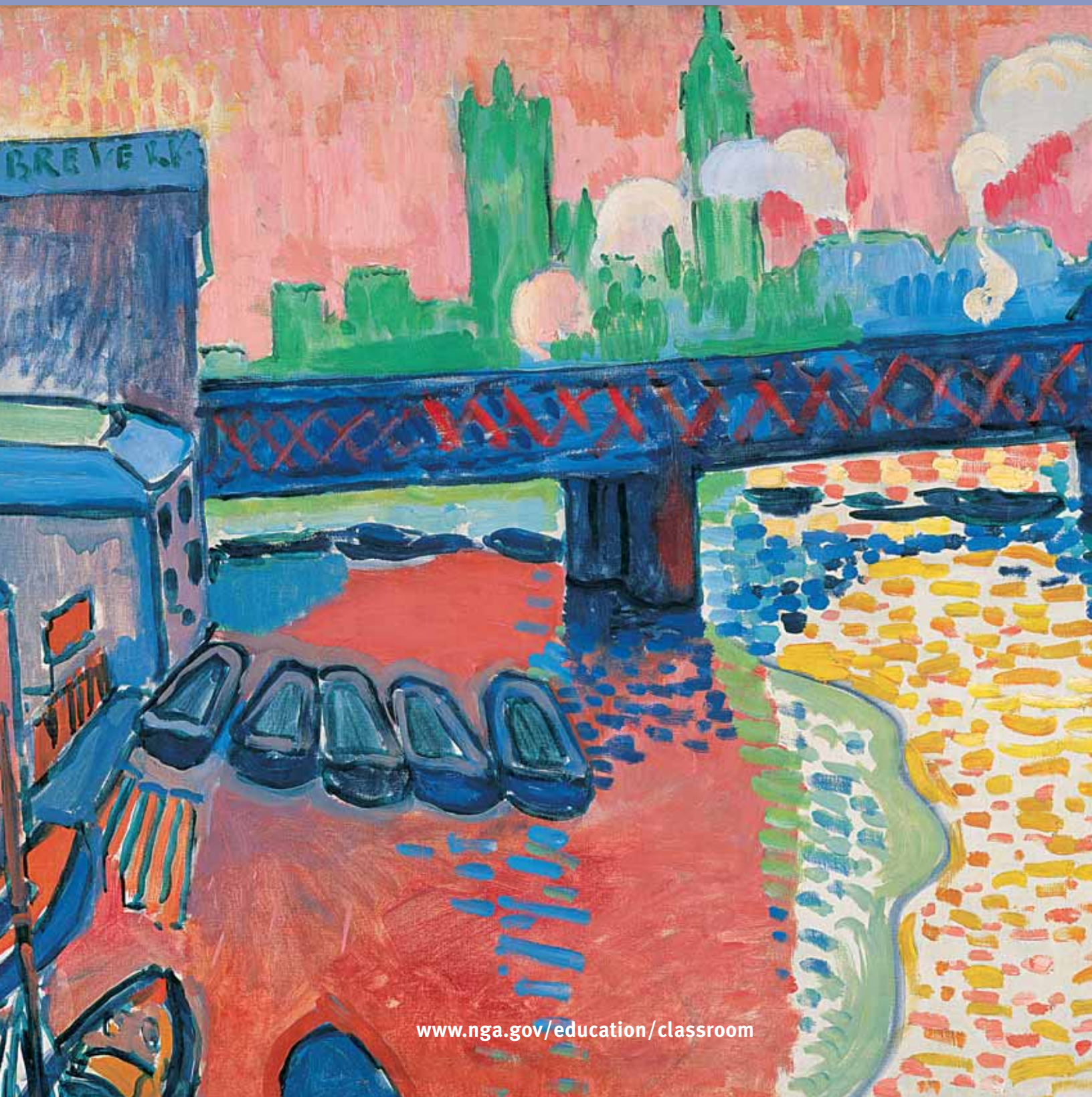


NATIONAL GALLERY OF ART, WASHINGTON

Teacher and School Programs | 2004–2005



www.nga.gov/education/classroom

Quick Start

INFORMATION FOR PLANNING YOUR TOUR

Location

West Building: 6th Street and Constitution Avenue NW (entrances on the Mall and Constitution Avenue)
East Building: 4th Street and Constitution Avenue NW

Getting there

Metro Red Line, Judiciary Square
Metro Green and Yellow Lines, Archives/Navy Memorial
Bus drop-offs on Mall, 4th–7th Streets NW, and East Building entrance, 4th Street and Constitution Avenue NW

Questions about a tour?

Call (202) 842-6249 on Monday, Tuesday, or Wednesday between 2:30 and 4:30 pm (August–May)

Tour times

10:15 and 11:45 am
(with occasional afternoon programs)

Scheduling a guided tour

Fax (202) 789-4974

Scheduling a self-guided visit

(202) 789-4623

Information about teaching materials

NGA Classroom online:
www.nga.gov/education/classroom/index.htm
NGA Loan Materials:
www.nga.gov/education/classroom/loanfinder

Entrances with ramps

West Building, 6th Street and Constitution Avenue NW
East Building, 4th Street and Constitution Avenue NW

TDD line

(202) 842-6176

General information line

(202) 737-4215

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Gilbert Stuart

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Workshops

FOR TEACHERS

Teachers of all subjects, grades pre-kindergarten through twelve, are welcome. All programs include teaching resource materials. Space is limited, so please register early. Registrations are confirmed by mail. Registration fees are not refundable. Fees are waived for District of Columbia public school teachers, with evidence of current employment. If you are unable to attend a program for which you are registered, the teaching materials for that event will be mailed to you. If circumstances require, after-school and evening workshops may be cancelled.

