

Teaching

for high potential

Your Pull-Out Classroom Resource

With the Eyes of a Teacher

Mary Ruth Coleman, Ph.D.

*Director, Projects U-STARS and ACCESS
University of North Carolina at Chapel Hill*

Teachers are special people – there is no doubt about it. Every day we have the lives of our students in our hands. Every day we have an opportunity to help our students grow and thrive. Every day we have a chance to nurture the potential of our students, helping them to be their best. Potential, “existing in possibility: capable of developing into actuality” (Webster’s 9th, 1987), is both strong and fragile. An acorn has the potential to become an oak tree, but it can also become squirrel food. Potential is not a guarantee of success, rather a promise of hope. As you look at your students this year, think of your role and how their possibilities can become realities.

The eyes of a teacher are so important because teachers are often the first to spot the potential in their students. Teachers also provide the nurturing support and advocacy needed to ensure that this potential grows. Recognizing and nurturing a student’s high potential is the first step to identifying giftedness, and thereby providing access to services and guiding educational planning for the gifted learner. The identification of a student as gifted is a means, not an end (Coleman, 2003). It is a means of ensuring that students receive the support needed to help them thrive in school and beyond. It is also a means of measuring and documenting specific needs to guide your planning and programming for individuals and groups of students. But identification can be a tricky business. In the box on the right are some reminders to help us make

sure our identification processes reflect best practice.

Effective Teachers See What Others Miss

Teacher referrals are often the first formal point of entry for the identification process and so the teacher’s perceptions are critical. With a teacher’s eye, we see our students every day and through our observations we come to know them. We also learn about their family situations, their interests, and their habits. Because our knowledge of our students is often deep and comprehensive, we are likely to be able to recognize the indicators of potential that others may miss. We may recognize the “hints and clues” that show that a student has hidden potential (CEC/TAG, 2001). Being able to see these hints and clues is particularly important in the recognition of gifted children who are underrepresented in our programming – those who perhaps do not test well, or do not show consistent patterns of high performance. Students from culturally and linguistically diverse families, those from economically disadvantaged families, and students with disabilities are often missed when we employ strictly traditional methods of identification (Castellano, 2003; National Research Council, 2002). The complexities of these students and their circumstances can make it harder to see their gifts and talents, and this is why the teacher’s eyes are the key.

continued on page 2

Does the identification process . . .

- ✓ Factor in multiple types of information about the student (e.g. cognitive abilities, academic achievement, performance, creativity, interests, motivation, etc.)?
- ✓ Incorporate information from multiple sources (e.g. teachers, parents, the student, and others that know her/him well in addition to assessments and work samples)?
- ✓ Include a review of all relevant data and information about the student’s needs (both cognitive and affective), the student’s strengths and weaknesses, and her/his background and experiences?
- ✓ Gain information across multiple time periods to look at growth and progress;
- ✓ Use an inclusive process for screening and referral that focuses on a proactive “talent search” approach vs. an “elimination” or “sorting” approach?
- ✓ Result in placement decisions that reflect an appropriate educational match for the student?



NATIONAL ASSOCIATION FOR
Gifted Children

www.nagc.org

Be On the Lookout

What kinds of signs should we look for that a student has outstanding potential that is latent and must be nurtured? We might see

- Uneven performance with outstanding performance in some areas, under some circumstances, and at some time periods;
- Interesting or unusual questions being asked;
- Creative or unexpected responses to questions or tasks;
- Strong engagement with areas of high interest;
- Outstanding achievement on tests with little or no performance in classwork or homework (or the opposite pattern, with strong daily performance and weak performance on tests!);
- Other students seeking this individual out for help, and/or seeming to follow her/his lead;
- Strong involvement in activities that occur in the community or outside of the school setting; and

- Advanced reasoning or problem solving, especially when activities are presented with a “hands on” approach.

The students whose gifts are the hardest to recognize are often under-achieving in school, and this under-achievement further masks their gifts (Siegle & McCoach, in press). The only hope for them is that a teacher will see their potential in spite of all the student has done to hide it.

