

WHAT ARE HUMAN RIGHTS?

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Essential Question:

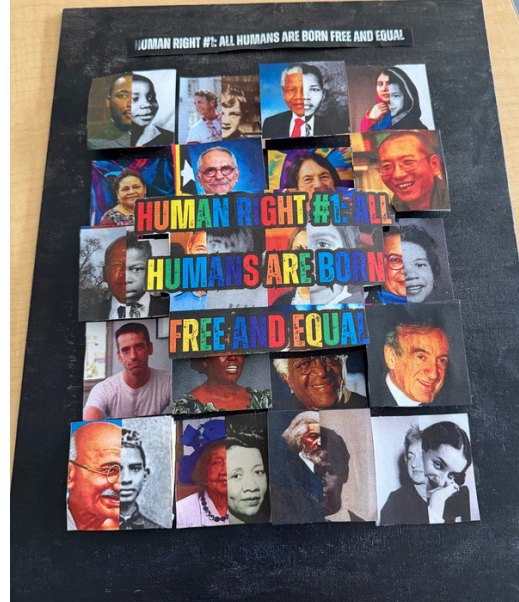
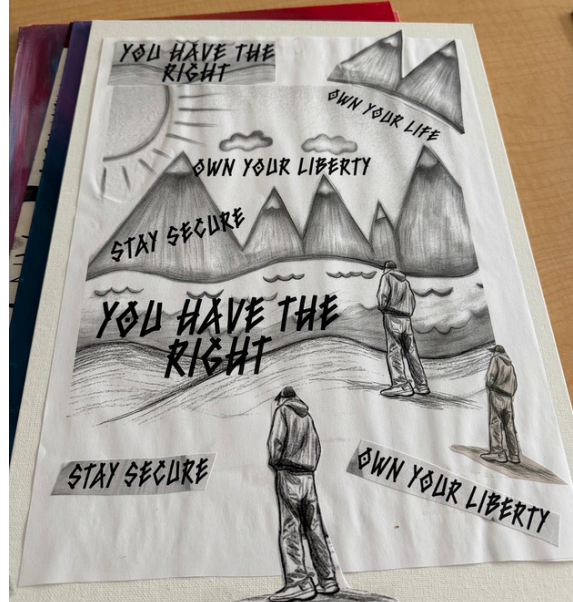
What are Human Rights?

Students created individual art canvases to demonstrate 1 of 30 United Nations International Human Rights. Each student selected one Human Right to research, create and communicate their understanding of the meaning behind the Right.

Each canvas will fit chronologically together to create an overall exhibition of all the Rights we as Humans are entitled to.

Key understandings:

- Social justice initiatives can transform individuals and systems.
- Governmental and Non-Governmental organizations can inspire Global Human Rights Goals



Flipping Pages Towards The Future

Essential Question:


How does listening to and sharing stories teach us about the past and allow us to be good ancestors for the future?


Learning community 10.2 embarked on a project-based learning journey where they explored the topic of “Stories, land and future”. Using Braiding Sweetgrass for Youth, students reflected on the interconnectedness of natural processes, traditional Indigenous knowledge, and how listening to these stories can impact the structures and decisions of the land we call home.

Students used this project to build their understanding of the curricular competencies from Science, Social Studies, and English such as: “How does listening to and sharing stories teach us about the past and allow us to be good ancestors for the future?”

Students used their learning and knowledge of ecology, land use decisions, restoration work and connections to readings from class to conduct empathy interviews. These interviews allowed students to listen to and gather stories from Elders and Knowledge Keepers around the history and impact of land use decisions and what is shifting to bring together different perspectives. Students used these experiences to create a page in a book that honored these stories and highlight their learning.

Tiana, Zoey
 “Take only what you need and let the rest go by and the first will last forever”
 -Burning cascade head





Bea: We are lazy and not taking care of our lands this generations, kids might not get to see what we see over time

We do agree the life we have is so different from the people before us and our kids wont get to live the same life we live now. The world is going to be much darker, less vibrant, plants, animals die off. Sadly there isn't many people that want to save our planet or if they do they won't try to do anything about it they would prefer to not have to worry, sitting around doing nothing, nothing to save our world and the world for our next generations.

-ZOEY


I have always had a fear that the life we are building right now will ruin the future for our own kids, leaving them with nothing but an empty world. There is a world that we could build that can be safe place for our kids and the next generation, we need to take care of our world this isn't just something we should do its something we need to do, to save our word for the next generation.

-ZOEY

In my reserve there has been struggle such as water and internet, like as my street and street lamps stop, making it more difficult at night. in our world people should work and fight to make our world become a better place for our next seven generations Tómiyeyw, this reminds that we should honor our ancestors and make decision and proper care for these that come after.



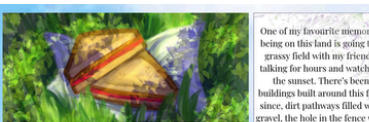
“I remember to pay deep attention to the living world, not only their names but also their songs. Having heard those songs, I feel a deep responsibility to share them.”
 -Burning Cascade Head



Bea: My favourite memory was from when I was a little girl, before they took me away. Crossing the freeway and picking wild hazelnuts, as well as laying in bed with my mom, hearing her tell me stories.

Shannon: Being from Saskatchewan, the sky played a big part in my childhood. Driving to my grandparents, watching the hills roll through the prairies. Though it is a beautiful memory, I can't ignore how agriculture destroys the land.

Yvonne: I remember always being in the forest, packing peanutbutter and jelly sandwiches because you never knew what time it was.



One of my favourite memories being on this land is going to a grassy field with my friends, talking for hours and watching the sunset. There's been buildings built around this field since, dirt pathways filled with gravel, the hole in the fence we'd climb through all patched up. But what remains is the beautiful memories we had there, the sky and the ground haven't changed.

-Zhenya

I'll forever be grateful for the memories I made picking berries from the bushes along the side of the road. Now the side of the road is empty or rotten, and although I know blackberry bushes are invasive I still wish something could've at least been planted in their place. Just like the falls in Saskatchewan, I know the blackberry bushes weren't doing much good, but they created some beautiful memories.

-Malia

CLIMATE ACTION FOR OUR HOME

Climate Action For Our Home

Essential Question:

How can listening to and sharing stories of the land guide our actions to create a more sustainable future for our shared home?

Students explored the impact of human activity on the land. Students participated in field experiences to gain insight into the issues, causes, and proposed interventions to mitigate the environmental challenges communities are facing. Students visited local ecosystems including Little Mountain, S.A.Y. Lands, the Fraser River, and Kanaka Bar to witness specific impacts to the local area and the ways that communities are making changes to move forward in a good way.

Students reflected on their learning and experiences to recognize their role as stewards for the land. Students applied their learning to share how living sustainability supports the well-being of self, community, and the Earth.



INSIDE THE STUDIO

Inside the Studio

Essential Question:

How have our ideas, skills, and artistic voices evolved through creation?

Throughout Art Studio 11/12 this year, students explored artistic process, creative risk-taking, and personal expression through identity and choice projects. Daily sketching practice and investigations of the Elements of Art and Principles of Design supported the development of technical skills, observation, and creative confidence while encouraging students to experiment with a variety of materials, processes, and artistic approaches.

Through inquiry, imagination, and reflection, students learned to make intentional artistic choices that communicate ideas, emotions, values, and personal stories. This final gallery collection highlights student growth in perseverance, resilience, and artistic voice, showcasing meaningful works that demonstrate both individual creativity and an evolving understanding of how artists create depth and meaning through visual expression.



WILDCRAFTED WORLDS

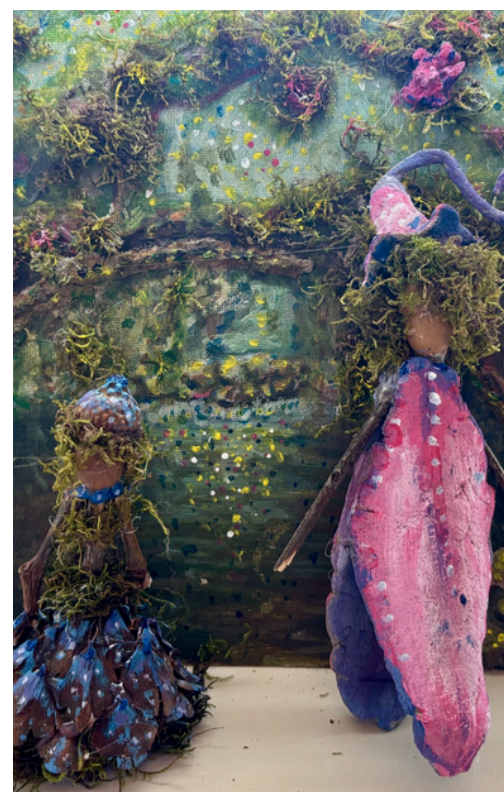
Wildcrafted Worlds

Essential Question:

How can artists use natural materials to create stories, characters, and imagined worlds?

This collaborative exhibition project invited students to transform natural and found materials into imaginative characters and miniature worlds inspired by the work of artist and photographer David M. Bird, creator of Becorns. In collaboration with Mr. Rempel and Mr. Taylor from the Woodwork program, students explored artistic possibilities through sensory inspiration, imagination, inquiry, woodworking processes, and mixed media construction techniques while experimenting with sculpture, design, and storytelling.

Throughout the creative process, students refined their artistic expression through perseverance, resilience, and risk taking while making purposeful choices about materials, composition, texture, and character design to communicate ideas, emotions, and personal voice. The resulting works demonstrate how artistic intention can transform ordinary natural materials into imaginative and meaningful works of art.