After-School Weekday Workshops

J. Carter Brown Evening with Educators ***Palace and Mosque: Islamic Art from the Victoria and Albert Museum***

The Victoria and Albert Museum in London is home to one of the world's great collections of Islamic art outside the Middle East. More than one hundred outstanding examples of textiles, ceramics, manuscripts, ivories, and metalwork highlight the rich visual traditions of Islam from the eighth through the nineteenth centuries. Offered in collaboration with the Kennedy Center, this program features a slide lecture, self-guided tour of the exhibition, a performance by Nava Ensemble of classical Persian music, and refreshments.

Fee: \$20
Wednesday, November 3, 2004
4:00–7:30 pm

Learning through Sketching

Sketching an object fosters visual acuity and a deeper understanding of the artistic process. Appropriate for teachers of all grades and subjects, this workshop will emphasize sketching as a tool to enrich museum visits and classroom study of art, while offering a method of learning that complements verbal and written analysis.

Fee: \$10
Wednesday, February 9, 2005
(If first date fills: Wednesday, February 16, 2005)
4:00–6:30 pm

Art + Science = Conservation

Explore the role of chemistry in the preservation of art. The protective qualities of varnish, the effect of light on works on paper, and the impact of weather on outdoor sculpture are all addressed in this workshop. Particularly suited to teachers of science, elementary through high school.

Fee: \$10
Wednesday, March 23, 2005
(If first date fills: Wednesday, March 30, 2005)
4:00–6:30 pm

Saturday Workshops

Dan Flavin

One of the most innovative artists of the late twentieth century, Dan Flavin (1933–1996) pioneered an art of light, using commercially available fluorescent tubes in a variety of colors and shapes. Based on the special exhibition *Dan Flavin: A Retrospective*, this workshop will explore the full range of his work—from working drawings to the large-scale installations—while addressing his role as a defining figure of the minimal art movement.

Fee: \$20
Saturday, November 20, 2004
(If first date fills: Saturday, December 4, 2004)
10:00 am–3:00 pm

Gerard ter Borch

Few artists captured the lifestyle and likenesses of the seventeenth-century Dutch middle class as elegantly as Gerard ter Borch (1617–1681). Best known for his genre paintings depicting bourgeois pleasures and pastimes, he was equally adept at small portraits of penetrating psychological insight. Drawing on works in the first exhibition of his art to be held in the United States, this workshop will examine his pictures within the historical and economic context of seventeenth-century Holland.

Fee: \$20
Saturday, January 15, 2005
(If first date fills: Saturday, January 22, 2005)
10:00 am–3:00 pm

Summer Teacher Institute

This six-day summer program helps teachers strengthen their knowledge of art and its history while integrating visual art into their classroom teaching. Changing topics relate to objects in the Gallery's permanent collections and K–12 curriculum subjects. The program features lectures, gallery tours, methodological training, and hands-on learning experiences.

For information visit www.nga.gov/education/education.htm. Click on “Teacher Institute” for details on the most recent program.



Above: Gerard ter Borch II, *The Suitor's Visit* (detail), c. 1658, oil on canvas, National Gallery of Art, Andrew W. Mellon Collection

Right: Henri de Toulouse-Lautrec, *Marcelle Lender Dancing the Bolero in "Chilpéric"* (detail), 1895–1896, oil on canvas, National Gallery of Art, Collection of Mr. and Mrs. John Hay Whitney



WORKSHOPS FOR TEACHERS

Registration Form

(please photocopy and mail)

Each registrant must provide all the information requested below.
Forms that are incomplete, or contain more than one name, will not be honored.

Name

HOME ADDRESS

Street

City

State

Zip code

Home telephone

E-mail

SCHOOL ADDRESS

School name

Street

City

State

Zip code

School telephone

School fax

Subject taught

Grade level

Principal or Supervisor

Check desired workshops. Repeat programs **may be held if there is sufficient demand**; be sure to check the circle if you would also be available for the alternate workshop dates.

AFTER-SCHOOL WEEKDAY WORKSHOPS

J. Carter Brown Evening with Educators:
*Palace and Mosque: Islamic Art from the
Victoria and Albert Museum* (\$20)

☐ November 3, 2004

Learning through Sketching (\$10)

☐ February 9, 2005

☐ (if repeated, February 16, 2005)

Art + Science = Conservation (\$10)

☐ March 23, 2005

☐ (if repeated, March 30, 2005)

SATURDAY WORKSHOPS

Dan Flavin (\$20)

☐ November 20, 2004

☐ (if repeated, December 4, 2004)

Gerard ter Borch (\$20)

☐ January 15, 2005

☐ (if repeated, January 22, 2005)

Total amount enclosed \$ _____

If you are registering for several workshops, please write a separate check for each program so that we may return your payment if a workshop is unavailable.

Photocopy this form and send along with your check (payable to the National Gallery of Art) to:

Department of Teacher, School,
and Family Programs
Teacher Workshops
National Gallery of Art
2000B South Club Drive
Landover, MD 20785

Planning

YOUR TOUR

Schedule your tour. All groups must schedule tours at least four weeks in advance of a visit. Foreign language tours must be scheduled at least eight weeks in advance. A school group must contain a minimum of ten students.

Please use the school tour scheduling form on page 13 of this brochure to make your request. Look at the school tour themes to decide which tours meet your curriculum needs. Consider when you would like to visit. Docent-led tours may be scheduled for September 20, 2004, through June 3, 2005.

Mail or fax your completed scheduling form. Scheduling forms must arrive within the dates listed on the scheduling form and no less than four weeks in advance of the tour date you are requesting. Written confirmations will be mailed five to seven days after receipt of written tour requests. You will hear from us within three business days if your tour request cannot be accommodated. Preparatory materials will be mailed two weeks prior to your scheduled visit.

Questions about tours?

Our staff scheduler is available to answer questions about tours on Mondays, Tuesdays, and Wednesdays between 2:30 and 4:30 pm (August–May). Please call (202) 842-6249.

Cancellations

To cancel a tour, please call (202) 842-6249 as soon as possible.