The identification of giftedness starts with the recognition of potential and progresses to the formal assessment of the student strengths and needs. Identification is a dynamic process and should be reviewed frequently to ensure that students, particularly those who are vulnerable to being overlooked, have the opportunity to be considered and included. Appropriate identification is essential, because it is through the identification process that students are matched with services to help their potential move from possibility to reality. As we begin this school year, all things

are possible if we start with an open heart, with an open mind, and with open eyes to help us see the potential of our students for success.

References

- Castellano, J. A. (2003). *Special populations in gifted education: Working with diverse gifted learners*. Boston: Pearson Education.
- Coleman, M. R. (2003). *The Identification of Students Who are Gifted*. (ERIC Digest #E644) The ERIC Clearinghouse on Disabilities and Gifted Education. Retrieved June 15, 2005, from <http://ericec.org/digests/e644.html>.
- Council for Exceptional Children. The Association for the Gifted. (2001, April). *Diversity and developing gifts and talents: A national action plan*. Reston, VA: Author.
- National Research Council. (2002). *Minority students in special and gifted education*. Washington, DC: National Academy Press.
- Siegle, D., & McCoach, D. B. (in press). Making a difference motivating gifted students who are not achieving. *Teaching Exceptional Children*.

The information contained in this article aligns with the following Pre-K to 12 Gifted Program Standards: Program Design (6) and Student Identification (1, 2, 3, 4). For a complete copy of the Standards, visit www.nagc.org.

Preassessment: A Differentiation Power Tool

Catherine M. Brighton, Ph.D

Director, Institutes on Academic Diversity, University of Virginia

Contemporary public school classrooms are becoming increasingly diverse — students speak multiple languages, come from a variety of family configurations, represent a wide array of cultural groups and ethnic backgrounds, and have varied backgrounds and levels of academic readiness. How can a teacher possibly consider all of these students’ prior experiences, preferred modes of learning, and tailor instructional levels to the appropriate degree of challenge? The answer to this complex question lies in a deceptively simple solution—systematically planning curriculum and instruction and constantly using data to drive this decision making. In short, a teacher continually assesses the students.

Plugging In To Student Needs

Preassessments, or assessments that typically occur at the beginning of a learning sequence, can take a variety of formats and can be completely separated from the instruction or can simultaneously serve as instruction and assessment. Depending on the purpose, a teacher can use a preassessment to:

- a.) Elicit information about students’ readiness to learn skills and concepts;
- b.) Gather information about students’ preferred modes of learning (including learning styles and grouping preferences); or
- c.) Gather information about students’ attitudes about the learning, areas of interest within the study, and initial questions

about the learning. Three specific examples of preassessment tools are outlined.

In Your ToolBox: Pre-Tests

The most common form of preassessment is a pencil and paper test or quiz such as an “end of chapter” or “end of unit” test administered at the beginning of the instructional sequence. The primary purpose of this type of instrument is to gather information about a student’s readiness to learn the concepts/skills and to determine what skills and understandings a student has prior to the start of the learning experience. In this situation, the teacher does not grade the pre-test, but instead uses the information to determine grouping of students and to determine whether some students require teaching of

prerequisite skills or need additional degrees of challenge. For example, a student who demonstrates 85% mastery of geometry skills on an end of unit test may be offered a series of targeted learning experiences where skill and concept gaps are addressed, but then has the opportunity to “compact” out of the traditional learning sequence while the other students learn the grade level geometry concepts and skills.

In Your ToolBox: Entrance/Exit Cards

A teacher can use entrance/exit cards as a “low prep” strategy for gathering information about academic readiness or the degree of mastery after a learning experience. Prior to beginning a learning experience, a teacher may ask students to complete an “entrance card” on the question, “What is irony? Give me an example.” Students’ responses will give the teacher a beginning look into the kinds of experiences a student may have had with the literary device (“Irony is the implied discrepancy between what is said and what is meant. It is ironic that you ask because we studied this last year with Ms. Jones.”), their misunderstandings about the concept (such as “Irony is the title of a song by Alanis Morissette.”) and their initial questions (“What is the difference between verbal irony and dramatic irony?”) These responses can help a teacher determine where to begin the learning sequence and can inform initial groupings of students.