FLICK FEST

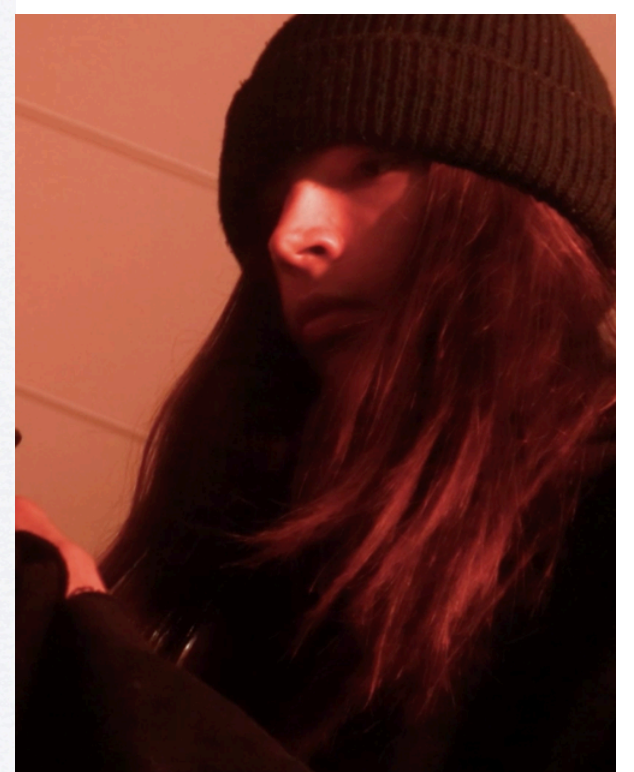
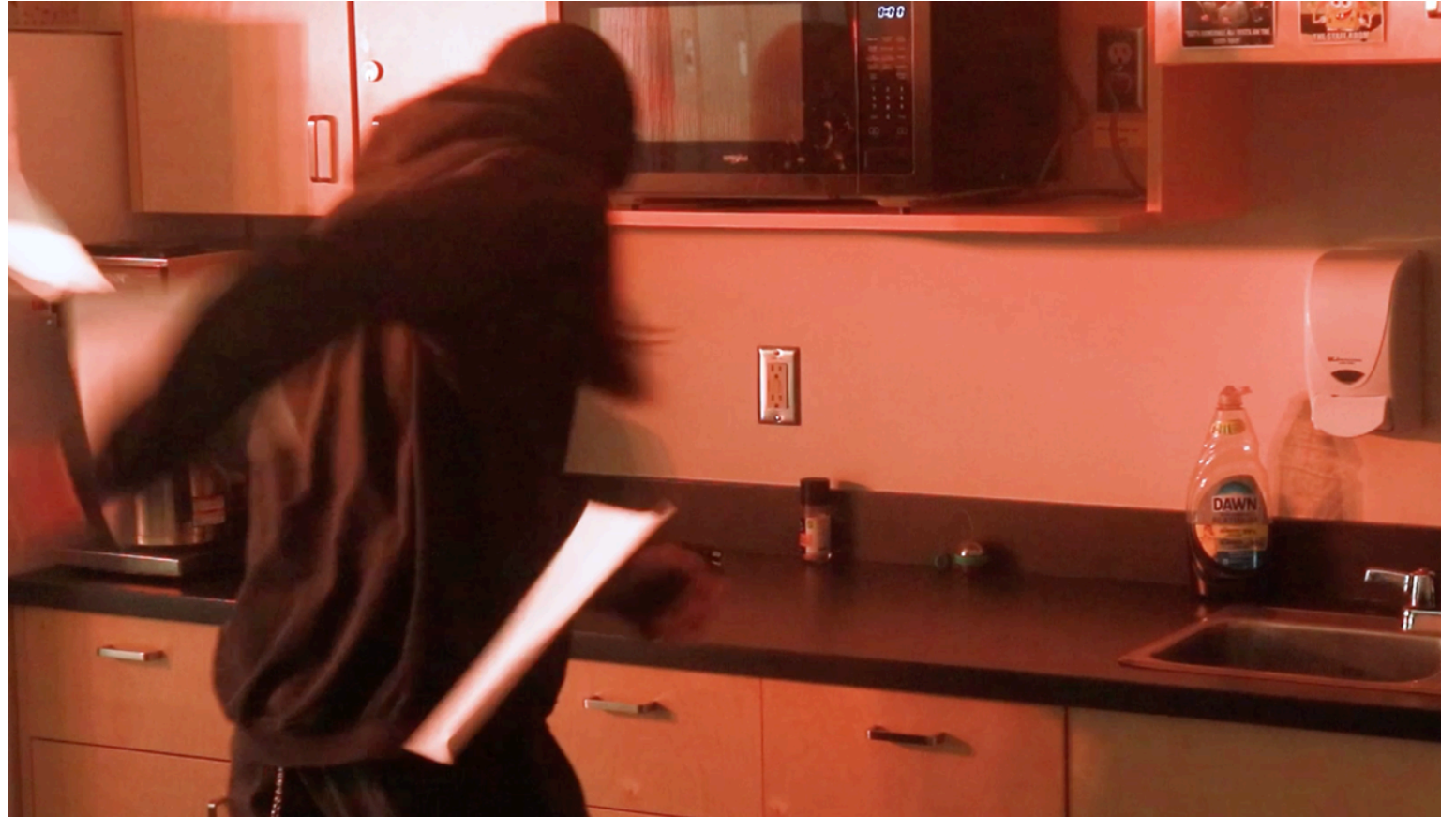
Flick Fest

Essential Question:

How can a short film make someone feel something they've never felt before?

In our very first Film class, students explored the foundational principles of visual storytelling, cinematography, and editing as they developed their creative and communicative skills. Beginning with film analysis and storyboarding, they moved through scriptwriting, production, and post-production in a structured sequence that built technical skill alongside artistic confidence, all while having fun creating and viewing short films.

The final result is a collection of original short films, each one a fully realized student vision. Through this process, learners discovered how intentional craft choices create emotional impact; their work now invites you to experience those stories firsthand!



BLOOD, SWEAT AND PIXELS

Blood, Sweat and Pixels

Essential Question:

Can a video game be educational AND fun?

What if your next lesson was a video game?

What if you could explore history by recreating it? For the Blood, Sweat, and Pixels project, students delved into specific aspects of World War I, asking hard questions...

- Why did this happen?
- Who did it affect?
- Why does it matter?

They integrated Social Studies, English, Computer Programming, Woodwork, and Art, as they designed, programmed, created, tested, and polished complete video games.

They didn't just learn about history. They created an experience that invited others into the experience.



HAND DRUMMING & SOUND WAVES

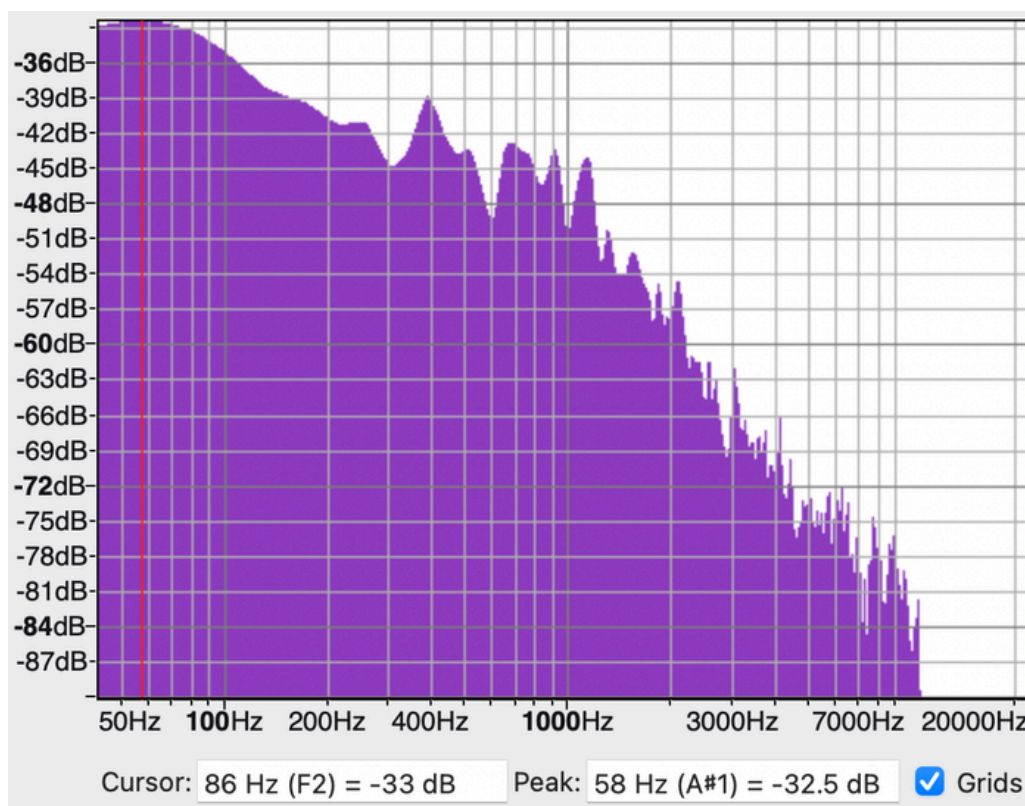
Hand Drumming & Sound Waves

Essential Question:

How can the physics of sound waves help us understand how construction and local environmental conditions affect hand drums?