EARLY-BIRD SCHEDULING

For those teachers able to make reservations during the summer, we offer an early scheduling option. This option is especially advantageous when scheduling groups of more than ninety students. Tour requests for the entire school year will be accepted from June 16 through July 28. Confirmations will be mailed three to four weeks after receipt of the request. Preparatory materials will be sent two weeks prior to the scheduled tour. After August 1, please follow the guidelines listed to the left and on the scheduling form.

Chaperones

Tour groups must have one adult chaperone for every ten students. Chaperones are asked to remain with the group at all times. It is the responsibility of chaperones to maintain orderly student behavior during tours.

Self-Guided Groups

Groups may decide to visit on their own without a guided tour. In order to make your trip more enjoyable, please call (202) 789-4623 two weeks prior to your visit to register your group. Leave your name, the name of your school, your school address, and the date and time you will be coming to the Gallery. Self-guided groups must be accompanied by one adult chaperone for every ten students. Please indicate whether you would like to receive information describing resources at the Gallery. If you want to schedule a docent-led tour, please follow the instructions above. Self-guided groups must register their groups either in advance by phone or at the Art Information Desk upon arrival.



Martin Johnson Heade, *Cattleya Orchid and Three Brazilian Hummingbirds* (detail), 1871, oil on wood, National Gallery of Art, Gift of The Morris and Gwendolyn Cafritz Foundation

Free postcard tour packets based on modern figurative art in the East Building are available for self-guided groups with parents, chaperones, and teachers. Packets may be borrowed from the East Building Art Information Desk.

Sketching & Sculpture

Drawing is like making an expressive gesture with the advantage of permanence.

— HENRI MATISSE

Introduction: Try this!

Looking for ways to encourage students to closely examine works of art? Try sketching in the galleries! This resource offers ideas and activities for using sketching to engage students grades 5 through 9 as they explore the National Gallery's sculpture collection; however, the exercises can be modified for use with different ages and for paintings or works at other museums.

Why Sketching?

For centuries artists have drawn in front of works of art as a way to learn from them, understand their form, and capture their essential qualities. Sketching can help viewers even without formal art training connect with a work of art and see it in new ways, by:

- encouraging longer and more careful observation
- prompting examination of different art elements (color, line, shape, form, texture) and understanding of how materials affect an object's appearance
- providing a setting for creative response

Why Sculpture?

Because the National Gallery's sculpture installations provide an excellent environment for group sketching experiences. The West Building (WB) sculpture galleries, located on the ground floor, are filled with open space and natural light. They display a range of sculptural styles, media, and techniques—from Renaissance portrait medals to early twentieth-century figures. The East Building (EB) and Sculpture Garden (SG) provide a rich selection of large-scale, modern sculptures to fuel the imagination.

Preparation

What's the big idea?

The most successful museum visits focus on a few big ideas and a limited number of objects, emphasizing the quality of students' experiences instead of the number of objects seen. Would you like to focus your visit on abstract or figurative sculpture, the work of a particular artist, or the elements of art? The possible themes are endless.

Plan your tour.

Visiting the museum yourself is the best way to plan a tour. If that is not possible, you can preview National Gallery collections online at www.nga.gov. There, you can learn which works are currently on view and get information about them.

Click on "The Collection" to start your search. There are also several online resources specifically associated with our sculpture collection, including:

- A virtual tour of the West Building sculpture galleries: www.nga.gov/collection/sculpture/flash/index.htm
- A virtual tour of the Sculpture Garden: www.nga.gov/feature/sgvr/frameset1.htm
- A musical adventure for children about the Sculpture Garden: www.nga.gov/kids/lizzy/lizzy.html
- Look for other online resources at NGA Classroom: www.nga.gov/education/classroom/index.htm

Try it yourself

To select sketching exercises that are most effective for your students, first try them yourself. Generally, activities should have clearly defined directions and expected outcomes, so that students stay focused and participate fully. Allowing students to sketch anything they want may not elicit desired outcomes and may confuse students; however, you know your students best. Perhaps you will want to experiment with a combination of directed and free-form activities, using selected exercises here.

Above: Auguste Rodin, *The Thinker* (*Le Penseur*), model 1880, cast 1901, bronze, National Gallery of Art, Gift of Mrs. John W. Simpson



Share these museum rules with your students.

- Please do not touch works of art. A helpful guideline is to remain at least twelve inches away from any work of art.
- Do not lean drawing materials on walls, display cases, or pedestals.
- Do not block doorways or aisles.

Please review these guidelines for self-guided groups

- All self-guided groups must register prior to their visit by calling (202) 789-4623 or check in at the Art Information Desk upon arrival.
- Yield to tours organized by the National Gallery; only one group may be in a gallery at a time.
- Self-guided groups must be accompanied by at least one adult chaperone for every ten students.
- Museum rules are strictly enforced; please inform chaperones of our policies to ensure a safe and enjoyable visit for all.

Tips for reticent sketchers

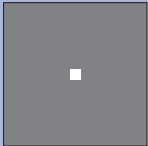
- Keep activities focused and give clear directions.
- Remind students that these sketching activities are about looking and exploring works of art and not about how well they draw.
- Reassure students that their sketches are personal and that they are not obligated to share them with the class.

Gather your supplies.

The National Gallery allows sketching on paper with pencil or charcoal only. If you are using these activities in other museums, please call ahead to learn their policies.

You will need...

- Sketching pencils (4B) or regular number 2 pencils
- Sheets of paper or sketchpads
- Chipboard or another firm drawing surface for each student
- Optional: viewfinders, either a square or circle with a small interior opening, can help students focus on details



Try sketching in the classroom.

To familiarize students with sketching from objects in the museum, try it first in the classroom. Preparing students in the classroom will help them focus on their sketching more quickly in the galleries.

At the Museum

Observe/Discuss

Before sketching, discuss with students the purpose of their visit and review museum rules.

