



National  
Portrait  
Gallery

**Learning at the  
National Portrait Gallery**  
Secondary Schools' Programme  
2010/2011

**Take another look**

# Take another look

at our 2010/2011

Secondary Schools' programme



## Get in touch

020 7312 2483 or

education@npg.org.uk

COVER IMAGE: **Sir Willard Wentworth White**, (1946–),  
(detail) Ishbel Myerscough, 2009, NPG 6886

ABOVE: **James Joyce** (1882–1941), (detail) Jacques-Emile Blanche,  
1935, NPG 3883

All images are © National Portrait Gallery, London,  
unless otherwise indicated.

Quotes included were supplied by school teachers or students from  
participating groups, 2009 and 2010.

Information is correct at time of print, however dates and  
details may change. Please check [www.npg.org.uk](http://www.npg.org.uk)



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## Take another look at learning through portraits

Welcome to the National Portrait Gallery's programmes for secondary schools for the 2010 / 2011 school year.

The National Portrait Gallery places learning at its heart. The Gallery is a national destination for learning through portraiture. Our aim is to use portraiture to increase students' and teachers' understanding of the men and women who have and who are contributing to the culture, identity and rich diversity of Britain.

This booklet outlines our dynamic free, curriculum-linked learning programmes for students and teachers, taking inspiration from our extensive collection of portraits from 1500 to the present day. The Gallery's innovative changing programme of exhibitions and displays means there's always something new to explore. The Gallery offers unique perspectives into portraiture, showing how society in Britain has developed, and generating ideas around achievement and inspiration for all learners.

Come face-to-face with art, history and contemporary culture at the National Portrait Gallery this year.

### Liz Smith

HEAD OF LEARNING  
National Portrait Gallery



**Giovanni Battista Belzoni,**  
(1778–1823), (detail) attributed  
to William Brockedon, c.1820,  
NPG 829



## Over 500 years of art, history, biography and fame

- The Gallery was founded in 1856 to collect portraits of famous British people
- Over 1,000 portraits of men and women who have shaped British history from the Middle Ages to the present are on display at any one time
- Our collections feature more than 120,000 portraits
- Meet kings and queens, politicians and rulers, writers and artists, scientists, actors, musicians, sportspeople and business leaders

## SECONDARY PROGRAMMES

Free, curriculum-linked sessions facilitated by specialist teachers and artists

The National Portrait Gallery works with secondary schools in innovative ways, responding to the individual interests of classes through free ready-made and tailor-made sessions. Responding to the permanent Collection and temporary exhibitions, our education programmes, activities and resources link to curriculum requirements for Art, Photography, History, Citizenship, and Cross-curricular learning. Our taught sessions are delivered by a specialist freelance team of educators and artists, providing exciting outside-the-classroom learning opportunities across the curriculum.

We offer a broad range of provision for the applied 14–19 diplomas, A level, GCSE, BTEC, the new KS3 curriculum and SEN schools, and videoconferencing, bringing our Collection into your school.

We also provide free resources to support self-directed visits, including online webquests to foster enquiry-based learning through nine museum collections. Our extensive CPD programme of workshops, courses and exhibition private views supports teachers to develop practical activities and units of work around our Collection and temporary exhibitions.

- To access resources and up-to-date programme information see [www.npg.org.uk/learning](http://www.npg.org.uk/learning)
- To access webquests listed in this booklet, and all other webquests, see [www.npg.org.uk/webquests](http://www.npg.org.uk/webquests)
- See page 55 for how to book your visit

- All taught sessions and workshops, including materials, are FREE
- Sessions last from 60 minutes to a half-day
- Sessions can be booked whenever the necessary rooms and staff are available
- We recommend a pre-visit to see the galleries you will be using

## NEW THIS YEAR

- In 2010, the Gallery is extending our Cross-Curricular Citizenship and History sessions through joining with the British Library in the 'Campaign! – Make an Impact' project. See pages 26, 29 and 46 for two new videoconferences and a campaign activity for Citizenship
- At AS Level we have a new session for Sociology students on changing depictions of childhood and the family (page 31)
- New webquests include 'Diversity on Display' and 'History of Hair and Beauty' for Hair and Beauty students taking the new Diploma
- Other resources for Hair and Beauty include an online resource for Tudor and Georgian hair and makeup at [www.npg.org.uk/learning/schools/secondary-schools/creative-and-media-diploma](http://www.npg.org.uk/learning/schools/secondary-schools/creative-and-media-diploma)
- 'Mary Seacole in Focus' is a cross-curricular downloadable PDF available from our website
- Art students after-hours can join our expanded Extended Learning provision, including weekend masterclasses (see page 35)
- Our exciting new Creative & Media Diploma website is live on [www.npg.org.uk/creativeandmediadiploma](http://www.npg.org.uk/creativeandmediadiploma)  
Go behind the scenes – see page 18

# Take another look at the class of 2010/2011



**Frank Auerbach**  
Art



**David Bailey**  
Photography



**Queen Elizabeth I**  
History



**Mary Seacole**  
SEN



**Sylvia Pankhurst**  
Citizenship  
and Cross-curricular



**Sir Willard  
Wentworth White**  
14–19 Diplomas

'Some museums are so stuffy and you feel as if you are breaking the rules every time you do anything or sit anywhere but we felt really relaxed at the National Portrait Gallery.'

## Art

### Be inspired by ideas and concepts around portraiture

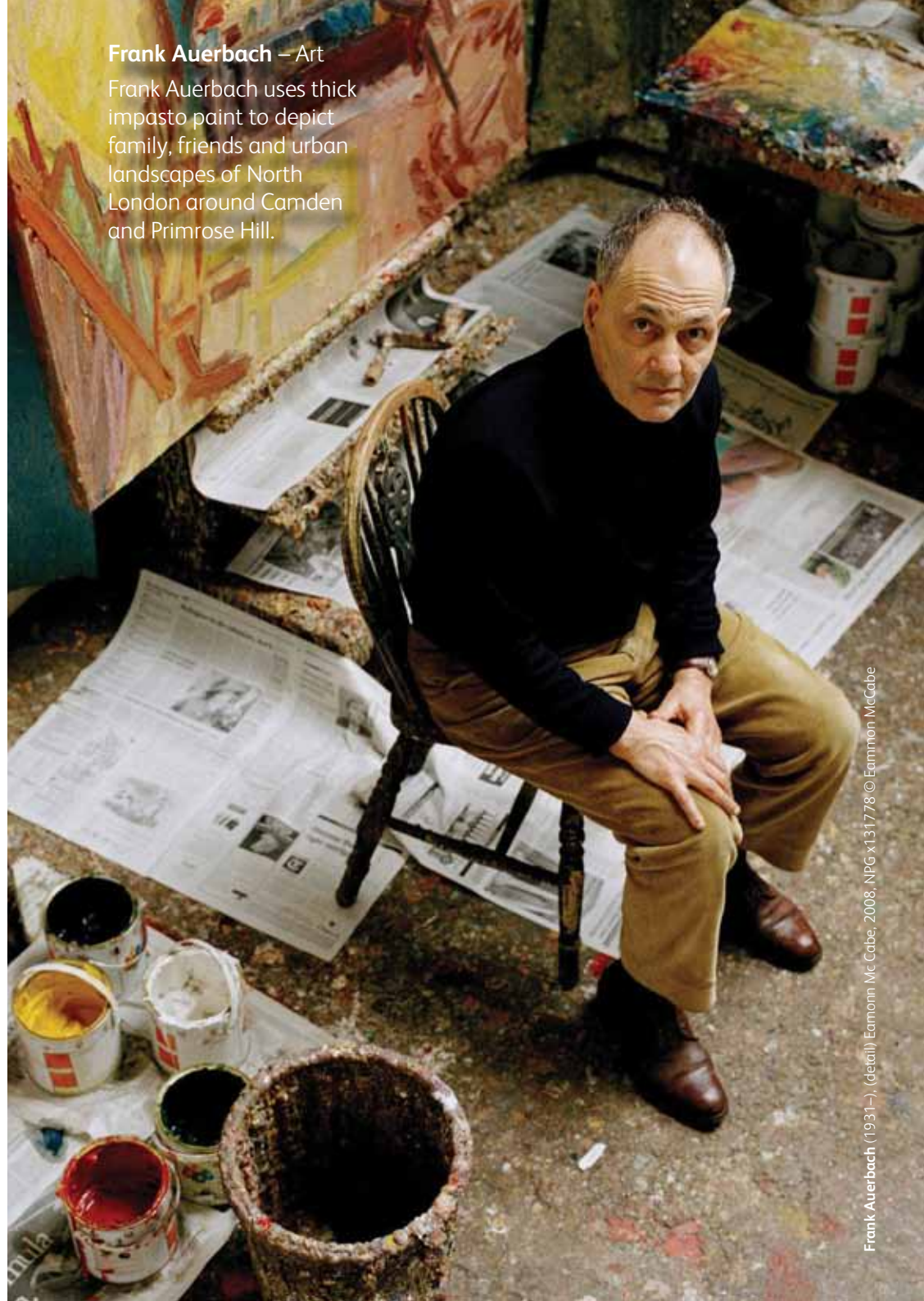
Our extensive permanent Collection, temporary exhibitions and displays, and learning-centred projects make the Gallery an exciting and relevant learning destination for secondary Art students. All our taught sessions are delivered by our specialist team of artists and teachers who have extensive knowledge of the Collection, as well as an awareness of the relevant current curriculum requirements, and an ability to mix historical and contextual references through practical and theoretical sessions.

Through our broad range of portraiture approaches including painting, photography, sculpture and digital media, learners are offered huge scope for evaluation, response and discovery. We offer free discussion and practical drawing sessions and workshops for Key Stage 3 to Key Stage 4, and post-16 courses. See later in this booklet for new art programmes for Extended Schools.

All equipment and materials are provided, and we encourage students to bring their own sketchbooks or work journals to all sessions.

