Rainstorm Rupture.'
2. Re-read Chapter Seven, pp. 96–100, closely. Identify the TRIGGER STACK: the cooler gets sold, then the thunderstorm — two setbacks landing fast.
3. On the case file, log what Starr actually SAID: 'this was all a bad idea,' 'I was quite happy before I met you' (p. 100).
4. Diagnose the FEELING UNDERNEATH the words. Push past 'she was mean' — she was overwhelmed, scared the whole thing had failed, embarrassed. The cruel words were stress wearing a disguise.
5. Log the DAMAGE: Curtis looks like he's about to cry, says the idea was stupid, walks out and slams the door; the next day they avoid each other (Ch. 8, p. 105).
6. Now investigate the REPAIR (Ch. 8, pp. 106–108). What were the actual moves? Starr decides to wait for the elevator and go find him; both discover they'd each gone looking for the other; Starr had already said 'I'm sorry, I didn't mean it.'
7. Identify the specific interpersonal skills in the repair: taking responsibility, apologizing, re-initiating contact, not letting the rupture harden overnight.
8. Class synthesis: build a 'Repair Toolkit' of the moves that actually work, drawn from the evidence.

Discussion Questions

- Could the rupture have been prevented — was the problem the FEELING or the WORDS?
- Who did the work of repairing it, and does it matter?
- What's the difference between 'I'm sorry' and an apology that actually repairs something?
- When you're flooded with stress, why is it so easy to aim it at the person closest to you?

□ **Teacher Tip** *The single most important move here is forcing the distinction between the FEELING and the BEHAVIOUR. Ten-year-olds will write 'Starr was a bad friend' and stop. Don't let them — that's a character verdict, and it's both unkind and useless. The skill is separating 'she felt overwhelmed and scared' (understandable, human) from 'she said something cruel' (the unhealthy behaviour). That separation is the whole game, because it's exactly what they need in their own conflicts: I can have the feeling and still be responsible for the words.*

Differentiation

Scaffolded: Students complete the case file using sentence starters and a word bank for the 'feeling underneath.'

On-level: Students complete the full case file and contribute one move to the class Repair Toolkit.

Extension: Students write the conversation that could have prevented the rupture, using healthy interpersonal skills.

Curriculum Connection USC4.3 — interpersonal skills and negotiating disagreements; DM4.1.

Activity 3: Assess the Strategy — Healthy vs. Unhealthy Stress Responses

□ 45 minutes

Purpose Meet USC4.6 honestly by ASSESSING the stress strategies the characters used (some unhealthy), then designing healthier alternatives — true to the outcome verb and to the text.

What You Need

- A T-chart: What Starr Did / A Healthier Strategy
- A posted list of healthy stress strategies from the outcome; the book

Instructions

1. State the outcome's job plainly: a good stress strategy HELPS you handle pressure without hurting yourself or others. Post the curriculum's own examples: relaxation, expressing feelings, exercising, guided imagery, stress-control skills.
2. Build the case timeline of Starr's mounting stress: the freeze-time mistake (Ch. 3), the freezer flood and owing Mom (Ch. 5), the cooler sold and the storm (Ch. 7).
3. Assess her actual strategy in the storm: she vented her stress AT Curtis and fled to her room. Rate it together — healthy or unhealthy? Why? (It relieved her pressure for one second and cost her the friendship and a sleepless, worried night, Ch. 8, p. 104.)
4. T-chart it: 'What Starr Did' — lashed out, slammed the door, isolated, lost sleep worrying.
5. For each, design 'A Healthier Strategy' from the posted list: name the feeling out loud ('I'm so overwhelmed'), take a break and breathe, go for a run (the kids already use running and Shadow Tag — exercise is right there), ask for help instead of attacking.
6. Find a moment where a character DID use a healthier strategy: Mrs. McLean's calm, take-a-breath, make-a-plan approach; Starr eventually expressing feelings honestly and reconnecting.
7. Students each pick one stress strategy from the chart they could genuinely use and explain when.
8. Reframe the big idea: the goal isn't to never feel stressed — Starr's stress was completely reasonable — it's to CHOOSE the response.

