



# ART FOR PRIMARY LEVELS

Teacher Orientation  
August 8th, 2022



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Kativik Ilisarniliriniq

# WHAT IS THE DIFFERENCE BETWEEN ARTS & CRAFTS



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Kativik Ilisarniliriniq

# CRAFT

- focuses on making a product;
- uses creativity and imagination;
- teaches and practices notions, techniques and vocabulary;
- follows specific steps throughout the whole process;
- teacher-led
  - « Do it like this », « What's the next step you have to do? », « Look at the example, what are you missing? »



# ART

- focuses on the process of creation;
- promotes creativity, independence, and decision-making;
- teaches and practices notions, techniques, vocabulary;
- uses students' own feelings and ideas;
- open to interpretation;
- teacher involvement: open-ended questions to promote decision-making.



<https://artprojectsforkids.org/how-to-draw-a-chameleon/>



Prompt and objectives:

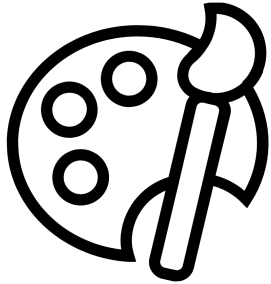
- Outside world
- Textures
- Shapes

<https://artprojectsforkids.org/new-pop-art-landscape-tutorial/>



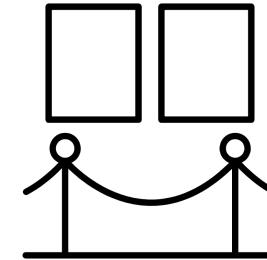


# QEP: COMPETENCIES IN VISUAL ARTS



## Creates personal images/media images

- uses ideas to create a visual arts work;
- uses transforming gestures and elements of visual arts language;
- organizes his/her visual arts production;
- shares his/her experience of visual arts creation.



## Appreciates works of art and cultural objects

- analyzes a work or production;
- interprets the meaning of the work or production;
- makes a critical and aesthetic judgment;
- shares his/her appreciation experience.



# TECHNIQUES

- collage (paper, cardboard, glue);
- drawing (crayon, felt pen, charcoal, pastel, ink);
- modelling (using clay);
- painting (gouache, watercolor);
- engraving (pastel, aluminum, polysterene);
- printing (gouache, various objects, textured surfaces);
- assembling and shaping (recycled material, cardboard).



# VISUAL ARTS LANGUAGE

Colours: primary, secondary, cool, warm colours

Line: horizontal, vertical, thick, thin, short, long, curved, straight, broken

Texture and pattern: dots, lines, plaid

Repetition, enumeration, superimposition



# CULTURAL REFERENCES

Cultural references are meaningful cultural elements related to visual arts. By using them in the classroom, students enrich their perception and understanding of the world around them. [...] They must be selected according to their role in the students' education, and must take into account regional differences and the local community.

(QEP, visual arts secondary:

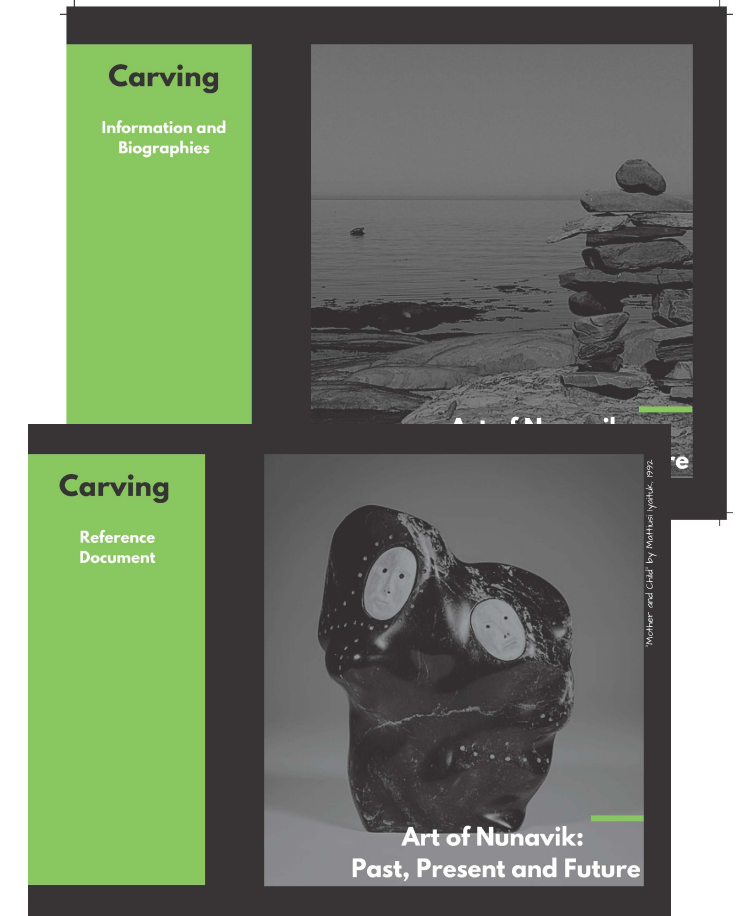
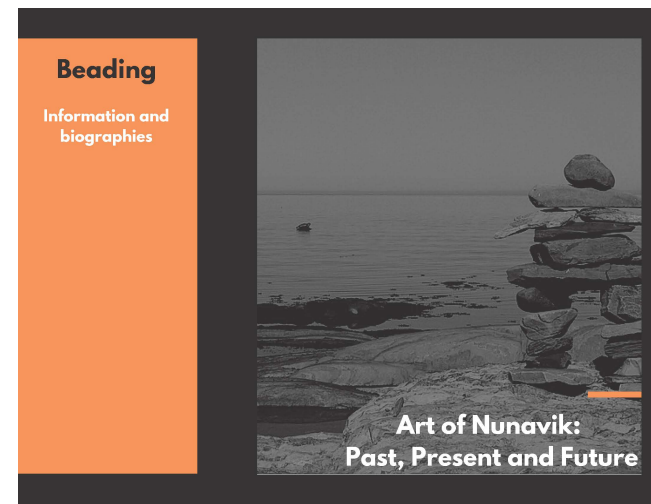
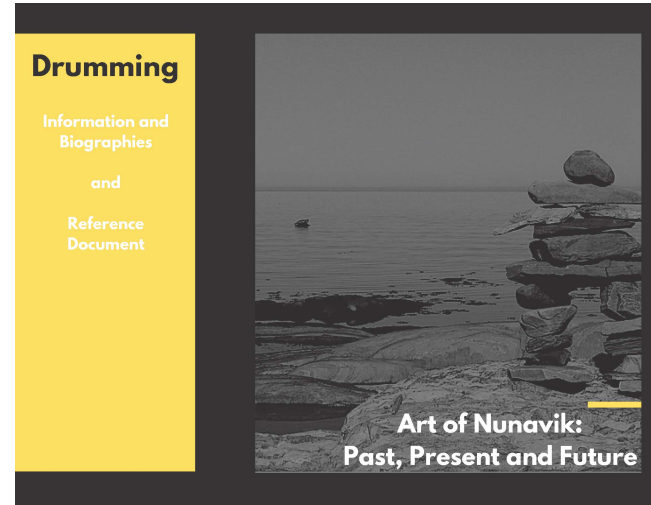
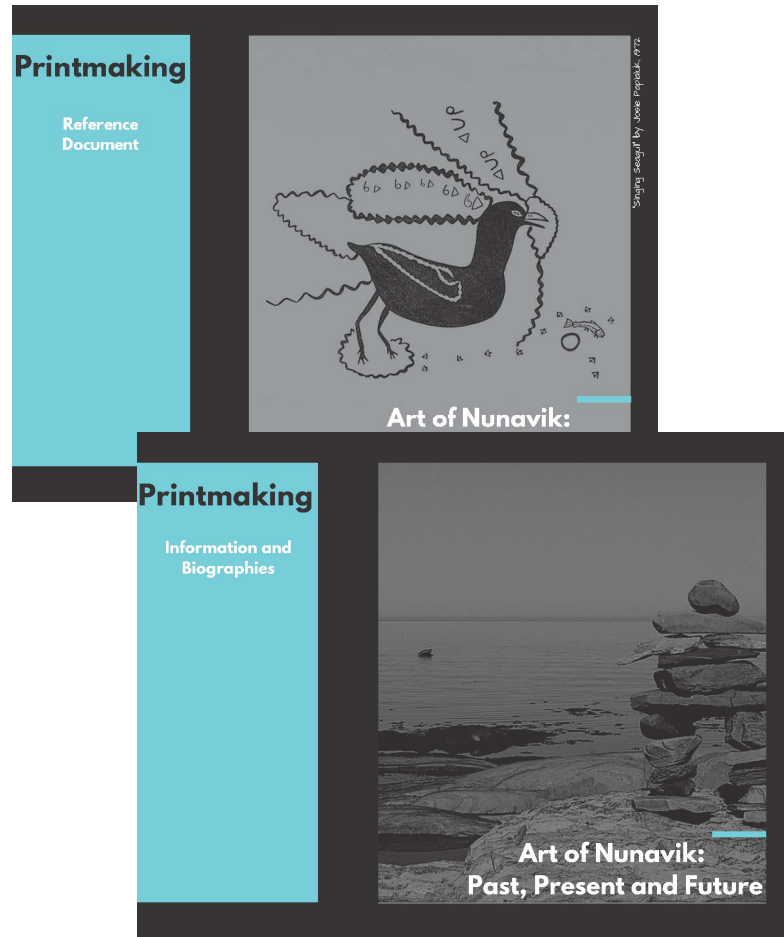
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Kativik Ilisarniliriniq



# ART MATERIAL



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Kativik Ilisarniliriniq

# INFORMATION PAGES

## Printmaking in Nunavik

### From 1961 to 1989

Printmaking in Nunavik started in 1961 with a printmaking workshop was set up in Puvirnituq, following the success of the Cape Dorset print shop. Although, printmaking started with the support and assistance of Gordon Yearsley and Father Steinman, the Puvirnituq printers were often left to themselves.

Annual Print Collections were produced in Puvirnituq from 1962 until 1989 when the Co-operative closed the print shop. The first Puvirnituq collection was in 1962 and was included in the Cape Dorset Print Catalogue. The Annual Print Collection usually contained 25 to 35 different images.



"Legend" by Isah Kopekualuk

Stonecut was the most common technique of printmaking in Nunavik in the 60s. It consisted in reproducing an original drawing through a flat stone block. The negative image from the original drawing was carved and then the printer would ink the stone and transfer it onto paper. No more than fifty prints are typically made from the same carved stone block. The stone is usually kept in the archives of the Co-operative.

The print artists of Puvirnituq were also carvers. Unlike the print artists from Cape Dorset, Puvirnituq artists would carve their designs onto print block themselves instead of using assistants to transfer the image. earliest prints were monochromatic (one color) usually black but some blue, red or green. printers in this community did not work from a drawing but cut directly into stone.