### Frank Auerbach – Art

Frank Auerbach uses thick impasto paint to depict family, friends and urban landscapes of North London around Camden and Primrose Hill.





## GALLERY DISCOVERY TOURS to IN FOCUS: THEATRE TALKS

### Gallery Discovery Tours

Our team of freelance teachers and artists deliver explorative, lively Gallery tours, engaging students directly with our permanent Collection. Each session includes discussion opportunities and, if requested, directed drawing time for the whole group.

- Sessions run for 60 minutes (tour) or 120 minutes (tour and drawing) and cater for a maximum of 20 students.

### In Focus Talks

Looking at works within and beyond our Collection, these interactive PowerPoint lectures are stimulating ways to explore a theme. Held in the Ondaatje Wing Theatre, these talks are ideal for larger groups and a great starter before self-directed Gallery visits or self-directed drawing activities.

In both Gallery tours and presentations, our specialist freelance team will use discussion and resource-based activities to suit the ages, abilities and learning styles of your group. Our flexible approach can link to your students' interests and current area of study.

- Sessions run for 60 minutes and cater for a maximum of 80 students.

Other things to note:

- We can tailor-make a session to fit into a class project or teaching approach
- Gallery sessions can be offered within selected galleries, please select from sixteenth, seventeenth, eighteenth, nineteenth, or twentieth centuries or contemporary portraits
- For drawing sessions, we provide free dry materials, drawing boards and paper with staff on hand to provide facilitation, advice and feedback
- Stools can be requested in advance

All Art gallery sessions run up to 120 minutes and cater for a maximum of 20 students.



FAR LEFT: **Marc Quinn** (1964–)  
Eamonn McCabe (detail), 2008,  
NPG x131781 © Eamonn McCabe

MIDDLE: **Richard Long** (1945–)  
Eamonn McCabe (detail), 2003,  
NPG x131771 © Eamonn McCabe

LEFT: **Michael Craig-Martin** (1941–)  
Eamonn McCabe (detail), 2006,  
NPG x131767 © Eamonn McCabe

## TOURS AND TALKS

### Photography & Contemporary Portraiture

#### Relationships between media

How have photography and portrait painting influenced each other? Students explore and make connections between a wide variety of forms and processes, and are encouraged to consider the relationships between contemporary approaches and older works, expressing their own ideas and observations.

### Signs and Symbols

#### Can you crack the codes?

Artists have used the language of visual symbols for centuries, for example, placing a rose or a skull into the picture can suggest love or death. These sessions come to life through an exciting treasure hunt, exploring symbolism in works from the Tudors to the contemporary collection, detecting hidden meanings and messages throughout the Gallery.

### Image and Identity

#### Who are you?

Young people are continuously exploring how to convey to others who they are and what they feel. Gallery educators use a wide variety of teaching models, including object association, to promote lively discussion and enquiry, exploring ways in which portraits of British achievers from our time and from history can be interpreted in terms of the sitter's own image and identity.

### The Self-Portrait

#### Look at me, what do you see?

Discover the mood, form and process behind some of the most interesting self-portraits in our Collection. Focusing on the exploration of self-presentation and context, students are encouraged to enquire through a variety of learning models including discussion, object association and interpretation.

All Art gallery sessions run up to 120 minutes and cater for a maximum of 20 students.



FAR LEFT: **Thomas Henry Bingham, Baron Bingham** (1933–) Martin Jennings, 2008, NPG 6849

LEFT: **Peter Dennis Blandford ('Pete') Townsend**, (1945–) Clive Barker, (1983) NPG 5880

## TOURS AND TALKS

### The Abstract Portrait

Starting with Patrick Heron, students explore and discuss the use of abstraction in portraiture, through observing a variety of portraits.

### Images of Power

*Royalty, Status & Fame*

Looking at a variety of portraits, students observe and discuss ways that the artist has provoked and manipulated pose, stance, and mood to create an atmosphere to suggest power, status or fame.

### The 3D Portrait

Students discuss and respond to a variety of sculptures in the gallery, and discuss the different techniques and approaches that the artist had taken to depict a portrait in three-dimensions.

### Creative Connections

*The Artist and the Sitter*

Students explore the complex relationships between the artist and the sitter and how these relationships can influence the outcome of the work.

### Women Artists

*From Kauffmann to Lucas*

Students discover a wide range of portraits in our Collection, discussing and observing the contextual restrictions belonging to the more contemporary pieces, and comparing works from recent history to the present day.

### Perspectives

*Seeing where You stand*

Students discover what perspective is and how different artists use perspective to make art that suggests reality. Portraits are an area of art where realism is often very important. Students will explore this through discussing and observing some key examples in the Gallery.

### 20th Century Portraits

Students are given the opportunity to discuss the context and content of key examples in the Gallery's vast twentieth-century portrait collection.

### Portraits in Disguise

*Drama and Costume in Portraiture.*

'Dressing up for your portrait' has always been the accepted norm. We are confronted by images of people who are making the most of clothes and jewels to reinforce their powerful presence but these bodily coverings and adornments are not always all that they seem.

### Portraits on Show

Students observe examples of fashion and adornment from Tudor to Contemporary Portraiture.

## TEMPORARY EXHIBITION SPECIALS

Make the most of our temporary exhibitions and displays through In Focus Talks, which can be extended by a Gallery tour in the permanent Collection.

Please note that it is not possible to teach in the temporary exhibition spaces. Temporary exhibition specials are available for:

- *BP Portrait Award 2011*, Jun – Sept 2011
- *Camille Silvy, Photographer of Modern Life, 1834 – 1910*, until 24 Oct 2010
- *Chasing Mirrors: Portraits of the Unseen*, 15 Oct 2010 – 9 Jan 2011
- *Bridget Riley Portraits*, until 20 March 2011
- *Taylor Wessing Photographic Portrait Prize 2010*, 11 Nov 2010 – 20 Feb 2011
- *Thomas Lawrence: Regency Power and Brilliance*, 21 Oct 2010 – 23 Jan 2011
- *Hoppé Portraits: Society, Studio and Street*, 17 Feb – 30 May 2011
- *Ida Kar: Bohemian Photographer, 1952–68*, 10 Mar – 19 Jun 2011

For confirmed exhibition details and dates, programme focus and supporting teacher notes and resources please see our website [www.npg.org.uk](http://www.npg.org.uk)

Please note, some of these exhibitions carry an entry fee. Please see our website for further details.

'I like the National Portrait Gallery as they are there to provide support for young people and it's a place for young people to go, use their ideas, channel them and grow as a person...'

## STUDIO WORKSHOPS

Practical Study for 14 –19 plus. Free workshops led by professional artists, held in our fully-equipped Education Studio space.

### Expressive Sculptures KS3+

Construction Workshops

- **Jan 2011** – Mon 24/ Tues 25/ Wed 26/ Thurs 27/ Fri 28
- **ALL 10.30 –15.30** with a break for lunch (not provided)

Exploring the Gallery's extensive collection of sculpture pieces, from traditional busts to more recent abstract works, students use sketching to gather inspiration from the Collection for a session of studio practice involving an interesting range of construction materials.

### Image and Identity

Digital and Mixed Media Workshops KS3+

- **Dec 2010** – Mon 6/ Tues 7/ Wed 8/ Thur 9/ Fri 10
- **ALL 10.30 –15.30** with a break for lunch (not provided)

Working with a variety of artists and facilitators to respond to students' own sense of self-image, students are encouraged to explore individual abstractions through diverse treatment of materials and consideration of mood and atmosphere.

### Fashion and Adornment

Suitable for 16+

- **Feb 2011** – Tue 15
- **10.30 –15.30** with a break for lunch (not provided)

To celebrate London Fashion Week, this unique workshop gives students the opportunity to draw inspiration from the Gallery's Collection of portraits, before experimenting with paper to create imaginative samples.

### The Power and the Brilliance

Portraiture painting workshops KS4+

- **Nov 2010** – Mon 15/Tues 16/Wed 17/ Thur 18/Fri 19
- **ALL 10.30 –15.30** with a break for lunch (not provided)

Using the exciting *Thomas Lawrence: Regency Power and Brilliance* exhibition for inspiration, students respond to the rich content of the paintings through experimenting with oil painting techniques.



FAR LEFT: **From The Gifts** by Alinah Azadeh © Sogand Bahram, courtesy of The Shape of Things

LEFT: **Sir Michael David ('Mike') Jackson** (1944–), (detail) Brendan Kelly, 2009, NPG 6885

## MEET THE ARTIST

### Chasing Mirrors: Portraits of the Unseen

Suitable for KS3+

- **Nov 2010** – Tues 30
- **10.30 –16.00** with a break for lunch (not provided)

Artist Alinah Azadeh discusses her involvement with *Chasing Mirrors: Portraits of the Unseen*, then works with students to explore alternative ways of creating self-portraits through symbolism and metaphor.

### Prized Paintings!

BP Portrait Award 2011 & BP Travel Award 2010 Suitable for KS3+

- **Jun 2011** – Mon 27/ Tues 28/ Wed 29/ Thur 30
- **Jul 2011** – Fri 1
- **ALL 10.30 –15.30** with a break for lunch (not provided)

Students explore uses of expression in portraiture, observing the content, form and context of selected paintings on display and create their own dynamic, large-scale acrylic paintings in the studio.

Meet the Artist is a unique, free, opportunity to connect with practising artists who are associated with the National Portrait Gallery through exhibitions, commissions, acquisitions or displays. Students and teachers are given free access to the artist through an exclusive presentation of their work, and the opportunity to enter into a conversation about the content, process and approach to their art work and their collaboration with the Gallery.

Confirmed artists for 2010:

- Brendan Kelly, Weds 13 Oct
- Bridget Riley, (please see [www.npg.org.uk](http://www.npg.org.uk) for event date)
- Alinah Azadeh, Tues 30 Nov

See [www.npg.org.uk/learning](http://www.npg.org.uk/learning) for further details on the 2010/2011 Meet the Artist programme.

