



# **THE BOARD OF EDUCATION**

**School District #33 (Chilliwack)**

## **Regular Public Board Meeting**

**(Live Streamed; Attendees may be recorded)**

### **AGENDA**

**December 10, 2024**

**6:00 pm**

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#### **1. CALL TO ORDER – School District Office**

- 1.1. Call to Order – **Welcome, Acknowledgment of Traditional Territory and Diversity Statement**
- 1.2. Adoption of the Agenda  
(THAT the agenda be adopted as circulated.)
- 1.3. Reading and Approval of the Minutes  
(THAT the minutes of the November 12, 2024 Regular Board Meeting be approved as circulated.)

#### **2. PRESENTATION**

- 2.1. Strategic Plan Update:90-Day Cycle

#### **3. INFORMATION ITEMS**

- 3.1. Trustee By-election and Appointment of Chief Election Officer
- 3.2. Trustee Written Reports
- 3.3. BCSTA Report
- 3.4. Indigenous Education Council Report

#### **4. PUBLIC PARTICIPATION – COMMENTS/QUESTIONS CONCERNING THE AGENDA**

#### **5. ACTION ITEMS**

- 5.1. BAA Course Reaffirmations
- 5.2. BAA Course Approvals
  - 5.2.1. Broadcast Production 10, 11 & 12
  - 5.2.2. Human Diversity and Society 12
  - 5.2.3. Composition and Production 10

5.2.4. Mindfulness and Movement 12

5.2.5. Technology Explorations 11 & 12

5.3. Baseball Academy – G.W. Graham Secondary School

5.4. Policy 661 – Naming and Re-naming of Facilities - Revised

**6. MEETING SUMMARIES**

**7. PUBLIC PARTICIPATION – COMMENTS/QUESTIONS CONCERNING THE AGENDA**

**8. SUPERINTENDENT'S UPDATE**

**9. ADJOURNMENT**

9.1. Next Board of Education Meeting: January 28, 2025 at 5:30pm



**MINUTES OF THE REGULAR MEETING  
The Board of Education  
School District #33 (Chilliwack)**

**Date of Meeting:** Tuesday, November 12, 2024

**Location:** School District Office

**Members Present:**

Chair	Willow Reichelt
Vice Chair	Carin Bondar (via phone)
Trustee	Richard Procee
Trustee	Margaret Reid
Trustee	David Swankey
Trustee	Teri Westerby

**Regrets:** Trustee Heather Maahs

**Staff Present:**

Superintendent	Rohan Arul-pragasam
Secretary Treasurer	Simone Sangster
Assistant Superintendent	Paula Jordan
Assistant Superintendent	Kirk Savage
Assistant Superintendent	David Manuel
Executive Assistant	Lisa Champagne

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**1. CALL TO ORDER**

**1.1. Call to Order**

The Board Chair called the meeting to order at 5:32 p.m. – **Welcome, Acknowledgment of Traditional Territory and Diversity Statement**

The Chair read a statement regarding the British Columbia Provincial Election.

**1.2. Adoption of the Agenda**

**128.24** Moved by: Trustee Reid  
Seconded by: Trustee Swankey

THAT the agenda be adopted as circulated.

**CARRIED**

**1.3. Approval of the Minutes**

**129.24** Moved by: Trustee Westerby  
Seconded by: Trustee Swankey

THAT the minutes of the October 8, 2024 Regular Board Meeting be approved as circulated.

**CARRIED**

**2. PRESENTATION**

**2.1. Strategic Plan Update – International Education Program Update**

District Vice Principal Paul Bernard provided an update on the International Education Program including a program overview, where we are now and looking ahead.

**3. INFORMATION ITEMS**

**3.1. Budget Advisory Committee Minutes**

The Board of Education received the Budget Advisory Committee Minutes from November 7, 2024.

**3.2. Budget Advisory Committee Report**

The Board of Education received the September 2024 Quarterly Report and Written Financial Report as presented to the Budget Advisory Committee on November 7, 2024.

**3.3. Trustee Written Reports**

Trustees submitted written reports listing key activities they've attended since the last public board meeting as well as upcoming events.

Meeting Recessed at 6:13 pm  
Meeting called back to order at 6:22 pm

**3.4. BCSTA Report**

Trustee Reid provided an update on matters related to the BCSTA.

**3.5. Indigenous Education Council (IEC) Update**

Assistant Superintendent David Manual provided an update on behalf of the Indigenous Education Advisory Committee (IEAC), noting the creation of a subcommittee to draft new Terms of Reference aligned with the legislated IEC. The draft has been reviewed by the Ministry. We aim to fully implement by June 2025.

**4. PUBLIC PARTICIPATION – COMMENTS/QUESTIONS CONCERNING THE AGENDA**

- International Students and school staffing

- District Staff classifications in financial information
- Increasing school capacity and the international program

**5. ACTION ITEMS**

**5.1. Authorized Signatories Resolution**

**130.24** Moved by: Trustee Swankey  
Seconded by: Trustee Reid

THAT the Board of Education approve the Signing Authority Resolution as included in the agenda package.

**CARRIED**

**6. MEETING SUMMARIES**

Meeting summaries were provided listing In-Camera and Learning Session items since the last Regular Public Board Meeting.

**7. PUBLIC PARTICIPATION – COMMENTS/QUESTIONS CONCERNING AGENDA ITEMS**

- Authorized Signatory Resolution revision process

**8. SUPERINTENDENT’S REPORT**

The Superintendent provided updates on the Strategic Plan Refresh.

**9. ADJOURNMENT**

The meeting was adjourned at 7:13 p.m.

**9.3. Next Board of Education Meeting Date**

**Tuesday, December 10, 2024  
5:30 p.m.  
School District Office**

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Board Chair

\_\_\_\_\_  
Secretary-Treasurer

## BOARD OF EDUCATION

### PRESENTATION

**DATE:** December 10, 2024

**TO:** Board of Education

**FROM:** David Manuel, Assistant Superintendent  
Kirk Savage, Assistant Superintendent  
Paula Jordan, Assistant Superintendent  
Rohan Arul-pragasam, Superintendent

**RE: STRATEGIC PLAN UPDATE – 90-DAY CYCLE UPDATE**

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The senior leadership team will provide an update on the 90-Day Cycle as part of a continuous improvement cycle and progress updates in reference to Strategic Plan goals.

#### **Goal: Literacy**

We are dedicated to ensuring that students are proficient in foundational literacy skills and increase their abilities, confidence and willingness to engage with language to acquire, construct and communicate in meaningful ways from Early Learning Years (pre-K) through to Grade 12.

#### **Goal: Numeracy**

We are dedicated to ensuring that all students become proficient in numeracy skills that allow them to create, apply and conceptualize mathematics in real world situations from Early Learning Years (pre-K) through to Grade 12.

#### **Goal: Human & Social Development**

We celebrate diversity, embrace inclusion and foster a sense of belonging to ensure all students thrive. Equity and inclusion are foundational to learning and leading, and are critical to success, wellbeing and fulfillment.

#### **Goal: Transitions**

Students experience pivotal transition points throughout their education, from pre-K to Kindergarten, from grade to grade, school to school, and from school to post-secondary or work situations. We acknowledge our responsibility to support all learners, so they successfully complete their education (pre-K through to Grade 12) with a sense of dignity and purpose, and opportunities to meet their goals.



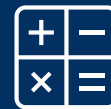
## Literacy

- Teacher Mentorship @ UFV Symposium
- Language Laugh and Learn
- Central Sips



## Numeracy

- Elementary Numeracy Collaboration
- Accessible SNAP



## Human and Social

- Safe Schools System Training
- Going Deeper - Indigenous Education
- Skwah Family Gathering



## Transitions

- CBIEP Toolkit
- District Staff Meeting - Indigenous Education
- PATH
- Youth Train in Trades



## Next Cycle...

- Forest SNAP
- FSA
- Learning Rounds
- CYIC Leads
- CBIEP Collaboration
  - Reporting
- REACH
- Dual Credit Expansion
  - EA, Health Services, EMR, Carpentry
- Integrated Care

## BOARD OF EDUCATION

### INFORMATION REPORT

**DATE:** December 10, 2024

**TO:** Board of Education

**FROM:** Simone Sangster, Secretary Treasurer

**RE: TRUSTEE BY-ELECTION AND APPOINTMENT OF CHIEF ELECTION OFFICER**

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#### PURPOSE

To provide information regarding the upcoming by-election required to fill the vacancy on the Board of Education, School District No. 33 (Chilliwack).

#### INFORMATION

Heather Maahs, School Board Trustee, was sworn in as the MLA for Chilliwack on November 12, 2024. She resigned from the Board on December 2, 2024, per Section 51 of the **School Act**. Under Section 36 of the **School Act**, a by-election must be held to fill the vacated position.

In accordance with the School District No. 33's **Bylaw 2 Trustee Elections**, the Chilliwack School Board has an established agreement with the City of Chilliwack to conduct its elections and by-elections.

#### **ELECTION PROCESS:**

The School Board has notified the municipal council within 30 days of a vacancy. City Council is then required to appoint a Chief Election Officer within 30 days of receiving notice. The Chief Election Officer will set a general voting day on a Saturday, no later than 80 days after their appointment.

The City of Chilliwack anticipates that the by-election will be held in March. The anticipated timeline accommodates the nomination period, advance voting, and sufficient time for training election staff, considering the holiday period within the timeline.

#### **TIMELINE OVERVIEW:**

The timelines are currently being finalized and will be shared by the Chief Election Officer once confirmed.



**COST IMPLICATIONS:**

Unlike a regular election where costs are shared with the City of Chilliwack, the School Board is responsible for 100% of the costs for a by-election. The 2020 by-election cost approximately \$135,000, significantly higher than usual due to COVID-19 safety measures and the introduction of mail-in ballots. The prior by-election cost approximately \$51,000. For this by-election, we have allocated a budget of \$100,000.

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# TRUSTEE REPORT

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Trustee: David Swankey

Report Date: December 3<sup>rd</sup>, 2024

## KEY ACTIVITIES SINCE LAST BOARD MEETING

*List of key dates/activities related to the Trustee role, including school visits and school initiatives/events, committee attendance, conference attendance, etc.*

- Nov 7<sup>th</sup> – Chaired District Budget Advisory Committee mtg.
  - Reviewed the annual work plan of the committee with members in attendance
  - Reviewed Quarterly Financial Report with Partner Reps
- Nov 13<sup>th</sup> – Met with BCSTA FV Branch Past-President to review annual work plan prior to Academy & AGM
- Nov 14<sup>th</sup> – Participated in Strategic Planning discussions with District All-Leaders Tables
- Nov 14<sup>th</sup> – Joined Kw'iyeqel Secondary Students at Restorative Cycle
- Nov 18<sup>th</sup> – Attended Board Authority Authorized (BAA) Committee mtg as board liaison.
  - Finalized proposed course recommendations for board consideration
- Nov 18<sup>th</sup> – Chaired BCSTA Branch Executive Mtg to finalize work plan
- Nov 19<sup>th</sup> – Attended Board Learning Session.
  - <https://sd33.bc.ca/board-strategic-learning-sessions-2024-2025>
- Nov 20<sup>th</sup> – Met with BCSTA's President Broady and CEO Davies as FV Branch President
- Nov 20<sup>th</sup> – Attended District hosted Transgender Day of Remembrance at Alumni Hall
- Nov 21<sup>st</sup>-23<sup>rd</sup> – Attended BCSTA Academy
  - <https://bcsta.org/event-info/trustee-academy/>
  - Chaired BCSTA Fraser Valley Branch Meeting as branch president.
    - Nominations are now open for FV Branch AGM (see upcoming events included below).
- Nov 23<sup>rd</sup> – Chaired BCSTA Bylaw Review Committee Mtg.
  - Phase 2 recommendations were finalized for submission to the BCSTA Board of Directors
- Nov 25<sup>th</sup> – Attended Chilliwack School District Accessibility Committee mtg.
- Nov 26<sup>th</sup> – Participated in Strategic Planning discussions with Secondary Students from across the district.
- Nov 26<sup>th</sup> – Participated in Strategic Planning discussions with Board Partner Groups
- Nov 27<sup>th</sup> – Participated in Strategic Planning discussions with GWG Family of Schools
- Nov 28<sup>th</sup> – Participated in Strategic Planning discussions with CSS Family of Schools
- Dec 3<sup>rd</sup> – Attended Chilliwack Child & Youth Committee (CYC) mtg as board liaison
  - Resources provided by Gambling Support BC were highlighted in the programming presentation
- Dec 3<sup>rd</sup> – Participated in Strategic Planning discussions with SSS Family of Schools

## UPCOMING EVENTS OF INTEREST TO THE BOARD

- Dec 12<sup>th</sup>-14<sup>th</sup> 2024 – FNEESC Annual Education Conference
- Jan 23<sup>rd</sup> – BCSTA FV Branch
  - Chilliwack is hosting the regional meeting. Details have been circulated and may be found in trustee's inbox
- Jan-Dec 2024 – Xwelíttem Siyáya: Allyship and Reconciliation Building facilitated by UFV
  - <https://www.ufv.ca/peace-and-reconciliation/allyship-building-program/>
- Feb 5<sup>th</sup>-6<sup>th</sup> 2025 – Annual Canadian Health and Wellbeing in Developmental Disabilities Conference
  - <https://www.healthandwellbeingindd.ca/>
- April 24<sup>th</sup>-26<sup>th</sup> 2025 – BCSTA AGM
- June 19<sup>th</sup>-21<sup>st</sup> 2025 – Inclusion BC Annual Conference
  - [Everybody Belongs 2025](#)

## **BOARD OF EDUCATION**

### **INFORMATION REPORT**

**DATE:** December 10, 2024  
**TO:** Board of Education  
**FROM:** Margaret Reid, BCSTA Representative  
**RE: BCSTA REPORT**

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Margaret Reid, BCSTA Representative, will provide a BCSTA update.

## **BOARD OF EDUCATION**

### **INFORMATION REPORT**

**DATE:** December 10, 2024  
**TO:** Board of Education  
**FROM:** David Manuel, Assistant Superintendent  
**RE:** **INDIGENOUS EDUCATION COUNCIL UPDATE**

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#### **BACKGROUND:**

The Ministry of Education and Childcare has reviewed the Chilliwack Terms of Reference (TOR) for the Indigenous Education Council (IEC). On November 12<sup>th</sup>, we received communication from the Dr. Tsnomot Brad Baker, Superintendent of Indigenous Education indicating that our TOR did not require any additional comments. Based on this information the Indigenous Education Advisory Committee (IEAC) will continue the work of incorporating the new TOR into practice as we move towards becoming an IEC.