In addition to our final project, the Physics 11 students worked on a hand drum project that had students investigate how the physics of sound waves can help us understand how construction choices and local environmental conditions affect hand drums. Students connected their experience building and recording the plot spectrums of hand drums to Physics 11 concepts such as vibration, frequency, amplitude, resonance, wavelength, to local conditions like temperature and humidity.

The students used Audacity to record the drums to see their spectrums. They heated and cooled the drums using a space heater, a shower, and a freezer to see how it impacted the frequencies and amplitudes produced by the drums. Students were very engaged by the project and throughout intently listened to the stories and songs of our guest, Rick Joe. The final product was a lab report that shares their findings and experiences.



PHYSICS 11/12 FINAL PROJECTS

Physics 11/12 Final Projects

Essential Question:

How can physics help us model, test, and explain a real-world question?

The physics 11 and 12 projects were open inquiry projects that had students work through the entire curricular competencies of Physics 11 and 12. Students workshopped a guiding question about a hypothetical situation or a physical scenario using the concepts from Physics 11/12 such as kinematics, forces, energy, circuits, or waves, for Physics 11, or equilibrium and torque, collisions and momentum, circular motion and orbits, electric fields and electromagnetism, and special relativity for Physics 12. Next they designed a simple model or experiment to test it. The project supported big ideas around using evidence, models, and mathematical relationships to explain real-world phenomena. Students practiced curricular competencies by asking testable questions, making predictions, identifying variables, collecting data, completing calculations, creating graphs or diagrams, evaluating sources of error, and communicating conclusions clearly. The impact was that students had ownership over their learning and could show physics understanding through creativity, evidence, and real-world application. A major highlight was seeing students realize that physics could explain something they were genuinely curious about. The final product was a poster, or lab report about their findings with written narratives to flesh out all of the details.



OUR WORLD IN PEXELS

Our World in Pixels

Essential Question:

What can we make together that none of us could make alone?

Through "Our World in Pixels," students gained valuable skills in pixel art and animation, developed a strong sense of artistic identity, and acquired practical experience working within a collaborative studio model that will prepare them for future creative endeavours.

Students completed a series of skill-building projects, exploring character design, animation, and the conventions of pixel art. Following this, they were given creative ownership of a domain within a shared world and worked in parallel to bring it to life.

Each section of the world displays innovation, creativity, and a meticulous "artists eye", representing the summary of a term spent honing pixel art skills and collaborative studio practice.



INNOVATION TIMELINE

Innovation Timeline

Essential Question:

How do world events and scientific innovations shape our perspectives and stories?

This culminating project allows students to choose an important event from 20th century history and a significant scientific discovery from the 20th century. Explore the development of ideas through time! This culminates how students engaged deeply throughout the course with major historical events that impacted Canada and the world as well as the major scientific innovations of the 20th century.

Students explored cause and consequence, the impact of science and technology on society, and the ethical ramifications of these choices. Students not only researched past events/discoveries but presented them in a visually engaging one-pager.



IMPACTS

- Over 170 thousand civilian deaths
- **WAR CRIMES:** Suicide Bombings, Use of Human Shields, Bombing of Civilian Targets
- **Drug Trade:** By 2005 Afghanistan was producing nearly 90% of the world's opium

QUOTABLE QUOTES

"If you sit with good people, you will be come a good person. If you sit with bad people, you will become a bad person."
-Rais Akbar Omar

"A bunch of really poor afgans can defeat the U.S. military"
-Steven Magee

EVENT FACTS

The war in Afghanistan started with Operation Enduring Freedom as a response to 9/11. The war started with small covert missoins and gradually increased with attacks like the assassination of Bin Laden and eventually ended with withdrawal. The U.S. then handed over their last base in Afganistan. After 20 years the refugees amounted in the millions and the war had finally ended.

By 2001 the Taliban had started to control most of Afganistan

Causes

- North Vietnam all the way up to the 17th parallel
- South Vietnam was the only one to be recognized by the US
- US wanted to stop the spread of communism
- US wanted to protect its allies in the region
- US wanted to protect its interests in the region

Short-term

- More deaths
- More money spent
- More people in the military
- More people in the military
- More people in the military

Long-term

- More deaths
- More money spent
- More people in the military
- More people in the military
- More people in the military

Vietnam War (1955-1975)

Facts

- North Vietnam allied with the Soviet Union
- South Vietnam allied with the US
- In 1954 the Geneva Accords were signed
- The 17th parallel was established
- The war ended in 1975

Symbols

- The American flag
- The North Vietnamese flag
- The South Vietnamese flag
- The 17th parallel
- The Geneva Accords

The Greensboro Sit-Ins

Conclusion

As the sit-ins continued, tensions began to grow in Greensboro. Students began boycotting stores with segregated lunch counters. Sales dropped by a third in these stores, leading their owners to abandon segregation policies. On Monday, July 25, 1960, after nearly \$200,000 in losses (\$2.2 million in today's money), and a reduction in salary for not meeting sales goals, the store manager at the Woolworth store asked four black employees, Geneva Taddie, Susie Morrison, Anetha Jones, and Charles Beas, to change out of their work clothes and order a meal at the counter. They were, quietly, the first to be served at a Woolworth lunch counter. Most stores were soon desegregated. Despite multiple protests, when Woolworth's and its lunch counter closed in 1963, Geneva Taddie was still working there and was the last remaining store employee who had been present on February 1, 1960.

The First sit-in

The four started their protest on the first of February 1960:

- February 1st : original four
- February 2nd : 20 (including first women)
- February 3rd : 60
- February 4th : 300
- February 5th : 300 (with 50 opposing white men)

Strikes and Spread

In response to these protests, the Mayor of Greensboro created a committee to try to ease tensions between groups though businesses in Greensboro refused to negotiate desegregation. Following the committee's announced failure on April 1st, black students began striking, causing storeowners to close lunch counters. Strikes continued on both sides. 19 days later, 63 black students were arrested for trespassing after returning to a closed lunch counter.

The sit-in movement then spread to other Southern cities like Nashville, Tennessee. The sit-ins spread to other forms of public accommodation, including transport facilities, swimming pools, lunch counters, libraries, art galleries, parks, beaches, and museums, mainly in the southern United States.

BUILD-A-CIVILIZATION

Imagine High



Build-a-Civilization

Essential Question:

How can understanding past civilizations inform the creation of societies that value equity, diversity, and shared responsibility?

The Comparative Cultures 12 final project, Build-a-Civilization, served as a culminating task that required students to synthesize their learning from across the course into a creative and meaningful application. Over the quarter, students explored how cultures are shaped by factors such as belief systems, geography, social structures, governance, and artistic expression, and how these elements interact to form complex societies. Building on this understanding, students were challenged to design their own original culture by drawing on inspirations from the cultures they studied, while also incorporating their own values, ideas, and perspectives. This process emphasized inquiry, critical thinking, and creativity, as students made intentional choices about how their civilization would function and what it would represent.

To demonstrate their learning, students created a cultural vision board that communicated the key components of their civilization, including its name, origin story or history, daily life, and a physical and political map complete with a title, legend, scale, and labelled features. In addition, they incorporated multiple foundational elements, such as values and beliefs, government, economy, social structures, and artistic traditions to show a comprehensive understanding of how cultures are constructed and expressed. Alongside the vision board, students developed a unique artifact that symbolized an important aspect of their culture. Together, these components allowed students to demonstrate a deep understanding of cultural systems while showcasing their ability to synthesize knowledge and represent it in innovative and personalized ways.



