



Comic Art
by
FINGLE SIN

Teacher Resources
2023

Ideal for Years F-12

FINGLE-SIN

The 2023 Arts & Education Program is
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ABOUT THIS RESOURCE

This resource has been created to provide teachers with curriculum links to the Victorian Curriculum, and includes some preliminary and post show ideas and activities as to how to extend their experience of **Comic Art**. The activities are designed to be as easy as possible for your convenience. They may need differentiation for your specific cohort.

The performances and workshops included in the Arts & Education program are designed to offer students engaging arts experiences with strong links to the Victorian Curriculum and VCE subjects where appropriate. Each Arts & Education program varies in its purpose and content and as a result the scope for integration across the curriculum varies.

If you have any questions about this resource, its content or its implementation within your classroom please do not hesitate to contact the Arts & Education team at education@rav.net.au

ABOUT REGIONAL ARTS VICTORIA

Regional Arts Victoria inspires art across the state. Through creative facilitation, touring, education, specialised resources, artistic projects and advocacy, we develop and sustain creative communities and artistic practice all over Victoria.

Regional Arts Victoria is an independent, not-for-profit, membership-based organisation working in long-term partnerships with every level of government, fostering contemporary and innovative regional cultural practice across five decades. We advise and impact on decision-making across multiple portfolios and levels of government.

Regional Arts Victoria is the peak body for regional artists and arts organisations, and the leading organisation for regional creative practice in Victoria.

PARTNERSHIPS

Regional Arts Victoria facilitates the partnerships, the organisations and the practices that create new work.

- Regional Cultural Partnerships
- Creative Arts Facilitators
- Membership program
- Devolved grants programs
- Resources, workshops and events
- Sector advocacy and leadership development

PROGRAMMING

Regional Arts Victoria nurtures the experts who foster local artistic experiences and stimulate young minds.

- Arts & Education Program
- Connecting Places
- Touring programs
- Education resources
- Industry development resources and events
- Sector advocacy and leadership development

PROJECTS

Regional Arts Victoria presents major artistic projects that build local artistic leadership and legacy.

- State-wide projects including Creative Workers in Schools, *Small Town Transformations and Artlands Victoria*
- Internal Creative Professional Development programs
- Sector advocacy and leadership development

ARTS & EDUCATION

For over 50 years, Regional Arts Victoria has been the leader in providing educational arts experiences for children and young people across Victoria. Each year we offer a range of performances and workshop programs to schools throughout regional and metropolitan Victoria, with COVID-Safe planning in place across our entire program.

The Arts & Education program aims to encourage young people to develop their creativity and enhance awareness and participation in the arts through accessible arts learning opportunities. Our program is designed to engage, educate, challenge and delight students from foundation through to VCE using a range of creative approaches. With a selection of high quality, immersive arts experiences, we pride ourselves on providing relevant and exciting activities for children and young people that are complementary to the Victorian Curriculum. To support educator learning we offer professional development opportunities to complement our programs.

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INTRODUCTION TO THE PROGRAM



Led by artist Fingle Sin (aka Reuben Whyte), *Comic Art* is a drawing workshop focused on character creation. Starting with a background in the artists' own creative journey, students will become inspired by learning about the history of comics before a fun, high energy and hands-on workshop!

Young people can immediately identify with comics. It's a medium open to any art style and striking results can be achieved with any level of artistic experience. Online memes draw from

traditional cartoons and connections can be made with young people about how we use art to communicate in a powerful way.

During these workshops students learn that everybody can benefit from practicing art even if they never consider themselves an artist. By breaking the process into straightforward and engaging exercises, students realise their artistic ability is there and ready to use. This program explores comics through history and uncovers amazing artists, some who use stick figures to deliver their message, and some who spend countless hours rendering a single panel and everything in-between.