The IEAC members participated in the School Board's Strategic Plan Consultation on November 26<sup>th</sup> with other partner groups.

Next meeting is scheduled on December 10<sup>th</sup> at Shxwha:y Village.

## BOARD OF EDUCATION

### DECISION REPORT

**DATE:** December 10, 2024

**TO:** Board of Education

**FROM:** David Swankey, Trustee Representative (BAA Committee)

**RE:** **BOARD/AUTHORITY AUTHORIZED (BAA) COURSE REAFFIRMATIONS**

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#### **RECOMMENDATION:**

THAT the Board of Education reaffirm the following BAA Courses as attached.

- Graphic Production (Yearbook) 10
- Peer Tutoring 10, 11, 12
- Equine Studies 10
- Personal Development 10, 11, 12
- Sports Medicine 11, 12
- Applied Sessions in Psychology 10, 11, 12
- Psychology 10, 11, 12
- Sustainable Vegetable Production 10, 11, 12
- Keyboarding 11
- Intro to Counselling Skills 11
- Languages, Culture and Travel 11
- Drama Film and TV 11

#### **BACKGROUND:**

The [Board Learning Session on March 5, 2024](#), outlined the procedure for reviewing BAA (Board/ Authority Authorized) courses. The attached BAA courses underwent review and/or have had minor revisions and are being recommended as those that continue to meet the standards set by both the Ministry of Education and Child Care and the District.

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**Chilliwack School District 33 BAA Block Presentation – December 2024**

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**2024 – Review & Revision – The following courses have been reviewed and/or have had minor revisions and meet the standards of the SD33 BAA Committee.**

**Graphic Production (Yearbook) 10 – Eilidh McConnell**

Completing the school yearbook is an important task that requires students to exhibit high levels of creativity, organization, and independence. Students will be involved with the following: photography, layout, copy writing, computer applications, and advertising in order to plan, design, create, produce and market our school yearbook.

**Peer Tutoring 10, 11, 12 – Josh Sandburg, Louis Abraham, Devin Atkins**

Peer tutoring is combination of teaching/learning theory and application with an emphasis on peer tutoring in a specific subject/grade level.

It allows for students to connect with teachers one on one and/or work with small groups of student in their designated block. Assessment is focused on students use of knowledge and reflective practice.

**Equine Studies 12 – Avril Broekhuizen**

An introductory to intermediate level course that will allow students to gain (or further) their knowledge in all areas of horsemanship in a personalized way, depending on their initial level when entering the course. Along with covering the basics of riding, students will further develop their skills under the instruction of professional horse trainers/instructors.

**Personal Development 10, 11, 12 – Jillian Whitley**

The personal development program provides students with the opportunity to develop a much deeper self-awareness. It is based on the concept that students who engage in positive mental health practices will become more confident with a greater capacity for self-control. Students who take this course will improve their emotional coping and communication skills which will result in higher self-advocacy and a greater ability to succeed within their school environment. Students are referred through a school based team process.

**Sports Medicine 11, 12 – Sara Barrow**

This course introduces students to the various facets of sports injuries, first aid care, training room management, physical and mental performance, and professions related to sports medicine. Due to a variety of dimensions associated with sports medicine, the class will incorporate subject areas such as nutrition, sports psychology, anatomy, physiology, first aid, and prevention and rehabilitation of sports injuries. Instruction will utilize such processes as guided discovery, problem solving, independent research, practical labs and application of acquired skills for field simulations and situations.

**Applied Sessions in Psychology – HSCEP 10, 11, 12 – Amanda Porter**

The course offers advanced exposure to a wide variety of Applied Psychology related topics and training that students will need as they move into their mentoring opportunities. Students attend specifically crafted sessions to reinforce previously learned material while continuing to expose them to cutting edge psychosocial material. Students will work with university mentors, as well as be “buddies” to elementary students.



### **Psychology 10, 11, 12 – Renee Gregerson, Ondia Gillette, Amanda Porter, Shari Pollack**

This course introduces students to the study of behaviour and the mental processes of humans. Students are exposed to psychological principles in addition to an examination of theories, experiments and research within the field of psychology.

### **Sustainable Vegetable Production 10, 11, 12 – Tania Toth**

Students will be expected to become familiar with the concepts of sustainable practices in agriculture. This unique outdoor course takes place at both the Sardis Secondary School Greenhouse and the Sardis Secondary School Farm. Students are taught and introduced to food production through practical hands-on experiences. Students learn skills in land preparation, planting, weed control, pest management, fertilizing, pruning, harvesting, marketing and sales. They work alongside community partners who are specialists in the various commodities grown. As a side benefit, students will be consumers of the various foods grown and are encouraged to prepare the food and

### **Keyboarding 11 – Bryan Kuhn**

This course develops keyboarding proficiency as a life skill and a foundation for career development. The course is designed to teach and improve keyboarding, formatting, proofreading, editing and presentation skills using industry standard software.

### **Intro to Counselling Skills 11 – Renee Gregerson**

This course provides training to students in communication, assertiveness, problem solving and specific interpersonal intervention skills. These skills enable students to be empathetic, non-judgmental listeners capable of basic mediation and conflict resolution.

### **Languages, Culture and travel 11 – John Warkentin-Scott**

The course explores the relationship between language, culture and history of several different languages, and teaches practical cross-cultural travel skills.

### **Drama Film and TV 11 – Michael Florizone, Manfred Braun**

This course will provide students with a basic introduction to the principles and practice of film production. Through a balance of theory and application, students will develop analytical skills in viewing films, gain hands on skills by applying what they have learned, and be exposed to various types of media that will prepare them for the subsequent Film 11 and 12 courses.

### **2025 Review List**

Guided Learning 12

## BOARD OF EDUCATION

### DECISION REPORT

**DATE:** December 10, 2024  
**TO:** Board of Education  
**FROM:** David Swankey, Trustee Representative (BAA Committee)  
**RE:** **BOARD/AUTHORITY AUTHORIZED (BAA) COURSE PROPOSAL**

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**RECOMMENDATION:**

THAT the Board of Education approve the Board/Authority Authorized Courses: Broadcast Production 10, 11 & 12.





## Board/Authority Authorized Course: Broadcast Production 10

<b>School District/Independent School Authority Name:</b> Chilliwack School District	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> SD #33
<b>Developed by:</b> Gareth Clarke	<b>Date Developed:</b> October 29, 2024
<b>School Name:</b> GW Graham Secondary	<b>Principal's Name:</b> Chuck Lawson
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Broadcast Production 10	<b>Grade Level of Course:</b> 10
<b>Number of Course Credits:</b> 4	<b>Number of Hours of Instruction:</b> 120

**Board/Authority Prerequisite(s):**

None

**Special Training, Facilities or Equipment Required:**

HD/4K camera equipment, HD/4K studio equipment, studio broadcast systems including switchers, tripods, dollies, lighting, microphones, editing stations, communications systems.

**Course Synopsis:**

This course will provide students with an introduction to the principles and practice of television production. Through a balance of theory and application, students will develop analytical skills in viewing television programs, gain hands on skills by applying what they have learned, produce live television productions for the school and the local community and be exposed to various types of television media.

At grade 10, television production class will focus on technical issues that will cover aspects like camera operation, lighting, communication and editing. Students will learn about journalistic integrity, ethics and responsibility, how to communicate and elicit responses respectfully.

## **Goals and Rationale**

### *Rationale*

Integrating television production into classrooms in British Columbia offers numerous educational and practical benefits, aligning with the evolving needs of students in the digital age. Students will develop an understanding of digital literacy and media fluency, career readiness and industry alignment, cultural and social Awareness, engagement and motivation, cross curricular connections and community connections.

Similar to all areas of Arts, observation plays an important role in young content makers. Students are encouraged to tell their own story, reach out to others who have something to say, entertain, and engage an audience emotionally. Through Television Production, students are encouraged to push beyond what they already know and develop their own unique voice, while conveying a sense of community to the school.

### *Goals*

- Develop an understanding and recognition of collaboration on various levels of television production.
- Develop the skills needed to create an effective team.
- Develop the knowledge and skills to analyze ways in telling stories and informing an audience.
- Gain connections amongst peers and strengthen creative ties.
- Develop an understanding of the role of the media in today's society.
- Develop community connections through service.

## **Aboriginal Worldviews and Perspectives**

### *First Peoples' Principles of Learning*

- The Fine Arts support the well-being of the self, the family, the community. Students have ample opportunity in television to explore deeper connections.
- Learning is embedded in Memory, History, and Story. Students are encouraged to reflect on their own cultural stories.
- Television production is inherently holistic, reflexive, reflective, experiential and relational.
- Television production requires exploration of one's identity, philosophy and ethics.
- Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

### *Aboriginal Worldviews and Perspectives*

- Television Production puts an emphasis on connectedness and relationship.
- A positive, learner-centered approach is used in Television Production classes.
- Student voice is encouraged and necessary for successful filmmaking and production.
- Language and Culture are integral parts of the television production process.
- Development of Community and ties to local Community are valued.

**BIG IDEAS**

**PURPOSE**  
 Student led productions lead to individual ownership of the final product.

**PERSPECTIVE**  
 People understand television broadcasts differently depending on their worldviews, traditions and perspectives.

**RESPONSIBILITY**  
 Digital citizens have rights and responsibilities in an increasingly globalized society.

**MAKING**  
 Planning and awareness of one’s surroundings leads to better productions.

**ENGAGEMENT**  
 Students will interact with the local community.

**Learning Standards**

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p><b>Explore and create</b></p> <ul style="list-style-type: none"> <li>• Understand and appreciate the complexities of digital citizenship</li> <li>• Plan, produce, and record moving images individually and collaboratively</li> <li>• Create moving images using imagination and inquiry</li> <li>• Develop and refine <b>skills</b> and techniques in creating moving images</li> <li>• Create informative works with an audience in mind.</li> <li>• Demonstrate safe and responsible use of materials, tools and workspace</li> </ul> <p><b>Reason and Reflect</b></p> <ul style="list-style-type: none"> <li>• Describe and analyze how meaning is communicated in moving images through technologies, environments, and techniques</li> <li>• Identify ways to resolve creative challenges</li> <li>• Recognize and evaluate creative choices in the planning, making, interpreting and analyzing of television works</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>• <b>moving-image elements</b>, principles, vocabulary, industry terms, and symbols</li> <li>• <b>pre-production, production, and post-production</b> strategies, techniques, and technologies</li> <li>• form, function, and genre of multimedia</li> <li>• roles of responsibilities of pre-production, production, and post-production personnel, as well as roles of artists and audience</li> <li>• <b>First Peoples worldviews</b> and cross-cultural perspectives, stories, and history expressed through moving images</li> <li>• local, national, global, and inter-cultural television presenters</li> <li>• <b>ethical, moral, and legal considerations</b> associated with moving-image distribution and sharing</li> <li>• health and safety protocols and procedures</li> <li>• common <b>vocabulary</b> used in television production</li> <li>• a variety of image sources and genres</li> </ul>

## Curricular Competencies

### Communicate and document

- **Document** and respond to moving images
- Appreciate television works through a variety of contexts
- Demonstrate respect for self, others, and **place**
- Communicate and respond to **social and environmental issues** through moving images
- Respectfully exchange ideas and viewpoints from diverse perspectives to build shared understanding and transform thinking

### Connect and expand

- Explore First Peoples perspectives and knowledge, other **ways of knowing**, and local cultural knowledge through moving images
- Engage in **digital citizenship** throughout the creative process
- Identify educational, personal, and professional opportunities in the television industry, and in emerging media
- Adhere to safety protocols and procedures in all aspects of television production
- Take part in off-campus outside broadcasts, working within the community.

## Television Production functions

- advocacy
- community building
- positive world building
- information
- diversity
- inclusivity

## Big Ideas – Elaborations

- **Story:** create balanced narratives that teach us about human nature, motivation, behaviour and experience, often reflecting a personal journey or strengthen a sense of identity. Stories can be oral or visual and used to instruct, inspire and/or entertain viewers.
- **Moving images:** audio-visual productions for a range of media or uses (e.g. television, film, world wide web, animation)
- **Digital citizens:** involves taking personal responsibility and behaving ethically and cautiously when using technology

## Curricular Competencies – Elaborations

- **creative risks:** make an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities
- **source of inspiration:** experiences, traditional cultural knowledge and approaches, places (including the land and its natural resources), people, information, and collaborative learning environments.
- **skills:** including problem-solving skills.
- **variety of contexts:** personal, social, cultural, environmental, and historical contexts.
- **document:** through activities that help students reflect on their learning (e.g. journaling, drawing, taking pictures, making video clips or audio- recordings, constructing new works, compiling a portfolio).
- **place:** any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First People perspectives on the world.
- **social and environmental issues:** occurring locally, regionally, nationally, and/or globally.
- **ways of knowing:** First Nations, Metis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive.
- **digital citizenship:** using information and technology in a way that is respectful of self, others, and privacy laws, and mindful of cultural values and beliefs.

## Content – Elaborations

- **moving-image elements:** framing, composition, mise en scene.
- **vocabulary:** for example, camera angles, long shot, panning, close-up, medium shot, depth of field, concept mapping, flow chart.
- **pre-production:** the stage before the production begins; involves planning (e.g., developing treatments, writing and fine-tuning scripts and storyboards, designing costumes).
- **production:** the stage during which a product is actively created and developed; involves, for example, shooting video or film, setting up lights, setting up and using sound recording equipment.
- **post-production:** the stage after most of the production stage is complete; involves fine-tuning and manipulating the production, resulting in a complete and coherent product (e.g., editing video footage, touching up and mounting photos, conducting multimedia tests).
- **First People worldviews:** including contemporary and traditional perspectives.
- **ethical, moral, and legal considerations:** regulatory issues related to the responsibility for duplication, copyright and appropriation of imagery, sound, and video.

