

SECCA EDUCATION

# 6th Grade Retreat Lesson Plans

1. Artistic and Political Currency
2. Visual Soundscapes

Related SECCA Exhibition:  
Point & Counterpoint



**Southeastern Center for Contemporary Art**

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# Artistic and Political Currency

## Objective:

Students will compare monetary and political currency.

## Essential Question:

How do we place value on artistic labor and opinions?

## Relational Capacity-Building Skills:

Relationship Self-Efficacy - This lesson involves determining value of an object and bartering for objects of equal, less or greater value. Students were given the opportunity to negotiate with another person. Negotiation is one of the ways that students build their belief that they can be successful in a peer to peer relationship.

## Supplies:

Beads, twine and string, buttons, zip ties (any materials to make quick jewelry or object), glue, \$20 bill ballots (to vote for Andrew Jackson or Harriet Tubman), and something to serve as a ballot box.

## NC Common Core Standards

Visual Art: 6CX.2 - Understand the interdisciplinary connections and life applications of the visual arts. 6.V.3 - Create art using a variety of tools, media, and processes, safely and appropriately. 6.CR.1 - Use critical analysis to generate response to a variety of prompts.

Math: 6.RP.2 - Understand the concept of a unit rate  $a/b$  associated with a ratio  $a:b$  with  $b \neq 0$ , and use rate language in the context of a ratio relationship. 6.RP.3 - Use ratio and rate to solve real-world and mathematical problems.

Social Studies: 6.C&G.1 - Understand the development of government in various civilizations, societies and regions.

## **Sequence:**

In part one of this lesson students will discuss the value in the art object inspired by Jeana Eve Klein whose works of French knots are valued by the number of knots in each piece. Students will create their own objects, assess their value and barter and negotiate exchange of objects. In part two of this lesson, students will “vote” on the image for the \$20 bill - Harriet Tubman or Andrew Jackson in two elections inspired by Stacey L. Kirby’s Power of the Ballot. Students will discover obstacles to votes counting.

### **Part One**

- 1 Each student will determine how many knots are in one of Klein’s french knot pieces. They will discuss averages and means from an examination of their answers.
- 2 Students will discuss how Klein puts a monetary value on her work.
- 3 Students will be divided into groups of five.
- 4 Each group will be given a objects from which to create piece(s) of art. They will determine how much value to put on their piece(s) according to number, color, time, aesthetics.
- 5 Students will determine if they can exchange with another group and how the exchange would work.

### **Part Two**

- 6 Students will watch two adults debate whether the \$20 bill should have an image of Harriet Tubman or Andrew Jackson.
- 7 Students will vote with a special ballot designed for this purpose. The ballot is straight forward. All votes will be counted.
- 8 Students will participate in a second vote with a different ballot. The ballot is more detailed with more required information and obstacles to voting such as ones for another precinct.
- 9 Votes will be counted again.
- 10 Students discuss the obstacles to voting and the difference it makes.

## **Conclusion**

Students discuss the concept of currency, both monetary and political. Possible prompts: “What do these two types of currency have in common?” “What does ‘value’ mean in the context of monetary currency?” “What does ‘value’ mean in the context of political currency?”

## **About the artists that inspired this lesson:**

Jeanne E. Klein - French Knots - Klein explores the world of textiles in all its infinite, tactile and compulsive joy. Her recent practice has coalesced around the broad theme of value: how society in general assigns weight or worthlessness to objects, and how the art world assigns value to works of art, craft, and design.

Stacey L. Kirby Power of the Ballot - Kirby’s performance and installation work elicits dialogue and cultivates conversations about community, civil rights, and belonging in the United States. She uses humor and adapts the bureaucratic process to empower people to share their experiences of democracy and what citizenship means to them.

# Visual Soundscapes

## Objective:

Students will explore perception and sound through two works of art. Students will create a visual art work with soundscapes made from the piece.

## Essential Question:

What is the relationship between what we see and what we hear?

## Relational Capacity-Building Skills:

Social Self-Efficacy - This lesson involves working within a group to create a visual object and compose a musical piece based on it. Making collective decisions helps build skills toward a belief that one can have success in social situations.

## Supplies:

Colored Masking and Duct Tape, Poster Board cut in large geometrical shapes, Boomwhackers™ (boomwhackers.com), iPads, iPad Percussion Application such as Real Drums.

## NC Common Core Standards

Visual Art: 6.CX.2 - Understand the interdisciplinary connections and life applications of the visual arts. 6.V.2 - Apply creative and critical thinking skills to artistic expression. 6.V.3 - Create art using a variety of tools, media, and processes, safely and appropriately.

Music: 6.CR.1.2 - Understand the relationships between music and concepts from other areas. 6.ML.3.1 - Produce short rhythmic improvisations using a variety of traditional and non-traditional sound sources.

## Sequence:

In this lesson, students will make a piece of art with tape, which will also serve as the notation for a soundscape created with Boomwhackers™ or a percussion app on an iPad.

- 1 Teacher will provide samples of Harrison Haynes' work and students will discuss the artist, his art works and their relationship to sound.
- 2 Teacher will provide samples of Heather Gordon's pieces and discuss their relationship to math and algebra rhythms.
- 3 An adult will demonstrate how Gordon's piece could serve as notation for sound with the Boomwhackers™, the iPad percussion app, and a combination of the two.
- 4 Students are divided into small groups (3-5 students per group).
- 5 Students choose a geometrical shape made with tape placed on the floor (if floor is cement and tape can be easily removed) or on a poster board cut into a geometrical shape and outlined with tape.
- 6 Students discuss how they will place the tape inside the geometrical shape and in what ways the tape will be notation for a soundscape - pause, tone, beat.
- 7 Students create a work of art with tape that will serve as notation for a soundscape. For example, short bars of tape may represent a quick rhythm with a Boomwhacker™ in a high note on the scale or several beats with the cymbal on the percussion application. The placement and length of tape creates the notation for the rhythm.
- 8 Students practice and revise their soundscapes using the Boomwhackers™ and/or iPad percussion application.
- 9 Each group performs their soundscapes with Boomwhackers™ or iPad percussion application following the "notations" in their visual art piece.
- 10 Modification: Students have the opportunity to design and perform a soundscape from one of the other group's tape creation.

## **About the artists that inspired this lesson:**

Heather Gordon - Gordon creates a means of indirect portraiture, mapping interpersonal relationships using numerical and linear data. Her recent work involves converting data to various analog forms and finding how the abstract lens of information can reinvigorate representation.

Harrison Haynes - Haynes is a visual artist who has worked in photography, painting, video and performance. His piece, *After Relache*, inspired by a theatrical set, yet represents a set where no performance occurs. Haynes is a drummer and he and two other drummers presented an original performance in conjunction with this exhibition.