Other Nunavik communities including Salluit, Inukjuak, Kuuljuaraapik and Kangirsualuq also experimented with printmaking, producing collections once in a while during the 1960's and 1970's.

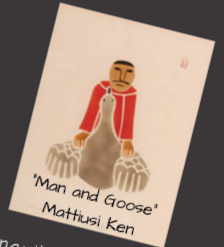
### From 2000 on...

In more recent years, Nunavik artists and various cultural organizations like Avataq Cultural Institute and Kativik Ilisarniliriniq have launched a movement to revive the art of printmaking in the region.

Linocut, lithography and stencil printing are all techniques that have been used by various Nunavik artists since the early 2000s, after a workshop with Cape Dorset print shop was done. Six artists from Nunavik spent 3 weeks in Cape Dorset to practice and gain more experience with these forms of printmaking, as well as stonecut and etching.

"Nunavik art is a dynamic outlet for cultural expression and a fascinating window into the history and roots of a unique region."

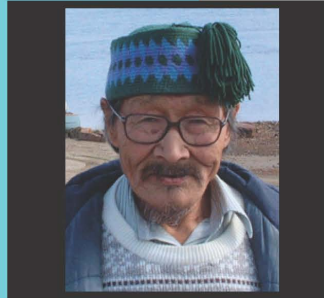
Pavungnituk Print Making  
Kativik



In Nunavik, Lyne Bastien, with Kativik Ilisarniliriniq's Adult Education and Vocational Training department, has been giving three linocut workshops a year in different communities to revive the art of printmaking. Linocut is a relief printmaking process that is very similar to stonecut printing. With linocut, a drawing is done on rubber plate that is inked before being printed on paper. Three artists from Ivujivik, along with Lyne Bastien, have worked on a group project called 'Convergence North/South' and it was exhibited at the Fehely Fine Art in Toronto in 2018 and at the Papler Montreal ART Fair in 2019.



# BIOGRAPHIES OF NUNAVIK ARTISTS: CROSS-CURRICULAR ELEMENTS



Thomassie  
Echalook

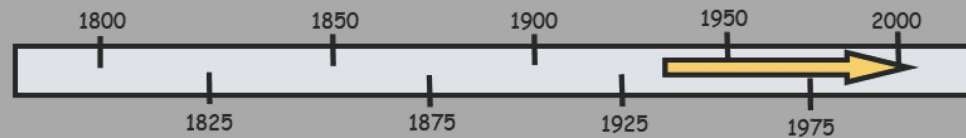
Thomassie was born in a camp near Inukjuak in 1935 and moved to Inukjuak in 1963 with his family. He is the son of the carver Lucassie Echalook. Thomassie started carving when he was 25 to earn a living. He began as a carver, but also produced many stonecut prints after attending the Puvirnitug Printmaking workshop in 1972. His first prints were featured in the 1972 Arctic Quebec Print Collection. The themes he uses are animal and collaborative exhibits across Canada and in other countries such as the United States, Israel and Germany.



"Look What I See When I Have No Harpoon"  
1973



"The Hunter"  
1973



English:

- Understands and responds to texts
- Interacts orally in English

Visual Arts:

- Art history

Social Studies:

- To construct his/her representation of space, time and society

Social Studies:

- Interpret change in a society and its territory

Visual Arts:

- Appreciates works of art

Social Studies:

- To construct his/her representation of space, time and society



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Kativik Ilisarniliriniq

# REFERENCE DOCUMENT

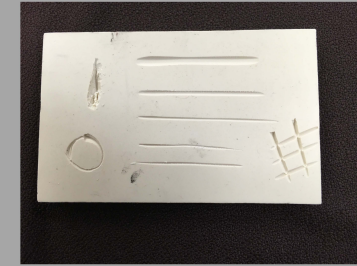
## Steps in the linocut process



1. Make sure you have everything you need before starting. Have a pencil on hand and fairly thick paper to absorb the ink.



3. Students can rough sketch their idea on paper and then redraw it (or copy it) onto the rubber block or draw it directly on the block (use the same block as the basic exercises, but the flipside).



2. Ask students to complete basic exercises on the rubber block, to familiarize themselves with the cutting tool. Make lines, shapes, circles, etc. (use only one side of the block).