At the end of a lesson, a teacher can use a similar format, exit cards. In the remaining moments before the conclusion of a science lesson, the teacher asks the students to answer two questions. “Sally was absent from school today. Briefly describe what she missed in our lesson about simple machines and the force needed to do work. Give her some examples so she will be ready to go tomorrow when she returns.” Similar to the entrance card technique, the teacher can quickly determine which students achieved the intended objective and which students may require some additional reteaching on the essential concept. The advantage of the entrance/exit card strategy is the short amount of time required to prepare the materials in advance and analyze the data once collected.

In Your ToolBox: Interest Surveys

Wide varieties of pencil and paper interest surveys are available commercially and are also relatively easy for a teacher to construct to match his/her specific needs. Regardless, these instruments are intended to elicit information about a child’s interests—either within a unit of study, in their own world outside of school, or both. Prior to beginning a unit on the Civil War, for example, a teacher may use a survey similar to the one below to ask students to rank order a series of topics within the unit in order of preference. All students will be expected to master the key concepts and understandings about this significant period of American history, but the teacher uses a topic of interest as a lever to increase students’ motivation to learn them.

A teacher can gather information about students’ outside of school interests when watching them play on the playground, listening to their conversations with peers, and by engaging individual or small groups of students in conversation. The savvy educator systematically gathers this anecdotal information in a form that can be later used to inform learning experiences such as the construction of a simulation or providing an area of interest as the context for a performance assessment.

What Catches Your Eye?

Name _____
Date _____

In just a few days we’re going to begin a new unit on the Civil War. So that I can make this learning experience particularly memorable for you and make what we study a “good fit” for each of you, please rank the following topics 1-5, using a “1” as your top choice.

I will try to do my best to honor your first choice as we learn about the Civil War.

- ___ Weaponry of the Civil War
- ___ Clothing and battle uniforms
- ___ Popular music in the 1860’s (including battle hymns)
- ___ Gender roles
- ___ Role of Slaves

The Power of Preassessment

In summary, preassessments can be powerful tools for teachers to maximize the limited time with students and can be a valuable resource to assist teachers as they construct differentiated learning tasks for all learners, including the gifted and talented.

In order to efficiently use these tools, a teacher must be focused and clear about the intended learning outcomes including the necessary knowledge, skills, and understandings. Without this clarity, a preassessment may elicit useless information.

A second key recommendation for preassessment use is the need to be focused and clear about what information would be most useful to know from students. The type of instrument needed to determine a student’s prior knowledge, for example, is very different from an instrument seeking students’ interests and attitudes. Even within the intended purpose, it is important to consider the format of the instrument. If at the end of a unit, the teacher wants students to be able to construct free responses about concepts of justice, it is not an appropriate choice to use a multiple choice format as a preassessment, particularly if students may compact out of the typical teaching as a result.

The third recommendation is to keep the preassessment as concise as possible. This is beneficial for many reasons — it maximizes students’ energy to focus on only what is important to the teacher at that moment, it maximizes instructional time, and does not require as much time for a teacher to interpret the data and make decisions. When a preassessment tries to capture too much information about a student in one setting, the result is most likely time-consuming for teachers and students and has less of a chance of being a powerful tool to aid in differentiation.

For more information and more examples of preassessments in other grade levels and content areas, visit www.hotltnx.org.

The information contained in this article aligns with the following Pre-K to 12 Gifted Program Standards: Curriculum and Instruction (1, 2, 3, 4, 5) and Program Design (4,5). For a complete copy of the Standards, visit www.nagc.org.

Forensics of a Painting: CSI (Close Study and Investigation)

Sue Jurey, Loudon County Public Schools, Leesburg, Virginia

Who is that? Why is she dressed like that? Where is she? Why did the artist paint this? What is the artist telling us about the person in the painting? Why does that woman look so sad?

The questions never end . . . looking at a painting sparks the natural curiosity of children. If the painting is the “evidence” of a specific time, place, and people, students can learn to become the detectives uncovering the clues, much like a forensic scientist studies the evidence from a crime scene to develop an understanding of prior events. In viewing artwork through cultural lenses, students can delve into historical connections, social and/or political expression, and the broad linear parallels between peoples and their societal and human needs for expression.