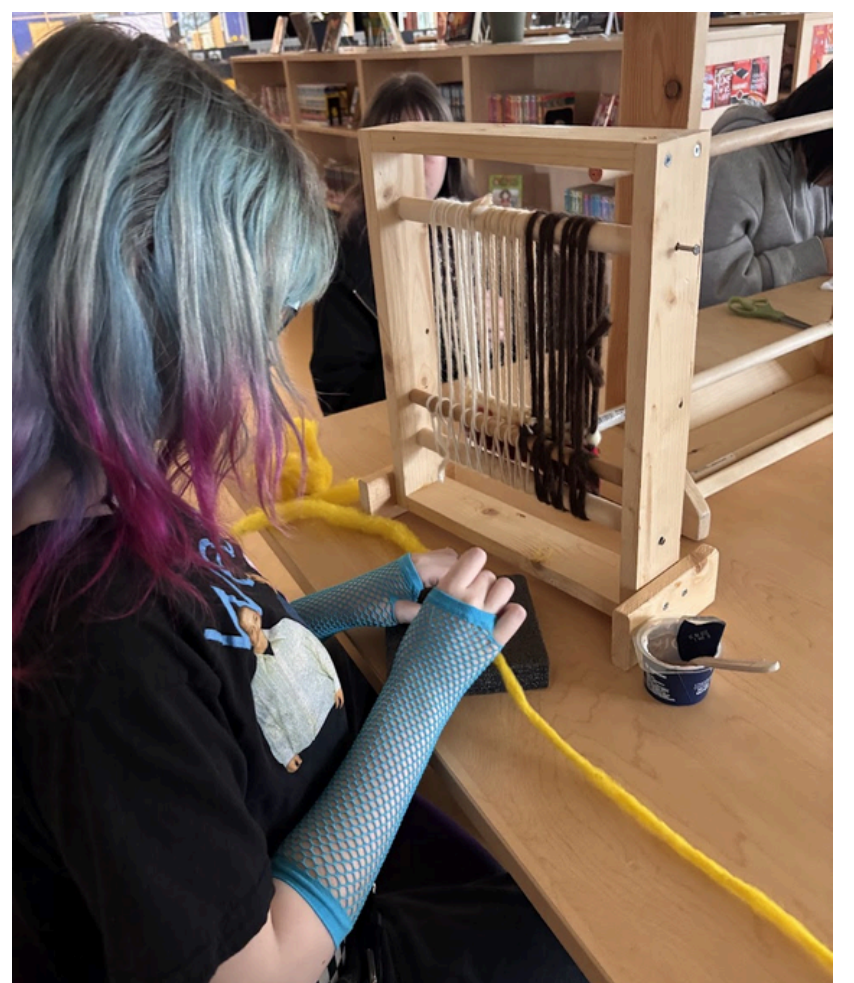
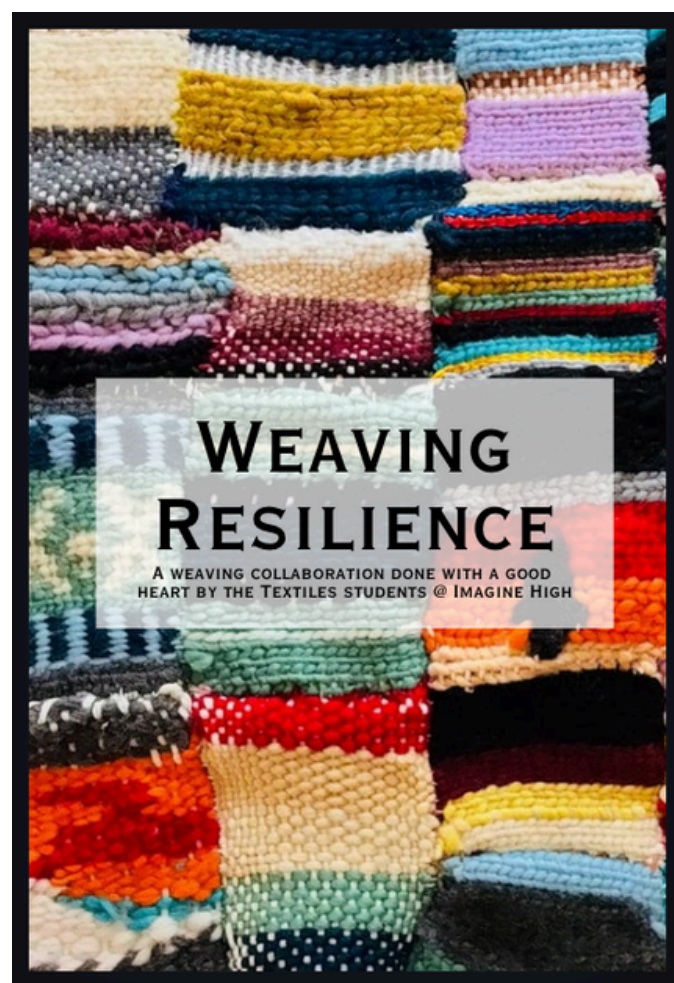
Weaving Resilience

Essential Question:

How can I use materials, techniques, and artistic choices inspired by Coast Salish weaving to create a square weaving that expresses a meaningful idea or teaching, and contributes to our class's collective story in the witness blanket?

The Textiles project, Weaving Resilience: Creating and Documenting a Community Weave, served as a meaningful, hands-on learning experience that combined technical skill development with cultural understanding and reflection. Throughout the unit, students explored Coast Salish weaving traditions in collaboration with the SD33 Indigenous Education Department, learning that weaving is not only a practical craft but a deeply significant cultural practice connected to identity, land, and relationships. Through lessons, readings, videos, and discussions, students examined teachings about natural materials, sustainability, and the spiritual and communal aspects of weaving, while also learning about the historical importance of the Salish woolly dog and its role in textile production. This learning emphasized that textiles carry stories, knowledge, and responsibility, and encouraged students to reflect on how cultural practices are maintained, disrupted, and revitalized over time.

To apply their learning, each student designed and created an individual woven square, making intentional choices about materials, colours, and techniques to represent a personal connection, teaching, or message inspired by their learning. Students experimented with both natural and upcycled materials and practiced traditional weaving processes such as warping, twining, and dyeing, while documenting their experiences through journaling and artist statements that explained their inspiration, design choices, and intended meaning. These individual weavings were then brought together and sewn into one collective blanket, symbolizing community, interdependence, and shared learning. Finally, the class compiled their reflections, artist statements, and documentation into a published book, capturing both the process and the final product. Together, the blanket and the book represent not only the students' technical growth and creativity but also their deeper understanding of weaving as a practice rooted in storytelling, connection, and cultural respect.



HISTORY SCROLLS

History Scrolls

Essential Question:

What events, figures, or movements in the 20th century caused significant echoes?

The History Scrolls project invited students to explore significant events, figures, and movements of the 20th century and examine the lasting echoes they continue to have on the world today. Through research, historical inquiry, and creative storytelling, students investigated themes of identity, conflict, resistance, nationalism, colonization, and social change.

Using diverse sources and perspectives, students analyzed historical significance, cause and consequence, continuity and change, and ethical dimensions while developing skills in critical thinking, evidence-based analysis, and visual communication. The scrolls reflect the enduring power of story to deepen our understanding of history, people, and the world around us.



THE SPACE RACE

HOW DO IDEOLOGICAL DIVIDES MAGNIFY GLOBAL TENSIONS AND BECOME A WEAPON TO VILLAINIZE THE OTHER SIDE IN THE COLD WAR?

HISTORICAL SIGNIFICANCE:
The Cold War is historically significant because of its structural impact on international relations and society. According to The National World War II Museum, "The Cold War (1947-1991) fundamentally shaped the modern world by establishing the global balance of power, accelerating the nuclear arms race, accelerating space exploration, and fueling proxy wars across Asia, Africa, and Latin America" ("Cold Conflict", n.d.). The ideological battle between capitalism and communism created alliances and divisions that still impact the geopolitical climate of the world to this day.

CAUSE & CONSEQUENCE:
From 1957-75, the United States and the Soviet Union competed to demonstrate its superiority over the other nation through space exploration and rocketry. According to the National Air and Space Museum, "The race to build rockets for defense soon turned into a race to build missiles for space exploration, giving life to what is now referred to as the Space Race" ("The Space Race", n.d.). The result or consequence of the Space Race was the birth of modern satellite based communications. These satellites provided precise data on enemy troop movements and allowed both the United States and the Soviet Union to monitor compliance to nuclear arms treaties without performing invasive ground inspections.

HISTORICAL PERSPECTIVES:
The orthodox perspective distinguishes the Cold War as an ideological battle between Western liberal democracy and the Soviet Union's anti-democratic, expansionist style of government. According to the orthodox historian E.H. Carr, "The Soviet Union was the world's driving progressive force, the United States being thus the principle obstruction preventing the advancement of humanity" ("A Tale of Two Nations: The Evolution of Cold War Historiography", n.d.). Original (orthodox) historians wrote about the Cold War amidst the conflict, so a lot of their insights lack the hindsight that revisionism and post-revisionism possess. In 1959, revisionist historians began to challenge the orthodox perspective, characterizing the United States as an informal version of an empire, due to the fact that they rely heavily on alliances and a large network of military bases overseas. At the beginning of 1989, William Appleman Williams released *The Tragedy of Cold War Diplomacy*, a book where he directly challenged the orthodox perspective on the Cold War by "contending the United States to have always been an empire-building people" ("A Tale of Two Nations: The Evolution of Cold War Historiography", n.d.). Summarized, revisionists argue that the United States are primarily responsible for post-WWII global tensions because of how they tried to expand capitalism into Europe to serve their own economic self-interest.

Life at New Denver

The children could only see their parents every other week for a small time of one hour. They were separated by a chain fence, if the children had been considered "bad" even this would be taken from them and they wouldn't be allowed to see their visiting parents. If this happened the parents were never told beforehand so many of them would travel hours to see their children just to arrive and get told they couldn't see them.



Doukhobor parents looking at their children through the fence. Source: Doukhobor Heritage.

The kids were forbidden from speaking the only language most of them knew, Russian. If they spoke their language they would be hit and punished.

"At the school, we were punished and abused. I didn't know any English but we were forbidden from speaking Russian. Each time I'd say a Russian word, I had to put my hands out and was hit." -Kabatoff.

