



# ART FOR SECONDARY LEVELS LES ARTS PLASTIQUES AU SECONDAIRE

Teacher Orientation

August 8th, 2022

9:00 a.m. – 4:30

Orientation des enseignants

8 août, 2022

9h00 – 16h30



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Kativik Ilisarniliriniq

# YOUR INSTRUCTORS



Amélie  
Pelletier-Ménard



Monique  
Stanton



# INTRODUCTIONS

Your name

New community

What you  
will teach



# OPENING POINTS

- You can ask your school administration any questions about Covid-19 travel, safety and security.
- You can ask questions at any moment during the presentation and we will also have time for questions at the end of each section throughout the day.





# AFTER THIS SESSION, YOU WILL:

1. Be introduced to the competencies and documents used at KI for art at a secondary level:
  - ❖ Quebec Education Program (QEP)
  - ❖ Example of planning for the year
  - ❖ Art of Nunavik: Past, Present and Future;
2. Be able to find the materials you will need this year;
3. Be introduced to evaluation;
4. Be advised on how to find funding for your projects;
5. Be introduced to KI's Cultural Art Trip.



# WHAT ARE YOUR TALKING POINTS?



# TERMS USED AT KI

**FLS:** Français langue seconde

**ESL:** English Second Language

You will teach art using second language strategies.

**L1:** Inuktitut language of instruction (ends in grade 3)

**L2:** French or English, second language (starts grade 4)



# TERMS USED AT KI

**LES:** Learning and evaluation situation

- A project or unit with several activities dealing with a specific theme that evaluates several skills or competencies

## 3 Cycles at primary levels

1<sup>st</sup> cycle: 1<sup>st</sup> and 2<sup>nd</sup> grade

2<sup>nd</sup> cycle: 3<sup>rd</sup> and 4<sup>th</sup> grade

3<sup>rd</sup> cycle: 5<sup>th</sup> and 6<sup>th</sup> grade



# TERMS USED AT KI

## 2 Cycles at secondary levels

### 1<sup>st</sup> cycle

sec. 1.0 (7<sup>th</sup> grade)

sec. 1.1 (secondary 1)

sec. 1.2 (secondary 2)

### 2<sup>nd</sup> cycle

secondary 2.1 (sec. 3)

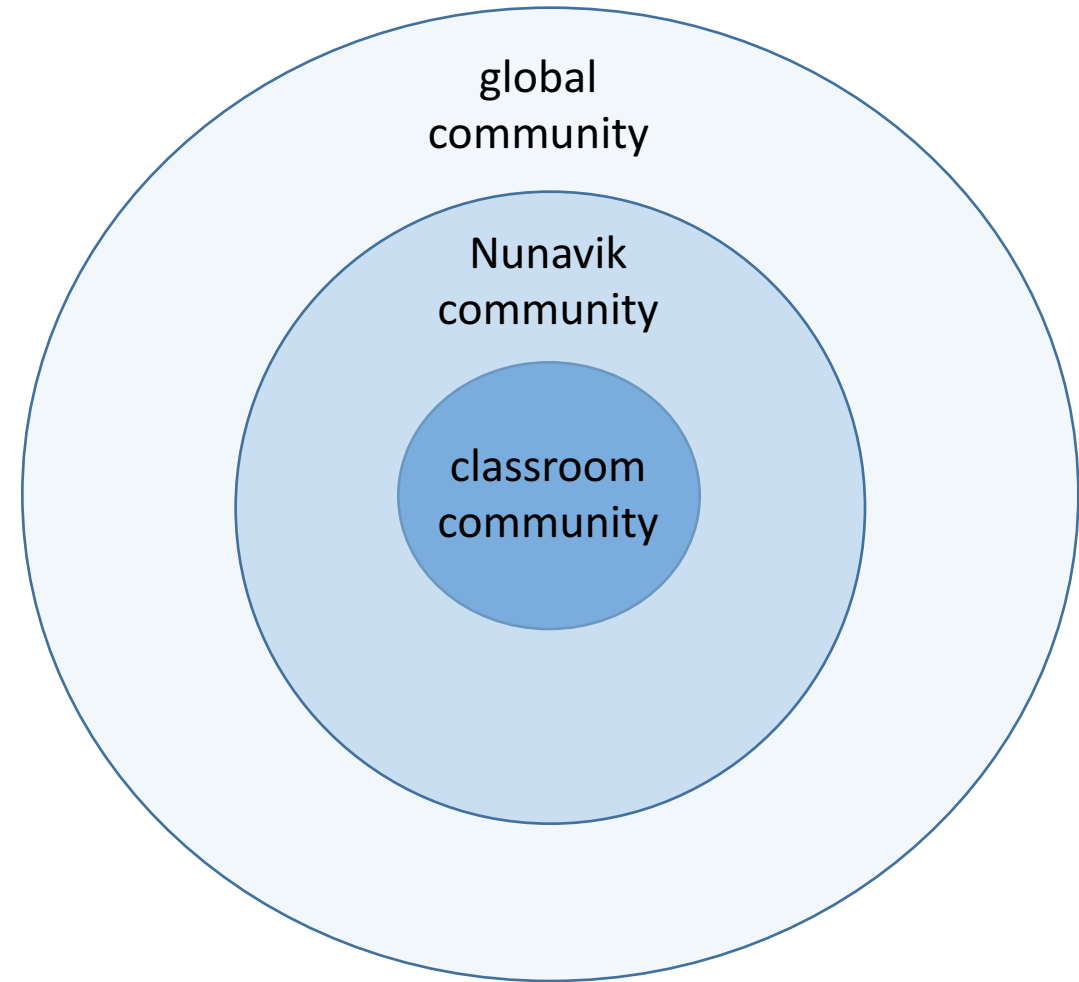
secondary 2.2 (sec. 4)