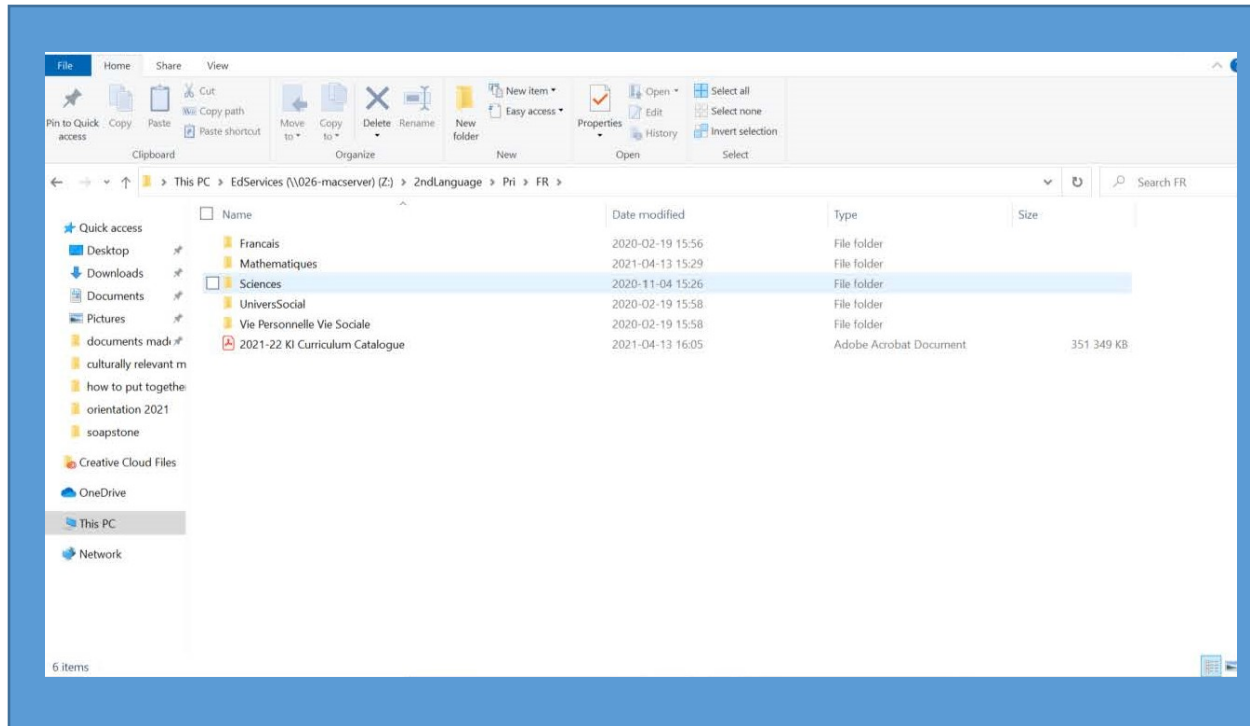
4. Once students are satisfied with their drawing, they can start cutting using the tool. Set the block on the bench so it doesn't move. Always cut outward to avoid injury. Warning: blades are sharp!



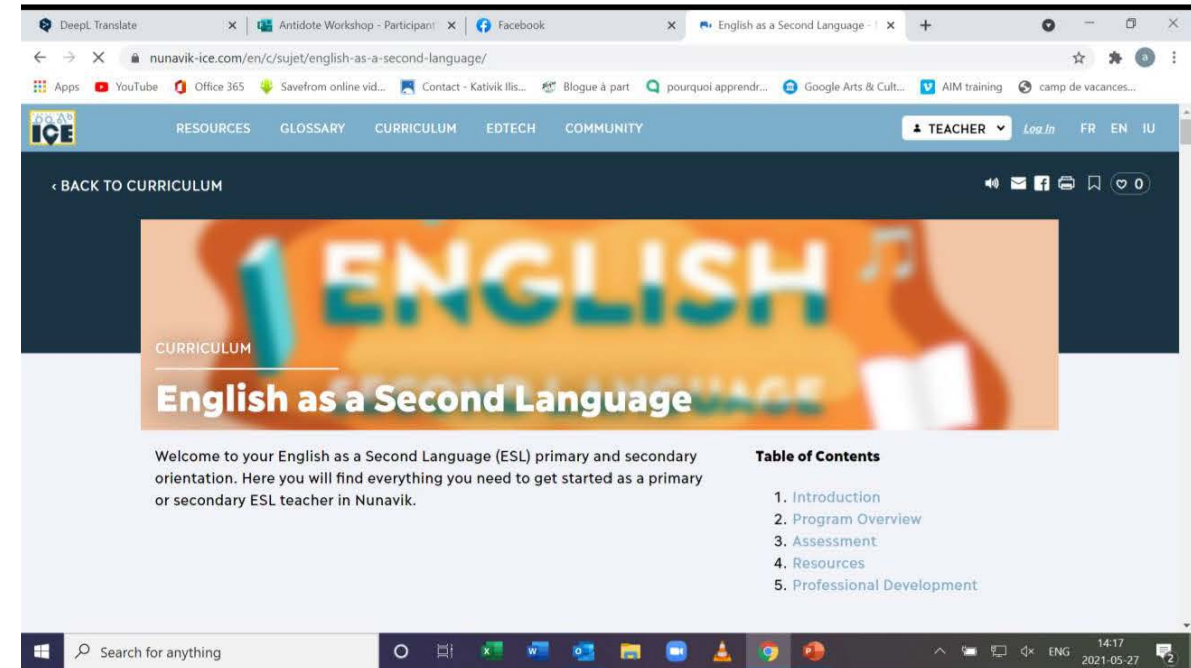


# FINDING THE MATERIAL

DBServer



www.Nunavik-IcE.com



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Kativik Ilisarniliriniq

# DIFFERENT ART IDEAS



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Kativik Ilisarniliriniq

# CROSS-CURRICULAR: ESL AND SOCIAL STUDIES (GRADE 3-4)



Technique: engraving

Material:

- Oil pastel
- Paint

Tools:

- end of a paintbrush

Bonjour Noemie

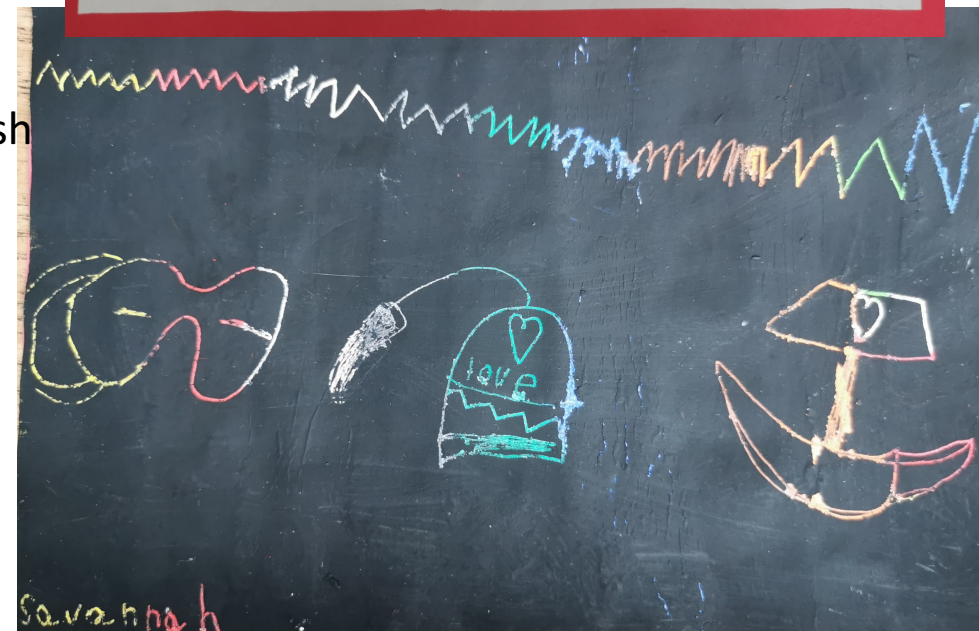
Je m'appelle Savannah

J'habite à Kuujuuaq

Mon animal préféré est le chien

L'activité que je préfère faire dans ma communauté est jouer dehors

Bon été! Savannah



Bonjour Elise

Je m'appelle Sandy

J'habite à Kuujuuaq

Mon animal préféré est le requin

L'activité que je préfère faire dans ma communauté est monter une montagne

Bon été! Sandy John



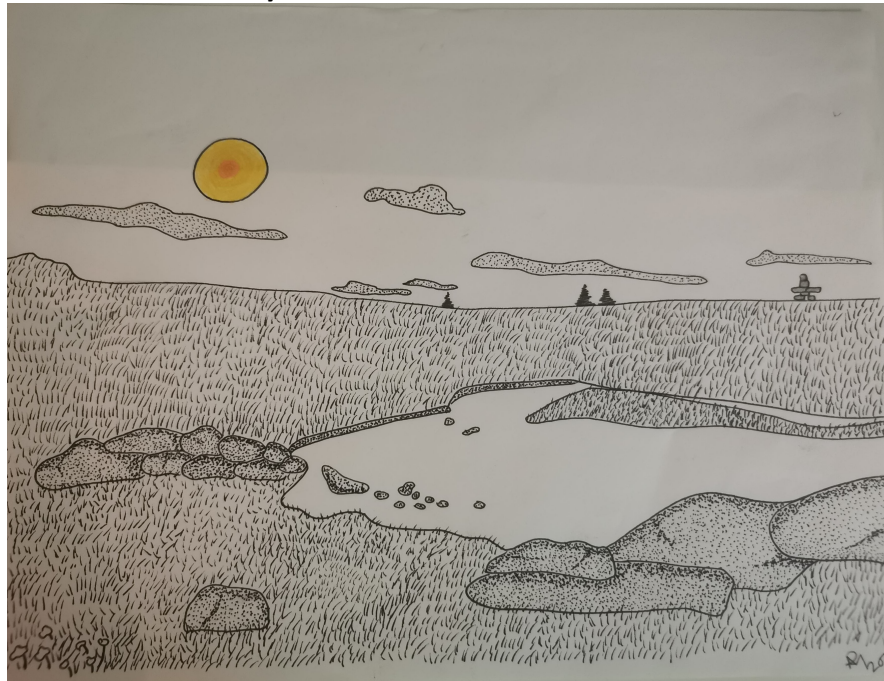
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# CROSS-CURRICULAR USING SOCIAL STUDIES

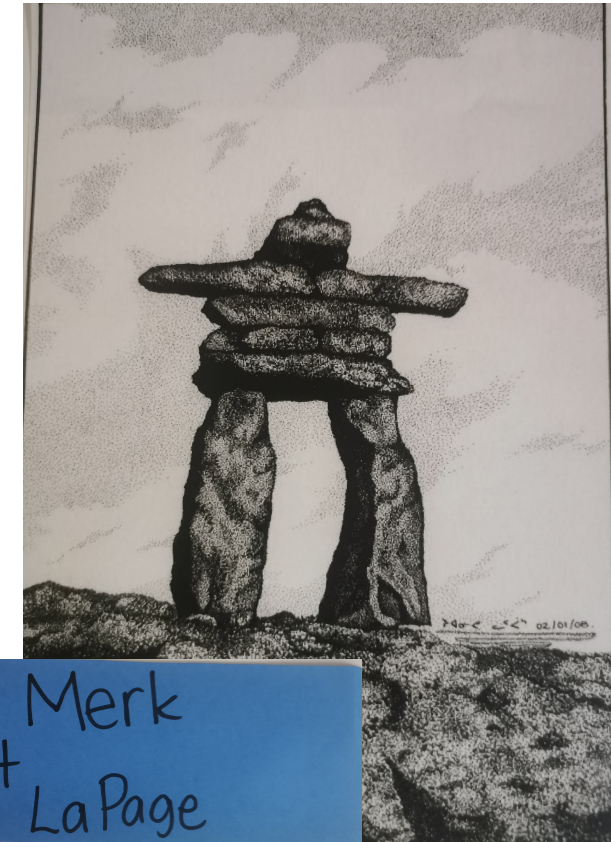
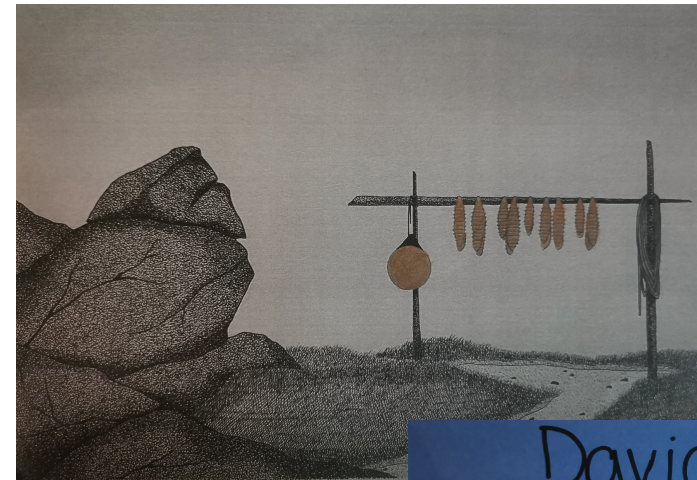
Technique: drawing using dot method