Discussion Questions

- Starr's stress was 100% understandable — so why call her response unhealthy?
- What's a strategy on our list that you'd actually use, and one you wouldn't?
- Why is 'take it out on someone' so tempting and so costly?
- Can exercising really help with stress — where do we see that in the book?

□ **Teacher Tip** Be careful not to moralize Starr into a villain — if kids leave thinking 'don't be like Starr,' you've taught shame, not skills. The frame that works: 'Starr is us on a bad day. Her feeling was fair; her strategy backfired. Let's build her a better one.' Keep the strategies concrete and physical — 'calm down' is not a strategy, it's a hope; 'name the feeling, then go run a lap' is a strategy. This is also the activity where a student may quietly recognise their own go-to response; keep the tone analytical and blame-free. If anyone discloses something heavier than the lesson holds, step out and follow your school's care process.

Differentiation

Scaffolded: Students sort stress-response cards into 'healthy' and 'unhealthy' and pick one healthy strategy to

keep.

On-level: Students complete the T-chart and choose one strategy with a 'when I'd use it' note.

Extension: Students assess two of their own real stress responses and redesign one into a healthier strategy.

Curriculum Connection USC4.6 — assessing healthy stress-management strategies; AP4.1 groundwork.

Activity 4: Post-Reading — The Relationship Action Plan

□ 45 minutes

Purpose Consolidate the cluster (USC4.3/4.5/4.6 via DM4.1/AP4.1) by having each student design a personal action plan: a healthy strategy for a relationship challenge or stressor they can name.

What You Need

- An "Action Plan" template: The situation / My responsibility / My communication move / My stress strategy / My first step
- The book; the 'Starr at the Start' note from Activity 1

Instructions

1. Revisit the 'Starr at the Start' note and write a 'Starr at the End' beside it. Measure the distance: alone → connected; avoids new people → recruits Tamara onto the team; folds under stress → repairs and re-launches.
2. Name what drove the change: relationships (USC4.5), interpersonal skills (USC4.3), and learning to handle setbacks (USC4.6).
3. Introduce the action-plan task: students design a plan for a real relationship challenge or stressor — a recurring friend conflict, nerves about a new situation, a setback they tend to handle badly. Keep it real but shareable.
4. Walk the template: name the situation; identify MY responsibility in it (not the other person's); choose a communication move (an honest 'I feel ____' statement, an apology, a request for help); pick a healthy stress strategy from the unit; commit to a concrete first step.
5. Model one neutral example fully before students write (e.g., 'I get really stressed before presentations and snap at my group').
6. Students draft privately; this one is personal and not shared aloud unless they choose.
7. Optional voluntary share of STRATEGIES only, not situations.
8. Close by connecting to the book's final note: Starr and Curtis don't end 'fixed' — they end EQUIPPED, planning the next venture together (Ch. 8, pp. 114–116). An action plan is a tool you keep using.

Discussion Questions

- Which box was hardest — naming your own responsibility, usually?
- Why does taking responsibility actually make YOU stronger, not weaker?
- What would Starr's action plan have said the morning after the storm?

□ **Teacher Tip** *The 'My responsibility' box is where the real growth lives and where kids resist hardest — at ten, the instinct in any conflict is to itemise the OTHER person's crimes. Hold the line gently: 'This plan is only about the part YOU control, because that's the only part you can actually change.' That single constraint is the difference between a venting exercise and a genuine USC4.3/DM4.1 skill. Keep these plans private by default; the willingness to write honestly depends entirely on knowing it won't be read aloud.*

Differentiation

Scaffolded: Students complete the template for a teacher-provided scenario using sentence starters.

On-level: Students complete the action plan for a real, personal challenge with all five boxes.