secondary 2.3 (sec. 5)



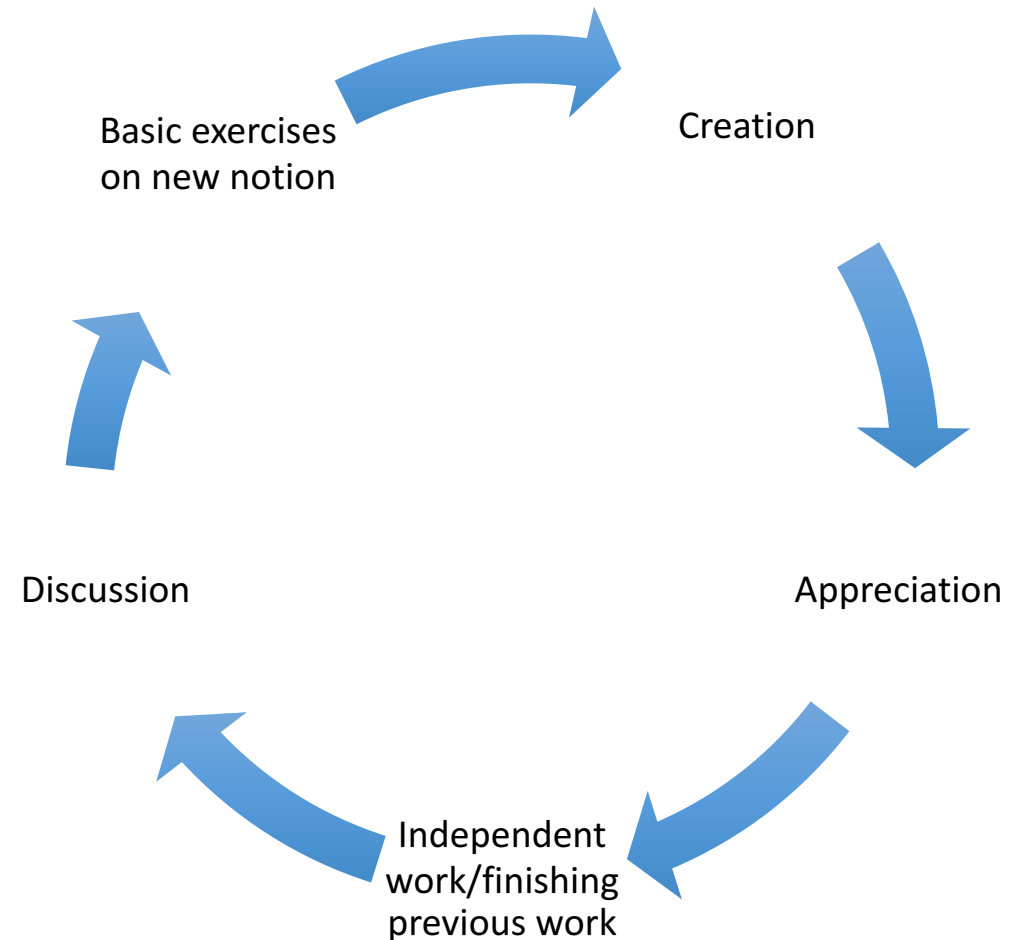
# COMMUNITY

- foster classroom community;
- involve the community (invite guest speakers, make exhibits, volunteer for community service projects, interview local artists on the radio);
- include our global community.