In front of each work of art, invite student observations. Query them to encourage careful looking. Some possible prompts are:

- What do you see? Encourage students to support their responses with visual evidence from the sculpture.

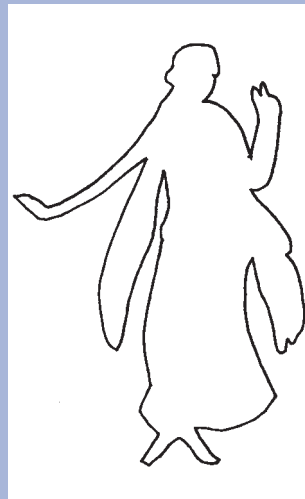


- What more can you tell by looking again?
- How does the sculpture's scale/size affect your impressions of it?
- Does the sculpture tell a story? Does it relate in some way to the students' lives? If so, how?
- Discuss the work's materials and surfaces. Do these have qualities that affect what the work communicates, or your response to it?

Students may practice using their viewfinders to focus on a particular detail of the sculpture.

Draw/Sketch

Describe the sketching activity. Make sure students understand the assignment and which object they are to sketch. Allow students at least ten to fifteen minutes to work on each activity.



Discuss Again

Are there any more questions? Did students notice anything new during sketching? Encourage students to share what they now see or understand about the sculpture.

Above, center: Paul Manship, *Dancer and Gazelles*, 1916, bronze, National Gallery of Art, Gift of Mrs. Houghton P. Metcalf

Above, right: Attributed to Francesco Righetti after Giovanni Bologna, *Mercury*, c. 1780/1800, bronze, National Gallery of Art, Andrew W. Mellon Collection



Sketching Exercises

Warm-Up with Contour Drawing

A contour drawing shows the outline (or silhouette) of a form. First, encourage students to think about which view works best for a contour drawing, and why. Then, ask students to use their eyes to follow the contour of the sculpture. Then, just using their fingers, they should slowly draw its outline in the air. Finally, without lifting their pencils from the paper, have them draw the contour using one continuous line.

For a challenging twist, have students draw without looking at the paper. This is called blind contour drawing. Explain that their drawings may look strange at first but that they should not be discouraged. This activity helps coordinate hand and eye movements and develops the ability to record what they see.

SUGGESTED WORKS OF ART

Giovanni Antonio Amadeo, *Kneeling Angel* (WB)

Edgar Degas, *Little Dancer Aged Fourteen* (WB)

Florentine 16th Century, *Farnese Hercules* (WB)

Paul Manship, *Dancer and Gazelles* (WB)

Andrea del Verrocchio, *Putto Poised on a Globe* (WB)

Movement and Balance

Balance is an equilibrium in the arrangement of elements in a work of art. Like the human body, sculpture must be physically balanced to stand upright. Our bodies have muscles to help balance our stance; however, sculpture relies on engineering—the distribution of weight and force of gravity, and sometimes internal or external supports—to achieve balance. Such engineering also allows sculptors to represent figures in motion. Ask students to sketch the contour of a sculpture and consider how its weight is balanced. Have them draw a line through the axis of balance. How are the parts distributed to achieve balance? Does a sculptor ever try to suggest his work is off balance, and why?

SUGGESTED WORKS OF ART

Edgar Degas, *Grande Arabesque, Second Time* (WB)

Attributed to Francesco Righetti after Giovanni Bologna, *Mercury* (WB)

Augustus Saint-Gaudens, *Diana of the Tower* (WB)

Andrea del Verrocchio, *Putto Poised on a Globe* (WB)

Martin Puryear, *Lever No. 3* (EB)

Richard Serra, *Five Plates, Two Poles* (EB) (has multiple axes)



Positive and Negative Space

Sculpture consists of what is there and what is not—positive space is the material itself; negative space refers to the background shapes surrounding it or surrounded by it. Both are fundamental to a composition. A sculptor makes deliberate decisions about how solid forms and the space they shape will look.

Ask your students to draw a line down the middle of their paper. On the left side, instruct them to draw a simple shape from a sculpture. Repeat the same shape on the right side. Next, they should shade in the object on one side and the background



on the other side. They have just created positive and negative space. Looking again at the sculpture, are they more aware of the positive and negative space?

SUGGESTED WORKS OF ART

Edgar Degas, *Spanish Dance* (WB)

Pierre Puget, *Milo of Croton* (WB)

Alberto Giacometti, *Walking Man II* (EB)

Alexander Calder, *Finny Fish* (EB)

Richard Serra, *Five Plates, Two Poles* (EB)

Louise Bourgeois, *The Winged Figure* (EB) or *Spider* (SG)

Lucas Samaras, *Chair Transformation Number 20B* (SG)

Light, Material, and Texture

To explore the interaction between light and surface, observe, discuss, and sketch sculptures made from different materials or works with a variety of surface texture.

1. How do different materials and degrees of finish affect the ways light plays off the surface of a sculpture? Compare two sculptures in different materials. Which surfaces reflect the light most brightly, and why? Have students sketch a simple contour drawing of the works or select and draw a detail from each. Using the scale below as a guide, ask students to shade in their drawings indicating the various levels of highlight and shadow.

2. Using the same shading exercise, explore how different textures created by the artist affect the ways light is reflected.