Elementary, My Dear Watson: Four Ways to Investigate

Discipline-Based Art Education (DBAE) provides a comprehensive approach to instruction and learning in the visual arts that can intersect with other academic disciplines in meaningful ways. Designed to provide exposure to, experience with, and acquisition of content from several disciplines of knowledge, DBAE includes four studies of art: art making, art criticism, art history, and aesthetics.

Integrating these four study areas into a classroom exploration can open new doors of inquiry and understanding for students. *Art making* involves the thoughtful, innovative, and conscious arrangement of elements for a purpose. The critical thinking skills involved in the discipline of *art criticism* include the analysis, judgment, and evaluation of a piece according to predetermined standards. In the scope of *art history*, students may focus upon aspects of time, place, tradition, functions, and styles to better understand cultures and civilizations. Finally, raising questions about the nature, meaning, and value of art in the *study of aesthetics* encourages students to reach abstract and complex thinking levels. These four instructional themes, coupled with domain-specific skills, provide a framework for examining, discussing, researching, and recording responses to works of art in any classroom.

Picasso Holds Answers to Questions of War and Peace

In response to concerns about helping students share their feelings about the war in Iraq, I investigated Pablo Picasso’s *Head of a Weeping Woman with Handkerchief* with a group of elementary students last fall. Wearing a Sherlock Holmes hat found years ago at a yard sale, I introduced the class to this mysterious work of art—one piece of evidence at a time. A reproduction of Picasso’s painting was covered at the front of the room and students sat with “clue books” in hand, waiting to record their observations. It was the job of the students-turned-detectives to investigate each clue as it was introduced with the ultimate goal of uncovering the whole painting. Clues can be real objects or images taken from the artwork, but they can also be facts, objects, poems, maps, or any other artifact that helps to uncover the story behind the painting. To help the students uncover and discuss Picasso’s theme of the loss created by war, I shared the following clues: a bandanna, a handkerchief, a doll, a black scarf, a map of Spain (where Picasso was born and painted about the bombing of Guernica), and a calendar page from 1937.

As the students viewed the artifacts, parts of the painting were gradually uncovered and they learned that Picasso’s painting was part of a larger work, *La Guernica*, which was painted as a social commentary condemning the bombing of a small village during the Spanish Civil War. As the class recorded and discussed their observations about each new piece of evidence, I employed guided questions to further student understanding about the many aspects of the painting so that by the time the full painting was revealed, students had considered all four of the DBAE study areas. The guiding questions (elaborated in the box on the right) in conjunction with inquiry-based instruction allowed a free exchange of ideas and encouraged a somewhat philosophical discussion in the elementary classroom.

Investigative Questions for *Head of Weeping Woman with Handkerchief*

Art Criticism

- ▶ What characteristics of the painting contribute to the mood of the painting?
- ▶ What is the *Head of a Weeping Woman with Handkerchief* about? How do you know? What evidence led you to this conclusion?
- ▶ Would you consider this painting a successful work of art? Why or why not?

Art History

- ▶ Who was Pablo Picasso? When and where did he live?
- ▶ What world events influenced Picasso’s art?
- ▶ Using this painting as an example (and your other experiences with art), how would you define cubism? What attributes of this painting shaped your definition?

Aesthetics

- ▶ Is *Head of a Weeping Woman with Handkerchief* a work of art? Why or why not?
- ▶ Does a work of art have to be beautiful?
- ▶ Is it important to know who the weeping woman is to understand the painting? Support your answer with evidence.

Art Production

- ▶ How might the exploration of the ideas and problems that confronted Picasso help you to create your own art?
- ▶ What ideas or subject matter would you explore to represent a universal theme in your own art?

Closing the Case

What do scientists, writers, mathematicians, inventors, politicians, and Picasso have in common? The key to success for all of these people is being able to accurately observe and record patterns of behavior—whether watching plants, animals, chemicals, or people — the tools of observation and critical thinking are invaluable skills. With time and practice, student art detectives become keen observers, thoughtful risk-takers, and critical thinkers as they investigate the world of art. Is it important that every student solve every mystery painting correctly? No, but they will become keener observers and more analytical thinkers in the process.