# ESTABLISH ROUTINES

- create smoother transitions and reduce disruptions;
- take the first few weeks to set routines that work for your students and you (independent work, circles, question of the day, etc.);
- explain why to your students;
- I do, we do, you do.



# MULTI-ABILITY & MULTI-GRADE CLASSES

- subject-centered approach;
- differentiate to motivate top students (adding an expansion to the project) ;
- use flexible groupings;
- students may be peer-helpers;
- collaborate with colleagues.

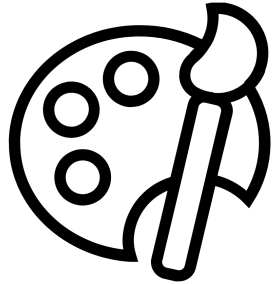
## Differentiation Tips:

stations, choice of tasks, scaffolding, exit assessments, individualized feedback, portfolios, use one activity & set multiple goals



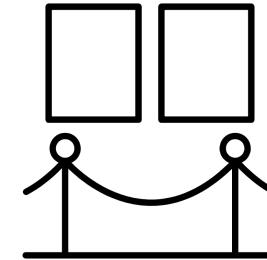


# QEP: COMPETENCIES IN VISUAL ARTS



## 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



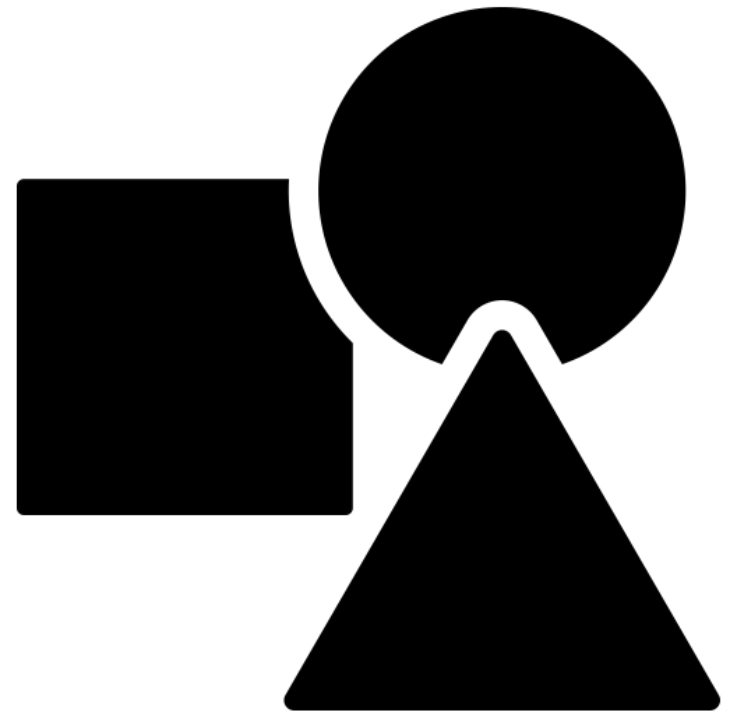
# ELEMENTS OF ART/PRINCIPLES OF DESIGN

- elements of art are the foundational building blocks to create works of art;
- principles of design inform how you apply the elements to the work of art;
- some combination of different elements and principles are found in all artwork.



# ELEMENTS OF ART / PRINCIPLES OF DESIGN

- Line
- Colour
- Shape
- Form
- Value
- Texture
- Space
- Contrast
- Rhythm
- Proportion
- Balance
- Unity
- Emphasis
- Movement
- Variety



# 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:

[http://www.education.gouv.qc.ca/fileadmin/site\\_web/documents/education/jeunes/pfeq/PFEQ\\_arts-plastiques-premier-cycle-secondaire\\_EN.pdf](http://www.education.gouv.qc.ca/fileadmin/site_web/documents/education/jeunes/pfeq/PFEQ_arts-plastiques-premier-cycle-secondaire_EN.pdf))



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[http://www.education.gouv.qc.ca/fileadmin/site\\_web/documents/education/jeunes/pfeq/PFEQ\\_arts-plastiques-premier-cycle-secondaire\\_EN.pdf](http://www.education.gouv.qc.ca/fileadmin/site_web/documents/education/jeunes/pfeq/PFEQ_arts-plastiques-premier-cycle-secondaire_EN.pdf))



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. Cultural references enable students to make concrete connections with visual arts, to recognize the visual arts in their environment, and to understand the dynamic role of the arts in society. They must be selected according to their role in the students' education, and must take into account regional differences and the local community.