Fingle Sin uses their own experience as a visual artist to teach young people to create the best they can within their ability and to celebrate the result. Students are guided to see art as a communication tool and look at instances where people were not being heard and discovered a way to overcome that using visual art. Drawing lessons vary from class to class, typically covering how to draw the basic human form, human faces and how to identify and exaggerate features to create a character.

Each student receives positive feedback during the workshop, as every young person is unique and how they express themselves visually is always a joy. The highlight of these workshops is discovering what each participant has happening in their life and how they choose to put it on the page. The feedback sessions are funny and engaging and are always the point where we transform from an art class to a team.

Comic workshops can help connect disjointed classes such as mixed year classes in smaller schools that have trouble integrating. Workshops can be geared toward a theme or issue as requested. The workshop can meet curriculum requirements with themed comics. With 20 years of extensive digital editing experience a quality final product is guaranteed, and students will have the opportunity to experience their work in a polished and professional format that they can be proud of. All materials required to create the artwork is provided, including art materials, light boxes, and a library of comic books, including – for VCE students – access to a licensed Adobe suite if they wish to learn that process.

Years F - 6: Students learn how to create a simple framework for a convincing character, exploring how playing with facial features can create convincing and often hilarious characters.

Years 7 - VCE: Advanced lessons creating more complex faces including simple story boarding and inking techniques. Students can create their own individual artworks or create a collaborative piece together.

BIOGRAPHIES

Reuben White (FingleSin)

Fingle Sin has been a practising artist for over 20 years. He has produced many large-scale sculptures commissioned and installed by Shires, organisations and festivals across Victoria. His sculptures are whimsical and dystopian, drawing inspiration from the science fiction films of his childhood, the comics he read, the wonder of his coastal environment and it's heart-breaking delicate beauty.

Fingle Sin also curates an annual exhibition in his hometown of Apollo Bay. 'Bayside Lowbrow' attracts artists such as Jeff Raglus and Sholto Turner. The show is a celebration of the Lowbrow movement and an invitation for the participating artists to get silly. The show is always a sellout and is where 'Milk-Bot' originated (You will meet Milk-Bot during the workshop).



Post-COVID Fingle Sin was engaged by Regional Arts Victoria through the Creative Workers in Schools program where he worked with the students of Apollo Bay P-12 to create a professionally printed comic book, he also helped them produce an army of wooden robots, cartoons, artworks, and a collection of local stories and legends.

Fingle Sin also facilitates art-focused youth outreach workshops for young people in Colac and Apollo Bay. Creating collaborative artworks, building social tribes, and making connections to community, family, friends, and allies. Fingle Sin has now been working with young people for over two years and while it was a stop-gap during the pandemic, he has no intention of stopping. He is a generous, engaging artist with infectious enthusiasm.

Fingle Sin has been a practising artist for over 20 years and has engaged in a number of public art displays, most recently in Apollo Bay through the Winter Wild Festival and a range of exhibitions both solo and in partnership. Most notably Reuben has exhibited with Jeff Raglus at the Apollo Bay Art Gallery.

Fingle Sin has completed many large scale, collaborative and public space sculptures and delights in directly engaging his audience during the creative process, he has been instrumental in the successful delivery of projects in partnership with Colac Otway Shire, Bendigo Shire, Surf Coast Shire, Marrar Woon Apollo Bay, Apollo Bay Chamber of commerce and associated festivals. Fingle Sin created an 18ft wrought iron tree sculpture that was displayed in the foyer of the Melbourne Botanical Gardens. This work was directly commissioned and remained on display for 6 years. Later this piece was displayed and sold at the Toyota Gallery in Melbourne.

After relocating to Apollo Bay, Fingle Sin has been engaged as a sculptor and Art Director with the Winter Wild Festival completing the Wild Wood tree, a 15ft tall wrought iron tree featuring 1000 hand crafted wooden leaves each with a message handwritten by a ticket holder, from messages to those past to dreams and wishes. This tree was later commissioned by Colac Otway Shire to serve as the towns Christmas tree. Fingle Sin hand made hundreds of decorations and distributed them through the community for people to paint, the decorations were gathered up and the tree was decorated with the artwork of hundreds of people over the weeks leading up to Christmas. Fingle Sin designed and built, in a community education project, a 15ft kinetic sculpture that was the star of the Winter Wild opening event.