**All Art workshops run for one day from 10.30 – 15.30 with a break for lunch (not provided). Minimum number of students is 10, maximum is 20.**

# Photography

## Workshops

Free workshops led by professional photographers for students studying photography at Key Stage 4 to 5.

The Gallery has an extensive permanent photographic collection, as well as displaying temporary exhibitions of British and international photographers. The Collection consists of original photographs, many of which are derived from original negatives, dating from the 1840s to the present day.

We offer an extensive programme for the interpretation and study of photography including practical workshops. Students work in our studio workshop space using large-format and digital cameras, with studio lighting to create their own portraits, taking on the roles of photographers, stylists and models.

- All workshops last for one day from 10.30 – 15.30 with a break for lunch (not provided)
- Maximum of 18 students per workshop

## TEMPORARY EXHIBITION SPECIALS

Responding to key photographs in these temporary exhibitions, students experiment with composition, pose, setting, props and lighting in a professional studio atmosphere.

Students develop ideas, improve technical skills with formal elements, and make connections between their own outcomes and the artists' approaches.

### **Camille Silvy, Photographer of Modern Life, 1834 – 1910**

- **Sept 2010** – Mon 27/ Tues 28/ Wed 29/ Thur 30
- **Oct 2010** – Fri 1

### **Taylor Wessing Photographic Portrait Prize 2010**

- **Feb 2011** – Mon 7/ Tues 8/ Wed 9/ Thur 10/ Fri 11

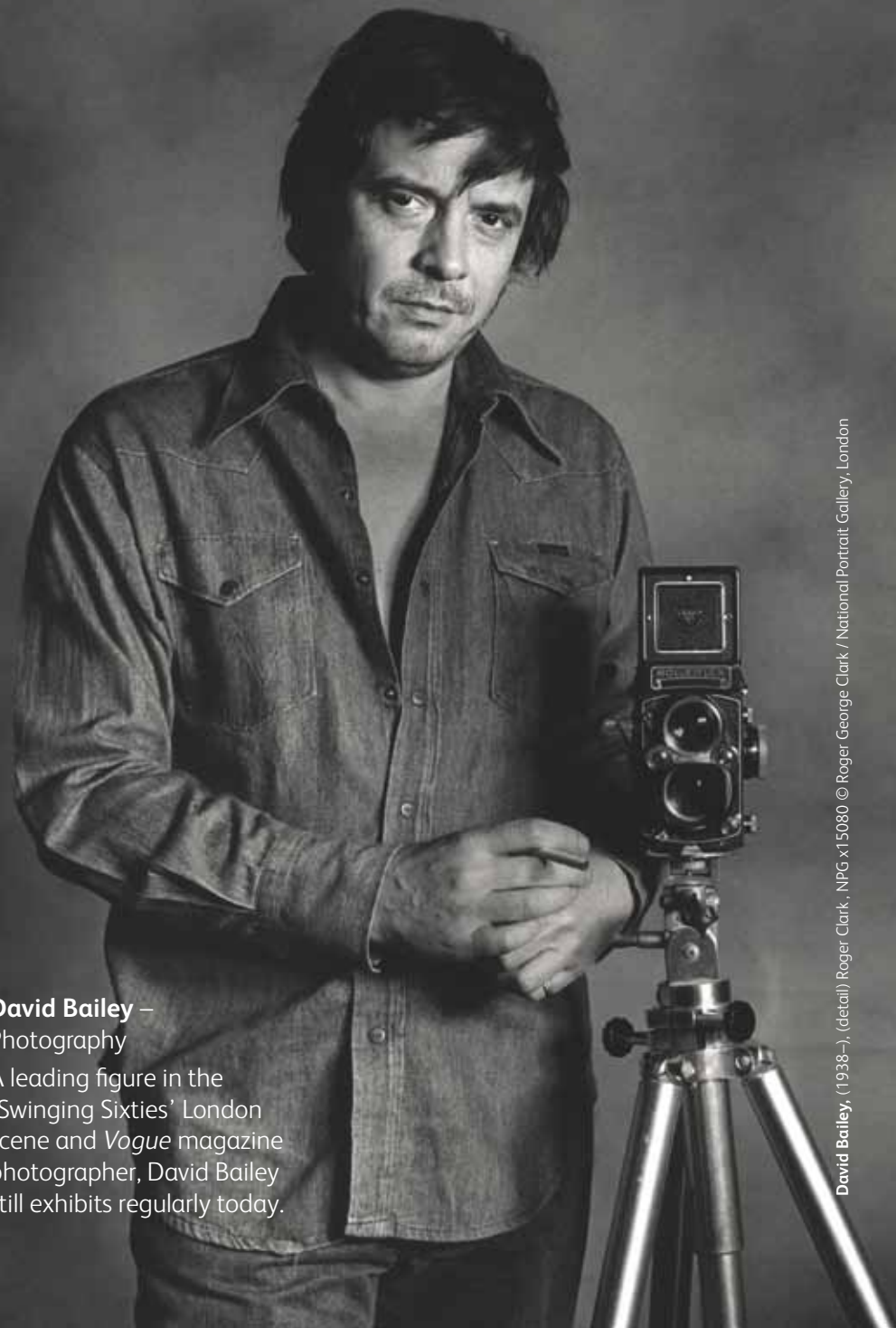
### **Hoppé Portraits & Ida Kar**

- **Mar 2011** – Mon 14 / Tues 15/ Wed 16/ Thur 17/ Fri 18

For programme bookings and information: 020 7312 2483 or [education@npg.org.uk](mailto:education@npg.org.uk)

## **David Bailey** – Photography

A leading figure in the 'Swinging Sixties' London scene and *Vogue* magazine photographer, David Bailey still exhibits regularly today.



David Bailey, (1938–), (detail) Roger Clark, NPG x15080 © Roger George Clark / National Portrait Gallery, London

# 14–19 Diplomas and BTEC

The Gallery welcomes students and teachers of the 14–19 Diplomas in Creative & Media and Hair & Beauty and the BTEC Firsts. All sessions are designed specifically to assist students and teachers to respond to the Gallery and our Collection, and to initiate class projects. We can also tailor our programmes for other courses with a vocational approach including Applied GCSE & A-Level. Go behind the scenes with our new website [www.npg.org.uk/creativeandmediadiploma](http://www.npg.org.uk/creativeandmediadiploma).

## CREATIVE AND MEDIA DIPLOMA

A variety of sessions suitable for the Creative and Media Diploma. Our learning programme has potential provision for other units from this new module including Artefact (Edexcel Unit 3), Industrial Realisation (ORC Unit 3) & Discovery and Potential (AQA Unit 4 & 2).

BTEC Firsts: Many of our sessions offer support for the mandatory BTEC units including Contextual Referencing, 2D and 3D Communication including Edexcel Units 4–6 and also support aspects of the specialist units 7–18.

## Campaign Study Days

Supports Creative and Media Diploma Level 2 Campaign (Edexcel Unit 5) and BTEC Firsts Working with Site-Specific Briefs (Edexcel unit 18)

- **9 Nov 2010** Study Day for 14–16
- **10 Nov 2010** Study Day for 16+
- **ALL 10.15 – 15.30**

Offering students the chance to learn what it takes to conduct a successful campaign, these Study Days are a comprehensive introduction to Campaign Unit. Focusing on the National Portrait Gallery's marketing campaigns, students work with the Gallery's Marketing team to examine messages, ideas, methods and aims of the award-winning campaign. Students work in groups to develop their own Campaign to market a Gallery exhibition. Assigned materials and roles, groups are set a challenge in the style of the TV programme *The Apprentice*, gaining the inspiration and expertise to develop their own Campaign, record entries in their Process Portfolio and generate ideas for their Student Project.



## Setting it Up: Photography and Set Design workshop

Supports Creative and Media Diploma Level 2: Units 1, 2 and Level 3, Unit 1 & 2, (Edexcel) and BTEC Levels 2: Units 1, 2, 4, 6 & 8

- **Oct 2010** – Mon 4/ Tues 5/ Wed 6/ Thur 7/ Fri 8
- **Oct 2010** – Mon 11/ Tues 12/ Wed 13/ Thurs 14/ Fri 15
- **ALL 10.00 – 16.00**

This session introduces students to professional artists working in Set Design and Photography. Students observe processes and outcomes, skills and approaches, gathering inspiration from the permanent Collection. Students work in teams to create their own set designs before photographing their designs in a studio setting.

- Maximum 20 students.

## Gallery Tours Props, Settings and Symbols

Supports Creative and Media Diploma Level 2: Unit 3 (Edexcel) and BTEC Level 2: Units 1, 2 & 4

Explore artists' use of props, settings and symbols within portraiture and investigate possible meanings, representations and intentions. Responding to a wide range of learning models including object association and interactive approaches, students are inspired by specific works in the Gallery, developing individual thinking and ideas.

- 2 hours

## Create Spaces:

### How to create an exhibition

Supports Creative and Media Level 2: Unit 1 & 3 and BTEC Level 2: Units 1, 2 & 1

Observing various examples, students explore the variety of skills and discuss the necessary considerations required to design, curate and construct an exhibition, before working collaboratively to outline and pitch an idea for a brand new exhibition using the permanent collection for inspiration.

- 90 minutes

**Performance: Creative Characters**

*Catalyst for a combined Visual Art and Performing Arts Project*

Sessions are adaptable to all exam boards and levels of the Diploma, including OCR’s Level 2 unit Individual Realisation, and to other Performing Arts qualifications for 14 – 19 years olds such as BTEC in Performing Arts.