**Recommended Instructional Components:**

- Direct Instruction
- Experiential Learning
- Demonstrations
- Peer Teaching
- Elements and Principles of Design
- Image Development Strategies
- Media Technologies
- Standards-compliant Technology
- Preproduction Planning Strategies and Technologies
- Production Strategies and Technologies
- Postproduction Strategies and Technologies
- Linear and nonlinear editing Technologies

**Recommended Assessment Components:**

- Oral Presentations
- Multimedia Presentations
- Peer Assessment
- Self-Assessment
- Journaling
- Pre-Production Assessment
- Production Assessment
- Post-Production Assessment

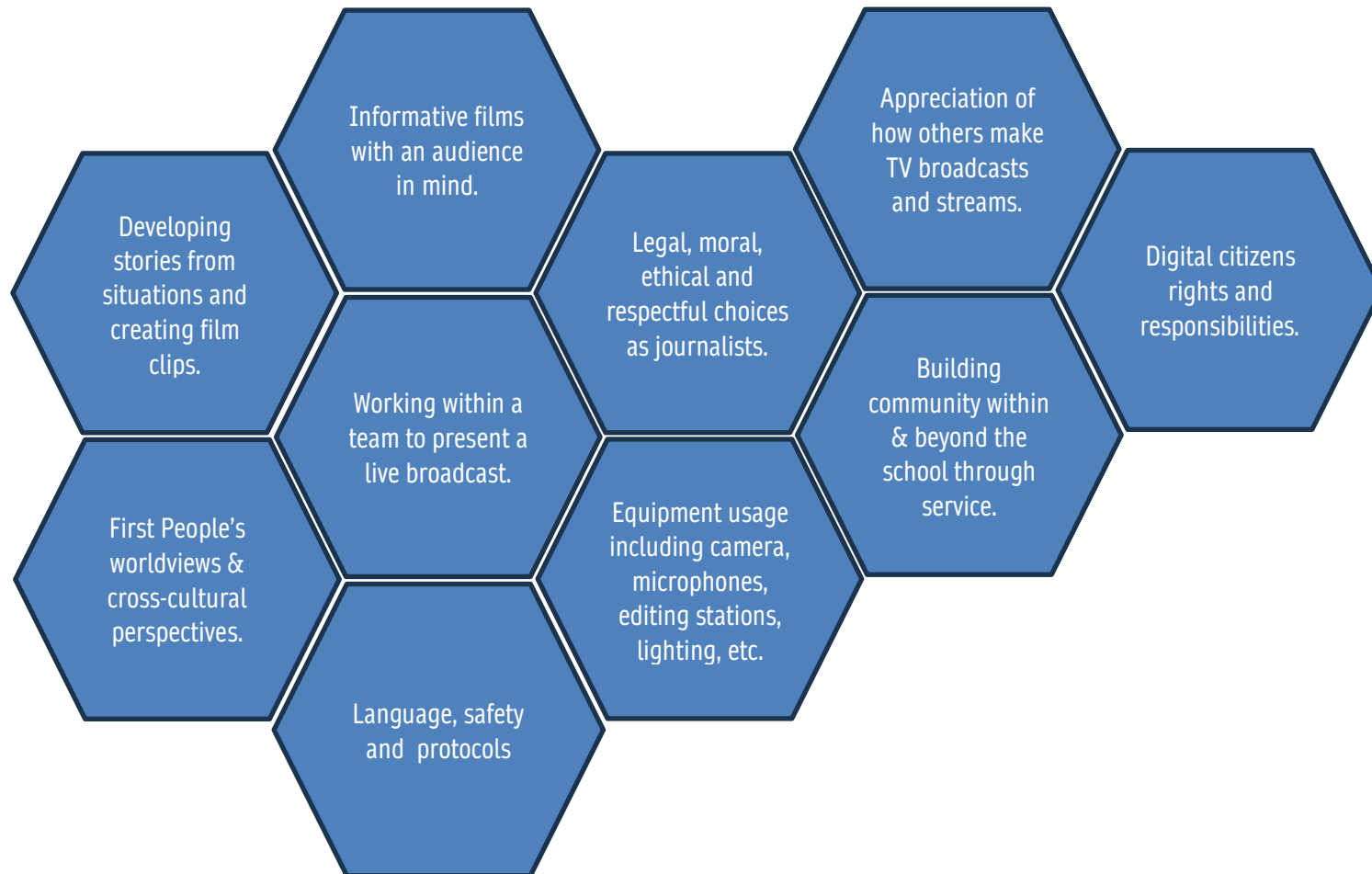
**Learning Resources:**

- Media Smarts: Canada's Centre for Digital and Media Literacy
- Media College: Resources for Film & Digital Media Production
- Television Production: A Classroom Approach (Libraries Unlimited, INC.)
- Drama: Film & Television 10 Curriculum (BAA School District 33)
- New Media 10 Curriculum ([curriculum.gov.bc.ca](http://curriculum.gov.bc.ca))
- Television Production 9 – 12 (BAA School District 8, Kootenay)
- Broadcast Performance 12 (BAA School District 36, Surrey)

**Additional Information:**

None

# PROGRESSION





## Board/Authority Authorized Course: Broadcast Television 11

<b>School District/Independent School Authority Name:</b> Chilliwack School District	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> SD #33
<b>Developed by:</b> Gareth Clarke	<b>Date Developed:</b> October 29, 2024
<b>School Name:</b> GW Graham Secondary	<b>Principal's Name:</b> Chuck Lawson
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Broadcast Production 11	<b>Grade Level of Course:</b> 11
<b>Number of Course Credits:</b> 4	<b>Number of Hours of Instruction:</b> 120

### Board/Authority Prerequisite(s):

None

### Special Training, Facilities or Equipment Required:

HD/4K camera equipment, HD/4K studio equipment, studio broadcast systems including switchers and streaming computers, tripods, dollies, lighting, microphones, editing stations (16 GB Ram min.), projectors, communication systems.

### Course Synopsis:

This course will provide students with the next step in the principles and practice of television production. Through a balance of theory and application, students will develop analytical skills in viewing television programs, gain hands on skills by applying what they have learned, produce live television productions for the school and the local community and be exposed to various types of television media.

At Grade 11, the focus lies with program production and execution, learning how to maintain the broadcast in live productions and covering technical issues such as camera operation, lighting, sound design and editing. In addition, filming and editing skills will also take into account not only the informative story-telling but also begin to include artistic story-telling methods. Students will learn about journalistic integrity, ethics and responsibility, how to communicate and elicit responses respectfully.



## **Goals and Rationale**

### *Rationale*

Integrating television production into classrooms in British Columbia offers numerous educational and practical benefits, aligning with the evolving needs of students in the digital age. Students will develop an understanding of digital literacy and media fluency, career readiness and industry alignment, cultural and social Awareness, engagement and motivation, cross curricular connections and community connections.

Similar to all areas of Arts, observation plays an important role in young content makers. Students are encouraged to tell their own story, reach out to others who have something to say, entertain, and engage an audience emotionally. Through Television Production, students are encouraged to push beyond what they already know and develop their own unique voice, while conveying a sense of community to the school.

### *Goals*

- Develop an understanding and recognition of collaboration on various levels of television production.
- Develop the skills needed to create an effective team.
- Develop the knowledge and skills to analyze ways in telling stories and informing an audience.
- Gain connections amongst peers and strengthen creative ties.
- Develop an understanding of the role of the media in today's society.
- Develop community connections through service.

## **Aboriginal Worldviews and Perspectives**

### *First Peoples' Principles of Learning*

- The Fine Arts support the well-being of the self, the family, the community. Students have ample opportunity in television to explore deeper connections.
- Learning is embedded in Memory, History, and Story. Students are encouraged to reflect on their own cultural stories.
- Television production is inherently holistic, reflexive, reflective, experiential and relational.
- Television production requires exploration of one's identity, philosophy and ethics.
- Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

### *Aboriginal Worldviews and Perspectives*

- Television Production puts an emphasis on connectedness and relationship.
- A positive, learner-centered approach is used in Television Production classes.
- Student voice is encouraged and necessary for successful filmmaking and production.
- Language and Culture are integral parts of the television production process.
- Development of Community and ties to local Community are valued.

**BIG IDEAS**

**PURPOSE**  
 Students will understand the necessity for planning and practice in unique situations such as live broadcasts or interviews.

**PERSPECTIVE**  
 Students will understand that some knowledge is sacred and can only be shared with permission.

**REFLECTION**  
 Students will understand the impact of television broadcasts and their role in society.

**MAKING**  
 Students will focus on telling stories with film using compelling editing.

**ENGAGEMENT**  
 Students will interact with the local community, highlighting their stories and information.

**Learning Standards**

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p>Explore and create</p> <ul style="list-style-type: none"> <li>Understand and appreciate the complexities of digital citizenship</li> <li>Explore, view, and create moving images</li> <li>Plan, produce, and record moving images individually and collaboratively</li> <li>Create moving images using imagination and inquiry</li> <li>Create artistic works to reflect personal voice, story, and values</li> <li>Develop and refine <b>skills</b> and techniques in creating moving images</li> <li>Understand and appreciate the complexities of digital citizenship</li> <li>Select and apply appropriate strategies in a variety of contexts to inform audiences using oral, visual, and multimodal media, to guide inquiry, and to transform thinking</li> <li>Demonstrate safe and responsible use of materials, tools and workspace</li> </ul> <p>Reason and Reflect</p> <ul style="list-style-type: none"> <li>Describe and analyze how meaning is communicated in moving images through technologies, environments, and techniques</li> <li>Identify ways to resolve creative challenges</li> <li>Recognize and evaluate creative choices in the planning, making, interpreting and analyzing of television productions</li> <li>Reflect on the influences of a <b>variety of contexts</b> on television productions</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li><b>moving-image elements</b>, principles, vocabulary, industry terms, and symbols</li> <li><b>pre-production, production, and post-production</b> strategies, techniques, and technologies</li> <li>acting skills and approaches</li> <li>roles of responsibilities of pre-production, production, and post-production personnel, as well as roles of artists and audience</li> <li>historical, current, and emerging consumer and commercial moving-image formats and technologies</li> <li><b>First Peoples worldviews</b> and cross-cultural perspectives, stories, and history expressed through moving images</li> <li>local, national, global, and inter-cultural television presenters</li> <li><b>ethical, moral, and legal considerations</b> associated with moving-image distribution and sharing</li> <li>health and safety protocols and procedures</li> <li>common <b>vocabulary</b> used in television productions</li> <li>a variety of image sources and genres</li> </ul>

## Curricular Competencies

### Communicate and document

- **Document** and respond to moving images
- Appreciate television works through a variety of contexts
- Demonstrate respect for self, others, and **place**
- Communicate and respond to **social and environmental issues** through moving images
- Express **personal voice** as a moving-image artist
- Respectfully exchange ideas and viewpoints from diverse perspectives to build shared understanding and transform thinking
- Evaluate and refine texts to improve clarity, effectiveness, and impact according to purpose, audience, and message
- Communicate and respond to technical issues within the timeframe of a live broadcast.

### Connect and expand

- Explore First Peoples perspectives and knowledge, other **ways of knowing**, and local cultural knowledge through moving images
- Engage in **digital citizenship** throughout the creative process
- Identify educational, personal, and professional opportunities in the television industry, and in emerging media
- Adhere to safety protocols and procedures in all aspects of television production
- Take part in off-campus outside broadcasts, working within the community.
- Use acknowledgements and citations to recognize intellectual property rights.
- Using social media, discover ways to communicate and spotlight diversity and inclusivity.

### Television Production functions

- advocacy
- community building
- positive world building
- information
- analysis
- diversity
- inclusivity

## Big Ideas – Elaborations

- **Story:** create balanced narratives that teach us about human nature, motivation, behaviour and experience, often reflecting a personal journey or strengthen a sense of identity. Stories can be oral or visual and used to instruct, inspire and/or entertain viewers.
- **Moving images:** audio-visual productions for a range of media or uses (e.g. television, film, world wide web, animation)
- **Digital citizens:** involves taking personal responsibility and behaving ethically and cautiously when using technology
- **Television productions:** studio-based or outside broadcasts that use differing methods of setup and equipment

## Curricular Competencies – Elaborations

- **creative risks:** make an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities
- **source of inspiration:** experiences, traditional cultural knowledge and approaches, places (including the land and its natural resources), people, information, and collaborative learning environments.
- **skills:** including problem-solving skills.
- **variety of contexts:** personal, social, cultural, environmental, and historical contexts.
- **document:** through activities that help students reflect on their learning (e.g. journaling, drawing, taking pictures, making video clips or audio- recordings, constructing new works, compiling a portfolio).
- **place:** any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First People perspectives on the world.
- **social and environmental issues:** occurring locally, regionally, nationally, and/or globally.
- **ways of knowing:** First Nations, Metis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive.
- **digital citizenship:** using information and technology in a way that is respectful of self, others, and privacy laws, and mindful of cultural values and beliefs.

## Content – Elaborations

- **moving-image elements:** framing, composition, mise en scene.
- **vocabulary:** for example, camera angles, long shot, panning, close-up, medium shot, depth of field, concept mapping, flow chart.
- **pre-production:** the stage before the production begins; involves planning (e.g., developing treatments, writing and fine-tuning scripts and storyboards, designing costumes).
- **production:** the stage during which a product is actively created and developed; involves, for example, shooting video or film, setting up lights, setting up and using sound recording equipment.
- **post-production:** the stage after most of the production stage is complete; involves fine-tuning and manipulating the production, resulting in a complete and coherent product (e.g., editing video footage, touching up and mounting photos, conducting multimedia tests).
- **First People worldviews:** including contemporary and traditional perspectives.
- **ethical, moral, and legal considerations:** regulatory issues related to the responsibility for duplication, copyright and appropriation of imagery, sound, and video.

**Recommended Instructional Components:**

- Direct Instruction
- Experiential Learning
- Reflective Writing
- Demonstrations
- Peer Teaching
- Elements and Principles of Design
- Image Development Strategies
- Media Technologies
- Standards-compliant Technology
- Preproduction Planning Strategies and Technologies
- Production Strategies and Technologies
- Postproduction Strategies and Technologies
- Linear and nonlinear editing Technologies

**Recommended Assessment Components:**

- Oral Presentations
- Multimedia Presentations
- Peer Assessment
- Self-Assessment
- Journaling
- Pre-Production Assessment
- Production Assessment
- Post-Production Assessment

**Learning Resources:**

- Media Smarts: Canada's Centre for Digital and Media Literacy
- Media College: Resources for Film & Digital Media Production
- Television Production: A Classroom Approach (Libraries Unlimited, INC.)
- Drama: Film & Television 11 Curriculum ([curriculum.gov.bc.ca](http://curriculum.gov.bc.ca))
- New Media 11 Curriculum ([curriculum.gov.bc.ca](http://curriculum.gov.bc.ca))
- Television Production 9 – 12 (BAA School District 8, Kootenay)
- Broadcast Performance 12 (BAA School District 36, Surrey)

**Additional Information:**

None

# PROGRESSION





## Board/Authority Authorized Course: Broadcast Production 12

<b>School District/Independent School Authority Name:</b> Chilliwack School District	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> SD #33
<b>Developed by:</b> Gareth Clarke	<b>Date Developed:</b> September 24, 2024
<b>School Name:</b> GW Graham Secondary	<b>Principal's Name:</b> Chuck Lawson
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Broadcast Production 12	<b>Grade Level of Course:</b> 12
<b>Number of Course Credits:</b> 4	<b>Number of Hours of Instruction:</b> 120

### Board/Authority Prerequisite(s):

None

### Special Training, Facilities or Equipment Required:

HD/4K camera equipment, HD/4K studio equipment, studio broadcast systems including switchers and streaming computers, tripods, dollies, lighting, green screen, microphones, editing stations, communication systems, sound systems including mixers.