Extension: Students design the plan, name how they'll know it worked, and identify which interpersonal skill it

builds.

Curriculum Connection USC4.3, USC4.5, USC4.6 via DM4.1 & AP4.1 — a personal health-promoting plan for a relationship or stressor.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Explains how a relationship has shaped a person's self-concept (Starr or self)	☐	☐	☐
Separates the feeling underneath from the behaviour in a conflict	☐	☐	☐
Identifies the interpersonal skills that repaired the relationship	☐	☐	☐
Assesses a stress response as healthy or unhealthy and justifies the judgement	☐	☐	☐
Designs a healthier stress strategy that is concrete and doable	☐	☐	☐
Names personal responsibility for one's own part in a conflict	☐	☐	☐
Completes a personal action plan with a communication move and a stress strategy	☐	☐	☐
Connects concepts to specific chapters and page references in the book	☐	☐	☐

Extension Ideas

Track Starr's self-concept across the whole book on a timeline: mark each moment a relationship shifted how she saw herself.

Role-play the rainstorm scene twice — once as it happened, once with healthy interpersonal skills — and debrief the difference.

Build a class 'Stress Strategy Wall' of healthy, concrete strategies, sorted by when each works best (before, during, after a stressful moment).

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

Mathematics — Grade 4 Lesson Plan

Run the Ice Pop Stand: Money as Decimals • Grade 4 • Saskatchewan Curriculum



Reading Level

Grade 2–3 read-aloud anchor



Total Time

4 × 45 min sessions



Subject

Mathematics



Big Idea

Money is decimals — dollars and cents to the hundredth

About This Lesson

In Grade 3, the ice-pop stand worked in whole dollars. Grade 4 adds the idea that makes money real: DECIMALS. A price like \$1.50 or \$2.25 is a decimal number — dollars are the ones, dimes are tenths, pennies are hundredths. The Saskatchewan Grade 4 curriculum introduces decimals to tenths and hundredths, and Canadian money is the most natural context there is. This unit runs the stand entirely in dollars-and-cents, so every decimal has a real meaning.

The book is the anchor and motivator. Read the money moments aloud, then do the decimal math the shopkeepers would actually do: price pops with cents, add a multi-item sale, make change to the penny, and split the profit. Ice Pop Shop sets it up perfectly — Tamara teaches revenue and profit (Ch. 4), Curtis finds the coconut milk 20% off so the cost drops (Ch. 6, p. 87), and the team tallies and shares the final earnings (Ch. 8). Because Ice Pop Shop reads below Grade 4 level, it's used as a shared anchor text, not independent reading — which keeps the focus on the decimal math.

Across four sessions students represent money as decimals to hundredths, add and subtract decimal amounts (sales and change), divide to split profit fairly among partners, and build and interpret a many-to-one bar graph of sales. Anchor moments: Tamara's money lesson (Ch. 4); the 20%-off ingredient deal (Ch. 6); and the final shared earnings (Ch. 8).

Saskatchewan Curriculum Connections — Grade 4

Primary Outcomes

N4.7

Demonstrate an understanding of decimal numbers in tenths and hundredths (pictorially, orally, in writing, and symbolically) by describing, representing, and relating to fractions.

N4.8

Demonstrate an understanding of addition and subtraction of decimals (limited to hundredths) by estimating, using mental mathematics, and solving problems.

N4.5

Demonstrate an understanding of division (1- and 2-digit by 1-digit, to 81) by modelling and explaining, and creating and solving situational problems.

Secondary Outcomes

SP4.1

Demonstrate an understanding of many-to-one correspondence by constructing and interpreting graphs (pictographs and bar graphs).

Big Ideas & Essential Questions

Big Ideas

- Money is a decimal: a dollar is one whole, a dime is one tenth, a penny is one hundredth.
- A price like \$2.25 can be described, shown with coins, and related to fractions (twenty-five hundredths of a dollar).
- We add decimals to total a sale and subtract them to make exact change — lining up the decimal points.
- Division shares earnings fairly: split the profit equally among the partners.
- A bar graph with a scale (many-to-one) shows a lot of sales data compactly.