- Maximum 25 students
- 90 minutes to 2 hours

**Performance: Creative Characters Workshop**

*Supports Level 2 unit 5 (Edexcel)*

Combine the half-day Gallery session Performance: Creative Characters with a practical opera/music theatre workshop at the National Portrait Gallery led by composers from English Touring Opera. The first of these whole-day visits will stimulate the creation of your students’ performing arts piece. At the end of the project, students return to perform their work in the Ondaatje Wing Theatre.

For full details of days, times and costs please call English Touring Opera on 020 7833 2555 or email alexa.hills@englishtouringopera.org.uk well in advance of your proposed visit.

- Maximum 15 students
- Two sessions from 10.30–15.30 at the National Portrait Gallery, approximately a week apart, plus an additional half-day or day with English Touring Opera in school or college

**Performance Videoconferencing**

If your school/college has videoconferencing facilities, share your completed performance with Gallery staff. The work initiated in the Creative Characters session at the Gallery and then developed in school or college can be completed by a videoconference showing the students’ final performance.

**Hair and Beauty Diploma**

The National Portrait Gallery houses the ideal sources for studying changing fashions in hair and beauty over the last five centuries.

**History of Hair and Beauty**

*Supports the Hair and Beauty Diploma AQA Level 2 Unit 5 and Edexcel Level 2, Unit 2.5*

Use portraiture as a context to examine traditions, innovations and decisions behind the history of hair and beauty. Discover why make-up could kill its wearers, mice nested in eighteenth-century women’s hair and how the eradication of smallpox led to a more natural look.

- Maximum 25 students
- 1 hour
- Follow-up Webquest KS4 History ‘History of Hair and Beauty’
- New online resource about Tudor and Georgian hair and make-up: [www.npg.org.uk/learning/schools/secondary-schools/creative-and-media-diploma](http://www.npg.org.uk/learning/schools/secondary-schools/creative-and-media-diploma)

**WHY AM I ALWAYS RIGHT?**

**AM I TOO FAST?**

**CAN WE START NOW?**

*Inside the Creative & Media Diploma is an exciting new website that takes you behind the scenes of an exhibition to reveal the creative and media opportunities open to students.*

The website responds to the Creative & Media Diploma qualification for young people aged 14–19. Hear from industry professionals and young people; get assignment inspiration; down-load real-life resources and explore career pathways.

**TAKE A LOOK BEHIND THE SCENES AT [WWW.NPG.ORG.UK/CREATIVEANDMEDIA DIPLOMA](http://WWW.NPG.ORG.UK/CREATIVEANDMEDIA DIPLOMA)**



'Thoroughly engaged. Links directly to our scheme of work, looking at Queen Elizabeth I's use of propaganda in portraiture.'

# History

## History comes alive through portraits

The National Portrait Gallery collects portraits of figures of national significance, from Tudor times to the present day, providing an ideal context for studying British history and for developing the skill of interpreting portraits as historical evidence.

- As well as our extensive on-site programmes, which can be an ideal stimulus before tackling enquiry questions, we also offer combined A Level and AS Level Study Days with the Tower of London
- Many of our cross-curricular sessions involve substantial emphasis on history so please also refer to page 26 when selecting your topic
- All historical discussion sessions are also available as videoconferences
- See pages 38 and 40 for CPD sessions to support teachers and introduce our collections and temporary exhibitions as History resources for the classroom

### Gallery sessions

An interactive Gallery session with discussion in front of the portraits, followed by either drawing or an historical activity, available for smaller groups.

- 90 minutes (discussion and activity)
- 1 hour (discussion only)
- Maximum 30 students

### Slide talks

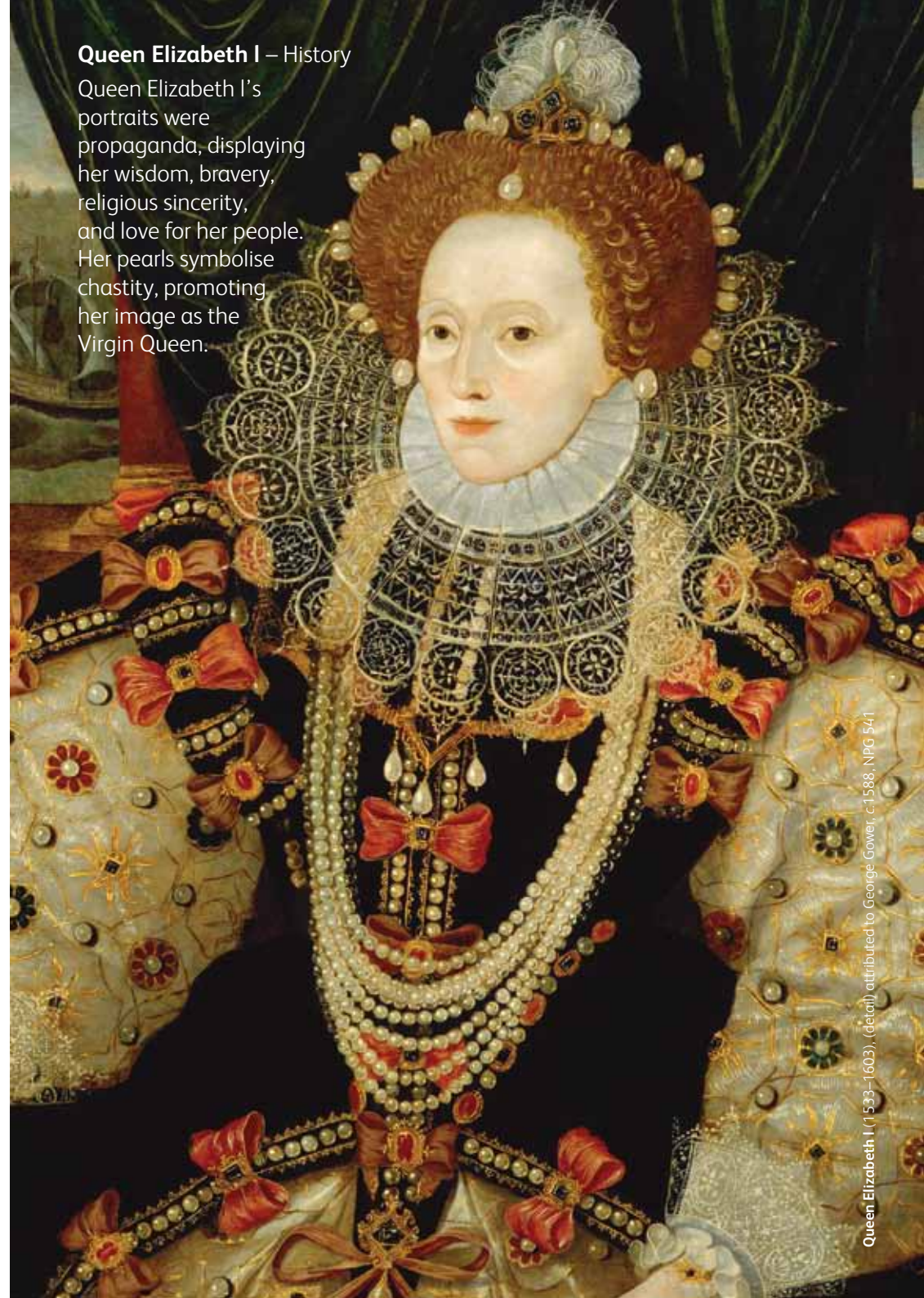
A lively slide presentation in the Ondaatje Wing Theatre is available for larger groups. Groups can also book a self-directed visit to the relevant galleries following their slide talk.

- 1 hour
- Maximum 70 students

For programme bookings and information: 020 7312 2483 or [education@npg.org.uk](mailto:education@npg.org.uk)

### Queen Elizabeth I – History

Queen Elizabeth I's portraits were propaganda, displaying her wisdom, bravery, religious sincerity, and love for her people. Her pearls symbolise chastity, promoting her image as the Virgin Queen.





**Queen Elizabeth I**, (1533–1603), (detail) Unknown artist, late 16th – early 17th century (c.1559), NPG 5175

## KEY STAGE 3 TO 5

A visit to the National Portrait Gallery contributes to Key Stage 3 themes including political power and the development of democracy, industrialisation and technology, the British Empire and the abolition of slavery.

Discussion of portraits is followed by a practical activity looking at historical significance as a key concept. Students work in small groups and report back to the whole class. Historical discussion can be also followed by optional practical art activities. For additional topics, please see our cross-curricular sessions which can be given a stronger historical focus by choosing the history activity outlined.

- 1 hour or 90 minutes with activity
- Maximum 30 students
- 1 hour
- Maximum 70 students

We can provide historical discussion sessions in the following periods. Portraits can be chosen to suit your curriculum requirements.

### Tudors

Investigate four to six key portraits as historical evidence, including iconic images of Henry VIII and Elizabeth I. Please specify when booking and we can tailor the session towards early Tudor or Elizabethan portraiture.

- Follow-up webquest: KS3 History 'Elizabeth I's New Portrait'

### Elizabethans

Discuss four to six key portraits as historical evidence. Please specify when booking if you wish the session to be tailored towards Elizabethan portraiture in general or the changing image of Queen Elizabeth I (this may be partly taught in the Ondaatje Wing Theatre).

- Follow-up webquest: KS3 History 'Elizabeth I's New Portrait'

Our Bookings team can advise on available dates and times to fit with your curriculum plans



**John Wilmot, 2nd Earl of Rochester** (1647–1680) Unknown artist, c.1665–1670, NPG 804



## KEY STAGE 4 & GCSE

### Stuarts

Using key portraits including works by Van Dyck which were then copied and adapted for Cromwell and the Parliamentarians, this session focuses on both sides of the Civil War and the decades preceding it, questioning the reliability of these images as historical sources.

- Follow-up webquest: KS3 History 'Cavaliers and Roundheads'

### Georgians and Regency

Examine the large-scale group portraits the reformed *House of Commons, 1833* and the *Anti-Slavery Convention, 1840*, as well as individual portraits of key literary and scientific figures such as Wordsworth and Jenner.