### Course Synopsis:

This course will provide students with the principles and practice of television production in a studio setting. Through a balance of theory and application, students will develop analytical skills in viewing television programs, gain hands on skills by applying what they have learned, produce live television productions for the school and the local community and be exposed to various types of television media.

At Grade 12, the focus lies with leadership and program development, program production and execution, maintain the broadcast in live productions and covering technical issues such as camera operation, lighting, sound design and editing. In addition, filming and editing skills will also take into account not only the informative story-telling but also include artistic story-telling methods. Students will learn about journalistic integrity, ethics and responsibility, how to communicate and elicit responses respectfully.

## **Goals and Rationale**

### *Rationale*

Integrating television production into classrooms in British Columbia offers numerous educational and practical benefits, aligning with the evolving needs of students in the digital age. Students will develop an understanding of digital literacy and media fluency, career readiness and industry alignment, cultural and social Awareness, engagement and motivation, cross curricular connections and community connections.

Similar to all areas of Arts, observation plays an important role in young content makers. Students are encouraged to tell their own story, reach out to others who have something to say, entertain, and engage an audience emotionally. Through Television Production, students are encouraged to push beyond what they already know and develop their own unique voice, while conveying a sense of community to the school.

### *Goals*

- Develop an understanding and recognition of collaboration on various levels of television production.
- Develop the skills needed to create an effective team.
- Develop the knowledge and skills to analyze ways in telling stories and informing an audience.
- Gain connections amongst peers and strengthen creative ties.
- Develop an understanding of the role of the media in today's society.
- Develop community connections through service.
- Identify the possibilities of television production as a future career.

## **Aboriginal Worldviews and Perspectives**

### *First Peoples' Principles of Learning*

- The Fine Arts support the well-being of the self, the family, the community. Students have ample opportunity in television to explore deeper connections.
- Learning is embedded in Memory, History, and Story. Students are encouraged to reflect on their own cultural stories.
- Television production is inherently holistic, reflexive, reflective, experiential and relational.
- Television production requires exploration of one's identity, philosophy and ethics.
- Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

### *Aboriginal Worldviews and Perspectives*

- Television Production puts an emphasis on connectedness and relationship.
- A positive, learner-centered approach is used in Television Production classes.
- Student voice is encouraged and necessary for successful filmmaking and production.
- Language and Culture are integral parts of the television production process.
- Development of Community and ties to local Community are valued.



**BIG IDEAS**

**PURPOSE**  
Leadership involves good communication and planning.

**PERSPECTIVE**  
Listening to the viewpoints, worldviews and perspectives of others creates good teamwork.

**REFLECTION**  
Students will understand the purpose of debriefing and reflection after a production.

**MAKING**  
Students will understand that success can still happen despite difficult conditions.

**ENGAGEMENT**  
Students will understand how television productions can highlight the needs of the community.

**Learning Standards**

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p>Explore and create</p> <ul style="list-style-type: none"> <li>• Understand and appreciate the complexities of digital citizenship</li> <li>• Understand the role of story, narrative, and oral tradition in expressing First Peoples perspectives, values, beliefs, and points of view</li> <li>• Understand the influence of land/place in First Peoples and other Canadian presentations</li> <li>• Explore, view, and create moving images</li> <li>• Plan, produce, and record moving images individually and collaboratively</li> <li>• Create moving images using imagination and inquiry</li> <li>• Create artistic works to reflect personal voice, story, and values</li> <li>• Develop and refine <b>skills</b> and techniques in creating moving images</li> <li>• Create artistic works with an audience in mind.</li> <li>• Explore artistic possibilities and take <b>creative risks</b> using various <b>sources of inspiration</b></li> <li>• Demonstrate safe and responsible use of materials, tools and workspace</li> <li>• Select and apply appropriate strategies in a variety of contexts to inform audiences using oral, visual, and multimodal media, to guide inquiry, and to transform thinking</li> <li>• Develop leadership skills and communication skills while leading small teams</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>• <b>moving-image elements</b>, principles, vocabulary, industry terms, and symbols</li> <li>• <b>pre-production, production, and post-production</b> strategies, techniques, and technologies</li> <li>• acting skills and approaches</li> <li>• roles of responsibilities of pre-production, production, and post-production personnel, as well as roles of artists and audience</li> <li>• historical, current, and emerging consumer and commercial moving-image formats and technologies</li> <li>• <b>First Peoples worldviews</b> and cross-cultural perspectives, stories, and history expressed through moving images</li> <li>• local, national, global, and inter-cultural film and television artists</li> <li>• <b>ethical, moral, and legal considerations</b> associated with moving-image distribution and sharing</li> <li>• health and safety protocols and procedures</li> <li>• common <b>vocabulary</b> used in television productions</li> <li>• a variety of image sources and genres</li> </ul>

### Reason and Reflect

- Describe and analyze how meaning is communicated in moving images through technologies, environments, and techniques
- Identify ways to resolve creative challenges
- Recognize and evaluate creative choices in the planning, making, interpreting and analyzing of television productions.
- Develop personal answers to **aesthetic questions**
- Reflect on the influences of a **variety of contexts** on television productions.
- Recognize and identify personal, social, and cultural contexts, values, and perspectives in films, including gender, sexual orientation, and socioeconomic factors.
- Respectfully exchange ideas and viewpoints from diverse perspectives to build shared understanding and transform thinking.

### Communicate and document

- **Document** and respond to moving images
- Appreciate television works through a variety of contexts
- Demonstrate respect for self, others, and **place**
- Communicate and respond to **social and environmental issues** through moving images
- Express **personal voice** as a moving-image artist
- Respectfully exchange ideas and viewpoints from diverse perspectives to build shared understanding and transform thinking
- Evaluate and refine texts to improve clarity, effectiveness, and impact according to purpose, audience, and message
- Communicate and respond to technical issues within the timeframe of a live broadcast.
- identify and describe the traits associated with effective leadership in our society
- evaluate which strengths result in a positive culture
- suggest and implement a variety of strategies to evaluate participant performance.

### Connect and expand

- Explore First Peoples perspectives and knowledge, other **ways of knowing**, and local cultural knowledge through moving images
- Engage in **digital citizenship** throughout the creative process
- Explore the impacts of culture and society on moving images

### Television Production functions

- advocacy
- community building
- positive world building
- information
- analysis
- inclusivity
- diversity
- media techniques
- production language
- communication
- leadership

- Identify educational, personal, and professional opportunities in the television industry, and in emerging media
- Adhere to safety protocols and procedures in all aspects of television production.
- Take part in off-campus outside broadcasts, working within the community.
- Use acknowledgements and citations to recognize intellectual property rights.
- Using social media, discover ways to communicate and spotlight diversity and inclusivity.
- Reflect on practice
- Model appropriate and authentic behaviour in a variety of circumstances
- Utilize a variety of types of communication through practical applications

## Big Ideas – Elaborations

- **Aesthetic experiences:** emotional, cognitive, or sensory responses to works of art
- **Story:** create balanced narratives that teach us about human nature, motivation, behaviour and experience, often reflecting a personal journey or strengthen a sense of identity. Stories can be oral or visual and used to instruct, inspire and/or entertain viewers.
- **Moving images:** audio-visual productions for a range of media or uses (e.g. television, film, world wide web, animation)
- **Digital citizens:** involves taking personal responsibility and behaving ethically and cautiously when using technology

## Curricular Competencies – Elaborations

- **creative risks:** make an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities
- **source of inspiration:** experiences, traditional cultural knowledge and approaches, places (including the land and its natural resources), people, information, and collaborative learning environments.
- **skills:** including problem-solving skills.
- **aesthetic questions:** questions relating to the nature, expression and perception of artistic works.
- **variety of contexts:** personal, social, cultural, environmental, and historical contexts.
- **document:** through activities that help students reflect on their learning (e.g. journaling, drawing, taking pictures, making video clips or audio- recordings, constructing new works, compiling a portfolio).
- **place:** any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First People perspectives on the world.
- **social and environmental issues:** occurring locally, regionally, nationally, and/or globally.
- **ways of knowing:** First Nations, Metis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive.
- **digital citizenship:** using information and technology in a way that is respectful of self, others, and privacy laws, and mindful of cultural values and beliefs.

## Content – Elaborations

- **moving-image elements:** framing, composition
- **vocabulary:** for example, camera angles, long shot, panning, close-up, medium shot, depth of field, concept mapping, flow chart.
- **pre-production:** the stage before the production begins; involves planning (e.g., developing treatments, writing and fine-tuning scripts and storyboards, designing costumes).
- **production:** the stage during which a product is actively created and developed; involves, for example, shooting video or film, setting up lights, setting up and using sound recording equipment.
- **post-production:** the stage after most of the production stage is complete; involves fine-tuning and manipulating the production, resulting in a complete and coherent product (e.g., editing video footage, touching up and mounting photos, conducting multimedia tests).
- **First People worldviews:** including contemporary and traditional perspectives.
- **ethical, moral, and legal considerations:** regulatory issues related to the responsibility for duplication, copyright and appropriation of imagery, sound, and video.

**Recommended Instructional Components:**

- Direct Instruction
- Experiential Learning
- Reflective Writing
- Demonstrations
- Peer Teaching
- Elements and Principles of Design
- Image Development Strategies
- Media Technologies
- Standards-compliant Technology
- Preproduction Planning Strategies and Technologies
- Production Strategies and Technologies
- Postproduction Strategies and Technologies
- Linear and nonlinear editing Technologies

**Recommended Assessment Components:**

- Oral Presentations
- Multimedia Presentations
- Peer Assessment
- Self-Assessment
- Journaling
- Pre-Production Assessment
- Production Assessment
- Post-Production Assessment

**Learning Resources:**

- Media Smarts: Canada's Centre for Digital and Media Literacy
- Media College: Resources for Film & Digital Media Production
- Television Production: A Classroom Approach (Libraries Unlimited, INC.)
- Drama: Film & Television 11/12 Curriculum ([curriculum.gov.bc.ca](http://curriculum.gov.bc.ca))
- New Media 12 Curriculum ([curriculum.gov.bc.ca](http://curriculum.gov.bc.ca))
- Leadership 12 (BAA School District 33, Chilliwack)
- Television Production 9 – 12 (BAA School District 8, Kootenay)
- Broadcast Performance 12 (BAA School District 36, Surrey)

**Additional Information:**

None

# PROGRESSION



## BOARD OF EDUCATION

### DECISION REPORT

**DATE:** December 10, 2024

**TO:** Board of Education

**FROM:** David Swankey, Trustee Representative (BAA Committee)

**RE:** **BOARD/AUTHORITY AUTHORIZED (BAA) COURSE PROPOSAL**

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**RECOMMENDATION:**

THAT the Board of Education approve the Board/Authority Authorized Course: Human Diversity and Society 12.



## Board/Authority Authorized Course – Human Diversity and Society

<b>School District/Independent School Authority Name:</b> Chilliwack School District	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> SD33
<b>Developed by:</b> Christina Billingham	<b>Date Developed:</b> September 2024
<b>School Name:</b> Chilliwack Secondary School	<b>Principal's Name:</b> Danielle Wicker
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Human Diversity and Society	<b>Grade Level of Course:</b> 12
<b>Number of Course Credits:</b> 4	<b>Number of Hours of Instruction:</b> 1 semester/120 hours

**Board/Authority Prerequisite(s):**

**Special Training, Facilities or Equipment Required:**

No special training is required. Counselling/Phycology, Sociology, Family Studies, and/or post-colonial theory is an asset.

**Course Synopsis:**

Gender and Sexuality in Society is an interdisciplinary course designed to delve into the multi-faceted aspects of gender, sexuality, and their intersections within our society. Throughout the course, students will engage in critical discussions, research, and reflection on topics such as gender identity and expression, sexual orientation, gender roles, 2SLGBTQIA+ history, and social justice movements.



## **Goals and Rationale:**

This course aims to provide students with a comprehensive understanding of gender and sexuality as social constructs, fostering critical thinking, empathy, and inclusivity. By exploring topics related to gender identity, sexual orientation, and intersectionality, students will be equipped with knowledge and skills to navigate complex social issues, promote equality, and establish respectful relationships.

## **Aboriginal Worldviews and Perspectives:**

While it is important to recognize that Indigenous worldview, pedagogy, and content can and should be embedded in all the BIG IDEAS, there are a few key areas that need attention in this course:

2Spirit Identification: This is both a gender and sexuality term specifically used by and in reference to Indigenous experience of the gender spectrum. It is very important that this term be taught appropriately; best practice is to have, whenever possible, an individual who identifies as 2spirited to consult and/or present to the class.

- Missing and Murdered Indigenous Women (MMIW): The inquiry into Canada's MMIW is ongoing. This content is important to cover.

### **The following is an outline of how some of the content of this course can be applied using this framework:**

- Connectedness and Relationship: Much of the content of this course is sensitive and at times controversial and may be triggering. Relationship building and a co-created environment of trust and boundary setting is key.
- Awareness of History: Looking at how power structures have been used (historically and contemporarily), Indigenous experience in relation oppression, as well as resistances to it, should be included.
- Local and Land Focus: Bringing in guest speakers from the local territory is a meaningful practice, as is organizing field trips to explore how the roles story, land, and language have interacted with gendered systems.
- Emphasis on Identity: Identity formation and the processes associated with it are explored. Building in self-reflections, self-assessments, and allowing for and documenting change and growth through a portfolio can help.
- Community Involvement: Reaching out to Indigenous, Indigi-queer, or 2Spirit educators, support workers, counsellors, elders, and speakers brings a valuable and authentic experience to the course.
- The Power of Story: Both students and teachers will benefit from the sharing of cultural and personal stories to explore the big ideas.
- Language and Culture: Practicing a Circle, while following protocol (ideally with an Indigenous facilitator) is a very meaningful and reflective process.
- Experiential Learning: This course will benefit from guest speakers and experiences outside of the classroom.