Vocabulary: textures



Mon  
endroit  
préfééré

Pointillisme



Tools:

- permanent marker;
- 1 coloring pencil.

David Merk  
et  
Jennifer LaPage



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# VOCABULARY: WARM AND COLD COLORS, OUTLINE

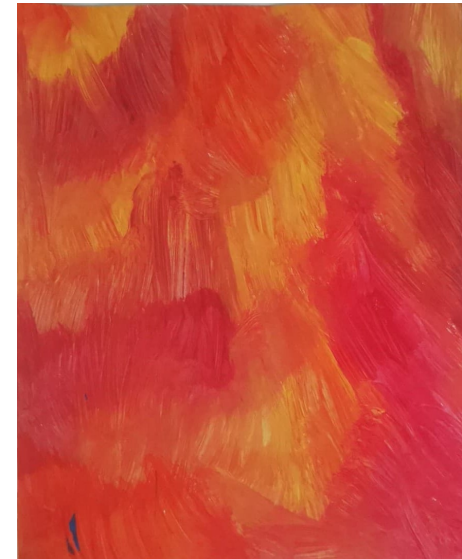
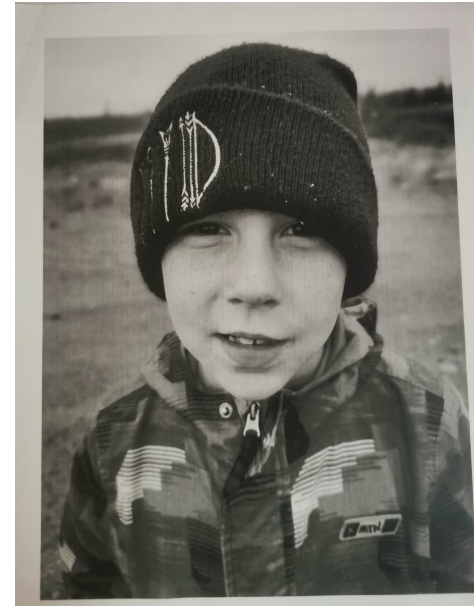


Technique:

- Painting


Tools:

- Paintbrush;
- Permanent marker.





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# TECHNIQUES: ENGRAVING AND PRINTING

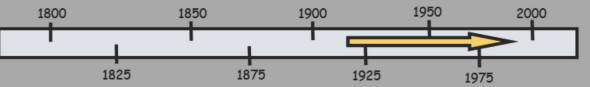
 Josie Papialuk

Josie was born in 1918 in Isukkusvit Lake, near Puvimittuq. He mostly did drawings, prints and some carvings. The themes Josie used were storytelling, animals, people, humour and hunger. Some of his drawings were featured in the first Puvimittuq Print Collection in 1962. After that, his prints were showcased most years from 1960 to 1980 in this same print collection. This artist had a solo exhibition at the National Gallery of Canada.