CROSS CURRICULAR CONNECTIONS

The workshop (especially for year 7 and up) can connect to themes within a class specific curriculum. For example Apollo Bay P-12 has overarching themes for each semester of their year 7 and 8 classes. In 2020 the first semester's theme was "Identity" and most of their subjects were orientated towards that theme culminating in a creative response. The second semester was "Aboriginal Culture".

This workshop can be tailored to be a part of that creative response or enrich other themes or subjects that is relevant to a classes current work. I welcome discussion with a school prior to the workshop to explore how to maximize the value of the workshop for their students. The workshop can also be geared toward wellbeing and be subject specific to themes such as respect or mental health.

It can be a wonderful opportunity for students to play with concepts and ideas in a new and more approachable way. In this case I would seek communication with the schools Wellbeing officer and ensure that I had the appropriate support staff present for the workshop. In the case of Aboriginal Culture, I would communicate carefully with the school and seek advice from the Koorie Heritage Trust.

GANAG instructional model.

GANAG stands for:

Goals

Access

New Info

Apply

Goal review.

The GANAG instructional model for lesson design was created by Jane Pollock and presented in the text *Classroom Instruction that Works* (Marzano, Pickering & Pollock, 2001). It grew from the work of Madeline Hunter who created a schema in the 1970s for lessons that is still useful today (Hunter, 2004).

Hattie, J. (2008). *Visible Learning: A synthesis of over 800 meta-analyses relating to achievement.* Routledge:Oxon.

Marzano, R., Pickering, D. & Pollock, E. (2001). *Classroom Instruction that Works: Research Based Strategies for Increasing Student Achievement.* ASCD: Alexandria, Virginia.

GANAG	9 High Yield Strategies	Standards	Unit : Incursion Recount			
		applying to that lesson				
Goal Set the learning goal/benchmark or objective	- Setting Objectives & Providing Feedback - Reinforcing Effort And Providing Recognition	Learning Intention	I can write an orientation for a recount. I know to: answer the three questions of when, who and where	I can write a series of events for a recount. I know to: - have at least three events in the order they happened - start each new event with a time connective.	I can write a conclusion for a recount. I know to: - include a sentence about my feelings	I can write a title and draw a picture to match my recount. I know that: - the title has to be only a few words and be about my recount - the picture has to match what I have written about
			Rate: 1,2,3,4	Rate: 1,2,3,4		Rate 1, 2, 3, 4

					Rate: 1,2,3,4	
<p>Access Access students' prior knowledge building engagement through establishing immediate relevancy; a "hook" that is a short introduction to the lesson</p>	<ul style="list-style-type: none"> - Question, Cues And Organisers - Nonlinguistic Representations - Identifying Similarities And Differences - Cooperative Learning 	<p>Possible Instructional Strategies to Try:</p> <ul style="list-style-type: none"> - Review of previous lesson - Pair and Share - Turn and Talk - Brainstorming - Quick Write - Verbal check-in of prior knowledge - Visual to access prior knowledge 	<p>Think of 3 things you saw</p> <p>Turn and talk</p>	<p>Place three words on the board, First, Second and Third</p> <p>Draw 3 things you have done this morning.</p> <p>T&T: How could you use the above time connective words to discuss these pictures?</p>	<p>Brainstorm ideas of feelings that students might like to use</p> <ul style="list-style-type: none"> - excited, - happy, joyful, - nervous 	<p>Have students re read what they have written and discuss how with buddy how these ideas may form a title.</p>
<p>New Information Acquire new information – declarative and/or procedural</p>	<ul style="list-style-type: none"> - Summarising and Note Taking - Homework and Practise 	<p>Possible Instructional Strategies to Try:</p> <ul style="list-style-type: none"> - Modeling and direct instruction - Student discussions - Academic feedback to students - Non-fiction writing, vocabulary and reading 	<p>Pose question – If I am going to write a recount about our incursion what do I need to think about?</p> <p>Model sentence on the board</p> <p>Identify and highlight questions answered</p>	<p>Model three sentences related to the incursion with the connectives (first, then, next). Include a description for each new event.</p> <p>Practise this orally – one student states the orientation, second student states the first event, third</p>	<p>Ask children for ideas of what I would write to finish my recount after rereading text already written including orientation and series of events.</p> <p>Model</p> <p>Remind to say why - ... because</p>	<p>1. Write a title to match recount (top of page, capital letters, place names, punctuation if necessary)</p> <p>Draw picture to match recount</p>