**BIG IDEAS**

Understand gender identity, gender expression, and sexuality as separate, and envision them in more expansive, fluid, or egalitarian ways.

Understand gendered structures of power and authority and how these mechanisms impact **non-binary** and gendered experiences.

Examine historical and contemporary **2SLGBTQIA+** movements and explore strategies for creating inclusive and affirming spaces.

Examine **intersectionality** as the interplay between gender, sexuality, race, and ethnicity.

Participate and contribute effectively to the larger public conversation about the role of gender in society and to take progressive actions in this field.

**Learning Standards**

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <ul style="list-style-type: none"> <li>● Assess how dominant structures of power and authority create and maintain restrictive <b>gender roles</b>.</li> <li>● Examine <b>gender norms</b> and resistance and challenges to those norms.</li> <li>● Explore femininity, masculinity, queer, and transgender politics and identifications.</li> <li>● Discuss how society and culture shape gendered identities and sexual relationships</li> <li>● Identify a range of sexual health and education resources in the community.</li> <li>● Define a range of gender and sexuality terms and issues.</li> <li>● Reflect upon personal experiences and how they influence and interact with <b>gendered experiences</b>.</li> <li>● Take action towards making positive change through such things as education, community outreach and participation.</li> <li>● Critically analyze texts, and multimedia</li> <li>● Reflect through journaling to encourage personal growth and self-awareness</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>● Key issues, questions, and debates in gender studies scholarship, both historical and contemporary.</li> <li>● Themes of gendered performance and power in a range of social spheres, such as culture, education, work, family, medicine, social policy, law, economics, and the media.</li> <li>● Key terms associated with gender and sexuality studies.</li> <li>● The role of activism in promoting gender equity.</li> <li>● Gender is theorized as a <b>social construction</b> as well as a spectrum.</li> </ul>

## Big Ideas – Elaborations

**Non-binary:** denoting, having, or relating to a gender identity that does not conform to traditional binary beliefs about gender, which indicate that all individuals are exclusively either male or female.

**2SLGBTQIA+:** 2Spirit, lesbian, gay, bisexual, transgender, queer/questioning, intersex, and asexual.

**Intersectionality:** the interconnected nature of social categorization such as race, class, sexuality, and gender as they apply to a given individual or group, creating overlapping and interdependent systems of discrimination or disadvantage.

**Homophobia, biphobia, and transphobia:** terms used to describe the fear or dislike of someone, based on prejudice or negative attitudes, beliefs or views about people who are, or are perceived to be, 2Spirit, lesbian, gay, bisexual, queer or transgender.

## Curricular Competencies – Elaborations

**Gender roles/Gender norms:** the role or behavior considered to be appropriate to a particular gender as determined by prevailing cultural norms.

**Gendered experiences:** how one's experience in the world is shaped by their perceived gender (male or female).

## Content – Elaborations

**Social construct:** an idea that has been created and accepted by the people in a society.

### Recommended Instructional Components:

Units can be taught in any order, except for the first introductory unit. It is recommended that the course include the following:

- I. Introduction to Gender and Sexuality Studies
  - A. Defining key terms and concepts
  - B. Understanding the social construction of gender and sexuality
  - C. Exploring the history of gender and sexuality

## II. Gender Identity and Expression

- A. Spectrum of gender identities
- B. Gender dysphoria and transgender experiences
- C. Social and cultural influences on gender expression

## III. Sexual Orientation and Diversity

- A. Understanding the spectrum of sexual orientations
- B. Coming out experiences and 2SLGBTQIA+ narratives
- C. Addressing homophobia, biphobia, and transphobia

## IV. Intersectionality: Overlapping Identities and Experiences

- A. Examining the interplay between gender, sexuality, race, and ethnicity
- B. Understanding privilege, power, and oppression
- C. Advocating for inclusive and intersectional perspectives
- D. Introduction to Two-Spirit identity.

## V. Gender and Sexuality in Society

- A. Analyzing media portrayal and stereotypes
- B. Exploring the impact of gender and sexuality on relationships and families
- C. Addressing challenges and progress in achieving gender and sexual equality

## VI. Social Justice Movements and Activism

- A. Examining historical and contemporary 2SLGBTQIA+ movements
- B. Exploring strategies for creating inclusive and affirming spaces
- C. Encouraging student-led initiatives and community engagement

### **Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)**

Students' understanding and growth can be assessed through a variety of methods, including:

- Class participation and engagement in discussions and group activities
- Research projects and presentations on select topics
- Critical analysis of texts, multimedia, and primary sources
- Reflective journals to encourage personal growth and self-awareness
- Collaborative assignments promoting teamwork and empathy

### **Learning Resources:**

To facilitate effective learning, a range of resources will be utilized, including:

- Textbooks, articles, and academic journals on gender and sexuality studies

- Documentaries, films, and online multimedia resources
- Guest speakers from 2SLGBTQIA+ organizations and community members
- Supplementary readings and literature from diverse voices

**Additional Information:**

By offering Human Diversity and Society as a high school course, Students will be provided with a safe and supportive environment to explore and discuss topics that are crucial for understanding the complexities of gender and sexuality. This course empowers students to challenge stereotypes, develop empathy, and become advocates for inclusivity and social justice. We believe that by engaging in this course, students will foster a deeper understanding of themselves, their peers, and the world around them.

## BOARD OF EDUCATION

### DECISION REPORT

**DATE:** December 10, 2024

**TO:** Board of Education

**FROM:** David Swankey, Trustee Representative (BAA Committee)

**RE:** **BOARD/AUTHORITY AUTHORIZED (BAA) COURSE PROPOSAL**

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**RECOMMENDATION:**

THAT the Board of Education approve the Board/Authority Authorized Course: Composition and Production 10.



**Chilliwack  
School District**

## Board/Authority Authorized Course: **Composition & Production 10**

<b>School District/Independent School Authority Name:</b> Chilliwack School District	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> SD 33
<b>Developed by:</b> Kris Werner	<b>Date Developed:</b> November 4, 2024
<b>School Name:</b> Sardis Secondary School	<b>Principal's Name:</b> Lynnet Schramm
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Composition & Production 10 (Recording Arts)	<b>Grade Level of Course:</b> 10
<b>Number of Course Credits:</b> Four (4)	<b>Number of Hours of Instruction:</b> 120
<b>Course Category:</b> Visual and Performing Arts	<b>Course Code:</b>

**Board/Authority Prerequisite(s): None**

**Special Training, Facilities or Equipment Required: None**

### **Course Synopsis:**

This course acts as an introductory level course, providing continuity with the provincial courses Composition & Production 11 and Composition & Production 12. It focuses on the basic elements of musical composition and the fundamental techniques and best practices used in capturing and manipulating recorded audio. Five key learning areas include: composing, recording, editing, mixing and mastering. Students will create professional sounding recordings. The mixing and mastering section of the course allows students to present their recordings in their best possible form to the listener. Students will use industry-standard tools such as Presonus Studio One, Garage Band and Logic Pro.

**Goals and Rationale:**

- To explore the world of recorded music through an artistic lens and to express their ideas, opinions, beliefs, and emotions.
- To expand students' capability and potential to create and engage in the musical arts and to develop individual strengths and capacities.
- To investigate musical elements, processes, and techniques using a range of materials, tools, and environments, and
- To learn to honour and respect cultural protocols.

**Indigenous Worldviews and Perspectives:**

This course will provide students the opportunity to explore contemporary and traditional Indigenous cultural expression through music of local Indigenous Nations, and beyond. The students will gain a deep appreciation of the unique sounds and skills associated with Indigenous composition and production. Indigenous perspectives will vary depending on the traditions and practices of local and Indigenous views.



**BIG IDEAS**

Growth as a composer and producer requires perseverance, resilience, and reflection.

Composers create music that is rooted in history, culture and community.

Music composition and production provides an opportunity to represent our identity, context, and culture.

Music composition and production offers **aesthetic experiences** that can transform our perspective.

Musical collaboration creates an opportunity to connect different ideas, experience, and backgrounds to create something new.

**Learning Standards**

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p><b>Explore and Create</b></p> <ul style="list-style-type: none"> <li>• Compose music for solo and <b>ensemble contexts</b></li> <li>• Create, produce, reproduce, or manipulate music using available technologies</li> <li>• Use <i>musical vocabulary</i> in composition and production</li> <li>• Experiment with musical elements to achieve specific effects in composition</li> <li>• Use musical forms and structures to express thoughts and emotions</li> <li>• Explore a <b>variety of contexts</b> and their influences on musical works, including <b>place</b> and time</li> <li>• Develop and refine technical and expressive skills</li> </ul> <p><b>Reason and Reflect</b></p> <ul style="list-style-type: none"> <li>• Analyze and interpret musicians' use of technique, technology, and environment in musical composition and production, using musical language</li> <li>• Analyze and reflect on the design and development of musical compositions</li> <li>• Consider the physical and aural health of musicians and audiences</li> </ul> <p><b>Communicate and Document</b></p> <ul style="list-style-type: none"> <li>• Document, share, and appreciate musical works and experiences in a variety of contexts</li> <li>• Receive and apply constructive feedback</li> <li>• Use <b>musical language</b> to communicate ideas</li> <li>• Anticipate individual responses to a piece of music</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>• <b>musical elements, principles, vocabulary, symbols, and theory</b></li> <li>• <b>creative processes</b></li> <li>• hardware and software used to create, record, and structure sound</li> <li>• movement, sound, image, and form</li> <li>• roles of composer, producer, performer and audience</li> <li>• traditional and contemporary First Peoples worldviews and cross-cultural perspectives, as communicated through music</li> <li>• innovative artists from a variety of genres and cultures</li> <li>• <b>history</b> of a variety of musical genres</li> <li>• ethics of <b>cultural appropriation</b> and plagiarism</li> <li>• health and safety issues and procedures, including the impact of audio volume on aural health</li> </ul>

- Express perspectives, **personal voice**, story, and cultural identity through music composition and production
- Share personal insights derived from listening to, composing, and performing music

#### **Connect and Expand**

- Demonstrate personal and social responsibility associated with creating, performing, and responding to music
- Demonstrate understanding of creative processes
- Make connections with others on a local, regional, and global scale through music.
- Use technical knowledge and contextual observation to make musical decisions
- Identify and practice self-care to prevent **performance-related injury**
- Safely care for and maintain electronic tools, equipment, materials, and work spaces

## Big Ideas – Elaborations

- **aesthetic experiences:** emotional, cognitive, or sensory responses to works of art

## Curricular Competencies – Elaborations

- **ensemble contexts:** ensembles of varying size, instrumentation, or voicing
- **musical vocabulary:** descriptive and instructive terms with specific application in music; can be in English or other languages commonly used by composers (e.g., Italian); includes musical literacy which is the ability to read, write, notate, or otherwise communicate using musical language, vocabulary, and/or symbols
- **variety of contexts:** for example, personal, social, cultural, environmental, and historical contexts
- **place:** any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.
- **musical language:** vocabulary, terminology, and non-verbal methods of communication that convey meaning in music
- **personal voice:** a style of expression that conveys an individual's personality, perspective, or worldview
- **performance-related injury:** for example, repetitive stress injuries, vocal strain, other harm to oral and aural health

## Content – Elaborations

- **musical elements, principles, vocabulary, symbols, and theory:** metre, duration, rhythm, dynamics, harmony, timbre, tonality, instrumentation, notation, pitch, texture, register, terms in Italian and other languages, expressive markings, abbreviations; methods, processes, and concepts used in creating and performing music
- **creative processes:** the means by which an artistic work (in dance, drama, music, or visual arts) is made; includes multiple processes, such as exploration, selection, combination, refinement, reflection, and connection
- **history:** the influences across time of social, cultural, historical, political, and personal contexts on musical works; includes the influences of historical and contemporary societies on musical works
- **cultural appropriation:** use of a cultural motif, theme, "voice," image, knowledge, story, song, or drama, shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn

## Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)

This course is assessed by using the Triangulation of Assessment, which allows the teacher to collect evidence of student learning; this evidence is collected from the following three sources: conversations, observations, and products.

The following **Principles of Quality Assessment** will be noted:

- Assessment is ongoing, timely, specific, and embedded in day to day instruction
- Student is involved in assessment and feedback
- Assessment focuses on all three components of the curriculum model - knowing, doing, understanding
- Assessment provides ongoing descriptive feedback to students

The students will play an active role throughout all stages of assessment to ensure that they feel ownership of their work and to hear and provide feedback about how they are doing, and where to next?

Specific to the course:

Assessment evidence will be collected using a wide variety of methods, such as observation, lab skills tests, learning logs, personal goals, student self-assessment and peer assessment, oral and written reports, and quizzes. Teacher is providing ongoing, descriptive feedback that is embedded in day-to-day instruction and provides varied and multiple opportunities for learners to demonstrate their learning.

Student performance is based on the information collected through assessment activities. Teacher's insight, knowledge about learning, and experience with students, along with specific criteria they establish, to make judgments about student performance in relation to learning outcomes of the course.

Achievement indicators using language directly from the learning outcomes will be used to gauge the level of achievement for each student. The breakdown of the grade will correspond to the time allotted to each learning unit.

### Learning Resources:

Roey Izhaki - Mixing Audio: Concepts, Practices and Tools

Mike Senior — Mixing Secrets for the Small Studio

Bob Katz — Mastering Audio: The Art and the Science

Curtis Roads — The Computer Music Tutorial

Bobby Owsinski — Mixing Engineer's Handbooks

Mixerman — Zen and the Art of Mixing

Michael Stavrou — Mixing with your Mind

Glen Ballou - Handbook for Sound Engineers

Tim Crich — Recording Tips for Engineers

## BOARD OF EDUCATION

### DECISION REPORT

**DATE:** December 10, 2024

**TO:** Board of Education

**FROM:** David Swankey, Trustee Representative (BAA Committee)

**RE:** **BOARD/AUTHORITY AUTHORIZED (BAA) COURSE PROPOSAL**

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**RECOMMENDATION:**

THAT the Board of Education approve the Board/Authority Authorized Course: Mindfulness 12.