**Cultural experiences:** contact with artists, media designers, architects, filmmakers, commercial artists, designers, graphic artists, computer graphics designers, artisans, set and costume designers, etc.

**Exhibitions:** works of art and cultural objects from the world's artistic heritage, fine crafts, photographs, comic strips, animated films, etc.

**Careers related to visual arts:** artist, media designer, designer, architect, photographer, filmmaker, television producer, videographer, graphic artist, computer graphics artist, art critic, art historian, illustrator, comic strip artist, artisan, art teacher, museum curator, conservation and restoration technician for art works and objects, museum educator, etc.

**Works from the visual arts repertoire:** see the section *Visual arts appreciation repertoire*.

# QUESTION PERIOD



**LET'S TAKE A  
15 MINUTES  
BREAK**



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Created by jonata hangga, Noun project



## Printmaking

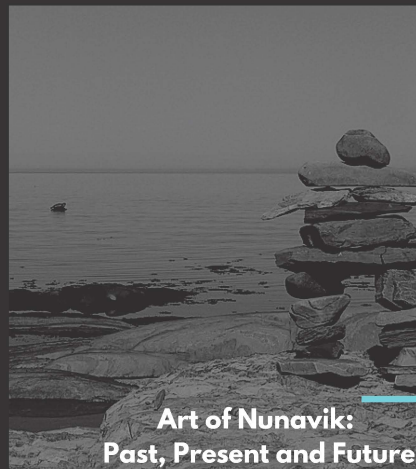
Reference  
Document



Art of Nunavik:  
Past, Present and Future

## Printmaking

Information and  
Biographies



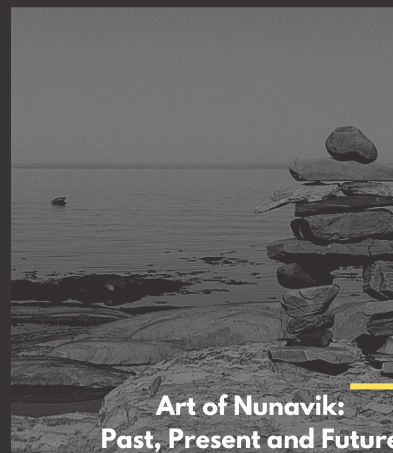
Art of Nunavik:  
Past, Present and Future

## Drumming

Information and  
Biographies

and

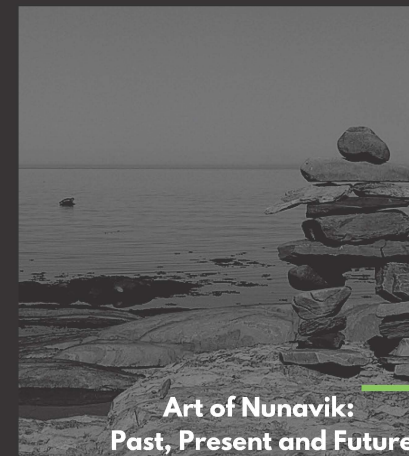
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Art of Nunavik:  
Past, Present and Future

## Carving

Information and  
Biographies



Art of Nunavik:  
Past, Present and Future

## Carving

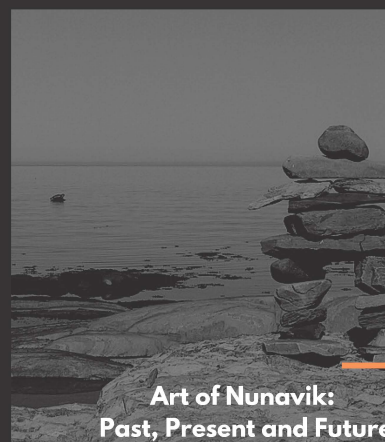
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Art of Nunavik:  
Past, Present and Future

## Beading

Information and  
biographies



Art of Nunavik:  
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# INFORMATION PAGES

## Printmaking in Nunavik

### From 1961 to 1989

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

Annual Print Collections were produced in Puvirnituaq from 1962 until 1989 when the Co-operative closed the print shop. The first Puvirnituaq 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 Puvirnituaq were also carvers. Unlike the print artists from Cape Dorset, Puvirnituaq 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.

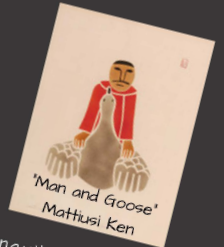
### From 2000 on...