Essential Questions

- How is \$2.25 a decimal number — what do the 2, the 2, and the 5 each mean?
- How do you add prices with cents, and why line up the decimal points?
- A customer pays \$5.00 for a \$3.75 order — what's the exact change?
- If the partners split \$24.00 profit equally, how much each?
- How does a scaled bar graph show a busy week of sales at a glance?

Vocabulary

Word	Page	What It Means
decimal	Ch. 4	A number with a decimal point showing parts of a whole, like \$2.25
tenths	Ch. 4	The first place after the decimal point — a dime is one tenth of a dollar
hundredths	Ch. 4	The second place after the decimal — a penny is one hundredth of a dollar
decimal point	Ch. 4	The dot that separates dollars from cents
estimate	Ch. 6	A close, reasonable guess used to check a money answer
revenue	Ch. 4	All the money taken in from sales
expenses	Ch. 6	Money spent to run the business
profit	Ch. 4	Revenue minus expenses — what's left to share
divide	Ch. 8	To share equally, like splitting profit among partners
scale	Ch. 8	On a graph, how many items one square or symbol represents

Activities

Activity 1: Money Is a Decimal — Tenths & Hundredths

□ 45 minutes

Purpose Build N4.7: represent and describe money amounts as decimal numbers to hundredths, relating dollars/dimes/pennies to ones/tenths/hundredths and to fractions.

What You Need

- Play money (\$1 coins, dimes, pennies); a place-value chart (ones . tenths hundredths)
- Decimal grids (hundredths grids); the book

Instructions

1. Connect to the book: the stand needs real prices. 'A pop might be \$1.50 — that's a decimal number. Let's see why.'
2. Build the place-value link: a dollar = one whole (ones place); a dime = one tenth (0.10); a penny = one hundredth (0.01). Place coins on a decimal place-value chart.
3. Represent prices: show \$2.25 with 2 loonies, 2 dimes, 5 pennies; write it on the chart; say it ('two and twenty-five hundredths dollars').
4. Relate to fractions: shade 0.25 on a hundredths grid — 25 of 100 squares = $25/100$ = a quarter of a dollar. Connect $\$0.50 = 50/100$ = one half.
5. Students represent several shop prices (\$1.10, \$1.75, \$2.05) three ways: coins, place-value chart, and shaded grid.
6. Watch the tricky one: \$2.05 — the zero in the tenths place matters. 'Why isn't this \$2.5?'
7. Compare two prices: which is more, \$1.50 or \$1.05? Justify with place value.
8. Close: money is just decimals we use every day — dollars, tenths (dimes), and hundredths (pennies).

Discussion Questions

- In \$2.25, what does each digit mean?
- Show \$1.75 with coins AND as a shaded hundredths grid — how are they the same?
- Why is \$2.05 different from \$2.50?

□ **Teacher Tip** *The dollar-dime-penny mapping to ones-tenths-hundredths is the conceptual heart of N4.7, and money makes it concrete in a way pure decimals never do — every child already knows a penny is small. The hundredths grid is worth the prep: shading 25 squares to show $\$0.25 = 25/100$ is exactly the 'relate to fractions' indicator. The \$2.05 example is the diagnostic one — the placeholder zero separates students who understand place value from those reading the decimal as a label.*

Differentiation

Scaffolded: Students build given prices with coins and place them on a labelled place-value chart.

On-level: Students represent prices three ways and relate one to a fraction on a grid.

Extension: Students explain, with place value, why $\$2.05 \neq \2.50 and order four prices including a placeholder zero.

Curriculum Connection N4.7 — representing decimals to hundredths and relating them to fractions, via money.

Activity 2: Add the Sale, Make the Change — Decimal Addition & Subtraction

□ 45 minutes

Purpose Build N4.8: add decimal money amounts to total a multi-item sale and subtract to make exact change, estimating to check.