## Board/Authority Authorized Course Framework Template

<b>School District/Independent School Authority Name:</b> Chilliwack School District	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> #33
<b>Developed by:</b> Mary Casey	<b>Date Developed:</b> September 30, 2024
<b>School Name:</b> Chilliwack Secondary School	<b>Principal's Name:</b> Mrs. Danielle Wicker
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Mindfulness	<b>Grade Level of Course:</b> 12
<b>Number of Course Credits:</b> 4	<b>Number of Hours of Instruction:</b> 120

**Board/Authority Prerequisite(s):** Mindfulness 11

**Special Training, Facilities or Equipment Required:**

Training should include a Mindful Based Stress Reduction Course (John Kabat-Zinn) or training in mindfulness, training in some form(s) of mindful movement, & education in exercise physiology and human biology.

Facilities/equipment would include a quiet space with access to music, yoga mats, yoga blocks, & bolsters.

**Course Synopsis:**

Mindfulness is an abiding foundation of awareness during all of life's activities. It facilitates the ability to experience all situations (good and bad) without resistance and reactivity. In this course students will participate daily in gentle forms of mindful movement, such as yin yoga, qi gong, tai chi and walking. Students will explore various breathing techniques to learn how to manage stress and to regulate emotions. Students can expect to experience improvements in concentration and focus, productivity as well as quality of sleep.

This second level of the course will allow the students to deepen their self-awareness during our movement practices. They will become more able to participate fully in the longer stillness practices, continuing to practice bringing their mind back from internal and external distraction.

They will also develop the skills in expressing themselves in the post practice inquiry, which is an opportunity for further growth. They will be encouraged to practice mindfulness outside of class in their daily lives.

**Goals and Rationale:**

In accordance with the goals for the Physical Health Education, this course will develop: an understanding of the many aspects of well-being, including physical, mental and social; the skills needed for lifelong participation in a range of activities; and the knowledge and strategies for building respectful relationships, positive self-identity, self-determination and mental well-being.

With the number of students dealing with anxiety and stress, there is a need for some positive coping strategies. The gentle forms of exercise that are included will improve flexibility, strength and balance. With discussions around proper nutrition and self-care, students will see improvements in their overall wellness that will improve their focus in all of their courses.

**Aboriginal Worldviews and Perspectives:**

Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).

Learning involves patience and time.

Learning requires exploration of one's identity.

Learning involves recognizing the consequences of one's actions.

### BIG IDEAS

Giving back to our community can foster well-being and a positive sense of self.

Understanding that metaawareness is necessary for developing a healthy relationship with the mind.

Learning positive communication skills through interpersonal mindfulness will improve our interactions with others

Developing the language to describe one's inner experience will support mindfulness practice.

Understanding how the body responds to various types of stress can help us to minimize the effects of stress

### Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p><b>Mindful Movement Practices</b></p> <ul style="list-style-type: none"> <li>• Participate daily in mindful movement activities designed to enhance and maintain wellness                             <ul style="list-style-type: none"> <li>- Circle of Joy</li> <li>- Yin yoga</li> <li>- Walking</li> <li>- Qigong</li> <li>- Tai chi</li> <li>- Zone exercises</li> <li>- Flexibility sessions with the use of yoga props</li> </ul> </li> <li>• Identify, apply, and reflect on strategies utilized to pursue personal wellness goals</li> <li>• Identify and describe the relationship between healthy eating, lifestyle, overall health, performance of fitness activities, and wellness</li> </ul> <p><b>Mindfulness</b></p> <ul style="list-style-type: none"> <li>• Learn to be attentive to different situations (good/bad) in the day and to recognize how the body reacts</li> <li>• Learn how to reduce stress reactivity and increase stress responses</li> <li>• Learn to embrace difficulties that you face and to work skilfully with them</li> <li>• Learn how to be present and listen and to speak truthfully with kindness in mind</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>• The importance of posture, alignment, flexibility and strength to maintain physical balance in the body</li> <li>• The importance of using the breath to stimulate the parasympathetic nervous system</li> <li>• The importance of proper nutrition in mainting a healthy gut microbiome and its effect on mental health</li> <li>• The qualities of mindfulness and how to work towards them                             <ul style="list-style-type: none"> <li>- non-judging</li> <li>- acceptance</li> <li>- trust</li> <li>- beginners mind</li> <li>- non-attachment</li> <li>- non-identification</li> <li>- non-striving</li> <li>- equanimity</li> <li>- compassion</li> <li>- forgiveness</li> <li>- loving-kindness</li> </ul> </li> <li>• How to reflect on an experience and the value in that practice</li> </ul>



- Explain how developing mindfulness strategies can increase overall physical, mental and emotional wellness
- Reflect on the practices in class and their use in everyday situations outside of class
- Develop a post-class plan to continue practicing mindfulness skills

### **Human anatomy and physiology**

- Describe how proper posture affects all activities
- Identify and describe the interaction of the core muscles utilized in stabilization and dynamic movements
- Develop breathing techniques during different activities and describe the effects of proper breathing on all body systems
- Learn the importance of proper digestion and digestive system function
- Identify and describe how different types of activities influence the muscular system, nervous system and the cardiovascular system
- Understand the nervous system and the body's responses under stress

### **Social responsibility**

- Demonstrate appropriate behaviours in different types of wellness activities
- Apply safety practices in different types of fitness activities, for self and others
- Work positively in group situations with individuals of varying abilities
- Organize and facilitate a community service project in small groups

## Big Ideas – Elaborations

### **Giving back to our community can foster well-being and a positive sense of self.**

#### *Opportunities to support student inquiry*

- How can a service project affect one's sense of well-being and connectedness? Students will propose and participate in a project of their choice that will benefit the school or the community.

### **Understanding that meta-awareness is necessary for developing a healthy relationship with the mind.**

#### *Opportunities to support student inquiry*

- How can becoming aware of one's own thinking affect one's relationship with the inner narrative? Students will be guided during practice to become aware of the narrative and will participate in group discussions.

### **Learning positive communication skills through interpersonal mindfulness will improve our interactions with others.**

#### *Opportunities to support student inquiry*

- How can the communication skills practiced in class affect interactions with family and friends? Students will participate in activities in class where they will be working with others giving them the opportunity to create positive relationships and work through potential challenging situations.

### **Developing the language to describe one's inner experience will support mindfulness practice.**

#### *Opportunities to support student inquiry*

- How can learning the vocabulary to describe the experience support future awareness in practice? Students will participate in post-practice inquiries and personal reflections in their journals.

### **Understanding how the body responds to various types of stress can help us to minimize the effects of stress**

#### *Opportunities to support student inquiry*

- How can understanding stress responses and their effects help students to manage stressful situations in daily life? Students will participate in class activities and discussions.

## Curricular Competencies – Elaborations

### **Mindful Movement Practices**

#### *Sample opportunities to support student inquiry:*

- These will be guided with by the teacher or by a special guest instructor if needed. Each class will have a mindful movement practice from 15 minutes to 45 minutes, always followed by some time for self-reflection.

### **Mindfulness**

#### *Sample opportunities to support student inquiry:*

- There could be opportunities to participate in a Sweat Lodge Ceremony, Total Physical Response in Halq'emeylem and the use/creation of a Medicine Wheel with guest leaders.

### **Human anatomy and physiology**

#### *Sample opportunities to support student inquiry:*

- Some topics will be covered in a lecture format, followed by relevant activities and applications to clarify the knowledge.

### **Social responsibility**

#### *Sample opportunities to support student inquiry:*

- Working in partners, small groups and large groups, in movement practices and discussions and service projects, students will model social responsibility.

## Content – Elaborations

### **The importance of posture, alignment, flexibility and strength to maintain physical balance in the body**

- Yoga and stretching sessions will begin with a grounding that will give the participants to recognize how they are feeling on that particular day and will be focussed on individual accommodations and needs

### **The importance of using the breath to stimulate the parasympathetic nervous system**

- Several breathing techniques will be practiced in the classroom so that the students will have the opportunity to determine which will work best for them in times of stress

### **The importance of proper nutrition in mainting a healthy gut microbiome and its effect on mental health**

- Learning about the microbiome, nutrition and mental health and using our opportunities for mindful eating to expose the students to new fruit and vegetable options

### **The qualities of mindfulness and how to work towards them**

- We will work on non-judging, acceptance, non-identification, and non-striving during movement practices
- We will work on non-attachment, beginners mind, and equanimity during guided stillness practices
- We will develop trust, compassion and loving-kindness during our class activities and our service projects.

### **How to reflect on an experience and the value in that practice**

- We will develop the vocabulary to talk about our experiences and reflect on them

### **Recommended Instructional Components:**

An introduction to Mindfulness as “A New Way of Being”

Perception and Creative Responding

The Power and Pleasure of Being Present

The Shadow of Stress (the ongoing unconsciousness reactivity we experience towards what is pleasant, unpleasant and neutral)

Being caught in mental states and emotional states and over identifying with them

Interpersonal Mindfulness

Mindfulness in Obstacles

### **Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)**

Assessment will be based on daily participation, effort in all activities and self-reflection.

### **Learning Resources:**

Mindfulness for Beginners by Jon Kabat-Zinn

Resources from The Centre for Mindfulness, University of Massachusetts Medical School

How to Eat, Move and Be Healthy by Paul Chek

The Medicine Wheel by Cree Elder Frank Supernault and Angela Brady

**Additional Information:**

## BOARD OF EDUCATION

### DECISION REPORT

**DATE:** December 10, 2024

**TO:** Board of Education

**FROM:** David Swankey, Trustee Representative (BAA Committee)

**RE:** **BOARD/AUTHORITY AUTHORIZED (BAA) COURSE PROPOSAL**

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**RECOMMENDATION:**

THAT the Board of Education approve the Board/Authority Authorized Courses: Technology Exploration 12A and 12B.



## Board/Authority Authorized Course Framework Template

<b>School District/Independent School Authority Name:</b> Chilliwack School District	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> #33
<b>Developed by:</b> Heather Elliott	<b>Date Developed:</b> November 1 <sup>st</sup> , 2024
<b>School Name:</b> Learning Services – Curriculum Department	<b>Principal's Name:</b> Sean Wicker
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Technology Explorations	<b>Grade Level of Course:</b> 12A
<b>Number of Course Credits:</b> 4	<b>Number of Hours of Instruction:</b> 120

**Board/Authority Prerequisite(s):**

Not applicable

**Special Training, Facilities or Equipment Required:**

Technology shop space with assorted stationary, hand and power tool access.

Personal protective equipment – Safety Glasses, closed toed shoes, hearing protection etc.

**Course Synopsis:**

This course is designed for the further exploration of multiple areas of trades related training. It would provide students with the opportunity to explore a variety of ADST – Trades related subjects and the ability for cross-curricular activities and project work.

**Goals and Rationale:**

- Develop skills and knowledge of an occupation for future career choices
- Create possible future employment opportunities, job experience and portfolio
- Safety awareness
- Connect what is learned in the classroom with the skills, knowledge and attitudes needed in the workplace
- Gain the knowledge, skills, and attitudes needed to be successful in the world of work
- Understand the similarities and differences in behaviour standards between the workplace and school

**Aboriginal Worldviews and Perspectives:**

- Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.
- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
- Learning involves patience and time.
- Learning requires exploration of one's identity

**BIG IDEAS**

Design for the life cycle includes consideration of social and environmental impacts.

Personal design interests require the evaluation and refinement of skills.

Tools and technologies can be adapted for specific purposes.

**Learning Standards**

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p><b>Applied Design</b>  <i>Understanding context</i></p> <ul style="list-style-type: none"> <li>Engage in a period of user-centered research and empathetic observation</li> </ul> <p><b>Defining</b></p> <ul style="list-style-type: none"> <li>Establish a point of view for a chosen design opportunity</li> <li>Identify potential users, intended impacts, and possible unintended negative consequences</li> <li>Make inferences about premises and constraints that define the design space, and identify criteria for success</li> <li>Determine whether activity is collaborative or self-directed</li> </ul> <p><b>Ideating</b></p> <ul style="list-style-type: none"> <li>Generate ideas and add to others' ideas to create possibilities, and prioritize them for prototyping</li> <li>Critically analyze how competing social, ethical, and sustainability considerations impact creation and development of solutions</li> <li>Choose an idea to pursue based on success criteria and maintain an open mind about potentially viable ideas</li> </ul> <p><b>Prototyping</b></p> <ul style="list-style-type: none"> <li>Choose a form for prototyping and develop a plan that includes key stages and resources</li> <li>Analyze the design for the life cycle and evaluate its impacts</li> </ul>	<p><i>Students are expected to know at least six of the following from at least two curricular areas:</i></p> <p><b>Drafting 11</b></p> <ul style="list-style-type: none"> <li>simple drafting design projects</li> <li>geometric construction to create drawings and images</li> <li>drawing management and problem-solving using computer-assisted design (CAD) software</li> <li>use of scale and proportion when outputting to 3D models</li> <li>geometric dimensioning and tolerancing in both imperial and SI units.</li> <li>types, sizes, and applications of drawing media</li> <li>applicable visual formats and media for presenting design solutions</li> </ul> <p><b>Electronics 11</b></p> <ul style="list-style-type: none"> <li>Ohm's law</li> <li>Watt's law</li> <li>circuit board manufacturing processes</li> <li>potential electrical hazards</li> <li>measurement using advanced diagnostic and testing</li> </ul>



- Visualize and construct prototypes, making changes to tools, materials, and procedures as needed
- Record iterations of prototyping

### **Testing**

- Identify and communicate with sources of feedback
- Develop an appropriate test of the prototype, conduct the test, and collect and compile data
- Apply information from critiques, testing results, and success criteria to make changes

### **Making**

- Identify appropriate tools, technologies, materials, processes, cost implications, and time needed
- Create design, incorporating feedback from self, others, and results from testing of the prototype
- Use materials in ways that minimize waste

### **Sharing**

- Determine how and with whom to share design and processes for feedback
- Share the product with users to evaluate its success
- Critically reflect on plans, products and processes, and identify new design goals
- Analyze new possibilities for plans, products and processes, including how they or others might build on them

### **Applied Skills**

- Apply safety procedures for themselves, co-workers, and users in both physical and digital environments
- Individually or collaboratively identify and assess skills needed for design interests
- Demonstrate competency and proficiency in skills at various levels involving manual dexterity and circuitry techniques
- Develop specific plans to learn or refine identified skills over time

### **Applied Technologies**

- Explore existing, new, and emerging tools, technologies, and systems to evaluate suitability for design interests
- Evaluate impacts, including unintended negative consequences, of choices made about technology use
- Examine the role that advancing technologies play in electronics-related

instruments

- function and application of common electronic components
- schematic diagrams
- operation and application of circuits
- purpose and operation of microcontrollers/microprocessors