- Follow-up webquest: KS3 History: 'Heroes of Abolition'

### Victorians

Examine how key images, including those of Queen Victoria, were constructed to give powerful propaganda messages about Britain and its relationship with the wider world.

- Follow-up webquest: KS3 History: 'Image of an Empress'

Gallery discussions for Key Stage 4 and GCSE students last an hour. We offer three GCSE sessions that support the Schools History Project.

### Medicine Through Time

Supports the SHP GCSE unit on Medicine through Time and also the QCA KS3 Science Schemes of Work, Unit 8C, 'Microbes and Disease'.

Analysing portraits of key medical pioneers and patients as sources of historical evidence. evidence. Select **two** focus areas:

- Bleeding and blood circulation in the sixteenth and seventeenth centuries (including William Harvey)
- Inoculation and vaccination in the eighteenth century (including Mary Wortley Montagu and Edward Jenner)
- Women in nineteenth-century medicine (including Mary Seacole and Florence Nightingale)
- Medical advances and World War II (including Alexander Fleming)
- Maximum 30 students
- 1 hour



## AS AND A LEVEL

### Elizabethan England

How did Elizabeth I manipulate her own portraiture to promote her sovereignty?

What was the role of portraits in the management of Elizabethan courtiers?

These topics, and the use of portraits in this period as sources of historical evidence, are the focus of this in-depth discussion.

### Britain 1815–1851

Combines an exploration of the large-scale painting of the reformed *House of Commons, 1833* with looking at images of key political and social figures and technological innovators, particularly connected with developing the railways. Students explore the changes of the period through the achievements of individual sitters and consider the role played by portraiture in reflecting old and new values and aspirations.

Our in-depth Gallery discussions for AS and A Level History groups support many different exam specifications, including source-based papers. The sessions last for one hour and can be focused on any appropriate area of the Gallery, including the contemporary galleries for Politics students. Some topics, are taught in the Ondaatje Wing Theatre as well as in the Gallery spaces to provide a wide context of images for comparison. We also provide Tudor Study Days combining a visit to the National Portrait Gallery with a session at the Tower of London.

### Tudor Portraits: Images of Authority

Students discover how the visual codes within Tudor portraits can be analysed and understood through undertaking, in small groups, their own analysis of a portrait and presenting it to the class.

### Art, Power and Politics in the Seventeenth Century

Explores the visual language of power and conflict during the reign of the Stuart Kings James I and Charles I, the Civil War and the Interregnum.

All History gallery sessions for Key Stage 4 and A levels run for 1 hour and cater for a maximum of 30 students.



Joanne Kathleen ('J.K.') Rowling, (1965–), (detail) Stuart Pearson Wright, 2005, NPG 6723

### Portraiture, Politics and Empire

How were portraits, including *The Relief of Lucknow* and *Queen Victoria presenting a Bible to an African Prince*, constructed to give powerful propaganda messages about Britain itself and its relationship with the wider world?

### Reaction and Radicalism, 1830–1885

Visit the Regency and Victorian galleries for a showcase of the main personalities in this tumultuous period, beginning with the Abolition of Slavery and the Great Reform Act of 1832.

### Who's In? Collecting the Contemporary

An in-depth look at the issues surrounding contemporary collecting and how the Gallery decides what to collect.

Our Bookings team can advise on available dates and times to fit with your curriculum plans.

## Historic Royal Palaces TOWER OF LONDON

### AS/ A2 Tudor History Study Days

In partnership with the Tower of London

Designed in conjunction with Edexcel, AQA and OCR exam specifications

- **Nov 2010** – Fri 5, Fri 19 and Fri 26
- **Dec 2010** – Fri 10
- **Jan 2011** – Fri 14 and Fri 28
- **Feb 2011** – Fri 11 and Fri 18
- **Mar 2011** – Fri 4 and Fri 18
- **July 2011** – Fri 8 and Fri 15
- **ALL 10.30 – 15.00**

Comprehensive and unique Study Days developing historical skills required for source investigation. Visiting both the National Portrait Gallery and the Tower of London, groups participate in workshops studying portraiture and architecture from your chosen period.

Select from the following topics:

- Henry VII, Mid-Tudor, Elizabethan
- Cost £10 per student, paid to the Tower of London to cover costs incurred.
- For more information or to book, please contact the Tower of London Education Service on 020 3166 6654

# Citizenship and cross-curricular

## Cross-curricular

Our diverse collections of portraits of significant individuals across a broad sweep of time make the Gallery an ideal context for cross-curricular learning for students of all ages. Large-scale group paintings, including *The House of Commons, 1833* and *The Anti-Slavery Convention, 1840*, provide historical context for key Citizenship topics. Images of significant people shaping contemporary Britain can be looked at both in terms of the diversity of the sitters and from an aesthetic perspective, combining Citizenship and Art. For GCSE and AS and A Level students, a visit can put the British writers or artists they are studying into the context of their times, while Sociology students studying the family can trace changing notions of childhood through portraiture (see page 31).

## Citizenship

For Key Stage 3, GCSE, AS Level and A Level students

Our extensive displays of historic images and active commissioning of portraits of present-day figures of national importance create the ideal opportunity to study major Citizenship topics such as diversity and democracy. Many of our Citizenship sessions are cross-curricular and can also be arranged as a videoconference. We have joined with the British Library to offer sessions for **'Campaign! – Make an Impact'**. Using a key historical campaign, such as the abolition of slavery or votes for women, students identify the key components of a successful campaign and then, back at school, run their own campaign on a contemporary issue of their choice.



For Programme bookings and information: 020 7312 2483 or [education@npg.org.uk](mailto:education@npg.org.uk)



**Sylvia Pankhurst** –  
Citizenship and  
Cross-curricular

Sylvia Pankhurst and her mother Emmeline campaigned for women's right to vote and went to prison for their cause. Sylvia drew herself in a prison uniform, shouting.

Sylvia Pankhurst, (1882–1960), (detail), Sylvia Pankhurst, 1974, NPG 4999



**Mary Jane Seacole (née Grant)**  
(1805–1881), (detail) Albert Charles Challen, 1869, NPG 6856. Purchased with help from the National Lottery through the Heritage Lottery Fund.

## CITIZENSHIP

### Representing Britain

Do the National Portrait Gallery's displays reflect the diversity of contemporary British society? Working in small groups, students discuss in detail three or four paintings from the contemporary collection. Students assess the displays for diversity, including by culture, age, gender and disability, reporting back their findings to the whole class.

- Maximum 30 students
- 1 hour
- Follow-up webquest: KS3 History 'Diversity on Display'

## CROSS-CURRICULAR HISTORY/CITIZENSHIP

### Images of Power: From Divine Right to Democracy

Trace the process of establishing parliamentary democracy in Britain through images from three different times – the reign of Charles I and the Interregnum, *The House of Commons, 1833* and a selection of recent and present day politicians. The focus is on changes in the nature and composition of parliament and identifying further changes students think they will see in their lifetimes.

This gallery session can include either a history or citizenship activity:

- History Activity – Students assess the relative significance of the particular historical events discussed
- Citizenship Activity – Choose and suggest adaptations to one of the portraits to inspire a design for a poster encouraging young adults today to vote
- The contemporary part of the session may take place in the Ondaatje Wing Theatre depending on the current Gallery display



**William Wilberforce** (1759–1833), (detail) Sir Thomas Lawrence, 1828, NPG 3

## CROSS-CURRICULAR HISTORY/CITIZENSHIP

### The Abolition of Slavery

Looking at key figures along the road to Abolition, this session culminates in an exploration of the large scale painting showing Thomas Clarkson addressing The Anti-Slavery Convention in 1840. The focus is on how individuals can work together to bring about major social change, considering the roles of different groups of people: British men, women, and freed slaves.

This gallery session can include either a History or a Citizenship activity:

- History Activity – Assess the relative significance of the different abolitionists discussed
- Citizenship Activity – Initiate 'Campaign! – Make an Impact' by identifying the key components that make for a successful campaign
- Follow-up webquest: KS3 History 'Heroes of Abolition'

### Votes for Women

Analyse portraits of key male and female figures in both the suffrage and the anti-suffrage movements in this practical session, mainly in the Ondaatje Wing Theatre using slides. Students predict from the sitter's self-presentation into which movement they are likely to fall, testing their hypotheses against quotations from the sitter. The session ends in the Victorian and Early Twentieth Century galleries, looking at key portraits including *Emmeline Pankhurst*.

- Citizenship Activity – Initiate 'Campaign! – Make an Impact' by identifying the key components that make for a successful campaign
- Follow-up webquest: KS3 History 'Votes for Women'

‘My students do not often have the opportunity to be inspired by great works of art. They were encouraged to look closely, to question, to think carefully and listen to each other’s opinions – all these are vital to their development.’

**CROSS-CURRICULAR HISTORY/ART**

**Tudor Symbolism and Propaganda**

Learning how to decode messages in Tudor portraits, students look at Tudor portraiture from the point of view of both sitter and artist to consider how these images were created and for what purposes.

This session can include either an art or history activity:

- Art Activity – Use viewfinders to draw details in colour
- History Activity – Who are the most significant Tudor sitters and why?
- Follow-up webquest: KS3 ‘Elizabeth I’s New Portrait’

**CROSS-CURRICULAR CITIZENSHIP/ART**

**Contemporary Britain: Diversity in Art and Society**

Starting with a discussion of three or four contemporary portraits of sitters who have made or are making a significant contribution to British life and culture, this session explores two angles: the artistic issues associated with their portrayal and assessing the sitters as representative or not of contemporary Britain. Students work in small groups to question if contemporary displays are sufficiently diverse in their representation of culture, age, gender and disability to represent Britain today.