SUGGESTED COMPARISONS

Edgar Degas, wax and bronze pairs: *Bathers* and *Horses*—students will notice differences, even between virtually identical forms, because of the relation of museum lighting to position as well as different materials! (WB)

Auguste Rodin, *The Thinker* (*Le Penseur*) and *The Evil Spirits* (WB)

Antonio Canova, *Winged Victory* and Randolph Rogers, *Nydia, the Blind Girl of Pompeii* (WB)

Isamu Noguchi, *Great Rock of Inner Seeking* and Anthony Caro, *National Gallery Ledge Piece* (EB)



Above, left: Louise Bourgeois, *The Winged Figure*, 1948, cast 1991, bronze, National Gallery of Art, Gift of Louise Bourgeois

Above, right: Edgar Degas, *Spanish Dance*, c. 1883/1885, dark green wax, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon



Sketching in the Round

A gallery visit allows you to see objects from different perspectives, something that cannot be accomplished by looking at a slide or print. Have students choose any sculpture that can be viewed from at least three sides. Ask them to divide their paper into three sections and to draw their chosen object from three different viewpoints. To make this activity more exciting, you may want to give them a time limit, perhaps rotating views every minute. Discuss how differently the object looks depending on the place from which it is seen. Does it seem as three-dimensional from all views? Does one viewpoint seem primary?

Post-Visit Extension Activity: Descriptive Writing

- While still at the gallery, ask students to choose a sculpture.
- Have them write a thorough description of its shape, color, and scale. Is it on a pedestal or freestanding? What is its subject? How high is the relief (is it very three-dimensional or somewhat flat)? What is it made of? Is the surface smoothly textured or rough? They should include anything else that describes the work.
- Back at school, have students read their description to a classmate, who draws a sketch from it using colored pencils or crayons.
- Find a picture of their work of art on the Gallery's Web site at www.nga.gov.
- Now, match the sketch to the online image.
- Consider the following questions: How closely did the classmate's drawing resemble the actual object? Did the description include enough details to produce a recognizable sketch of the object? What additional

information would have made a more detailed image possible?

This resource is based on strategies used on two school tours: *National Gallery Treasures—East Building* and *The Sculptor*. If you would like to schedule a docent-led tour, please follow the instructions on page four.

SUGGESTED RESOURCES

Gelb, Michael J. *How to Think like Leonardo da Vinci: Seven Steps to Genius Everyday*. New York: Dell Publishing, 1998.

Jensen, Eric. *Arts with the Brain in Mind*. Alexandria, Va.: Association for Supervision and Development, 2001.

Katter, Eldon and Marilyn G. Stewart. *Art, A Personal Journey*. Worcester, Mass.: Davis Publications, Inc., 2002.

Penny, Nicholas. *The Materials of Sculpture*. New Haven: Yale University Press, 1993.

Ragins, Rosalind. *Art Talk, Teachers' Wraparound Edition*, 2nd edition. New York: Glencoe, 1995.

Above, left: Antonio Canova, after the Antique, *Winged Victory*, c. 1803/1806, bronze, National Gallery of Art, Patrons' Permanent Fund

Above, right: Isamu Noguchi, *Great Rock of Inner Seeking*, 1974, National Gallery of Art, Gift of Arthur M. Sackler, M.D., and Mortimer D. Sackler, M.D.

Museum Visits

FOR STUDENTS

SCHOOL TOUR THEMES

Thematic tours utilize the Gallery's collections and establish connections to national and local curriculum standards. Tours examine a range of artists, subjects, styles, and techniques and target specific grade levels. Upon request, tours may be designed around special topics. All tours are free.

Gallery docents use a variety of interactive, inquiry-based approaches in their gallery teaching to engage students at many levels of learning and interest.

Preparatory materials are available for all tours, except where noted.

Pre-K through Grade 3

These tours introduce our youngest viewers to works of art based on subjects taught in the classroom. Docents use a multisensory approach involving discussion, imagination, creative dramatics, demonstration, and visual aids. Choose one topic.

Weather in Art

Learn about the seasons and how artists depict weather in paintings and sculpture.

Art/Science

Ages 4–6, limited to 45 students

45–50 minutes

Meet in West Building Rotunda

Animals and Nature

Explore paintings and sculpture representing nature and the animal world.

Art/Science

Grades K–3, limited to 60 students

50–60 minutes

Meet in West Building Rotunda



Art Tales East or West: Storytelling Program

Establish connections to works of art with children's books and hands-on activities. Each program includes storytelling, art-making, and discussion of one or two works of art. *Art Tales East* focuses on Henri Matisse or abstract art. *Art Tales West* focuses on Vincent van Gogh or images of city and country. Please select either *Art Tales East* or *Art Tales West*. Specific topics are chosen by the Gallery, based on the availability of objects and space at the time of the program. Preparatory materials are not available.

Offered Mondays, Tuesdays, and Fridays at 10:30 and 11:45 am, excluding federal holidays

Reading/Art

Ages 4–6, limited to 25 students

45–60 minutes

Meet in West Building Rotunda or East Building depending on tour topic

Children in Art

Compare images of children and their activities, families, environments, and costumes to the students' own experiences.

Art/Social Studies

Grades K–3, limited to 60 students

50–60 minutes

Meet in West Building Rotunda

Color, Line, and Shape

Introduce young students to the elements of art.

Art/Language Arts/Math/Science

Grades K–3, limited to 60 students

50–60 minutes

Meet in East Building

Above: Paul Gauguin. *Haystacks in Brittany* (detail), 1890, oil on canvas, National Gallery of Art, Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

For Students Grades 4 through 12

National Gallery Treasures—West Building

See highlights from the Gallery's permanent collection of works from the early Renaissance to nineteenth-century French impressionism and learn about the West Building's neoclassical architecture. The tour can be adapted to specific curriculum needs.

Art/Social Studies
Grades 4–12, limited to 60 students
60 minutes
Meet in West Building Rotunda

National Gallery Treasures—East Building

Look at twentieth-century painting, sculpture, and architecture to investigate social issues, historical movements, and scientific developments as they relate to artistic movements of the twentieth century.

Optional sketching component available

Art/Language Arts/Social Studies
Grades 4–12, limited to 45 students
60 minutes
Meet in East Building

Explore the Elements of Art

Examine how artists use the elements of art to convey ideas, create expression, and organize composition. This two-hour program includes a short film, tour, and hands-on activities.