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

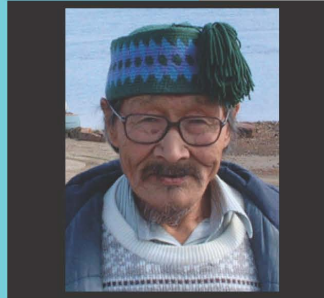


In Nunavik, Lyne Bastien, with Kativik Ilisarniliriniq's Adult Education and Vocational Training department, has been giving three linocut workshops a year in different communities to revive the art of printmaking. Linocut is a relief printmaking process that is very similar to stonecut printing. With 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.



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# BIOGRAPHIES OF NUNAVIK ARTISTS: CROSS-CURRICULAR ELEMENTS



Thomassie  
Echalook

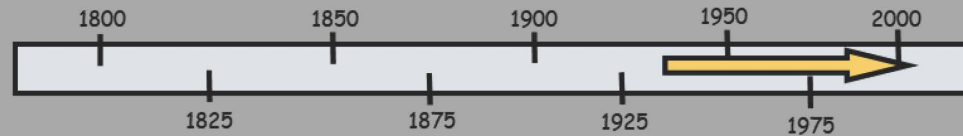
Thomassie was born in a camp near Inukjuak in 1935 and moved to Inukjuak in 1963 with his family. He is the son of the carver Lucassie Echalook. Thomassie started carving when he was 25 to earn a living. He began as a carver, but also produced many stonecut prints after attending the Puvirnituk Printmaking 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



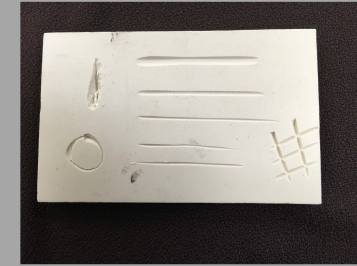
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Kativik Ilisarniliriniq

# 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.



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).



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).

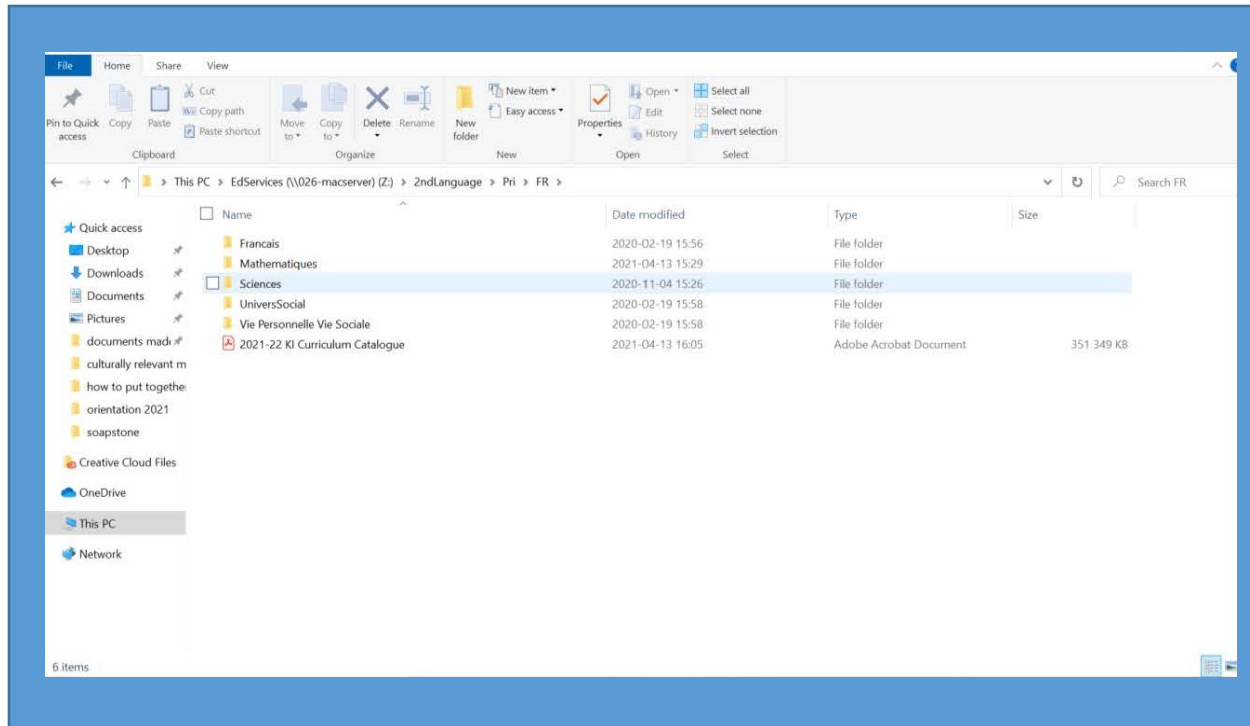


4. Once students are satisfied with their drawing, they can start cutting using the tool. Set the block on the bench so it doesn't move. Always cut outward to avoid injury. Warning: blades are sharp!