This session can include either an art or citizenship activity:

- Art Activity – Explore and consider diversity of media, sketching one example of each of four different types of media
- Citizenship Activity – Suggest improvements to make the current display of contemporary sitters more diverse



FAR LEFT: **Derek Walcott** (**‘The Sun Poet’**) (1930–), (detail) Ross Wilson, 1997, NPG 6400

LEFT: **Christopher Anstey with his daughter**, (detail), William Hoare, c.1776–1778, NPG 3084

**CROSS-CURRICULAR ENGLISH/HISTORY/ART**

**Writers and Artists in Context**

Placing British writers or artists in the context of their times through the medium of their portraits, this session can be adapted for KS3, GCSE and AS/A Level students. Making links between significant people from different walks of life living at the same time, it provides an ideal background for set books or an artist study. Please specify focus when booking: the Age of Shakespeare and the Jacobean, the Romantics and the Gothic novel, the early Victorians, or the mid-twentieth century.

For KS3 this session can include an Art or an English/History activity

This session can include an Art or an English/History activity:

- Art Activity – Drawing any portrait discussed
- History/English Activity – Place one individual discussed within a mind map of the period

**CROSS-CURRICULAR SOCIOLOGY/HISTORY**

**Changing Images of Childhood**

Taught in the Ondaatje Wing Theatre using a series of key portraits which students analyse, this session traces the changing portrayal of children and their families from the sixteenth to the early twentieth centuries. The class looks at such topics as infant mortality, the demographics of the family, gender roles, the status of children within the family and society, and contemporary concerns with divorce, child abuse and the erosion of childhood innocence.

- Links to AQA’s Sociology AS Level unit on the family
- 1 hour

'I don't think I have ever seen a group of adults and children returning from a visit of any kind with such enthusiasm and joy at what they have been doing.'

## SEN schools

### SEN Gallery sessions

The Learning Department offers a wide range of sessions for SEN School and Units. Our cross-curricular workshops complement many facets of the National Curriculum and the QCA's schemes of work including, Literacy, Citizenship, History and Art & Design. Taught by our specialist freelancer team of artists and educators, these practical art sessions explore Pose, Character, Expression, Colour and Symbols in portraiture using painting and sculpture. We welcome the opportunity to tailor-make a session with you.

- The sessions take place in front of the Gallery's portraits
- All sessions last 90 minutes
- We provide all the materials needed for practical activities in the Gallery
- The maximum group size is 12 pupils (plus teachers)
- We can adapt Secondary sessions in other areas of this booklet to suit your SEN class
- Please ask for our Access, Community & Outreach programmes leaflet for information on programmes for community groups and hospital schools



### Mary Seacole – History

Mary Seacole was recently voted the greatest ever black Briton. Known for her medical work in the Crimea, she also ran a hotel for soldiers.

'We've learnt so much about the cameras and have really enjoyed using the paintings to work from.'



### Discovery Tours

Inspired by portraits in the Gallery's Collection, explore the elements of portraiture through hands-on practical activities.

### SEN Videoconferencing

Interactive videoconferencing sessions enable your class to explore the Gallery's unique Collection. To fully participate in the SEN videoconferencing sessions we will contact you about the materials you will need when you book your session.

### Self-directed Resource Boxes

Boxes can be used by self-directed groups and mainstream classes with individual SEN pupils.

Explore the Tudor, Victorian or Contemporary collection using our SEN resource boxes, these designed and piloted with teachers working with SEN pupils. Each box includes teachers' questions, worksheets and follow up activities and MAKATON symbols to enable pupils to investigate portraiture in further depth.

### SEN Photography Visual Literacy

#### One-Day Photography Workshops

- **Oct 2010** – Wed 20 and Thur 21
- **Nov 2010** – Wed 24 / Thur 25
- **Mar 2011** – Wed 23
- **Jun 2011** – Tues 14/Wed 15
- **ALL 10.30 – 14.30**  
with a break for lunch (not provided)

These one-day workshops use a variety of teaching aids such as drama, props and practical art activities to explore the elements of portraiture – pose, expression, background, accessories and composition. Work with our experienced photographer to produce photographs using the Collection and temporary exhibitions. Each participant comes away with their own photograph. For pupils to participate in all the activities please plan to stay for the full time.

These SEN sessions run for 90 minutes for up to 12 students.

## Extended learning

Unique free out-of-school sessions to support formal and informal art-based learning around portraiture, increasing understanding of portraiture, building on fine-art skills and enhancing critical thinking.

### PROGRAMMES FOR EXTENDED SCHOOL STUDENTS

#### Young Artists' Sessions

Suitable for 12–16 years including GCSE, Level 2: C&M Diploma & BTEC Certificate & Extended Certificate

Students have the opportunity to engage first hand with a practising artist in the Gallery and workshop spaces through two intensive thematic consecutive workshops over a whole weekend:

- **Image & Identity** Drawing and Mixed Media – Nov 2010, Sat 13 and Sun 14
- **Status and Fame** Drawing and Sculpture – Jan 2011, Sat 22 and Sun 23
- **Signs and Symbols** Drawing and Painting – May 2011, Sat 14 and Sun 15

#### Masterclasses

Suitable for 16+ including A-Level Art, Creative and Media Diploma Level 3 and BTEC Diploma Level 2

An intensive weekend-long Masterclass where students learn new and enhance existing fine-art skills including life drawing and painting through portraiture. Students work with a professional artist in the Gallery and workshop spaces to build on portfolio and coursework development.

- **Line & Tone** Oct 2010 – Sat 23 & Sun 24
- **Form & Shape** Mar 2011 – Sat 12 Sun 13
- **Pattern & Texture** Jun 2011 – Sat 25 & Sun 26

### PROGRAMMES FOR HOME-EDUCATED YOUNG PEOPLE

#### Young Artists' Sessions: Art sessions for home-educated young people

This new course will enable home-educated young people to experience intensive practical workshop activities as well as drawing sessions within the Gallery spaces. These are tailored just for their interests and involve interaction with a wide variety of resources, artists and facilitators.

- **Image & Identity** Drawing and Mixed Media – Nov 2010, Mon 1 & Tues 2
- **Status & Fame** Drawing and Sculpture – Mar 2011, Mon 7 & Tues 8
- **Signs & Symbols** Drawing and Painting – June 2011, Mon 6 & Tues 7

Please note for courses for Extended School and Home Educated young people:

- Sessions run from 11.00–16.00 and have a maximum of 15 students per group
- Students will be permitted to register for two courses maximum per year
- Candidates must have a genuine interest and commitment to art and be able to maintain a high level of concentration in order to apply themselves to the intensive two days of creative study

'A real treat to come to a day so full of interesting, useful ideas. I can't access this level of information and expertise in the classroom.'

## CPD for Teachers

Our range of free professional development programmes introduce the Gallery as an educational resource, supporting trainee and experienced Secondary teachers in interpreting portraiture and developing programming ideas for classroom work and Gallery visits. From twilight practical workshops to exclusive after-hours private views, CPD gives teachers a special insight into the ideas and processes behind our collections and temporary exhibitions.

Why not group together with other teachers from your area and visit us for portrait project inspiration with a tailor-made CPD session?

Bookings and RSVPs essential on 020 7312 2483 or [education@npg.org.uk](mailto:education@npg.org.uk)



Sir Noël Coward, (1899–1973), (detail) Clemence Dane (Winifred Ashton), before 1939, NPG.4950



Edward John Burra, (1905–1976), (detail)  
John Banting, 1930s, NPG 5826 © reserved; collection /  
National Portrait Gallery, London

## FREE PRIVATE VIEWS

### Thomas Lawrence: Regency Power and Brilliance Chasing Mirrors: Portraits of the Unseen

For Secondary Art Teachers

- **Thur 11 Nov 2010**
- 17.30–19.30

Meet colleagues, collect resources and join the Learning Department for a glass of wine and free exhibition entry. This free private view begins with an introductory talk by the Learning Manager, Art and a presentation by the artist Alinah Azadeh who will introduce the exciting *Chasing Mirrors: Portraits of the Unseen* display, followed by an opportunity to view *Thomas Lawrence: Regency Power and Brilliance*.

### Hoppé Portraits & Ida Kar

Secondary Art/Photography Teachers and Youth Leaders

- **Thurs 18 Mar 2011**
- 17.30–19.30

Following an introductory talk by the Learning Manager, Art and an introduction to the exhibitions by our photography curator Clare Freestone, explore the exhibitions for free. Teachers' resource pack available.

## CPD GALLERY-BASED WORKSHOPS

New Key Stage 3 Curriculum

### History meets Art:

#### Cross-curricular links

- Twilight: **Thur 25 Nov 2010**
- 18.00–19.30

This session will help teachers to discover how to investigate, understand and evaluate works in the Collection through initial discussion and lively practical activities.

The course:

- Focuses on key pieces from the Collection to examine themes such as diversity, society, time, and politics
- Demonstrates the potential of art to emphasise issues and ideas which connect to our everyday lives
- Explores the historic evidence conveyed by portraits

## CREATIVE AND MEDIA DIPLOMA WORKSHOPS

Creative and Media Diploma

### Campaign

CPD session to support teachers delivering Unit 5 Campaign Level 2 (Edexcel) and other equivalent exam units (including Applied GCSE and A-Level)

- **Wed 29 Sep 2010**
- 10.30–15.00

A full-day course allowing teachers to build their own understanding and expertise in how the National Portrait Gallery conducts a marketing campaign. Teachers have the opportunity to meet staff from the Gallery's Marketing team and an introduction to our new Creative and Media Diploma website. The day shows teachers how students can learn from the industry by focusing on creative approaches and sharing best practice.



**David Bowie** (1947–), (detail) Stephen Finer, 1994, NPG 6336 © Stephen Finer / National Portrait Gallery, London

## CPD WORKSHOPS FOR TEACHERS

### History Meets Citizenship

- **Thur 10 Mar 2011**
- 17.30–19.30

Come and join us for a glass of wine and find out how History at the National Portrait Gallery can be used to springboard active Citizenship in school. Hear about our involvement in the British Library's exciting project 'Campaign – Make an Impact!' as well as new resources for the recently-acquired portrait of Mary Seacole.