Art/Language Arts/Math/Science
Grades 4–6, limited to 60 students
2 hours; offered at 10:30 am only
Meet in East Building

The Painter

Combine a tour of paintings created in different media with a demonstration of the various materials used, such as oil and egg tempera. Students identify portraits, landscapes, and genre paintings by looking at various works from the early Renaissance through post-impressionist collections.

Art/Language Arts/Science
Grades 4–12, limited to 45 students
60 minutes
Meet in West Building Rotunda



OPTIONAL SKETCHING COMPONENT

AVAILABLE WITH “NATIONAL GALLERY TREASURES—EAST BUILDING” OR “THE SCULPTOR”

Integrate a **sketching component** into your school tour. Students will closely examine and respond to art objects by sketching them. Four to five objects will be covered on these tours. Please indicate the sketching option on your registration form. You may register for this tour without selecting the sketching component.

The Sculptor

Identify techniques used from the Middle Ages to the twentieth century to create sculpture in wood, bronze, marble, and other materials.

Optional sketching component available

Art/Language Arts/Science
Grades 4–12, limited to 60 students
1 hour, 15 minutes
Meet in West Building Rotunda

American Art

Examine the development of artistic styles in American art ranging from the colonial period to late nineteenth-century landscape and genre painting. The tour also analyzes political and cultural messages embedded in American art that reflect the country's emerging identity.

Art/Language Arts/Social Studies
Grades 4–12, limited to 30 students
60 minutes
Meet in West Building Rotunda

Mythology

Learn how Greek and Roman myths are portrayed by artists working in a variety of styles from the Renaissance to the late nineteenth century. Students discuss the relevance of myths and how they are interpreted today.

Art/Language Arts
Grades 4–12, limited to 30 students
60 minutes
Meet in West Building Rotunda

French Art

Explore French artistic heritage from the seventeenth through the nineteenth century, including a variety of styles and techniques in portrait, genre, and history paintings. Teachers may request a variety of approaches such as French art terms, examination of historical and social influences, or discussion of the impact of politics on art.

Art/Language Arts/Social Studies
Grades 4–12, limited to 45 students
60 minutes
Meet in West Building Rotunda

Renaissance Art

Study social and cultural changes in Italy from the thirteenth to the sixteenth century and their effect on artistic styles. Students may discuss such issues as the rise of humanism or the role of patronage and their impact on artistic developments.

Art/Language Arts/Social Studies
Grades 6–12, limited to 60 students
60 minutes
Meet in West Building Rotunda

Spanish Art

Introduce students to 400 years of Spanish art—from Hispano-Flemish art of the Renaissance to the twentieth-century movements of cubism and surrealism—while exploring themes of patronage, politics, and culture.

Art/Language Arts/Social Studies
Grades 6–12, limited to 30 students
1 hour, 15 minutes
Meet in West Building Rotunda

Foreign Language Tours

Tours conducted in foreign languages by native speakers are intended for high school language students who are conversant at an advanced level. Tours are tailored to meet specific learning objectives and may be requested in French, German, Italian, Japanese, Russian, or Spanish. Please choose one topic: *American Art*, *French Art*, *Renaissance Art*, *Spanish Art*, *National Gallery Treasures—East Building*, or *National Gallery Treasures—West Building*.

Art/Language Arts

Grades 9–12, limited to 30 students

60 minutes

Meet in East Building or West Building Rotunda depending on tour topic

For High School Students

High School Studio Workshops: *Palace and Mosque: Islamic Art from the Victoria and Albert Museum*

The Victoria and Albert Museum in London is home to one of the most renowned collections of Islamic art. This exhibition of more than one hundred objects conveys the richness of Islamic art and features calligraphy, ceramics, tilework, manuscripts, a twenty-foot-high pulpit (*minbar*), and exquisitely crafted textiles and ivories. Themes of the written word, the court and courtiers, and artistic exchange are presented.

The workshops include an in-depth tour of the exhibition *Palace and Mosque: Islamic Art from the Victoria and Albert Museum* followed by a one-hour, hands-on studio session. A teaching packet and other resources will be sent prior to the tour.

Above: Sixth-graders on a school tour

Right: Blue-and-white storage jar, Iran (Safavid), 17th century, fritware with underglaze colors, Victoria & Albert Museum, London



DATES AND TIMES

10:00 am to 12:00 pm

TUESDAYS: November 9, November 16, November 30, December 7, December 14, January 11, January 25, and February 1

FRIDAYS: November 5, November 19, December 3, December 10, December 17, January 14, January 28, and February 4

Meet in East Building. Limit 30 students per session.

Art/Art History/World History/Math

To register, please select a date and call (202) 842-6905.

The Gallery offers a variety of in-depth programs for high-school students. For more information, please visit www.nga.gov/education/hsprog.htm



For All Students

The Christmas Story

Explores the presentation of Jesus' birth and childhood, a key subject in Western old master paintings and sculpture.

Art/Language Arts/Social Studies
limited to 30 students

60 minutes

Meet in West Building Rotunda

Special Exhibition Tours

A limited number of school tours will be offered for the following special exhibitions. Please schedule tours on even calendar days at 10:15 or 11:45 am.

Palace and Mosque: Islamic Art from the Victoria and Albert Museum

Tours available: October 4, 2004, through February 4, 2005

The Victoria and Albert Museum in London is home to one of the most renowned collections of Islamic art. This exhibition of more than one hundred objects conveys the richness of Islamic art and features calligraphy, ceramics, tilework, manuscripts, a twenty-foot-high pulpit (*minbar*), and exquisitely crafted textiles and ivories.