There were stories about trying to kiss their parents through the icy wire fence, and about how the matrons chopped off the girls' beautiful golden braids."

by Susan L. Palmer - 2002



Doukhobor children seeing their parents

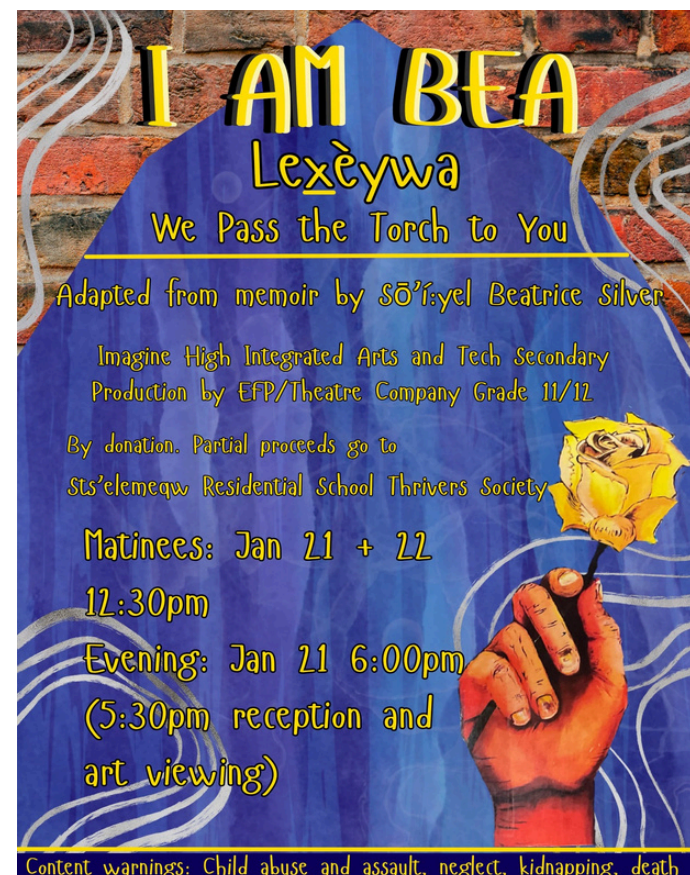
I AM BEA

I am Bea

Essential Question:

How can we meaningfully oppose the rise of Residential School denialism and honor survivor stories?

This project started with reading a memoir by Semá:th Elder and Educator, Beatrice Silver, *Lexèywa: I Pass the Torch to You*, about her experiences at St. Mary's Mission. Students then examined stories and perspectives that reveal how denialism of Residential School harms has resurfaced in parts of Canadian society, prompting reflection on truth, memory, and responsibility. As students continued to grow in their understanding of the "truth" part of Truth and Reconciliation, they had the incredible privilege of visiting St. Mary's Mission with Beatrice Silver, alongside another survivor and Elder, Yvonne Tumangday. To engage in the "reconciliation" part of Truth and Reconciliation, students worked with Beatrice to create a theatre presentation of a staged reading of parts of Beatrice's memoir. They presented their work to schools and community members and, as part of the presentation, shared their own experiences with the project. We are humbled to have been able to take part in this transformative work, and we are honoured to continue to find ways to "pass the torch."



SHAPE YOUR FUTURE

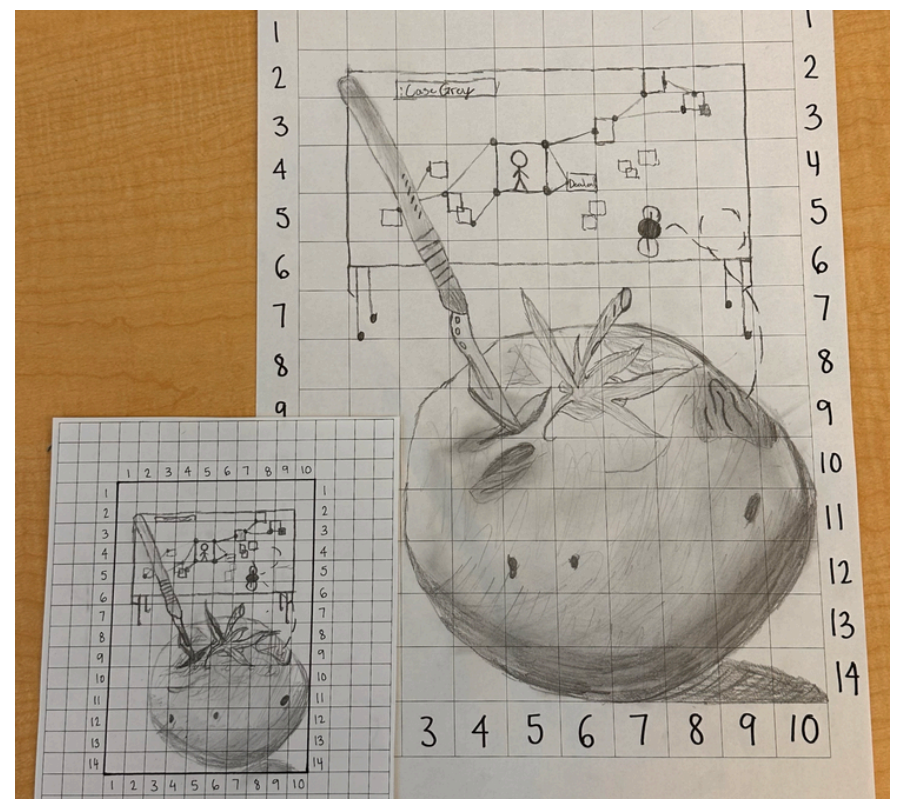
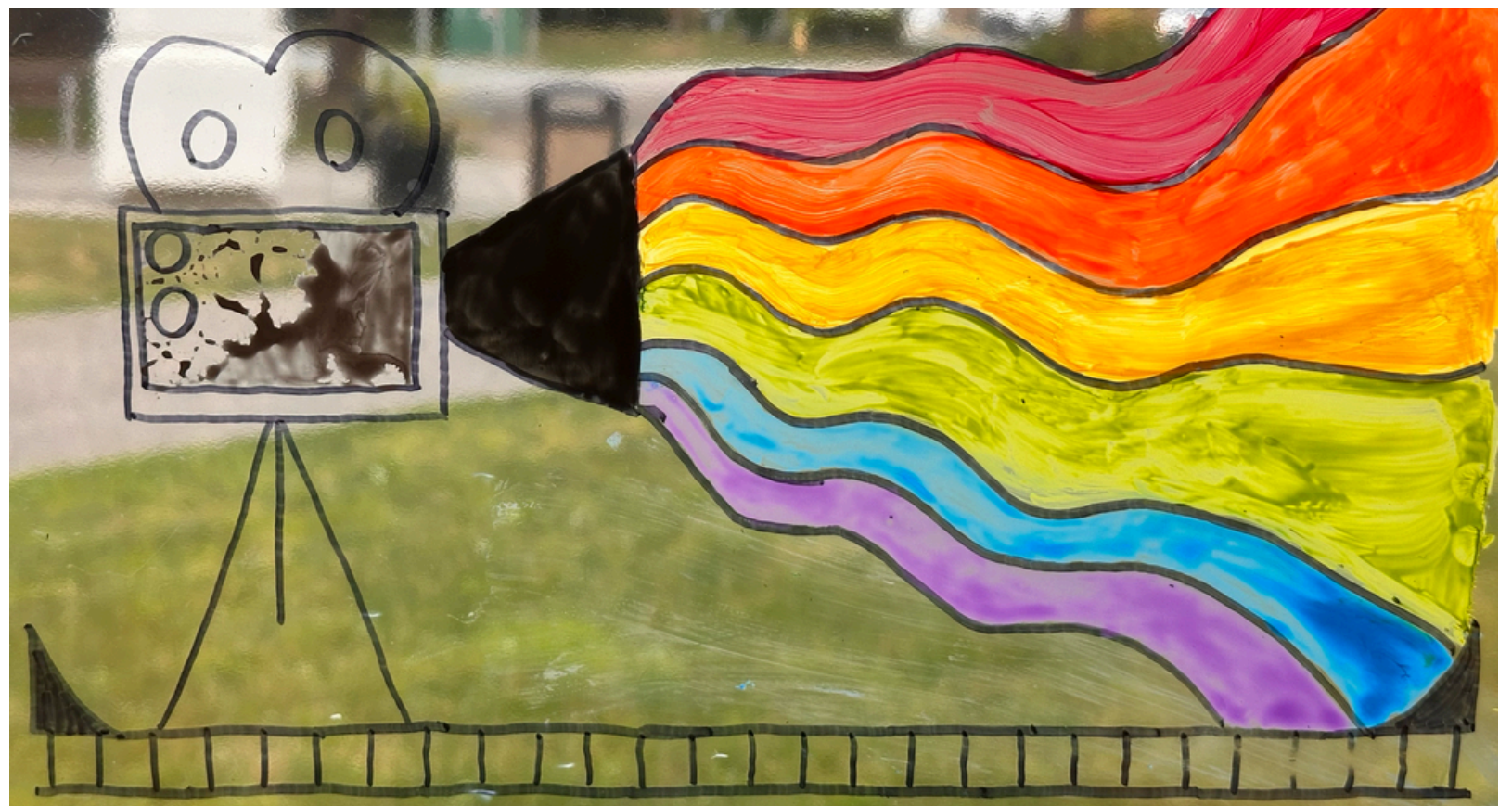
Shape your Future

Essential Question:

How do personal passions and community connections influence future aspirations?

Students explored how their interests, passions, and personal strengths can influence future career pathways and contribute to local and global communities. Through career exploration activities and reflection, students identified potential career goals and considered how personal, educational, and community choices shape future opportunities and aspirations. Students transformed these future goals into meaningful works of art that represent their chosen pathway. Using proportional reasoning, students modeled math in a contextualized situation by applying scale factor to enlarge their artwork.

To complete the project, students wrote an artist statement explaining how their artwork represents their future aspirations as well as their values and identity. Throughout this process students were able to reflect on the skills, education, and support systems needed to achieve their goals and explored how their future paths can positively impact and support their communities.