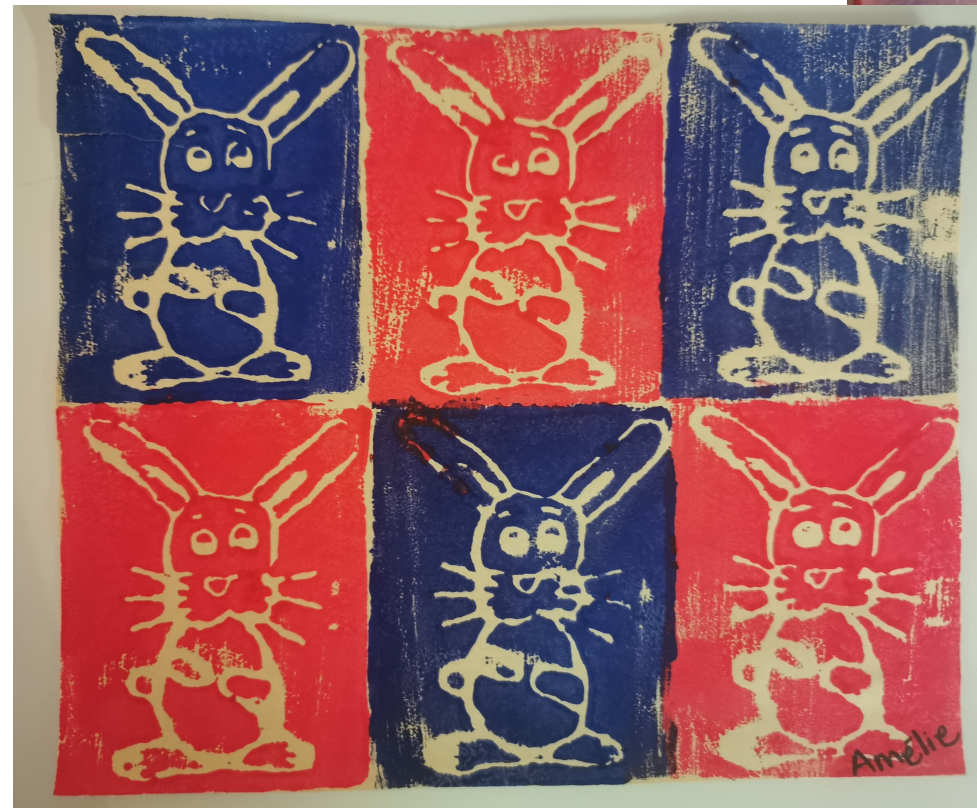
 "Different Kinds of Animals" 1965

 "Happily He Remembers All His Other Springtimes" 1967

 NUNAVUT



19



Material:

- Styrofoam plate;
- Paint.

Tools:

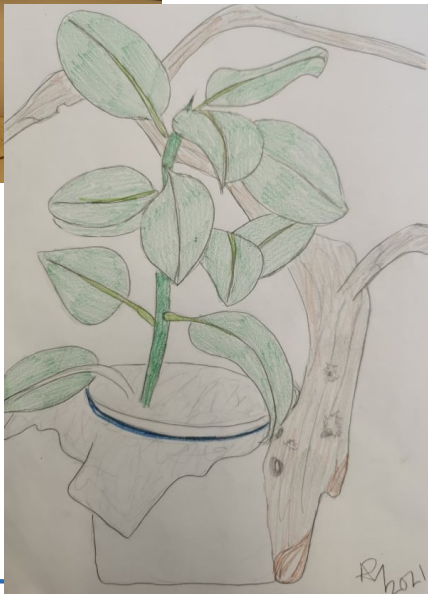
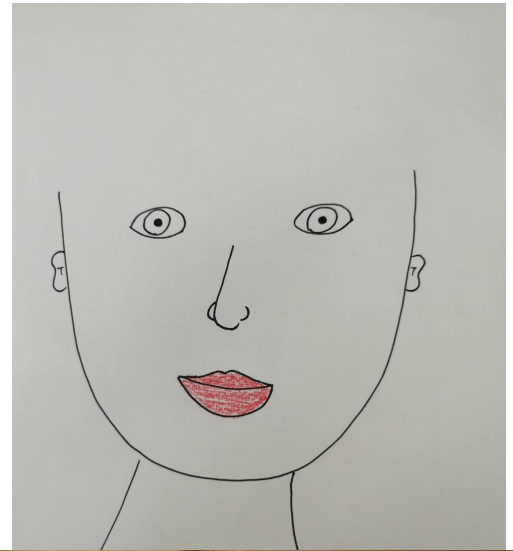
- End of a paintbrush or paper clip;
- Paintbrush.