Art/Art History/World Cultures
limited to 30 students

60 minutes

Meet in East Building

Gilbert Stuart

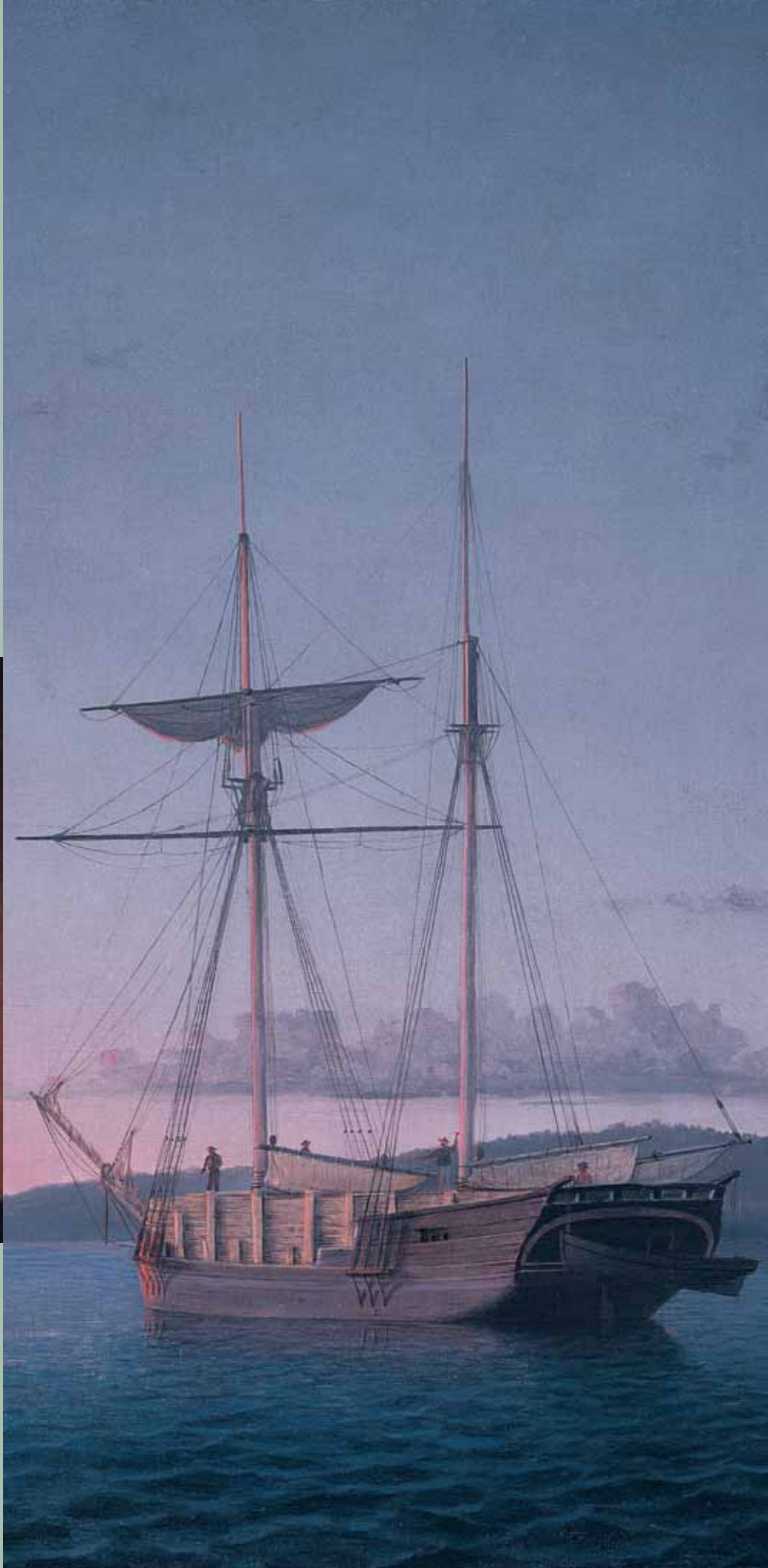
Tours available: April 20 through
June 2, 2005

Explore our nation's early history through the portraits of some of America's most famous and influential men and women. Gilbert Stuart (1755–1828), the most successful portrait painter of his time, created lasting images of our national identity. His portrait of George Washington, as seen on the one-dollar bill, has essentially become the “official” image of our first president.

Art/Art History/American History
limited to 45 students
60 minutes
Meet in West Building Rotunda



Left: Gilbert Stuart, *George Washington (Vaughan portrait)* (detail), 1795, oil on canvas, National Gallery of Art, Andrew W. Mellon Collection



Right: Fitz Hugh Lane, *Lumber Schooners at Evening on Penobscot Bay* (detail), 1863, oil on canvas, National Gallery of Art, Gift of Mr. and Mrs. Francis W. Hatch, Sr.

PRE-K THROUGH GRADE 12

Tour Scheduling Form (please photocopy and mail or fax)

Please read directions carefully before filling out this form.

Photocopy the form to use in requesting additional tours and keep a copy for your records. To reserve your tour, please fill in all information requested on this form. Mail or fax the completed form to the Gallery *at least four weeks* in advance of the tour

date you are requesting. Scheduling forms will be accepted:

- from August 2 to November 12 for tours between September 20 and December 15
- from December 1 to May 3 for tours between January 10 and June 3

Owing to the volume of tour requests, our schedule fills very quickly—please list alternative dates on your form. Incomplete forms will delay processing.

Mail your completed form to:

Jennifer Cross
School Tours
National Gallery of Art
2000B South Club Drive
Landover, MD 20785

or send it by fax to (202) 789-4974.