*To investigate further...
meet Sue Jurey at her session
in Louisville*

*Sue plus 500+ other accomplished
professionals have pooled their
expertise to bring you the latest
in gifted thinking. Make plans
now to attend.*



NOVEMBER 9-13, 2005

Javits Works

The "Javits Works" column is designed to showcase success stories and research-based best practices from the only federal program that supports gifted education, the Jacob K. Javits Gifted and Talented Students Education Program. The Javits Act funds the work of the National Research Center on the Gifted and Talented (NRC/GT) and 28 additional research projects, reaching gifted and talented students and teachers in over 20 states. This article offers a glimpse of the research and purpose of the NRC/GT; look for articles featuring individual Javits grant projects in future editions of THP.

Making a Difference for Educators and Students: The National Research Center on the Gifted and Talented E. Jean Gubbins

**Associate Director of the National Research Center on the Gifted and Talented
University of Connecticut, Storrs**

The Jacob K. Javits Gifted and Talented Students Education Act was passed in 1988 to support the development of talent in U.S. schools. The purpose of the Act is to orchestrate a coordinated program of scientifically-based research, demonstration projects, innovative strategies, and similar activities to enhance the ability of elementary and secondary schools to meet the diverse needs of gifted and talented students.

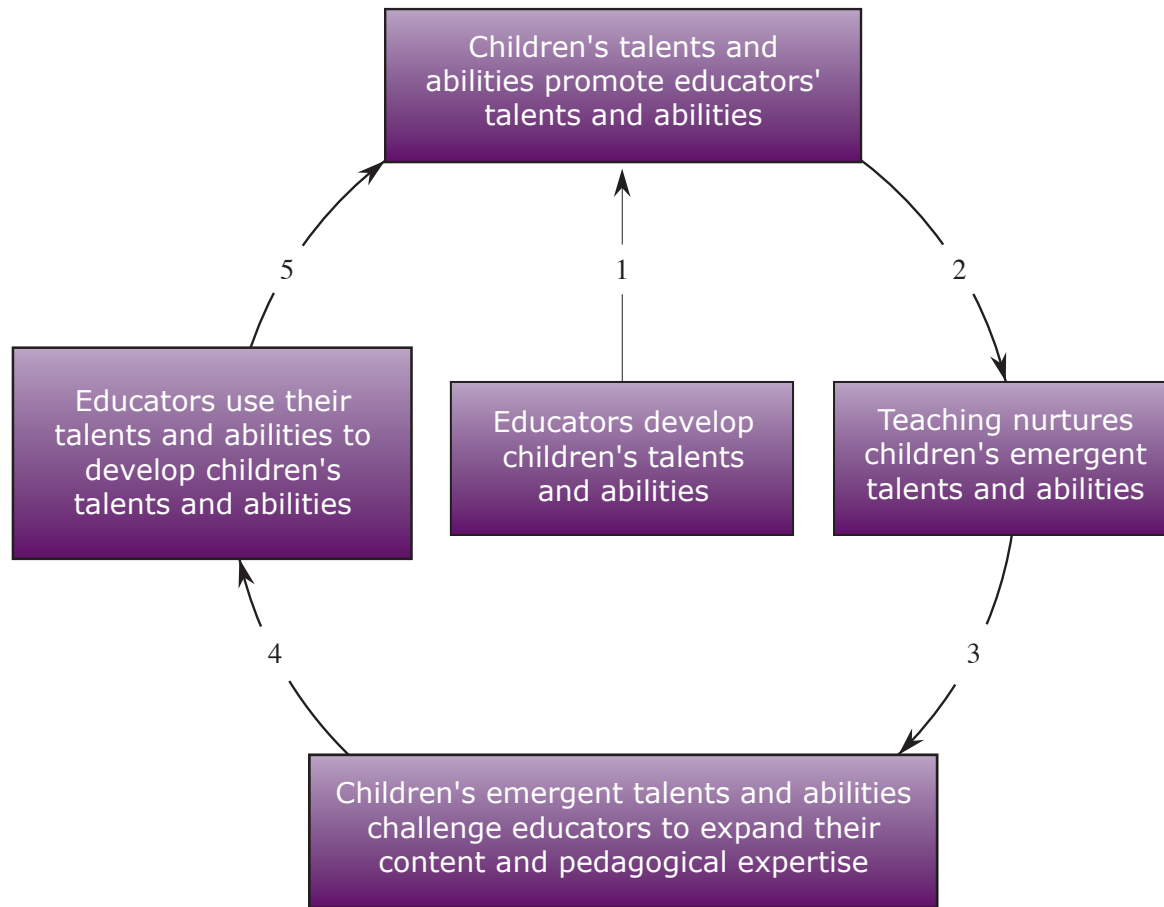
In the early 1990s, a distinguished group of educators, administrators, and business people convened to discuss the nation's commitment to developing the talents of present and future generations. They termed what they saw a "quiet crisis" and asserted that "youngsters with gifts and talents that range from mathematical to musical are still not challenged to work to their potential" (USDOE, 1993, p. iii). The report renewed the call to support and nurture the country's gifted youth. Educators are one