### Photographic Portraits

- Twilight: **Thur 31 Mar 2011**
- 18.30–20.30

Inspired by the *Hoppé Portraits* and *Ida Kar* exhibitions, teachers join our professional photographers to receive advice and training with scope to experiment and develop ideas, improve their technical skills with formal elements, and make connections between their own outcomes and the artists' approach.

### The Portrait and Perspective

#### Life Drawing Masterclass

- Twilight: **Thurs 28 April 2011**
- 18.30–20.30

This drawing masterclass offers teachers the opportunity to use traditional techniques and rules of perspective through life drawing, responding to the Gallery's Collection.

- Limited to 20 participants

### Prized Portraits

#### Oil Painting Workshop

- Twilight: **Thurs 30 Jun 2011**
- 18.30–20.30

Inspired by the *BP Portrait Award 2011*, teachers work with a practising portrait painter to explore a range of painting techniques and approaches to create an oil painting.



## SEN CPD WORKSHOPS

### Inside Photography: Taylor Wessing Photographic Portrait Prize 2010

#### Critical Seminar for Teachers

- Twilight: **Thur 20 Jan 2011**
- 17.00–19.00

This session gives teachers the opportunity to analyse and discuss critically aspects of contemporary portrait photography through exploring work on display in the prestigious *Taylor Wessing Photographic Portrait Prize 2010* and the chance to engage with two of the exhibiting photographers. Teachers' pack, resources and refreshments provided.

In partnership with  
The Photographers' Gallery

### SEN Photography CPD

- Twilight: **Thurs 10 Feb 2011**
- 18.00–20.30

Led by an experienced photographer and Gallery educator, this course aims to assist teachers to develop their pupils' visual literacy skills using the Gallery's unique photographic collection and temporary exhibitions dating from the 1840s to the present day. Particularly suitable for Key Stage 3 and 4 teachers who teach pupils with special educational needs, the session includes a practical photography session and an introductory tour of the IT Gallery. Complements elements of the National Curriculum and QCA's schemes of work in Art and Design History, Literacy and Science.

# Videoconferencing

## Videoconferencing

Videoconferencing brings the National Portrait Gallery into your school, giving students in your classroom direct experience of our portraits with the guidance of our team of specialist freelance teachers. Videoconference sessions use portraiture to engage with ideas around History, Art and Citizenship, including sessions springboarding the 'Campaign! – Make an Impact' initiative.

- Please note that sessions can be booked only through Global Leap, not directly by the National Portrait Gallery
- See [www.global-leap.org](http://www.global-leap.org) for the current videoconferencing schedule
- Please state on your booking form which topic you require of those on offer for any particular day. Please also see our guidelines for having a successful videoconference with us on page 47

## Videoconferencing CPD

CPD sessions for videoconferencing are available on selected Thursdays from 16.00 to 17.00 for departments or groups of teachers from Secondary schools and colleges.



Mrs Humphry Ward (Mary Augusta Ward (née Arnold)), (1851–1920), (detail) Julian Russell Story, 1889, NPG 2650

'This is the third time we have used this videoconference and it gets better each time.'



## ART Key Stage 3 to 5

### The Modern Portrait

Students look closely at and express opinions about contemporary portraits painted in a range of styles from realism to abstraction.

- Follow-up webquest: KS3 Art 'Beyond Portraits'

### Self-Portraiture

Self-portraiture is the ideal vehicle for artists to display their skills, reveal more about themselves and experiment with new ideas. Students think about their own experiences of creating self-portraits, through looking at a selection of images

- Follow-up webquest: KS3 Art 'Talking Techniques'

### Creative and Media Diploma – Performance: Creative Characters

Students who have already participated in the Performance: Creative Characters workshop can showcase their finished performance, explaining how they developed their work.



FAR LEFT: **John Tunnard**, (1900–1971), John Tunnard, 1959, NPG 6188

LEFT: **Queen Elizabeth I** (1533–1603), (detail) Unknown artist, c.1575, NPG 2082

## HISTORY Key Stage 3 to 5

### Tudors

Examining three or four portraits as historical evidence, this session can be tailored towards early Tudor or Elizabethan portraiture or the changing image of Queen Elizabeth I. Please specify when you book.

- Follow-up webquest: KS3 History 'Elizabeth I's New Portrait'

### Stuarts

Question the reliability of images as historical sources through looking at selected images of key figures in the Civil War, and the decades preceding it.

- Follow-up webquest: KS3 History 'Cavaliers and Roundheads'

### Victorians

How were images, including of Queen Victoria, constructed to give powerful propaganda messages about Britain and its relationship with the wider world?

### Medicine through Time

Supports the SHP GCSE unit on Medicine through Time and also the QCA KS3 Science Schemes of Work, Unit 8C, 'Microbes and Disease'.

- Analysing portraits of key medical pioneers and patients as sources of historical evidence. Select two focus points from the list of options on page 23

## CROSS-CURRICULAR HISTORY/CITIZENSHIP Key Stage 3 to 5

### Campaign for the Abolition of Slavery

Look at the portraits of some of the key characters and events in the British struggle to abolish slavery, and the roles played by the different groups of people: British men, women, and freed slaves. To initiate 'Campaign! – Make an Impact' students identify the key components that make for a successful campaign.

- Follow-up webquest: KS3 History 'Heroes of Abolition'

### Chartism

Who were the key Chartists, how did they run their campaign and how successful were they?

To initiate 'Campaign! – Make an Impact' students identify the key components that make for a successful campaign.

### Campaign for Public Health

What were the main threats to nineteenth-century public health, who tackled them and how well did they succeed? To initiate 'Campaign! – Make an Impact' students identify the key components that make for a successful campaign.

### Votes for Women: Campaign for Women's Suffrage

Analyse portraits of key male and female figures in the suffrage and the anti-suffrage movements. Students predict from the sitter's self-presentation which movement they are likely to support, testing their hypotheses against quotations from the sitter. To initiate 'Campaign! – Make an Impact' students identify the key components that make for a successful campaign.

- Follow-up webquest: KS3 History 'Votes for Women'

### Images of Power:

*From Divine Right to Democracy*

Traces the process of establishing parliamentary democracy in Britain by looking at images, the reign of Charles I and the Interregnum, *The House of Commons, 1833* and a selection of recent politicians.

### Citizenship: Representing Britain

Students bring to this session pictures of six famous contemporary people who they feel together represent the diversity of Britain today, and check the Gallery's website to see if any of their selection are represented in the Gallery's Collection. The session also looks at the representation of diversity in three or four paintings from the contemporary galleries.

- Follow-up webquest: KS3 History 'Diversity on Display'



**Frances, Countess of Somerset**  
(1590–1632), (detail) Studio of  
William Larkin, c. 1615, NPG 1955

## VIDEOCONFERENCING WITH US

Please read our tips for a successful videoconferencing session.

### Bookings

Please book your session through Global Leap on [www.global-leap.org](http://www.global-leap.org). Once you have booked through this website, the National Portrait Gallery will send you a confirmation letter and complete videoconferencing guidelines.

### Session content

For full details see under Videoconferencing on [www.npg.org.uk/learning/schools/primary-schools](http://www.npg.org.uk/learning/schools/primary-schools).

### Be prepared

Please read the guidelines sent out with your confirmation letter for how to split your class into groups, what to prepare beforehand, and information on the setup of your room. Guidelines can also be downloaded from our website [www.npg.org.uk/learning](http://www.npg.org.uk/learning)

### On the day

- Set up your room according to our guidelines and brief your students
- Make a test call 15 minutes before the start time
- Please be ready to start your session on time
- Further information will be supplied when you make your booking, or call us in advance

### Cancellations

Videoconferencing sessions are free, but cancellations of booked sessions will be charged.

### Useful information

- BOOKINGS: [www.global-leap.org](http://www.global-leap.org)
- ISDN NUMBER: 020 7839 7323 (128Kbs)
- BROADBAND IP ADDRESS: 80.68.53.122
- Telephone number in videoconferencing area: 020 7925 2175
- Telephone number before videoconferencing sessions: 020 7312 2483



Augustus Edwin John; Constantin Brancusi; Frank Owen Dobson  
Unknown photographer, c.1940s, NPG x20684

## Resources

### ONLINE RESOURCES FOR TEACHERS

We provide a range of free learning resources from our website including Teachers' Notes linked to temporary exhibitions and recent acquisitions including the portrait of Mary Seacole, interactive activities and webquests to support your teaching needs, help you to prepare before your Gallery visit, and to stimulate ideas for post-visit work. Explore ideas around portraiture including temporary exhibitions, techniques and processes, and major artists and personalities featured in our Collection.

Resources developed specifically for secondary art teachers cover all aspects of portraiture and focus on the art, the history, exhibitions current and past, different techniques, critical analysis, discussion points and include a variety of ways of interacting with portraits by following our suggestions for practical art projects.

#### Highlights:

- Downloadable PDF Secondary Teachers' Notes on art exhibitions and displays, and, new this year, 'Mary Seacole – in Focus' and 'Image and Identity'
- Why Perspective is an important part of portraiture
- Portrait photography is a new online learning resource launching in March 2011
- Contemporary painted portraits
- Increase SEN students' knowledge and skills through access resources 'Exploring Elizabeth I', 'Every Picture tells a Story' and 'Picture Descriptions'
- For webquests see [www.npg.org.uk/webquests](http://www.npg.org.uk/webquests)

**NEW:** Going live on 1 September is **Inside the Creative and Media Diploma**, a new interactive web resource for teachers and students, giving insights into what goes into developing an exhibition [www.npg.org.uk/creativeandmediadiploma](http://www.npg.org.uk/creativeandmediadiploma)

For the full list of our extensive resources please see [www.npg.org.uk/learning/digital](http://www.npg.org.uk/learning/digital)



'We're coming up with bigger and better ideas... I've been able to talk about paintings to the public... It's given me confidence.'