### **Metal Work 11**

- measuring instruments
- tables and charts for tolerancing and machining
- operation and safety of stationary power equipment and stationary non-power equipment in the processing of material
- size and layout of metal
- types of metals and alloys and their characteristics
- selection of metal type, size, structural shape, and finish for specific applications
- ferrous and non-ferrous metals and their applications
- heat treatments
- welding and cutting

### **Woodwork 11**

- preparation of a bill of materials and a cutting list
- measuring instruments
- problem-solving techniques using ratio, proportion, and geometry
- selection and identification of wood species appropriate for a given purpose
- material conservation and sustainability
- operation of stationary power equipment in the processing of material
- hand-tool processes in the creation of a product
- machine and equipment set up, change, and adjustment

contexts

**Automotive 11**

- simple automotive repair and maintenance
- use of technical information and manuals for the purpose of diagnostics and repair
- fundamental automotive tools and equipment
- lifting equipment and procedures
- chassis and body
- engine diagnostic support systems
- emerging and alternative energy sources used to power automotive vehicles
- fundamentals of engine operation

## Big Ideas – Elaborations

## Curricular Competencies – Elaborations

- research: seeking knowledge from other people as experts (e.g., First Peoples Elders), secondary sources, and collective pools of knowledge in communities and collaborative atmospheres
- empathetic observation: aimed at understanding the values and beliefs of other cultures and the diverse motivations and needs of different people
- Defining: setting parameters
- constraints: limiting factors such as task or user requirements, materials, expense, environmental impact, issues of appropriation, and knowledge that is considered sacred
- Ideating: forming ideas or concepts
- sources of inspiration: may include experiences; traditional cultural knowledge and approaches, including those of First Peoples; places, including the land and its natural resources and analogous settings; and people, including users, experts, and thought leaders
- plan: for example, pictorial drawings, sketches, flow charts
- iterations: repetitions of a process with the aim of approaching a desired result
- sources of feedback: may include peers; users; keepers of traditional cultural knowledge and approaches, including those of First Peoples; and other experts
- appropriate test: consider conditions, number of trials
- technologies: things that extend human capabilities
- share: may include showing to others, use by others, giving away, or marketing and selling
- product: for example, a physical product, a process, a system, a service, or a designed environment

## Content – Elaborations

### Recommended Instructional Components:

Instruction should be provided in a manner that connects with different types of learners: visual, auditory, and written. For example, a lesson may be taught that utilizes lecture, includes visual aids and group discussion, and handouts or notes that the students can take away for later processing of the information. Then a physical demonstration can be made before students utilize the new skill by making a project of their own.

**Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)**

- Ongoing formative assessment is provided throughout the course
- Rubrics are used with clearly defined expectations. Students will perform self-assessment on their personal work and their group work.
- Written feedback will be provided on the completion of different components of projects.
- Students will demonstrate understanding of important facts through written work and quizzes.
- Summative Marks and comments will be made public (via MyEd or other) to students and parents on an on-going basis.
- Communication with parents of students will be made as necessary to keep them informed and involved in their student's success. This may be done by face-to-face meetings, phone, email or other digital communications.

**Learning Resources:**

- Digital presentations
- Classroom Hands on Demonstrations
- Textbook resources specific to the subject module – ie: Exploring Metalworking – Basic fundamentals: John A. Walker

**Additional Information:**

Maximum enrolment 24 students per block



## Board/Authority Authorized Course Framework Template

<b>School District/Independent School Authority Name:</b> Chilliwack School District	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b> #33
<b>Developed by:</b> Heather Elliott	<b>Date Developed:</b> November 1 <sup>st</sup> , 2024
<b>School Name:</b> Learning Services – Curriculum Department	<b>Principal's Name:</b> Sean Wicker
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Technology Explorations	<b>Grade Level of Course:</b> 12B
<b>Number of Course Credits:</b> 4	<b>Number of Hours of Instruction:</b> 120

### Board/Authority Prerequisite(s):

Technology Explorations 11

### Special Training, Facilities or Equipment Required:

Technology shop space with assorted stationary, hand and power tool access.

Personal protective equipment – Safety Glasses, closed toed shoes, hearing protection etc.

### Course Synopsis:

This course is designed for the further exploration of multiple areas of trades related training. It would provide students with the opportunity to explore a variety of ADST – Trades related subjects and the ability for cross-curricular activities and project work.

### Goals and Rationale:

- Develop skills and knowledge of an occupation for future career choices
- Create possible future employment opportunities, job experience and portfolio
- Safety awareness
- Connect what is learned in the classroom with the skills, knowledge and attitudes needed in the workplace
- Gain the knowledge, skills, and attitudes needed to be successful in the world of work
- Understand the similarities and differences in behaviour standards between the workplace and school

**Aboriginal Worldviews and Perspectives:**

- Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.
- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
- Learning involves patience and time.
- Learning requires exploration of one's identity

### BIG IDEAS

Design for the life cycle includes consideration of social and environmental impacts.

Personal design interests require the evaluation and refinement of skills.

Tools and technologies can be adapted for specific purposes.

### Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p><b>Applied Design:</b></p> <p><i>Understanding context</i></p> <ul style="list-style-type: none"> <li>Engage in a period of user-centered research and empathetic observation to understand design opportunities</li> </ul> <p><i>Defining</i></p> <ul style="list-style-type: none"> <li>Establish a point of view for a chosen design opportunity</li> <li>Identify potential users, intended impact, and possible unintended negative consequences</li> <li>Make decisions about premises and <a href="https://curriculum.gov.bc.ca/curriculum/adst/12/woodwork">https://curriculum.gov.bc.ca/curriculum/adst/12/woodwork</a> constraints that define the design space, and develop criteria for success</li> <li>Determine whether activity is collaborative or self-directed</li> </ul> <p><i>Ideating</i></p> <ul style="list-style-type: none"> <li>Critically analyze how competing social, ethical, and sustainability considerations impact design</li> <li>Generate ideas and add to others' ideas to create possibilities, and prioritize them for prototyping</li> <li>Evaluate suitability of possibilities according to success criteria and constraints</li> <li>Work with users throughout the design process</li> </ul> <p><i>Prototyping</i></p> <ul style="list-style-type: none"> <li>Identify, critique, and use a variety of sources of inspiration</li> </ul>	<p><i>Students are expected to know at least six of the following from at least two curricular areas:</i></p> <p><b>Drafting 12</b></p> <ul style="list-style-type: none"> <li>complex drafting design projects</li> <li>interrelationships among complex drawings</li> <li>preparation of detailed drawings</li> <li>components of working drawings</li> <li>computer-aided design (CAD) programs and other graphic software management</li> <li>modifying existing geometrical design using CAD software</li> <li>3D modelling using advanced modelling techniques</li> <li>file conversion between CAD and other applications</li> <li>areas of drafting specialization</li> </ul> <p><b>Electronics 12</b></p> <ul style="list-style-type: none"> <li>complex circuit design and construction</li> <li>Ohm's law, Watt's law, and Kirchoff's law, and the conservation of current and energy within electrical circuits</li> <li>functions of logic gates and devices</li> <li>chemicals used in electronics</li> <li>testing equipment for measurement and comparison of expected values</li> <li>computer software for designing printed circuits</li> <li>circuits for analog systems</li> <li>circuits for digital systems</li> </ul>

- Choose an appropriate form, scale, and level of detail for prototyping, and plan procedures
- Analyze the design for the life cycle and evaluate its impacts
- Visualize and construct prototypes, making changes to tools, materials, and procedures as needed
- Record iterations of prototyping

#### *Testing*

- Identify and communicate with sources of feedback
- Develop an appropriate test of the prototype, conduct the test, and collect and compile data
- Evaluate design according to critiques, testing results, and success criteria to make changes

#### *Making*

- Identify appropriate tools, technologies, materials, processes, cost implications, and time needed
- Create design, incorporating feedback from self, others, and testing prototypes
- Use materials in ways that minimize waste

#### *Sharing*

- Decide how and with whom to share or promote design, creativity, and processes
- Share the product with users and critically evaluate its success
- Critically reflect on their design thinking and processes, and identify new design goals
- Identify and analyze new design possibilities, including how they or others might build on their concept

#### **Applied Skills:**

- Apply safety procedures for themselves, co-workers, and users in both physical and digital environments
- Identify and assess skills needed for design interests, and develop specific plans to learn or refine them over time
- Demonstrate competency and proficiency in skills at various levels involving manual dexterity and complex techniques

#### **Applied Technologies:**

- Explore existing, new, and emerging tools, technologies, and systems to evaluate suitability for their design interests
- Evaluate impacts, including unintended negative consequences, of choices

- uses of microcontrollers
- alternating current (AC) and direct current (DC) circuit comparison and analysis
- electromagnetic induction as it relates to motors, electrical generation, and distribution
- standard layout and symbols for wiring and schematic diagrams
- interpretation of schematic drawings
- use of fibre optics in communication

#### **Metal Work 12**

- complex metalworking and design
- operation and safety of welding equipment
- casting methods
- incorporation of non-metal material in metalwork products
- finishing purposes and processes
- metal selection for specific applications
- sequence of steps when working with powered and non-powered equipment
- dimensional tolerance
- operation, maintenance, and adjustment of stationary powered and non-powered equipment
- areas of metal specialization
- sheet metal layout, forming, and fabrication
- heat treatment purposes and processes

#### **Woodwork 12**

- complex woodworking and design
- creation and use of working pictorial and written plans
- wood-related materials
- selection of wood based on its characteristics and properties
- layout and use of materials to minimize waste and conserve material
- operation, maintenance, and adjustment of stationary power equipment
- types and purposes of joinery
- analysis and identification of defects in wood
- methods for preparing wood surfaces for application of finish
- identification and analysis of building codes for applicable projects
- sequence of steps when working with power equipment
- sharpening procedures



made about technology use

- Examine and analyze the role that changing technologies play in woodworking contexts

- types, purposes, and application of finishes

### **Automotive 12**

- complex automotive repair and maintenance
- vehicle inspection standards
- advanced automotive tools and equipment
- engine and vehicle modifications
- vehicle diagnostic and assessment methods
- transmission and gearing functions
- electrical and control systems
- mechanical systems
- fuel systems
- serviceability, overhaul, and repair

## Big Ideas – Elaborations

## Curricular Competencies – Elaborations

- research: seeking knowledge from other people as experts (e.g., First Peoples Elders), secondary sources, and collective pools of knowledge in communities and collaborative atmospheres
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- Defining: setting parameters
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## Content – Elaborations

### Recommended Instructional Components:

Instruction should be provided in a manner that connects with different types of learners: visual, auditory, and written. For example, a lesson may be taught that utilizes lecture, includes visual aids and group discussion, and handouts or notes that the students can take away for later processing of the information. Then a physical demonstration can be made before students utilize the new skill by making a project of their own.

**Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)**

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- Rubrics are used with clearly defined expectations. Students will perform self-assessment on their personal work and their group work.
- Written feedback will be provided on the completion of different components of projects.
- Students will demonstrate understanding of important facts through written work and quizzes.
- Summative Marks and comments will be made public (via MyEd or other) to students and parents on an on-going basis.
- Communication with parents of students will be made as necessary to keep them informed and involved in their student's success. This may be done by face-to-face meetings, phone, email or other digital communications.

**Learning Resources:**

- Digital presentations
- Classroom Hands on Demonstrations
- Textbook resources specific to the subject module – ie: Exploring Metalworking – Basic fundamentals: John A. Walker

**Additional Information:**

Maximum enrolment 24 students per block

## BOARD OF EDUCATION

### DECISION REPORT

**DATE:** December 10, 2024  
**TO:** Board of Education  
**FROM:** Paula Jordan, Assistant Superintendent  
**RE: BASEBALL ACADEMY – G.W. GRAHAM SECONDARY SCHOOL**

---

**RECOMMENDATION:**

THAT the Board of Education approve in principle a Baseball Academy at G.W. Graham Secondary School.

**BACKGROUND:**

A presentation will be made to the Board regarding a Baseball Academy at G.W. Graham Secondary School. The development of the proposal followed the established district process outlined in [AP 367: Specialty Academies](#) to ensure alignment with expectations and guidelines.

*Proposal attached.*



**G.W. Graham Secondary**  
**Baseball Academy Proposal**

**Proposed by:**

- Robyn Gaultier, Teacher, G.W. Graham Secondary
- Jake Mouritzen, Athletic Director, G.W. Graham Secondary
- Chuck Lawson, Principal, G.W. Graham Secondary
- Kyle Lotzkar, General Manager, University of the Fraser Valley
- Riley Jepsen, Head Coach, University of the Fraser Valley
- Junior Deleon, Assistant Coach, University of the Fraser Valley
- Hayes Parshyn, Strength and Conditioning Coach, University of the Fraser Valley

**Proposed Implementation Date:** September 2025

**Academy Name:** G.W. Graham Baseball Academy

**Grade Level:** 9, 10, 11 and 12

**In accordance with Administrative Procedure 367 Specialty Academies, we have followed the following approval procedure:**

**a) Description of the Specialty Academy and Benefits**

- GWG believes that programs such as this provide choice and improves student engagement, student achievement and graduation rates
- The University of the Fraser Valley is committed to provide a learning environment where students can learn, practice, train and play specifically in the sports of Baseball and Fastpitch
- In partnership with Tzeachten First Nation and University of the Fraser Valley Coaching Staff
- GWG embraces both place-based learning opportunities and community connections
- Physical Health Benefits: professional coaching 5 days a week. This includes offensive and defensive work for both Baseball and Fastpitch. Students will also have strength training opportunities.
- Mental Health Benefits: Physical activity positively impacts mental health by reducing stress and anxiety, improving mood through increased endorphins, and



enhancing cognitive function and sleep quality. It also fosters social connections, boosts self-esteem, and builds mental resilience against depression

- GWG believes that this proposed program is aligned with GWG, SD33 and Ministry goals

**b) Evidence of Student/Public Demand**

- Currently there is no Baseball/Fastpitch Academy at any school in School District 33 and as a result students move to other districts
- Chilliwack School District is likely to continue to lose students to other districts' academies if no options are available within the district
- This is a unique opportunity for secondary students, of any skill level, to develop baseball/fastpitch skills in grades 9 – 12, and it is open to students that are not involved in community programs
- Students at both middle and high schools, as well as internationally, have expressed interest in an Academy at the grade 9-12 level at GWG

**c) Program's Relation to Existing Programs**

- Similar structure to the current PHE high-performance baseball course at GWG.
- Enhancement of specialized coaches for on-field and weight room training.
- Focus on sports psychology, stress/anxiety coping strategies and leadership skills.
- Exploration of careers in sports and activity living.