What You Need

- Play money; price cards with cents (\$1.50, \$2.25, etc.)
- A shop counter set-up; the book

Instructions

1. Set prices with cents (e.g., regular pop \$1.50, deluxe \$2.25). 'Real shops don't price in whole dollars — ours won't either.'
2. Estimate first: 'A customer buys a \$1.50 and a \$2.25 pop — about how much? Closer to \$3 or \$4?' Then add exactly.
3. Model lining up the decimal points: $\$1.50 + \$2.25 = \$3.75$. Show why aligning places (and the decimal) keeps cents with cents.
4. Make change by subtraction: customer pays \$5.00. Change = $\$5.00 - \$3.75 = \$1.25$. Count it back with coins to confirm.
5. Run the class shop: pairs total multi-item orders and make exact change, writing each number sentence with decimals.
6. Bring in the book's deal: ingredients were 20% off, dropping a cost from, say, \$5.00 to \$4.00 — subtract to find the saving.
7. Each pair creates one sale-and-change problem with cents for another pair.
8. Close: adding and subtracting decimals is everyday money math — line up the points, estimate to check, count the change.

Discussion Questions

- Estimate then solve: a \$2.25 and a \$1.50 pop — total?
- A customer pays \$5.00 for a \$3.75 order — what's the exact change?
- Why must you line up the decimal points when adding money?

□ **Teacher Tip** 'Line up the decimal points' is the procedural key, but anchor it in meaning — you line them up so cents add to cents and dollars to dollars, the same place-value idea from Activity 1. Estimating BEFORE the exact answer is an explicit N4.8 indicator and the habit that catches the classic error ($\$1.50 + \$2.25 = \$3.75$, not \$375 or \$3.7). Counting change back up with real coins confirms the subtraction physically, which helps the students who find the algorithm abstract.

Differentiation

Scaffolded: Students total a two-item order and make change using coins, with the decimal points pre-aligned on a template.

On-level: Students add multi-item sales and subtract for change, estimating first and writing the sentences.

Extension: Students solve a multi-step problem (sale, change, and the 20%-off saving) and verify by a second method.

Curriculum Connection N4.8 — adding and subtracting decimals to hundredths, with estimation, in money problems.

Activity 3: Split the Profit — Division That's Fair

□ 45 minutes

Purpose Build N4.5: use division to share the shop's profit (and costs) equally among partners, modelling and creating situational problems.

What You Need

- Counters or play money; the book
- A 'sharing mat' divided into partner sections

Instructions

1. Set up from the book: by the end, the team has profit to share — Starr, Curtis, and Tamara (Ch. 8).

'Fair sharing is division.'

2. Model a clean share: \$24.00 profit ÷ 3 partners. Share counters/money into 3 equal piles → \$8.00 each. Write $24 \div 3 = 8$.

3. Connect to multiplication: $3 \times 8 = 24$ checks the division — the fact family again.

4. Try amounts that need thought: $\$36 \div 3$, $\$45 \div 5$ (dividends to 81, the Grade 4 range).

5. Cost-sharing too: 'Ingredients cost \$18, split by 3 — each partner pays?'

6. Introduce a remainder honestly: '\$25 split 3 ways — \$8 each with \$1 left over. What could the shop do with the extra?' (Reinvest, save — ties to the book.)

7. Students create one fair-sharing problem of their own (profit or cost) and solve it with a model.

8. Close: division is the math of fairness — it's how partners share what the business earns and owes.

Discussion Questions

- \$24 profit split among 3 partners — how much each, and how does multiplication check it?
- Ingredients cost \$18 shared 3 ways — each partner's share?
- \$25 split 3 ways leaves a remainder — what should the shop do with the extra dollar?