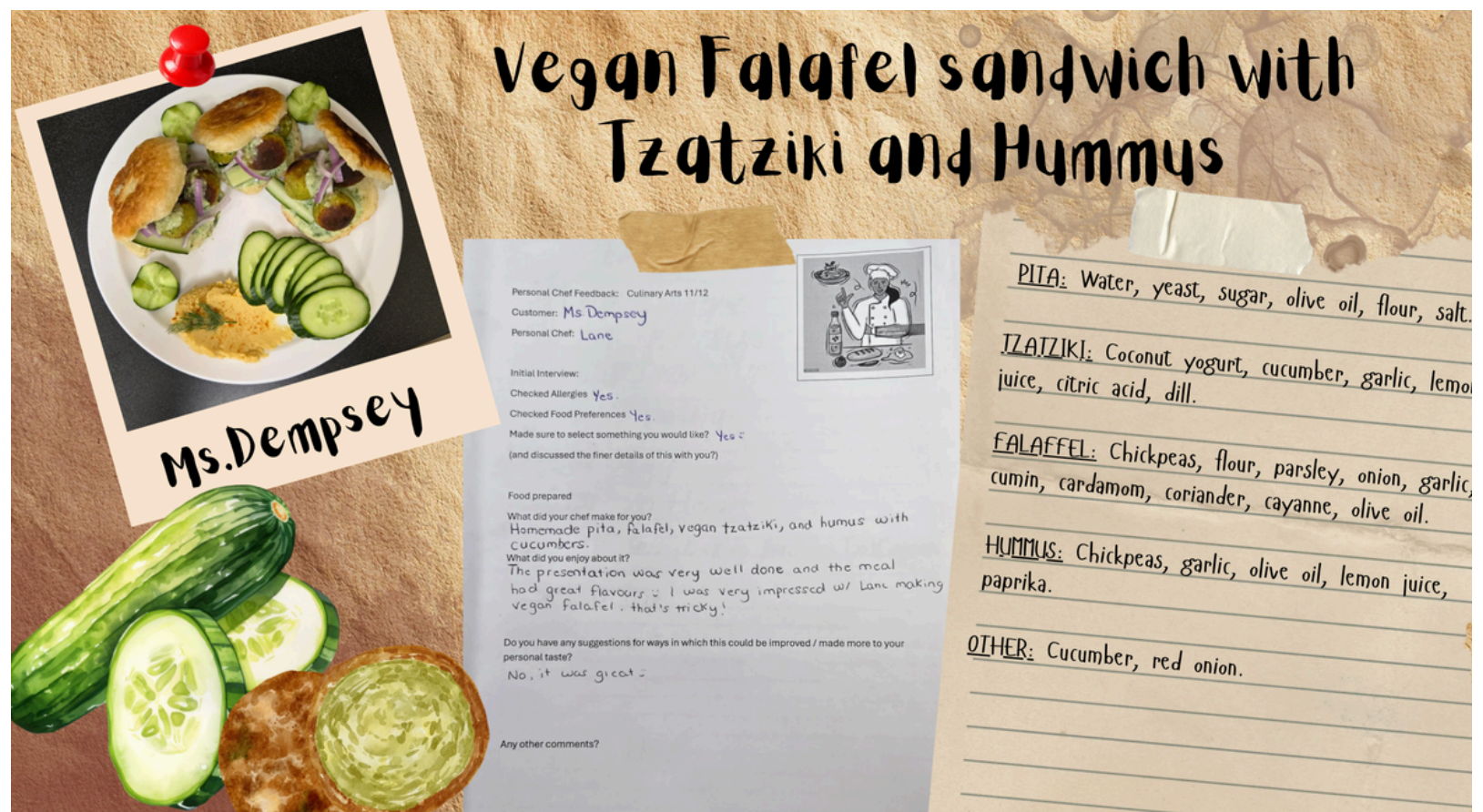
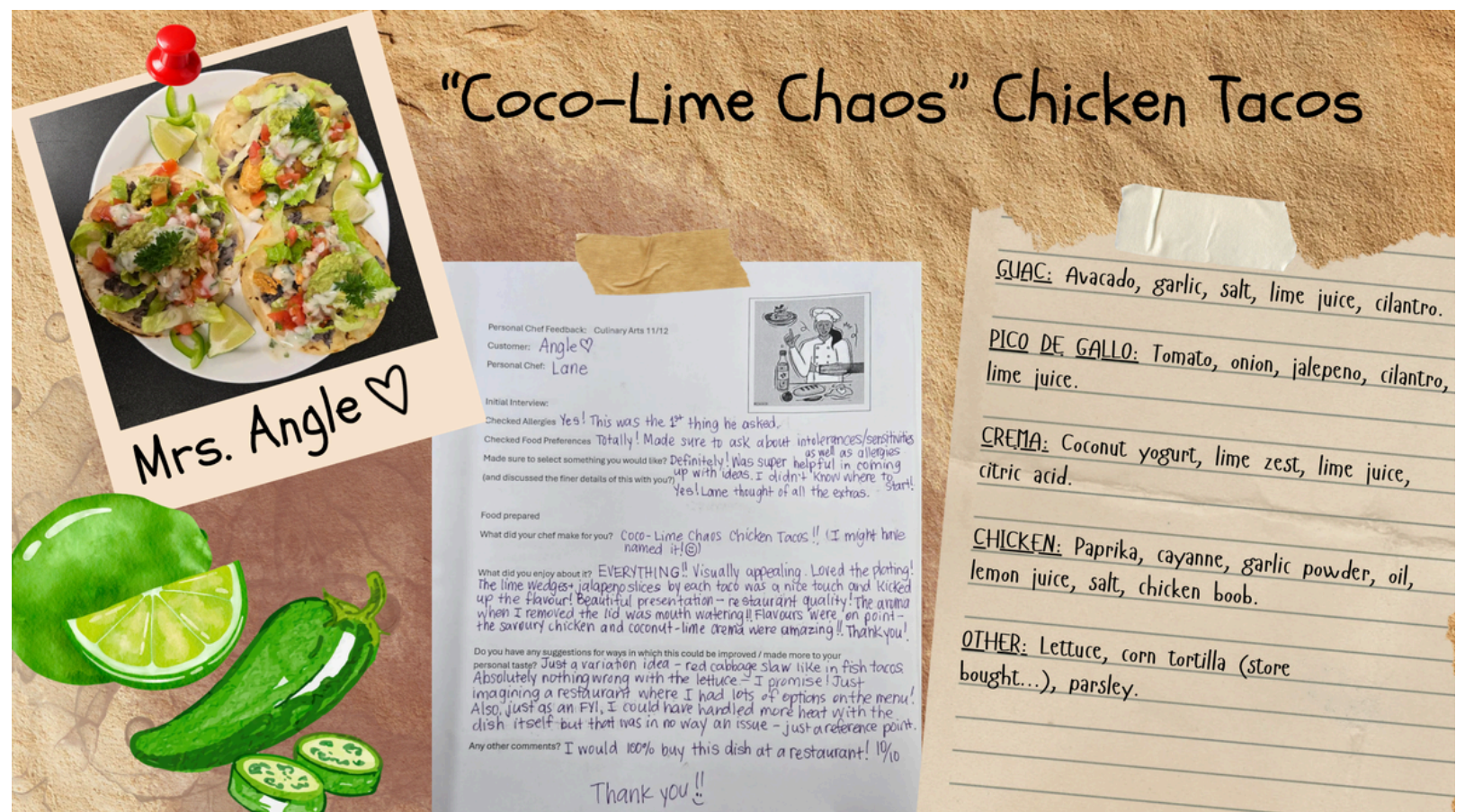
CATERING PORTFOLIOS

Catering Portfolios

Essential Question:

How can we create an enjoyable culinary experience for others?

Students planned, tested, and served a variety of products to staff members. They started by interviewing their customers to learn about dietary needs and preferences. They then selected what to make, planned for the shopping, and made a test batch. If necessary, adjustments were made until the product was catering ready. Students communicated with their customers and served them their selected dishes, asking for feedback and also reflecting on their own work.



PAPER CIRCUITS

Paper Circuits

Essential Question:

How do personal passions and community connections influence future aspirations?

Students explored the big idea that electric current is the flow of electric charge through a hands-on investigation of circuits. Using critical and creative thinking, communication, and scientific inquiry skills, they examined the benefits and limitations of series and parallel circuits, designed circuit diagrams using proper electrical symbols, and applied Ohm's Law to calculate current. Students collected and interpreted data, analyzed cause-and-effect relationships, and used evidence to draw conclusions about how electrical systems function.

To demonstrate their learning, students designed and built interactive paper circuits based on their plans, incorporating coloured LEDs to bring their creations to life. This project highlighted how classroom learning can be applied to create something tangible, meaningful, and engaging. By combining science, design, and creativity, students created illuminated displays that showcased both their understanding of electricity and the real-world impact of scientific thinking.