**d) Equipment and Space Requirements**

- Needed Equipment: the equipment has already been purchased for PHE high performance baseball. Existing equipment is now in the cycle of replacement as required. For instance, each year there is a requirement for new baseballs/softballs.
- Space Requirements: Tzeachten Turf Field, G.W.G. Training Centre and gym space, and the Yard (49517C Prairie Central Rd.) indoor training centre. PHE high performance baseball already accesses these.

**e) Courses Required for the Specialty Academy**

- PHE Baseball (9-2) 4 credits per course
  - 4 credits for PHE 9
  - 4 credits for PHE 10
  - 4 credits for a Senior Elective
  - 4 credits for a Senior Elective
- PHE Strength and Conditioning (10-12) 4 credits per course



- 4 Credits for Strength and Conditioning 10
- 4 Credits for Strength and Conditioning 11
- 4 Credits for Strength and Conditioning 12

**f) Course Hours**

- The Academy would run over the two morning blocks during Semester 1 from September to January.
- Total Hours: 210 hrs.

**g) Program Costs**

- Costs include transportation, facility rentals and external coaching
- Start-Up Costs – these costs have already been covered as we have been running a PHE high-performance course.
- Cost-per-pupil - \$1000

**h) Approved Schedule of Fees (by PAC)**

- \$1000 total (\$100 deposit in June)
- Two payment plans:
  - 1. \$450 due by the end of September, \$450 due by the end of November
  - 2. \$100 per month beginning in September
- Approved in principle by PAC on Monday Oct. 21<sup>st</sup>, 2024

**i) Source of Revenue**

- Academy Fees
- Financial Support for students through:
  - Kid Sport
  - Jump Start
  - Grizzlies Fall Ball Tournament
  - Chilliwack Services – Kids Sport Funds
  - G.W. Graham Internal Financial Support

**j) Confirmation of PAC Approval**

- Presented and approved by G.W. Graham Secondary PAC on Monday Oct. 21<sup>st</sup>, 2024

## BOARD OF EDUCATION

### DECISION REPORT

**DATE:** December 10, 2024

**TO:** Board of Education

**FROM:** Rohan Arul-pragasam, Superintendent

**RE:** **POLICY 661: NAMING AND RE-NAMING OF SCHOOL DISTRICT FACILITIES**

---

#### **RECOMMENDATION:**

THAT the Board of Education reaffirm Policy 661 Naming and Re-Naming of School District Facilities ([661 – Naming and Re-Naming of Facilities](#)) as presented.

#### **BACKGROUND:**

Policy 661, initially adopted in 1984 and amended on several occasions, most recently on October 11, 2022, outlines the processes and criteria for naming and renaming school district facilities. The revisions proposed for December 2024 incorporates best practices from comparable policies in other districts and reflects the district's strategic priorities and commitments to transparency, inclusivity, and overall effectiveness of the naming and renaming processes for facilities within the Chilliwack School District.

#### **KEY CHANGES IN THE POLICY:**

- **Transparency in Decision-Making:** The revised policy mandates that the final decision to approve a name change will occur during a public regular Board meeting, replacing the previous practice of making such decisions in an in-camera session. This change prioritizes open governance and aligns with the district's commitment to accountability and community trust.
- **Language Consistency and Clarity:** The policy now consistently utilizes the term "school facilities" to refer to buildings, facilities, and schools, enhancing clarity and accessibility for all stakeholders.
- **Streamlined Process:** The revised policy streamlines the process for naming and renaming school facilities, providing enhanced detail and clear criteria to guide the process.

To enhance the implementation of Policy 661, staff has developed a Draft Administrative Process Checklist to support the naming and renaming of school district facilities. This checklist will provide clear guidance on the submission process, including key questions to ensure alignment with the policy's intent, criteria, and community engagement standards. The checklist will serve as a practical tool for staff and partners, ensuring thorough and consistent submissions for consideration. The finalized checklist will be populated on the District website, once finalized.



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## **POLICY 661 NAMING AND RE-NAMING OF SCHOOL DISTRICT FACILITIES**

School district facilities (referred to as “facilities,” including schools and parts thereof) are integral to the community, as they contribute to the community’s identity and cohesion. The process of naming facilities plays a vital role in fostering community spirit, identity, and a sense of belonging among students, staff, and families. Therefore, naming or re-naming should invite meaningful consultation with students, parents/guardians/caregivers, staff, First Nations, Rights Holders, Inuit, Métis, and community members.

The Board of Education (the “Board”) recognizes that naming a facility is an inclusive and collaborative process critical to creating a sense of community, a sense of belonging and creating an opportunity to honour the land in which it is located

### Naming a School District Facility or Part of a Facility:

- The Board will consider proposals for naming new facilities or portions of facilities, including but not limited to, libraries, athletic fields, gymnasiums, multipurpose rooms, or theatres.
- A proposal for naming a facility or part of a facility must be submitted in writing to the Board.
- Following receipt of the proposal, the Board may request the Superintendent establish a Naming Committee, as described below under General Process.
- The Naming Committee will review and refer the submission(s) to the Superintendent using the process and criteria listed below.

### Renaming an Existing School District Facility:

- The Board will consider renaming a facility or part of a facility in limited circumstances that may include:
  - a) Where a local municipality or regional district renames a geographic reference associated with the facility; or
  - b) Where the name of the facility or part of the facility does not align with Board policies; or
  - c) Where the Board receives overwhelming support from the community for the renaming of an existing facility that aligns with the Board’s policy.
- A proposal for re-naming an existing facility will be submitted in writing to the Board.
- Following receipt of the proposal, the Board may request the Superintendent establish a Naming Committee, as described below under General Process.
- When deciding whether to consider renaming an existing facility, the Board will receive a report regarding any potential cost implications for consideration in their decision-making process.
- Only in exceptional circumstances and after thorough study would the Board consider renaming an existing facility. Because of the history and tradition associated with the names given to facilities and the cost of updating documents, brochures and other

# THE BOARD OF EDUCATION OF SCHOOL DISTRICT NO. 33 (CHILLIWACK) Policy Manual



literature, the Board would only consider re-naming proposals in cases where the existing name is deemed to no longer be serving the need of the school population or community.

- The Naming Committee will review and refer the submission(s) using the process and criteria listed below.

## General Process:

- A Naming Committee may be established by authority of the Superintendent, and shall include at least one member from each group as appropriate:
  - Indigenous Education Council
  - District Parents' Advisory Council
  - Chilliwack Teachers Association
  - Canadian Union of Public Employees #411
  - Chilliwack Principals and Vice Principals Association
  - Chilliwack Board of Education
  - Community Member
- The Naming Committee will:
  - ensure schools and the community are informed of the opportunity, process, and criteria for the submission of names for consideration; and
  - establish appropriate timelines for the collection of input; and
  - ensure names are supportive of the District's Mission, Vision and Motto, and meets criteria listed below; and
  - ensure alignment with the [BC Naming Privileges Policy](#); and
  - require a rationale in support of the name; and
  - present a maximum of three options, in order of preference, for final approval for the Superintendent to forward to the Board; and
  - given the sensitive nature of this task, most naming proposal deliberations by the Naming Committee and the Board will be kept confidential; and
- Name selection must occur at a public meeting of the Board.

## Criteria:

- The Board may approve facility names based on people or places important to the local community or geographic area in which the facility is located.
- Wherever possible, if the facility is to be named in honour of a person, the consent of the individual will be obtained. If it is to be named posthumously, except for a person of distinction, the close surviving relatives should approve.

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Related Legislation: [BC Naming Privileges Policy](#)

Related Contract Article: Nil

Adopted: June 13, 1984

Amended: January 25, 1994; June 13, 2000; October 11, 2022, **MMMM DD, YYYY**

## POLICY 661 NAMING AND RE-NAMING OF SCHOOL DISTRICT FACILITIES

School District facilities (referred to as “facilities,” including schools and parts thereof) are an intrinsic part of integral to the community, as they contribute to its the community’s identity and cohesion. The process of nNaming facilities plays a vital role in fostering community spirit, identity, and a sense of belonging among students, staff, and families. The process of naming or renaming schools and other facilities. Therefore, naming or re-naming should invite meaningful consultation with students, parents/guardians/caregivers, staff, First Nations, Rights Holders, Inuit, Métis, and community members. .-

The Board of Education (the “Board”) recognizes that naming a facility is an inclusive and collaborative process critical to creating a sense of community, a sense of belonging and creating an opportunity to honour the land in which it is located. Naming facilities provides a unique opportunity to further develop an identity for the School District. Rights holders and partners in Chilliwack’s education system, as well as the community at large will be consulted in the process of naming school district facilities.-

### Process:

- ~~● A Committee will be established by authority of the Superintendent, and shall include at least one member from each:~~
  - ~~○ Indigenous Education Advisory Committee~~
  - ~~○ District Parents’ Advisory Council~~
  - ~~○ Chilliwack Teachers Association~~
  - ~~○ Canadian Union of Public Employees #411~~
  - ~~○ Chilliwack Principals and Vice Principals Association~~
  - ~~○ Chilliwack Board of Education~~
  - ~~○ Community Member~~
  
- ~~● The Committee will:~~
  - ~~○ ensure schools and the community are informed of the opportunity, process and criteria for the submission of names for consideration; and~~
  - ~~○ establish appropriate timelines for the collection of input; and~~
  - ~~○ ensure names are supportive of the District’s Mission, Vision and Motto, and meets criteria listed below; and~~
  - ~~○ ensure alignment with the BC Naming Privileges Policy; and~~
  - ~~○ require a rationale in support of the name; and~~
  - ~~○ present a maximum of three options, in order of preference, for final approval for the Superintendent to forward to the Board of Education; and~~
  - ~~○ given the sensitive nature of this task, most naming proposal deliberations by the School Naming Committee and the Board of Education will be kept confidential; and~~
  - ~~○ the Board of Education will make the final decision for the new name at a closed meeting and the new name will be announced at a regular meeting held in public.~~

# THE BOARD OF EDUCATION OF SCHOOL DISTRICT NO. 33 (CHILLIWACK) Policy Manual

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## Criteria:

- ~~• The Board may approve facility names based on people or places important to the local community or geographic area in which the facility is located.~~
- ~~• Wherever possible, if the building is to be named in honour of a person, the consent of the individual will be obtained. If it is to be named posthumously, except for a person of distinction, the close surviving relatives should approve.~~

## Naming a School District Facility or Part of a Facility:

- The Board of Education will consider proposals for naming new facilities or may name portions of facilities, including, but not limited to, libraries, athletic fields, gymnasiums, multipurpose rooms, or theatres.
- A proposal for naming a facility or part of a facility will must be submitted, in writing, to the Board.
- Following receipt of the proposal, the Board may request the Superintendent ~~to~~ establish a Naming eCommittee, as described below under General Process.
- The Naming eCommittee will review and refer the submission(s) to the Superintendent using the process and criteria listed below.

## Renaming an Existing School District Facility:

- The Board will consider renaming a facility or part of a facility in limited circumstances that may include:
  - a) Where a local municipality or regional district renames a geographic reference associated with the facility; or
  - b) Where the name of the facility or part of the facility does not align with Board policies; or
  - c) Where the Board receives overwhelming support from the community for the renaming of an existing facility that aligns with the Board's policy.
- A proposal for re-naming an existing school-facility will be submitted in writing to the Board.
- Following receipt of the proposal, the Board may request the Superintendent establish a Naming Committee, as described below under General Process.
- When deciding whether to consider renaming an existing facility, the Board will receive a report regarding any potential cost implications for consideration in their decision-making process.
- Only in exceptional circumstances and after thorough study would the Board ~~of Education~~ consider renaming an existing ~~school-or~~ facility. Because of the history and tradition associated with the names given to ~~school~~-facilities and the cost of updating documents, brochures and other literature, the Board would only consider re-naming proposals in cases where the existing name is deemed to no longer be serving the need of the school population or community.

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Related Legislation: [BC Naming Privileges Policy](#)

Related Contract Article: Nil

Adopted: June 13, 1984

Amended: January 25, 1994; June 13, 2000; October 11, 2022, MMMM DD, YYYY

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- The Naming Committee will review and refer the submission(s) using the process and criteria listed above/below.

## General Process:

- A Naming Committee will may be established by authority of the Superintendent, and shall include at least one member from each group as appropriate:
  - Indigenous Education Advisory Committee Council
  - District Parents' Advisory Council
  - Chilliwack Teachers Association
  - Canadian Union of Public Employees #411
  - Chilliwack Principals and Vice Principals Association
  - Chilliwack Board of Education
  - Community Member
- The Naming Committee will:
  - ensure schools and the community are informed of the opportunity, process, and criteria for the submission of names for consideration; and
  - establish appropriate timelines for the collection of input; and
  - ensure names are supportive of the District's Mission, Vision and Motto, and meets criteria listed below; and
  - ensure alignment with the BC Naming Privileges Policy; and
  - require a rationale in support of the name; and
  - present a maximum of three options, in order of preference, for final approval for the Superintendent to forward to the Board of Education; and
  - given the sensitive nature of this task, most naming proposal deliberations by the School Naming Committee and the Board of Education will be kept confidential; and
  - the Board of Education will make the final decision for the new name at a closed meeting and the new name will be announced at a regular meeting held in public.
- Name selection must occur at a public meeting of the Board.

## Criteria:

- The Board may approve facility names based on people or places important to the local community or geographic area in which the facility is located.
- Wherever possible, if the building facility is to be named in honour of a person, the consent of the individual will be obtained. If it is to be named posthumously, except for a person of distinction, the close surviving relatives should approve.

## MEETING SUMMARIES

### **In-Camera Meeting – November 12, 2024**

Trustees: Willow Reichelt, Carin Bondar, Richard Procee, Margaret Reid, David Swankey, Teri Westerby

Regrets: Heather Maahs

Staff: Rohan Arul-pragasam, Simone Sangster, Lisa Champagne

1. HR Report
2. BCPSEA Report
3. Property Update
4. PVP Recruitment / Selection Plan

### **Board Strategic Learning Session – November 19, 2024**

Trustees: Willow Reichelt, Carin Bondar, Richard Procee, Margaret Reid, David Swankey, Teri Westerby

Absent: Heather Maahs

Staff: Rohan Arul-pragasam, David Manuel, Brenda Point, Kim Hancock, Marianne Beveridge, Adam Graham, Jessica Adams-Loupret, Rachael Green, Talana McNally

1. Accessibility Act Update
2. Indigenous Education – Going Deeper