## Young people

The Gallery's dedicated programme for young people works with 14 – 21 year olds outside of school, in a wide variety of ways. Sessions explore exciting and innovative aspects of portraiture, drawing inspiration from the Collection or temporary exhibitions. We encourage young people to contact us directly but also encourage teachers and group leaders to bring this programme to young people they think would benefit from getting involved in a deeper way beyond class visits to the Gallery.

- Sunday Sessions are on the first Sunday of the month
- Holiday workshops take place over three days, often culminating in a performance or private view
- Special taster sessions can be arranged for groups from youth organisations in Camden, Lambeth, Southwark and Westminster
- Young people can gain an Arts Award – see [www.npg.org.uk/learning](http://www.npg.org.uk/learning) for more information about Arts Award Welcome

### Youth Forum

The Youth Forum meets once a month and is your opportunity to have a voice at the National Portrait Gallery. Youth Forum members aim to make the Gallery more youth-friendly by running their own events and creating resources for other young people, including their Facebook fan page.

For bookings and more information see [www.npg.org.uk/youngpeople](http://www.npg.org.uk/youngpeople) or contact [youthbookings@npg.org.uk](mailto:youthbookings@npg.org.uk) or 020 7312 2483

# Exhibitions and displays

## EXHIBITIONS

### Camille Silvy, Photographer of Modern Life, 1834–1910

- **Until 24 Oct 2010**
- Admission £5/  
Concessions £4.50 and £4
- Exhibition organised by the Jeu de Paume, Paris, in collaboration with the National Portrait Gallery, London

This exhibition gives a unique glimpse into nineteenth-century society through the eyes of one of early photography's outstanding innovators, Camille Silvy. Over 100 images, including a large number of carte de visites, focus on a ten-year creative burst from 1857–67 working in Algiers, rural France, Paris and London, and illustrate how Silvy pioneered many now familiar branches of the medium including theatre, fashion and street photography.

### Thomas Lawrence: Regency Power and Brilliance

- **21 Oct 2010 – 23 Jan 2011**
- Admission £12  
Concessions £10 and £9
- Exhibition organised by the National Portrait Gallery, London and Yale Center for British Art, New Haven

Thomas Lawrence was the greatest British portrait painter of his generation and one of the most celebrated artists in Europe in the early decades of the nineteenth century. This exhibition, the first in the UK for over thirty years, presents fifty-four works and provides a fresh understanding of Lawrence's career.

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Pre-booked school groups get a special discounted admission rate for visits to charged [exhibitions](#) on Monday to Wednesday between 10.00 and 13.00.



Elizabeth Farren, Later Countess of Derby, (detail) Thomas Lawrence, 1790, lent by The Metropolitan Museum of Art, Bequest of Edward S. Harkness, 1940

## Taylor Wessing Photographic Portrait Prize 2010

- 11 Nov 2010 – 20 Feb 2010
- Admission £2
- Supported by Taylor Wessing

This annual exhibition showcases the most talented emerging photographers, photography students and gifted amateurs alongside that of established professionals.

## Hoppé Portraits: Society, Studio and Street

- 17 Feb – 20 May 2011
- Admission £11
- Concessions £10 and £9

E.O. Hoppé was one of the most important and influential photographers of the first half of the twentieth century. With a selection of strikingly modernist portraits, as well as early photojournalist studies, this major exhibition explores Hoppé's rich contribution to the history of portrait photography and captures the reality of day-to-day life in Britain between the wars.

## Ida Kar: Bohemian Photographer, 1952–68

- 10 Mar – 19 Jun 2011
- Admission £3
- Concessions £2.50 and £2

Ida Kar worked among avant-garde writers and artists from diverse disciplines and, as a documentary portraitist, her photographs provide an extraordinary insight into cultural life in post-war Britain. This exhibition presents the first re-evaluation in fifty years, of the work of one of the key figures of twentieth-century portraiture.

## BP Portrait Award 2011

- 16 Jun – 18 Sept 2011
- Admission free
- Supported by BP

The *BP Portrait Award* is the most prestigious portrait competition in the world, promoting the very best in contemporary portrait painting. This year's exhibition will present more than fifty selected portraits, alongside the work of the *BP Travel Award 2010* winner.

*BP Portrait Award: Next Generation* encourages 14–19 year olds to get involved with portraiture through the *BP Portrait Award*, inspired by the London 2012 Olympic and Paralympic Games. For more details for how your students can get involved, see [www.npg.org.uk/bp](http://www.npg.org.uk/bp)



For full listings of our [exhibitions](#) please see [www.npg.org.uk](http://www.npg.org.uk). Please get in touch in advance on 020 7312 2483 to make your booking to visit an exhibition as spaces for groups are limited.



FAR LEFT: **East End Type 'Buffalo Bill'**, (detail) E.O. Hoppé, from *Bengal, London, 1933* © 2010 Curatorial Assistance, Inc. / E.O. Hoppé Estate Collection

LEFT: **Making waxworks at Madame Tussauds**, (detail) E.O. Hoppé, London, c.1935 © 2010 Curatorial Assistance, Inc. / E.O. Hoppé Estate Collection

## DISPLAYS

Displays are smaller showcases of portraits in the Gallery, ideal for introducing your class to an artist, theme or genre.

### Displays in 2010 and 2011 include:

- *Science, Religion and Politics: The Royal Society* until 5 Dec 2010
- *British Artists in Rome: The John Partridge Sketchbook, 1823–27* until 13 Mar 2011
- *Isabella Blow by Noble and Webster* 18 Sep 2010 – 13 Mar 2011

### Coming up in 2011:

- *Only Connect* 16 Apr – 27 Nov 2011

## Glamour of the Gods: Hollywood Photographs from the Archive of John Kobal

- 7 Jul – 23 Oct 2011
- Admission charge

The exhibition will feature the work of more than fifty photographers, revealing the importance of photography in manufacturing the myth of Hollywood as a magical place, inhabited by glamorous stars. Iconic actors such as Greta Garbo, Marlene Dietrich and Gary Cooper are among the famous faces featured.

For more details about [displays](#), talk to the Learning team or see [www.npg.org.uk](http://www.npg.org.uk). Please note, dates and details of exhibitions and displays may change. Please check [www.npg.org.uk](http://www.npg.org.uk)

# Visits and bookings



## CHECKLIST

For bookings and information contact the Learning Bookings Line on 020 7312 2483 or [education@npg.org.uk](mailto:education@npg.org.uk)

### Please note:



We are not able to take provisional bookings



Please note that all bookings need to be discussed and confirmed over the phone

### When you contact us have this information at hand:



Date and time of your visit, with alternatives if we can't accommodate your first choice



Type of visit – self-directed or taught session?



Programme and session focus



Age and learning needs of your group, and any useful information about their current areas of study



Numbers of pupils and accompanying adults (please ensure an adult: student ratio of at least 1:10)



School details and contact information including full postal address, telephone and fax numbers



## OUR TIPS TO ENJOY YOUR VISIT

### Book in advance

#### Please book before you visit with us.

Get in touch as early as possible to ensure we can accommodate your class. Booking a term in advance is strongly recommended. Bookings are confirmed by phone.

### Number of visits

Due to the popularity of our programmes and our limited space, we can provide each school with three taught sessions for different classes each term. We can provide teachers' notes to help you run up to three further sessions yourselves.

### Taught sessions

Join our specialist freelance team for educator-led sessions in the Gallery spaces or hands-on workshops. Book from our suggested sessions or work with us to tailor a session.

### Self-directed visits

To run your own session, please contact us to book the relevant rooms.

#### Bookings in advance are essential for self-directed visits.

### Admission charges

Admission to the Gallery is free. All taught sessions are free, unless otherwise noted. Some temporary exhibitions have an admission cost, please ask when you book for our special discount rates for pre-booked classes.

### In the Galleries

Guidelines are sent when you book, please read and discuss with your group. **Group leaders are responsible for the behaviour of their classes during the visit.**

### Facilities

Please note we have no parking or lunchroom facilities.

### Cancellations

Although our programmes are free, we book our specialist freelancer team and purchase materials in advance. To cover our costs, once the booking is confirmed, we reserve the right to apply a cancellation fee if sessions are cancelled or if the group fails to attend.

**Bookings and enquiries:**  
020 7312 2483 or  
[education@npg.org.uk](mailto:education@npg.org.uk)

## National Portrait Gallery

St Martin's Place,  
London WC2H 0HE

### Opening hours

Open daily 10.00–18.00

Closure commences at 17.50

Thursdays and Fridays  
until 21.00

Closure commences at 20.50

Entry to the Gallery is free,  
an entry fee is charged for  
some exhibitions.

### Access Information



Shop and Bookshop entrance  
in St Martin's Place and the  
Orange Street ramp entrance  
are accessible. Wheelchairs,  
lifts and special guides  
are available.





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**Frank Auerbach**, (1931–), (detail), Eamonn McCabe, 2008, NPG x131778 © Eamonn McCabe

**David Bailey**, (1938–), (detail), Roger Clark, NPG x15080 © Roger George Clark / National Portrait Gallery, London

**Queen Elizabeth I**, (1533–1603), (detail), attributed to George Gower, c.1588, NPG 541

**Sylvia Pankhurst**, (1882–1960), (detail), Sylvia Pankhurst, 1974, NPG 4999

**Mary Jane Seacole (née Grant)**, (1805–1881), (detail), Albert Charles Challen, 1869, NPG 6856  
Purchased with help from the National Lottery through the Heritage Lottery Fund.

**Sir Willard Wentworth White**, (1946–), (detail), Ishbel Myerscough, 2009, NPG 6886

**NATIONAL PORTRAIT GALLERY**

Secondary Schools' Programme 2010/2011

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**National  
Portrait  
Gallery**



**The class of 2010/2011**