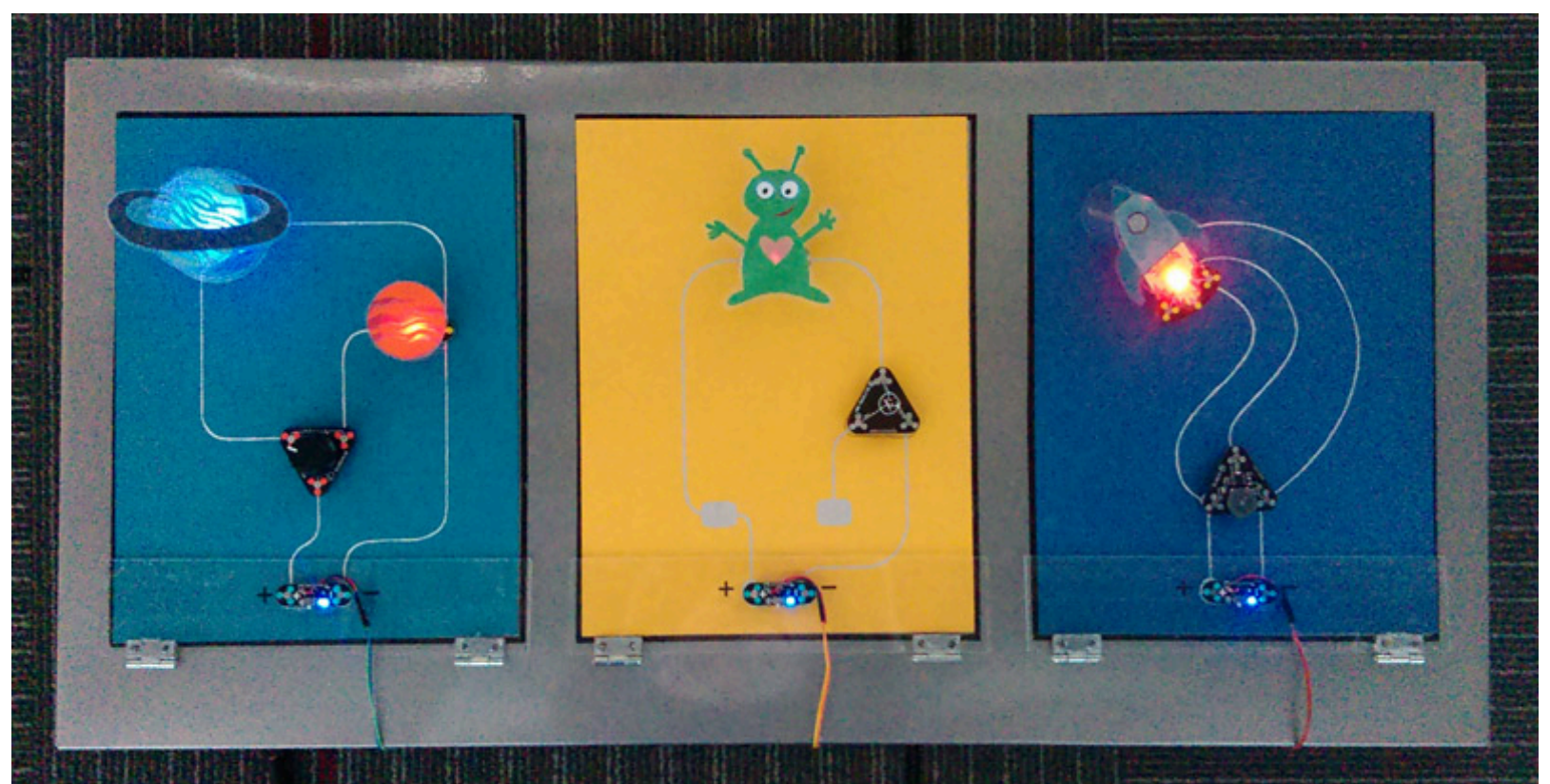
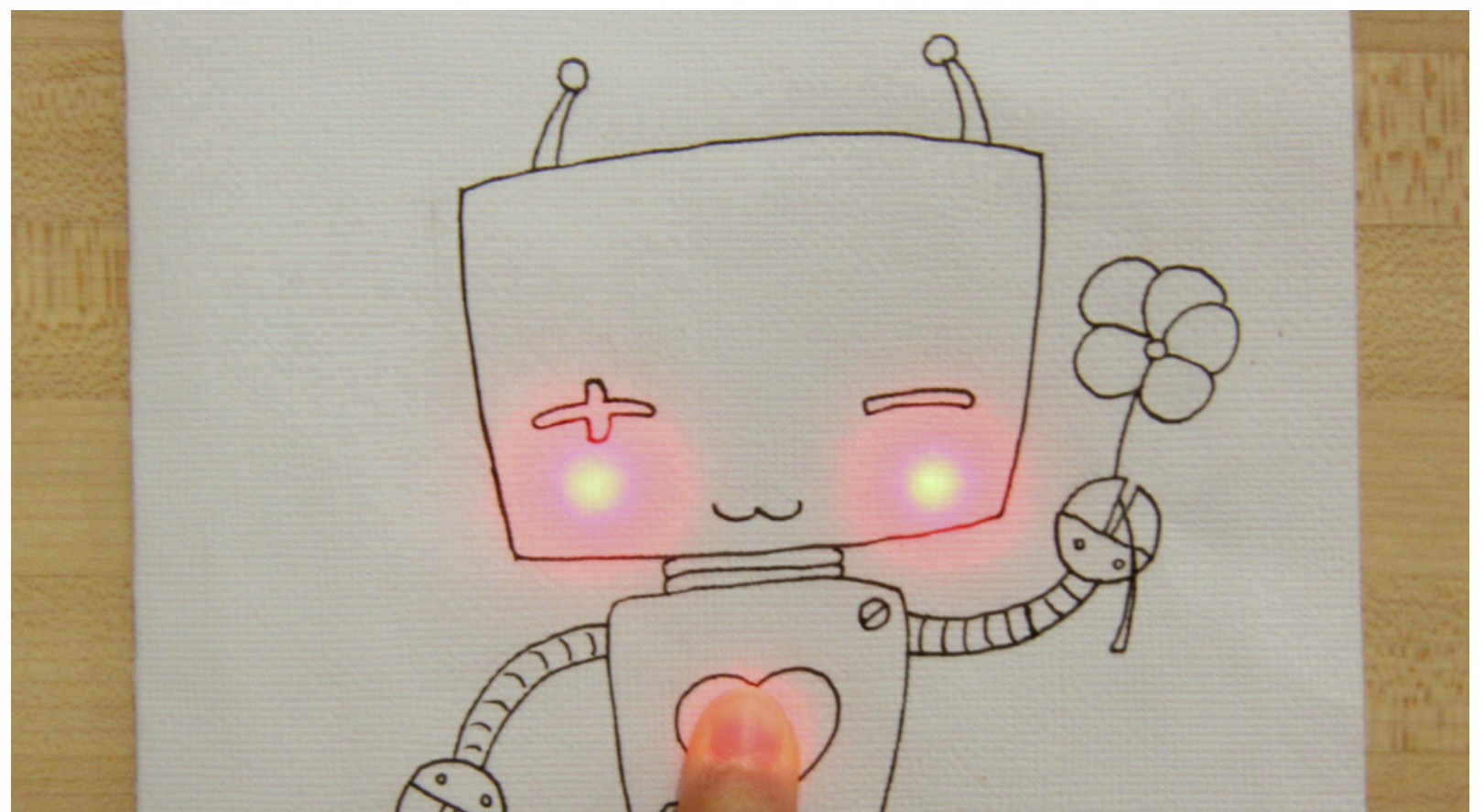


PHOTO-GRAPHI

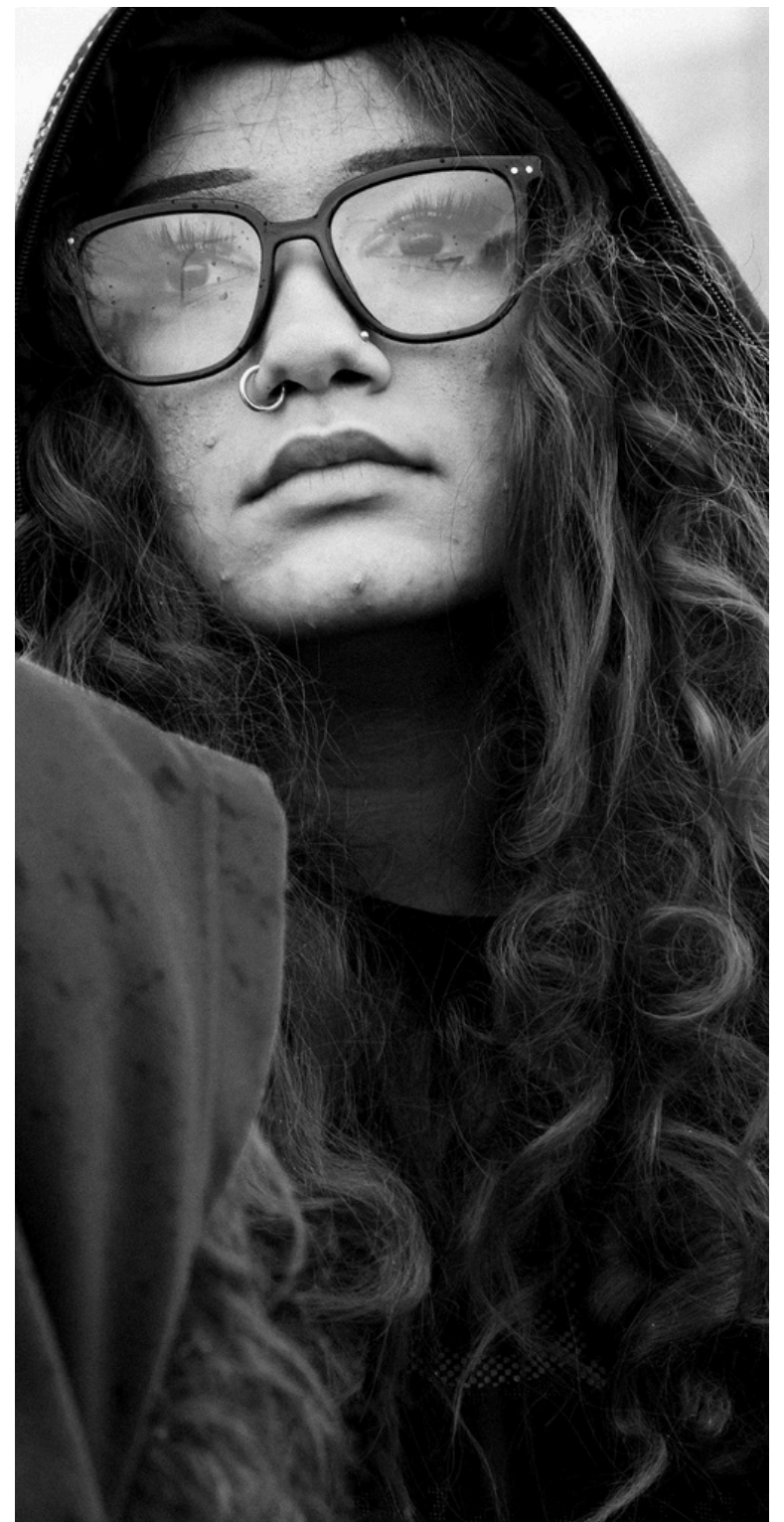
Photo-GRAPHI

Essential Question:

How do we communicate ideas and emotion through motionless images?