		strategies to develop understanding of new information - Inquiry based questions and activities		student describes etc...		
Apply Apply a thinking skill or use knowledge in a new situation. Opportunity for feedback provided	- Identify Similarities And Differences - Cues, Questions And Advanced Organisers - Generate And Test Hypotheses	Possible Instructional Strategies to Try: - Guided Practice - Independent and group work - Student demonstration of learning objective - Student-to-student discussions using accountable talk - Ongoing checks for understanding - Continuous academic feedback to the students	Think of the incursion. When was it, who was with us and where was it? Whisper a sentence you could write to yourself. Turn and tell another person Go and write	Use fingers to say three events Write in books <i>First, we walked down to the Hall.</i>	Tell a buddy which part of the incursion you liked the best and why. Write this part of recount in books	Students whisper their title to buddy and discuss what they are going to draw. Write title and draw.

<p>Goal Review Review what has been taught.</p>	<ul style="list-style-type: none"> - Setting Objectives And Providing Feedback - Reinforcing Effort And Providing Recognition 	<p>Possible Means of Assessments to Try:</p> <ul style="list-style-type: none"> - Oral or written summary of lesson - Exit slip or quick write - Pair and share - Peer and individual review of work 	<p>Read your sentence to your shoulder buddy. Check does it answer the three questions?</p>	<p>Choose some children to read their recount so far</p>	<p>Author's Chairs Students read their recount to buddies. Feedback: I like the way... Next time...</p>	<p>Rate self for title and picture My title is:</p> <ul style="list-style-type: none"> - At the top of the page - Written in capital letters - In bright colours
<p>How will the teacher know if students met the measurable objective?</p>	<ul style="list-style-type: none"> - Homework And Practise 	<ul style="list-style-type: none"> - Class discussion of topic - Cornell notes check 	<p>Rate self and buddy 1,2,3,4</p>	<p>Each child to rate self 1,2,3,4 and ask audience to rate them also</p>	<p>Rate self and buddy 1,2,3,4</p>	

SUGGESTED PRE-VISIT ACTIVITIES

The following activities are designed for teachers and students to explore before *Comic Art*. These activities can be adapted to suit different year levels.

Activity Title:

Telling a story with pictures

Resources:

Students are given a range of graphic novels, comics and cartoons to look at and think about how artists tell us things without the use of words. This exercise highlights to students that not all artwork is complicated, its accessible to everyone.

Please click the link below to view a video to prepare your students for this incursion.

[An Interview with Fingle Sin - YouTube](#)

This video is designed to introduce your students to the artist Fingle Sin. We suggest you watch this video to promote interest and excitement of the upcoming workshop.

SUGGESTED POST-VISIT ACTIVITIES

We have included a GANAG chart (refer to pages 8-11) with instructions of how to teach a recount in relation to an incursion.

Publishing:

To be taken in consultation with Fingle Sin post in person/online workshops have been conducted.