<hr/>			
<i>Today's date</i>			
<hr/>			
<i>Contact person</i>			
<hr/>			
<i>Name of school (public/private?)</i>		<i>Fax number</i>	
<hr/>			
<i>School address</i>		<i>Street</i>	
<hr/>			
<i>City</i>	<i>State</i>	<i>County</i>	<i>Zip code</i>
<hr/>			
<i>School telephone</i>	<i>Home telephone</i>	<i>E-mail</i>	
<hr/>			
<i>Number of students</i>	<i>Grade(s)</i>	<i>Number of adult chaperones (minimum of one for every ten students)</i>	
<hr/>			

Tour Theme Request

THREE POSSIBLE DATES IN ORDER OF PREFERENCE

		<input type="radio"/> 10:15	<input type="radio"/> 11:45	<input type="radio"/> Afternoon (specify)
1	<i>Date</i>	<i>Time</i>		
		<input type="radio"/> 10:15	<input type="radio"/> 11:45	<input type="radio"/> Afternoon (specify)
2	<i>Date</i>	<i>Time</i>		
		<input type="radio"/> 10:15	<input type="radio"/> 11:45	<input type="radio"/> Afternoon (specify)
3	<i>Date</i>	<i>Time</i>		

- *Art Tales East or West* offered Mondays, Tuesdays, and Fridays, 10:30 and 11:45 only
- If desired, please indicate sketching option for *National Gallery Treasures — East Building* and *The Sculptor* tours

Alternate Tour Theme Request

Department of Teacher, School, and Family Programs
Division of Education
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Non-Profit Organization
U. S. Postage
PAID
Washington, DC
Permit No. 9712

Mailing Address

Department of Teacher, School, and Family Programs
National Gallery of Art
2000B South Club Drive
Landover, MD 20785

Museum Hours

Monday–Saturday, 10:00 am to 5:00 pm
Sunday, 11:00 am to 6:00 pm
Open every day of the year except December 25
and January 1

Admission, tours, and exhibitions are free

Accessibility

The West Building entrance on 6th Street and Constitution Avenue NW, and the East Building entrance on 4th Street NW, are wheelchair-accessible. Please inform the tour scheduler and docents of any special needs before your tour. Teacher workshop participants requesting accommodation for special needs should call (202) 842-6796. A Telecommunications Device for the Deaf (TDD) is available by calling (202) 842-6176. A TDD is located at the public telephone adjacent to the stamp machine near the Concourse Sales Shop. This TDD can accommodate users in wheelchairs.

Parking

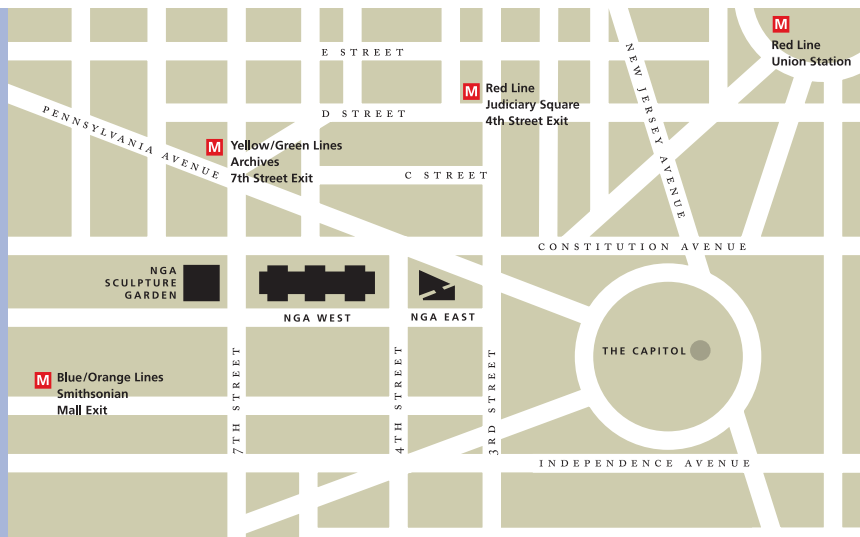
Metered street parking is available along the Mall for cars and vans. Buses may let students off at the entrance noted on your confirmation sheet. Parking for buses is usually allowed only on Independence Avenue near the Washington Monument.

Student Lunches

Hot and cold lunches may be purchased from the National Gallery Cafeteria. Group meal plans can be arranged by calling (202) 216-2481. In the Pavilion Café, student meals are available with outdoor seating. For more information, call the Café manager at (202) 289-3360.

NGA Classroom

www.nga.gov/education/classroom/index.htm
Visit the Gallery's new Web destination where teachers and students can connect art and curriculum. The site includes a resource finder to access lessons and information, featured lessons, and educational interactives.



NGA Loan Materials Finder

www.nga.gov/education/classroom/loanfinder
Search for teaching packets, color slide programs, films, videocassettes, and videodiscs that are available as free loans to schools, libraries, community organizations, and individuals. A complete description of resources and ordering procedures are available on the site. To request a free catalogue, e-mail extprog@nga.gov, fax (202) 842-6935, call (202) 842-6269, or write to Education Resources, National Gallery of Art, 2000B South Club Drive, Landover, MD 20785.

NGA Online

Additional information can be found on the Gallery's Web site: www.nga.gov. Click on "NGAkids" to enter the section of our Web site created exclusively for children. Click on "Education" for more educational programs.

Calendar of Events

For a free bimonthly listing of current exhibitions, educational programs, films, concerts, and special events, call (202) 842-6662, or e-mail your request to calendar@nga.gov.

Museum Shops

Reproductions, catalogues, and books on the collections are available to educators at a twenty percent discount by mail order only. For more information, call (202) 842-6002 or 1-800-697-9350.

Map and Metro

The National Gallery of Art is located on the National Mall between 3rd and 7th Streets at Constitution Avenue NW, Washington, DC. Metro stops near the Gallery are Judiciary Square (Red Line: 4th Street exit) and Archives (Yellow/Green Line: 7th Street and Pennsylvania Avenue).

Security

Visitors are asked to present all bags for inspection as they enter the Gallery. Luggage or large bags are not permitted. We recommend that teachers and students leave their backpacks at school or on the bus to prevent entry delays.

On the cover: André Derain, *Charing Cross Bridge, London* (detail), 1906, oil on canvas, National Gallery of Art, John Hay Whitney Collection