Light travelling through an aperture for an appropriate length of time. Simple yet limitless. We begin our course getting students familiar with the effects of longer and shorter shutter speeds. Then we manipulated aperture to control depth of field and students were ready to get creative! Now we could create motion in still images, give mystery to objects in clear sight, and draw our viewers' attention to key elements of our image using composition tools. Colours and shot angles allowed us to thoughtfully add emotions to our photos.

Once we are adept with these photographer tools, we used our cameras to tell stories. Whether that is a stroll up and down story mountain with LEGO figurines or telling a story with a single image that keeps the viewer wondering. Students built skills with industry standard photographic software, modifying their images post capture to paint textures and tones digitally. Students have produced portfolios of their work over the course to highlight the skills and ideas they felt were most significant in their photographic journey so far.



SHOP CLASS SHOWCASE

Shop Class Showcase

Essential Question:

How can students use design, creativity, and craftsmanship to make a positive impact in their community?

At Imagine High, our shop programs are about much more than learning to use tools. They are about learning to think, create, and solve problems. Whether students are crafting jewellery, building furniture, or designing community projects, they use the Design Cycle to move from an idea to a finished product through planning, prototyping, creating, testing, and reflection. Along the way, students develop creativity, critical thinking, collaboration, and craftsmanship as they bring their ideas to life.

This year, students applied these skills to meaningful projects, including designing and building swallow, and wood duck nesting boxes to support the restoration of a riparian habitat along the Little Chilliwack River. These projects demonstrate how ADST connects with science, environmental stewardship, and community engagement, giving students authentic opportunities to make a lasting impact beyond the classroom.



IMAGINE PALOOZA

Imagine Palooza

Essential Question:

How can musicians effectively combine live performance, self-promotion, and event planning to create a successful music festival?

Summer and live music have gone together forever. In our Imagine-Palooza Deep Dive, students didn't just attend a festival; they built one!

Students formed bands, crafted set lists, and worked tirelessly to practice and perfect their songs and performances. They also dove into the business side of being a band and creating a festival. They created a band identity, designed merchandise, and planned the entire functioning of the festival itself. They came in with all kinds of skill levels and musical backgrounds; what they shared was a willingness to teach each other and push themselves toward the best possible performance.

The result? An afternoon of musical magic!



MINI-QUILTS

Mini-quilts

Essential Question:

How does quilting connect us to other people, places, and times?

Students in Textiles worked on a variety of projects over the course of the quarter, but their core sewing skills project was to make a small quilt. These quilts allowed students to build technical skills in pressing, measuring, cutting, sewing, basting, and quilting, as well as make creative decisions on fabrics and design within a structured pattern. As the pattern was a bit complex, it also required patience and tenacity to push through. Students walked away with solid skills to be transferred to their own projects.



MINI-QUILTS

We Care Quilts

Essential Question:

How does quilting connect us to other people, places, and times?

This two-week Deep Dive on quilting was presented in collaboration with the Chilliwack Piecemakers Quilt Guild. With the support of volunteers from the Guild, students first learned the core skills of creating a finished quilt for the Guild's We Care program - these quilts will be donated to local charities, including Chilliwack Hospice, the Meadow Rose Society, and the Child Development Centre, among many others. The skills students practiced included pressing, measuring, cutting, piecing, basting, quilting, and binding.

Once they had the core skills down, students were given free reign to create a raw-edge applique art quilt to keep. Throughout this process, Ms. Hohner and different members of the Guild gave presentations on the variety of styles and techniques used in art quilt making, including seeing Wanda Lumsden's Best in Show quilt from Quilt Canada 2025.

Alongside technical skills, this Deep Dive allowed students to discover the joy of sewing and how textile arts can connect us to our families, our community, and ourselves.



CONCERT BAND PERFORMANCE

Concert Band Performance

Essential Question:

What does it take to transform a group of individual musicians into a performing ensemble?

This is the first year that Imagine High has had a Concert Band class! When we started, many of our students hadn't played in several years, and a few were totally new. Over the course of the year, we have built up from simple Christmas carols to more complex charts that require a deeper understanding of music theory. We have performed for the Lions Club, performed as the pit band for the Leary IAT Elementary School production of Annie, and now we perform for you, to show how far we've come!



PLANNING FOR THE FUTURE

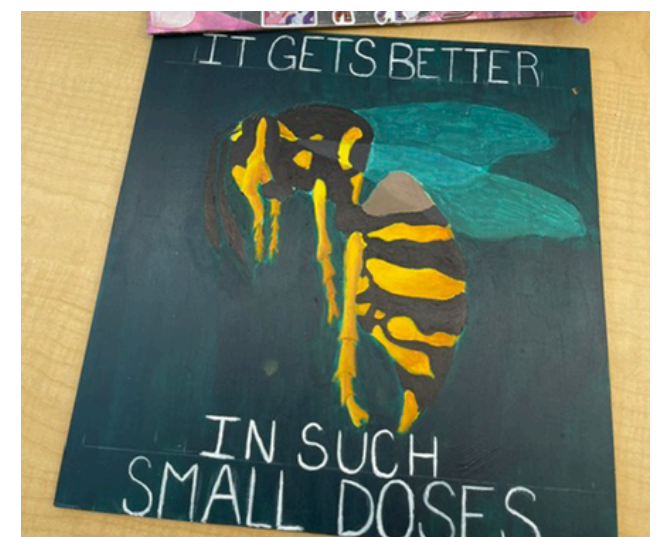
Planning for the Future

Essential Question:

How do I leverage my personal strengths, habits of lifelong learning, and financial awareness to intentionally design and adapt a balanced post-graduation path that aligns with my evolving identity and purpose?

A sense of purpose and career-life balance support well-being. Lifelong learning and active citizenship foster career-life opportunities for people and communities. Career and life development includes ongoing cycles of exploring, planning, reflecting, adapting and deciding.

Students researched what it means to be an educated citizen and how to foster a practice of life-long learning. They also investigated how they can embark on a path of self-care to maintain their physical, emotional, spiritual and mental health in the modern world. This assignment was loosely based on the Indigenous Medicine Wheel. Students also investigated how to prepare and keep a budget beyond high school life. They also created a Tile Legacy project as a memento of themselves to leave behind in the school after graduation and their “grand finale” project, the Capstone.



REIMAGINING MASTERPIECES

Reimagining Masterpieces

Essential Question:

How can we reimagine iconic artworks through our own artistic lens to reflect contemporary ideas, identities, and cultural contexts?

Inspired by the work of Cree artist Kent Monkman, renowned for reclaiming historical artworks to challenge colonial narratives, students explored the ethical, cultural, and conceptual implications of appropriation and originality. Through the PREPARE framework (Personalize, Research, Explore, Plan, Assemble, Reflect, Exhibit), they investigated the differences between plagiarism and meaningful artistic inspiration while researching original artworks, artists, and the perspectives often omitted from dominant historical narratives.

Students created original works that responded to, reinterpreted, or challenged the stories presented in their source material, frequently addressing themes of identity, justice, representation, and belonging. Working with a variety of media—including oil pastel, mixed media, collage, ink, and digital manipulation—many experimented with unfamiliar techniques while critically reflecting on whose voices were present or absent in the original works. The final pieces demonstrate both technical growth and the power of art to engage with history, reclaim space, and tell new stories. This exhibition celebrates student voice, artistic risk-taking, and the courage to reimagine the canon through diverse and contemporary perspectives.



WORLDVIEW ZINE

Worldview Zine

Essential Question:

How can I express complex worldviews through creative and respectful communication, like a zine?

Through this Worldviews Zine project, students explored how cultural beliefs, values, and traditions shape the ways people understand themselves, others, and the world around them. Drawing from Indigenous, Eastern, and Western perspectives, students engaged with themes such as land, identity, resilience, relationality, individualism, rationalism, balance, and collective well-being. Through stories, oral traditions, philosophical teachings, and contemporary voices, they examined how worldviews are formed by cultural context and influence both personal and societal ways of thinking.

Students selected a worldview concept that resonated with them and communicated their learning through an informative and artistic zine. Combining research, visual design, and creative expression, they demonstrated their understanding of diverse perspectives while reflecting on the values and assumptions that shape human experience. This exhibition celebrates curiosity, critical thinking, and the ability to engage thoughtfully with multiple ways of knowing and being.