Learning Areas	
<p>Visual Arts</p> <p>Strand: Explore and Express Ideas</p> <p>Visual Arts Practices</p> <p>Achievement Standard - F-10</p> <p>The workshops include guided drawing, inking and colouring to produce a page or multi-page comic depending on the scale of the workshop required. Comic Art with Fingle Sin teaches students the basic skills required to tell a story by combining visual art and text. They have freedom of expression with the guidance needed to achieve a quality outcome. Fingle Sin will perform the final edit and prepare the work for printing.</p>	<p>Visual conventions</p> <p>Students explore traditional, contemporary and evolving visual conventions used in artworks of diverse styles and composition. These may include combinations of the:</p> <ul style="list-style-type: none"> conventions such as composition and style, the art elements of line, shape, colour, tone, texture, form, sound, light and time art principles of emphasis, movement, rhythm, unity, variety, space, repetition, balance, contrast and scale. <p>Materials</p> <p>In developing knowledge and skills in Visual Arts, students learn to manipulate and adapt a wide range of physical materials and technologies. These may include traditional materials such as paint, dyes, charcoal and ink, and contemporary or emerging materials, such as digital media, the body and sound.</p>
<p>Visual Communication</p> <p>Strand: Explore and Represent Ideas</p> <p>Visual Communication Design Practices</p> <p>Present and Perform</p> <p>Achievement Standard - 7-10</p> <p>The workshop teaches students that visual art is a powerful communication tool and have the opportunity to deliver a message with their own drawings and explore examples of successful visual communication. Pre workshop discussion of the desired story or message of the artwork/s and post workshop discussion of how well those messages were communicated and if there were any benefits or short comings when compared to other methods.</p>	<p>Drawing Conventions</p> <p>Students develop an understanding of visualisation and communication by using drawing conventions. They communicate and present concepts and ideas using a range of materials, media, methods and technologies in two-dimensional (2D) and three-dimensional (3D) formats.</p> <p>Design Elements and Principles</p> <p>Students learn about and explore traditional and contemporary conventions involved in the making of visual communication designs. These include the use of design elements such as point, line, shape, colour, tone, texture, form and type, and principles such as balance, contrast, scale hierarchy, cropping, proportion, figure-ground and pattern.</p>

	<p>Visual Communication Design Process</p> <p>Students learn critical, creative and reflective thinking. The stages of a design process form a framework for the creation of visual communications. Students respond to/or write a brief and research, generate ideas, develop concepts and refine visual communications.</p>
<p>Media Arts</p> <p>Strand: Explore and Represent Ideas</p> <p>Media Arts Practices</p> <p>Achievement Standard F-10</p> <p>The workshop includes examples of visual story telling in comics, newspapers, magazines and advertisements. We also explore the similarities between comic/cartoons and the memes that the students are familiar with on social media. Pre workshop session where students share and collect their favourite memes from the internet that we then discuss and use as examples and inspiration during the workshop.</p>	<p>Technical and symbolic elements</p> <p>The technical and symbolic elements of media arts, including composition, space, time, movement, sound, colour and lighting, work together to create meaning in different contexts and forms for different purposes.</p> <p>Story principles</p> <p>The elements of media arts are combined and shaped using story principles of structure, intent, characters, settings, points of view and genre conventions.</p>
<p>Capabilities</p>	
<p>Critical and Creative Thinking</p> <p>Strand: Questions and Possibilities</p> <p>Achievement Standard - F-10</p> <p>Every student has their own style and artistic capabilities. I like to empower each student showing them that amazing artwork and story telling can be done with any style and even now as a professional artist I am always working within the constraints of my own abilities but with Creative and Critical thinking I can find a way within those constraints to deliver something striking.</p>	<p>Questions and Possibilities</p> <p>Question and possibilities supports students to develop their imaginative and intuitive capacity as well as fostering a curious and speculative disposition. Students apply these to propose novel ideas, develop original artefacts and make new connections.</p>

Contact the Arts & Education team at education@rav.net.au with further questions or, even better, examples of your work!

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