□ **Teacher Tip** Keep dividends within the Grade 4 'to 81' range and lead with clean shares before introducing remainders. The fairness framing is authentic to the book — three real partners splitting real earnings — and fairness is something nine- and ten-year-olds reason about fiercely, which powers the math. The remainder question is the rich one: there's no single right answer (reinvest, save, round), and it loops back to the book's own choices about what to do with leftover money. Model division as equal-sharing with objects before the symbolic algorithm.

Differentiation

Scaffolded: Students physically share counters into equal partner piles for clean-division amounts.

On-level: Students solve profit- and cost-sharing problems and check with multiplication.

Extension: Students solve a sharing problem with a remainder and justify a reasonable choice for the leftover.

Curriculum Connection N4.5 — division (to 81) by modelling and creating situational sharing problems.

Activity 4: Graph a Busy Week — Many-to-One Bar Graphs

□ 45 minutes

Purpose Build SP4.1: construct and interpret a bar graph using many-to-one correspondence (a scale) for a week of sales, then reason from the data.

What You Need

- Grid/chart paper; a week of sales data; the book

Instructions

1. Connect to the book: a busy stand sells a lot — too much to draw one square per pop. 'We need a scale.'

2. Present a week of sales (e.g., Mon 20, Tue 35, Wed 15, Thu 40, Fri 60 pops). Ask: 'If one square = one pop, how tall is Friday's bar?' (60 — too tall.)

3. Introduce many-to-one: let one square = 5 pops (or 10). 'Now Friday's bar is 12 squares. Much better.'

4. Build the bar graph together: title, labelled axes, chosen scale shown in a key.

5. Interpret with the scale: 'Each square is 5, so a 7-square bar = 35 pops.' Read several bars back to actual amounts.

6. Reason from the data: busiest day? How many more on Friday than Wednesday? Total for the week (folds in N4.8/decimals if you attach a price)?

7. Decision: 'Staff and stock for which day? Which slow day could we skip?' Justify from the graph.

8. Close: a scale lets one graph hold a whole busy week — reading the scale is the key skill.

Discussion Questions

- If one square stands for 5 pops, how many does a 6-square bar show?
- How many more pops sold on the busiest day than the slowest?
- Based on the graph, which day should the shop prepare the most stock for?

□ **Teacher Tip** *Many-to-one correspondence — the scale — is the entire point of SP4.1 and the step up from earlier grades, so spend real time on 'why can't one square be one pop here?' Reading the scale BACKWARD (a 7-square bar at 5-per-square = 35) is harder than building the bar and is where comprehension lives; quiz it directly. Choosing an appropriate scale is a genuine judgement — too small and the graph won't fit, too large and the bars are stubby — so let students argue for a scale and justify it. Attaching a price turns the totals into a decimal review, tying the whole unit together.*

Differentiation

Scaffolded: Students plot bars on a graph with the scale and key pre-set, and read values with support.

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

Extension: Students choose and justify an appropriate scale and write a stocking recommendation from the data.

Curriculum Connection SP4.1 — constructing and interpreting many-to-one bar graphs.

Assessment — Observation Checklist

Learning Behaviour	Not Yet	Sometimes	Consistently
Represents a money amount as a decimal to hundredths	☐	☐	☐
Relates a decimal price to a fraction (e.g., \$0.25 = 25/100)	☐	☐	☐
Explains the value of each digit, including a placeholder zero	☐	☐	☐
Adds decimal amounts, lining up the decimal points	☐	☐	☐
Subtracts to make exact change and estimates to check	☐	☐	☐
Divides to share profit or cost fairly among partners	☐	☐	☐
Constructs a bar graph using an appropriate many-to-one scale	☐	☐	☐
Reads the scale to interpret the graph and justify a decision	☐	☐	☐

Extension Ideas

Give teams a startup budget and a price list with cents; have them plan a stand, project revenue and profit, and split the projected profit among partners.

Create a 'decimal menu' for the stand and run quick-fire order totals and change with play money.

Track and graph a week of real classroom data with a chosen scale, attach a pretend price, and report the week's total in decimals.

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