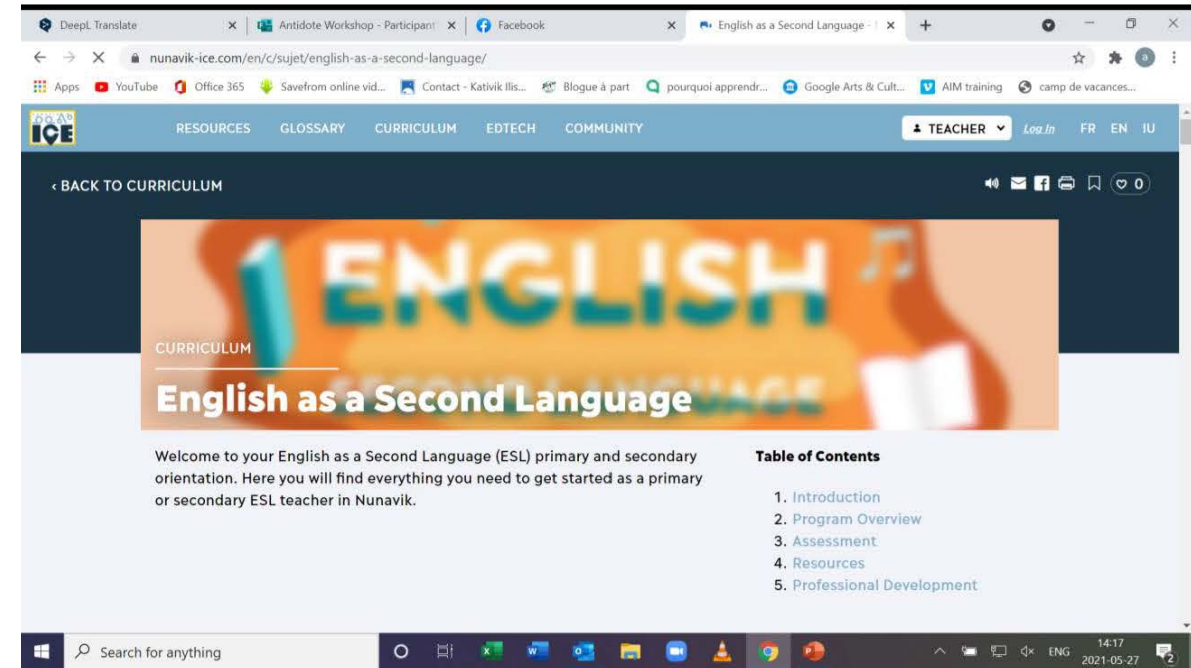


# FINDING THE MATERIAL

DBServer

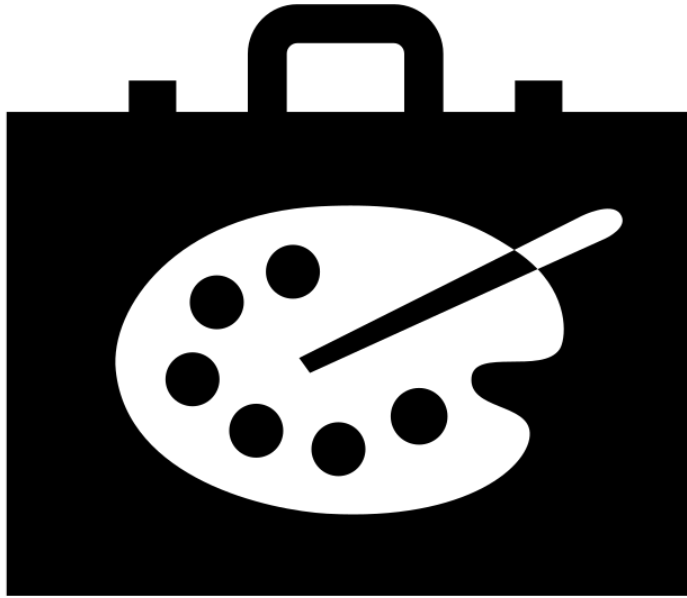


www.Nunavik-IcE.com



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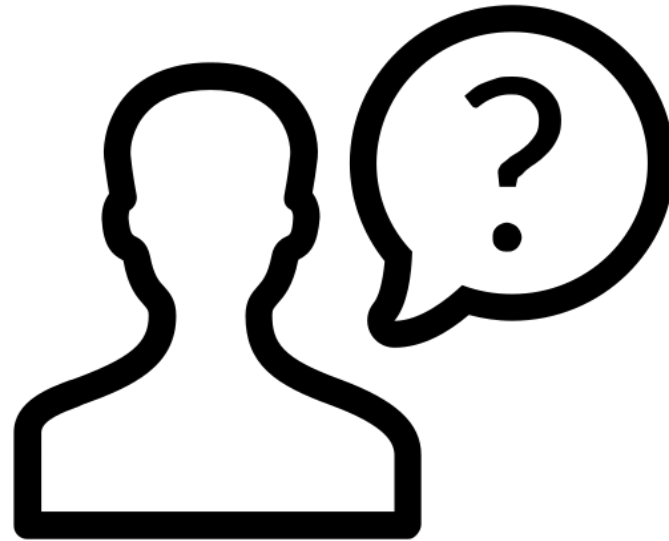
# PORTFOLIO



- safe space to put students' artwork through the year;
- shows skills and ideas developed during the year;
- shows creativity, personality and abilities.

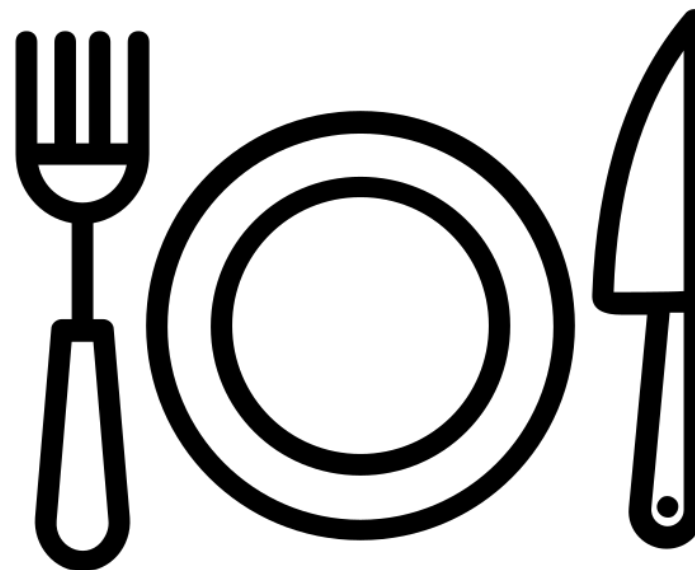


# QUESTION PERIOD





**LUNCH**  
**LET'S GET BACK AT**  
**1:30 PM**



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Created by ProSymbols, Noun project

# « KALEIDOCYCLE » PROJECT

- elements of art: colour, line, shape;
- principles of design: pattern (rhythm), variety, unity, movement;
- motif reproduction, cutting, folding, assembling





# HOW COULD WE ASSESS THE « KALEIDOCYCLE » PROJECT?

- competencies: creation of personal images/appreciation of images;
- transversal competencies: resolution of problem/ efficient work methods;
- evaluation criteria:
  - C1 - cohesive organization of the elements/ efficient use of knowledge linked to gestures, materials and tools;
  - C2- pertinence of the appreciation.



# EXAMPLE OF A YEARLY PLAN

	Term 1	Term 2	Term 3
<b>Secondary 1.1</b> <b>Secondary 1.2</b>	<b>Drawing and painting from nature</b>  <b>1 point perspective</b>	<b>Introduction to printmaking:</b> monoprinting and linocut	<b>Introduction to sculpture:</b> papier maché, clay
<b>Secondary 2.1</b> <b>Secondary 2.2</b> <b>Secondary 2.3</b>	<b>Drawing, painting and sculpture from nature</b>  <b>2 point perspective</b>	<b>Printmaking:</b> Monoprinting, linocut, woodcut and intaglio	<b>Personal projects</b>