primary group affected by this call to action. Only by furthering the development of their own professional expertise can they promote "outstanding talents... in all children and youth from all cultural groups, across all economic strata, and in all areas of human endeavor" (USDOE, p. 26).

The Role of the National Research Center on the Gifted and Talented

Professional expertise, however, is not created in a vacuum. School personnel need access to accurate, scientifically based research to inform gifted programming decisions and professional growth opportunities for faculty. To that end, the Javits Act established The National Research Center on the Gifted and Talented (NRC/GT) to provide a forum for researchers, practitioners, policymakers, and others to work together to design and conduct research and ensure that it informs educational

policy and practice. Research and dissemination efforts associated with the Javits Act have resulted in new information about the effective use and benefits of several instructional strategies including curriculum compacting, instructional grouping, acceleration, and independent study.¹ Each of these research projects has determined that teachers who work with gifted students need ongoing professional growth opportunities. In response to this need and the Javits Act priority to improve services to frequently underserved populations of gifted children, the NRC/GT launched a study of professional development strategies that promote the talents and abilities of all children, emphasizing those who require additional challenges in their current curriculum.



The Cycle of Teaching, Learning, and Professional Growth

Forging Links: Research-based Teaching, Learning, and Professional Growth

Years of study and research have borne out what many have long held to be true: one responsibility every educator assumes is developing children's talents and abilities. Children are our charge, but the cyclical process in developing talents and abilities makes an educator's continued growth an integral part of students' learning processes. This cycle of teaching, learning, and the resulting professional growth is illustrated in the figure above.

As students' abilities grow and change, educators are affected by this dynamic process and they, too, experience professional growth. This cyclical process may seem simplistic, but most educators can recall numerous experiences when teaching, learning, and

professional growth were so closely connected that it was hard to disentangle the processes. What might this look like in a classroom? Here is one example:

During a geology unit, 10 year-old Selena asked how plate tectonics affected the east coast of North America. Based on a series of newspaper articles written especially for elementary students on natural disasters, Selena was aware of recent earthquakes, tsunamis, and wakening volcanoes. She wanted answers to two questions: (1) Had there been more or less geological activity in the past 2 years compared to years in the past? (2) Was the current rash of events connected in some way?

The teacher had considerable knowledge about what causes volcanoes and earthquakes, and she could explain the process using readily available classroom models and diagrams. This information provided a general knowledge base. However, extending this knowledge and requisite skills to inferences about how recent events affected plate tectonics on the East Coast was beyond the teacher's current

knowledge, skills, and understandings. So the teacher assumed the role of learner, along with the student, to find answers to Selena's questions. They both expanded their search for accurate information and continued moving back and forth between teaching and learning as a reciprocal process. Additionally, the teacher raised further questions for herself and her students during this process.

While the teacher's experience in the previous scenario is an example of an informal professional development opportunity, carefully planned professional growth experiences are also necessary to ensure that advanced learners' gifts and talents are recognized and nurtured.

Establishing a Professional Growth Plan

Sponsored by Javits, the NRC/GT has created principles to guide effective professional growth and development. Professional development is a “planned program of learning opportunities to improve the performance of administrative and instructional staff” (Gubbins et al., 2002, p. 163). To ensure high quality programming and services for all gifted students, links must be forged between and among teaching, learning, and professional development. However, research has shown that forging these key links takes reflection and planning (Gubbins et al.). Table 1 provides three guiding questions to begin this process. Reviewing and reflecting on each question under “Professional Reflections” requires subsequent consideration of how the responses can become objectives for a continuing professional growth plan.