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# USING NATURAL ELEMENTS



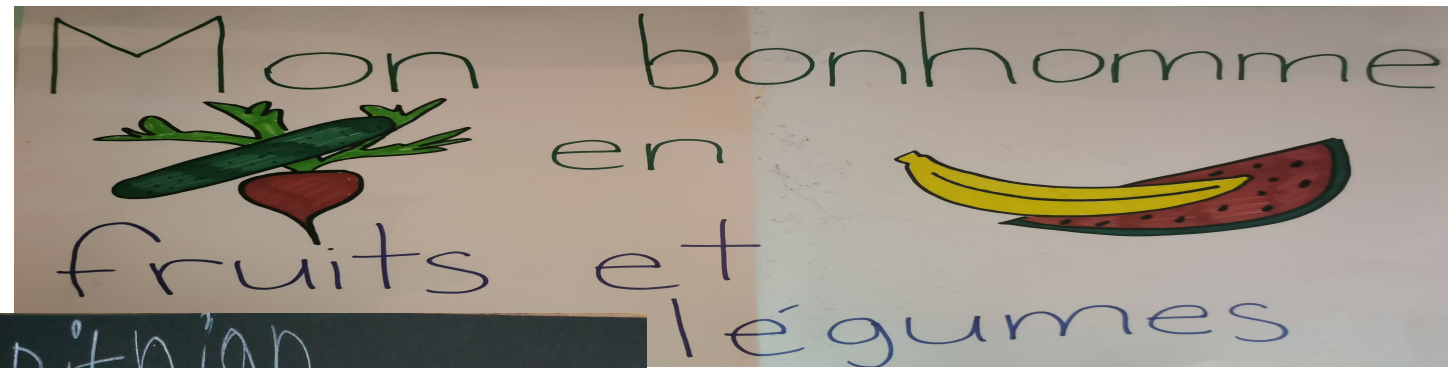


# EXAMPLE OF A PROJECT



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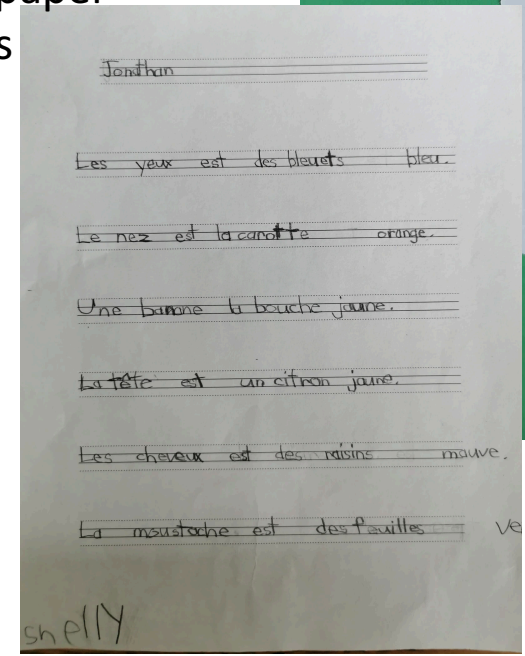
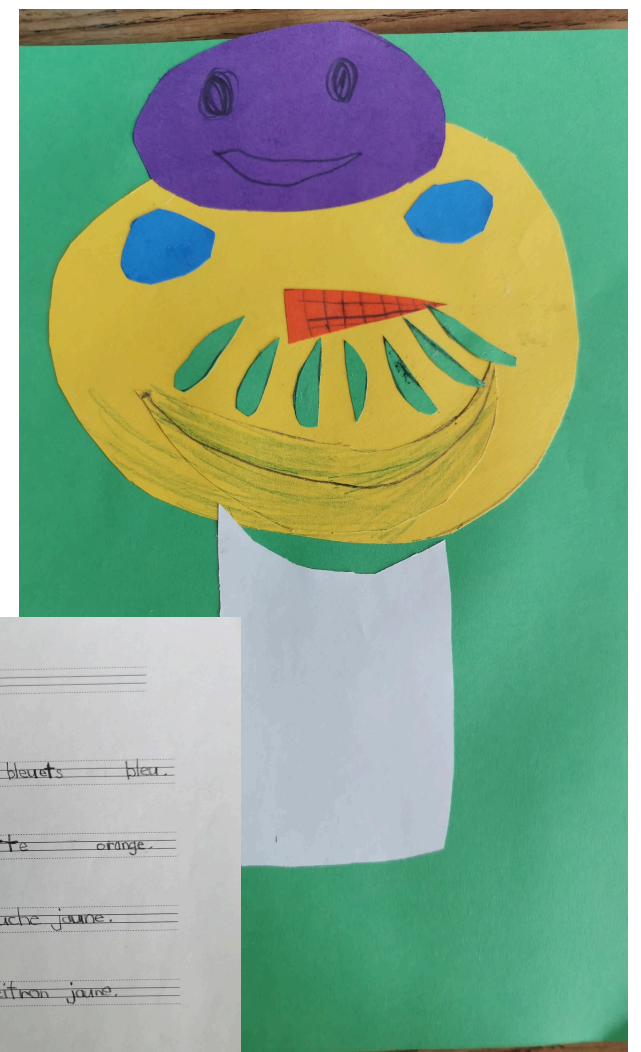
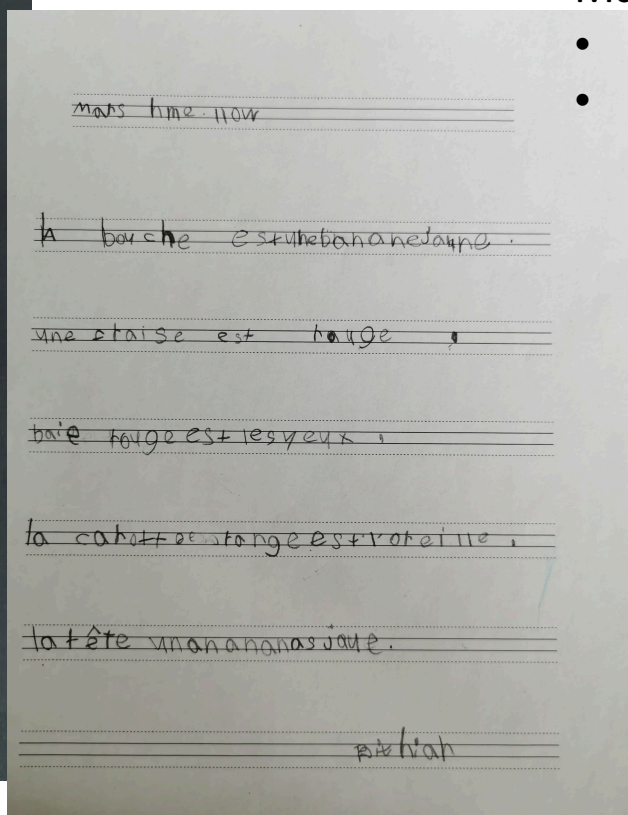




Technique: collage

Material:

- construction paper
- Pencil crayons





# QUESTION PERIOD



# YOU DO NOT NEED TO REINVENTE THE WHEEL

- go on Pinterest and find inspiration;
- get on Facebook groups like « enseignement des arts plastiques » or « Art Teachers Teaching Art »;
- walk around school and check out what other teachers are doing;
- discuss with other teachers in Nunavik;
- share art ideas you have found and how you've adapted them for your students.

**Every art project can be adapted to your students' abilities, skills and knowledge of art. You do not need to rely only on projects made for a specific grade level.**

**Look around, you might be inspired!**



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