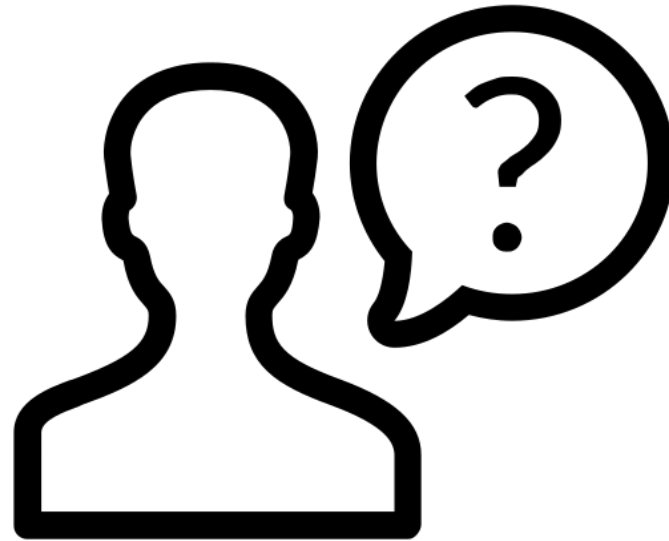


# GENERIC ART RUBRIC

Name:		Project title:	
Grading scale	1-3: does not meet expectations.	6: meets all expectations.	
	4: meets minimal expectations.	7: exceeds expectations.	
	5: meets some expectations.		
Evaluation criteria C1 and C2			
Process: effectiveness of method, evidence of effort, acquisition of skill			/7
Results: visual impact, quality of results achieved			/7
Content: creative resolution of assignment, expressiveness, originality			/7
Evaluation criteria C3			
Understanding of concepts, ability to assess own work, envision improvement			/7



# QUESTION PERIOD



LET'S TAKE A  
15 MINUTES  
BREAK



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Created by jonata hangga, Noun project

# PROJECT IDEAS FOR THE YEAR

- Term 1: Logo project;
- Term 2: Paper maché animal or bird;
- Term 3: Landscape or portrait, independent project.



# FINDING FUNDS

## New Path for Education

- Any project that may improve the quality of education given to your students.
- This may include:
  - Workshops
  - Material
  - Cultural trip

## La Culture à l'école

- Short creative process workshop
- Medium or long-term artistic experiment



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Finding an artist with La Culture à l'école:  
<https://cultureeducation.mcc.gouv.qc.ca/repertoire?types=8>

# KI'S ANNUAL ART TRIP

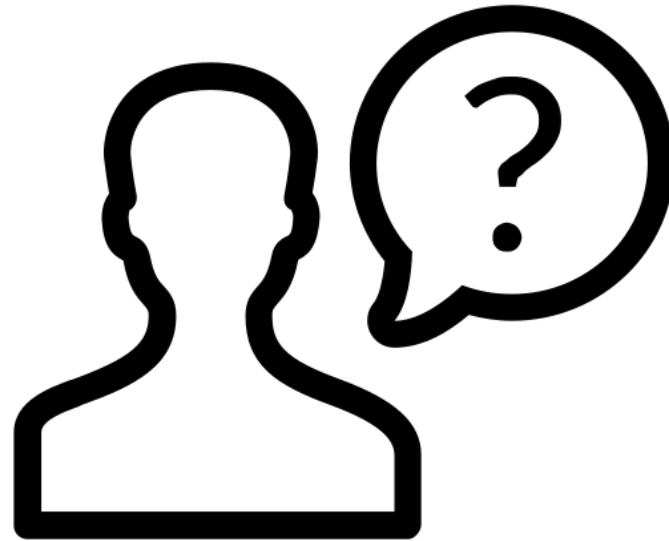
The program aims to offer participants an opportunity to:

- imagine themselves as visual artists;
- talk with artists and art educators about visual art;
- discuss artwork using some of the art terms modelled by artists and workshop facilitators;
- produce a draft of their artwork using a specific theme.





# QUESTION PERIOD



# USE YOUR RESOURCES

Possibility of using Microsoft TEAMS Community

## Education Consultants

Joanna Rowe: [joanna.rowe@kativik.qc.ca](mailto:joanna.rowe@kativik.qc.ca) (secondary ESL and Social Studies)

Sophie Painchaud: [sophie.painchaud@kativik.qc.ca](mailto:sophie.painchaud@kativik.qc.ca) (primary FLS and Social Studies)

For the art trip only – Haidee Lefebvre: [haidee.lefebvre@kativik.qc.ca](mailto:haidee.lefebvre@kativik.qc.ca)



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Kativik Ilisarniliriniq

Education Services, Kuujjuaq: 819-964-1136

# IN CONCLUSION

- be flexible and adaptable;
- contact your pedagogical counselors by email or by phone;
- if you are in need of more training, please contact your pedagogical counselor and talk with your administration.

Remember: we're here to help you help your students!