Table 1. Professional Growth Plan

Professional Reflections	Professional Objectives
1. What do you want to learn next year?	
2. What outcomes (e.g. completed program evaluation, curriculum mapping, improved student performance, etc.) do you hope to achieve?	
3. How will you evaluate what you have learned?	

Charting Your Own Professional Growth

Implementing an effective Professional Growth Plan requires documentation of progress toward meeting your professional objectives. Similar to the way in which student growth is recorded, the documentation process should be ongoing and reflective, rather than retroactive. To read more about the National Research Center’s 10 principles of professional development and tips for documenting your progress, visit the Teaching for High Potential link at NAGC’s website www.nagc.org.

Javits Act: Making a Difference for Educators and Students

Since its inception, the Javits Act has focused on developing the manifest, emergent, and latent talents of high-ability young people who require challenges if they are to learn to work diligently toward achieving their dreams. Caring, well-trained teachers and administrators, of course, are critical to the talent development process, thus underscoring the need for a trusted source of information in gifted education. Making research-based findings readily available to the community of practitioners, parents, and researchers has always been a hallmark of the research and development at The National Research Center on the Gifted and Talented.

References

Gubbins, E. J. (2000, Fall). NRC/GT: Professional development — not an event. *The National Research Center on the Gifted and Talented Newsletter*, pp. 1-3.

Gubbins, E. J., Westberg, K. L., Reis, S. M., Dinnocenti, S. T., Tieso, C. T., Muller, L. M., et al. (2002). *Implementing a professional development model using gifted education strategies with all students* (RM02172). Storrs, CT: The National Research Center on the Gifted and Talented, University of Connecticut.

U.S. Department of Education. (1993). *National excellence: A case for developing America’s talent*. Washington, DC: U.S. Department of Education, Office of Educational Research and Improvement.

The information contained in this article aligns with the following Gifted Program Standards: Program Administration and Management (1, 4) and Professional Development (1, 3). For a complete copy of the Standards, visit www.nagc.org.

Upcoming Gifted Conferences

The Wisconsin Association for Talented and Gifted (WATG)

October 6 & 7
www.watg.org

The Ohio Association for Gifted Children (OAGC)

October 17 & 18
www.oagc.com/Conferences/conference.php

The New England Conference on Gifted & Talented

October 20-22
www.necgt.org

The National Association for Gifted Children 52nd Annual Convention

November 9-13
www.nagc.org

The Illinois Association for Gifted Children (IAGC)

February 5-7, 2006
www.IAGCgifted.org

The California Association for the Gifted (CAG)

March 1-3, 2006
Call for Presenters due October 1, 2005
www.cagifted.org

Share "Science for Gifted"...

Present a session on serving gifted kids at the National Science Teachers Association's 2006 fall conventions in Omaha, Nebraska (October 19-21); Baltimore, Maryland (November 2-4); or Salt Lake City, Utah (December 7-9). Online submission of proposals will begin in September, with a deadline of January 15, 2006. Visit <http://www.nsta.org/sessions>. (Proposals will also be accepted starting this September for NSTA's 2007 national convention).

Teaching for High Potential is published by the National Association for Gifted Children as a service to its comprehensive members.

Main Business Office

1707 L Street, NW, Suite 550
Washington, DC 20008
(202) 785-4268
(202) 785-4248
E-mail: nagc@nagc.org
Web site: www.nagc.org

Executive Director: Nancy Green
Editor: Rebecca D. Eckert, Ph.D.

Copying/Reprint Policy

NAGC members may make up to 30 copies of individual *Teaching for High Potential* articles. Each copy must include a full citation of the source. For information regarding other requests to copy or reprint articles from this or other NAGC publications, please review the publication policy posted on our website, www.nagc.org.

To order, contact NAGC's main business office.

Research and conclusions cited herein are those of the authors and do not necessarily reflect the official policy of the National Association for Gifted Children



1707 L STREET, NW, SUITE 550
WASHINGTON, DC 20036
202.785.4268
WWW.NAGC.ORG