



1933

Methods of Teaching Drawing (Stage 2): Technical School Examinations 1933

Department of Education: Technical Instruction Branch

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(Department of Education.)

BRAINSE AN CHEÁRD-OIDEACHAIS.
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SPECIAL EXAMINATIONS FOR TEACHERS'
CERTIFICATES.
1933.

METHODS OF TEACHING DRAWING.
(STAGE II.)

Wednesday, May 24th—7 to 9.30 p.m.

Examiner—SAMUEL MACCANN, ESQ., A.R.C.A. (Lond.).

Co-Examiner—P. O'SULLIVAN, ESQ., A.R.C.A. (Lond.).

GENERAL INSTRUCTIONS.

You are carefully to enter on the Answer Book and Envelope supplied your Examination Number and the subject of examination, but you are not to write your name on either. No credit will be given for any Answer Book upon which your name is written, or upon which your Examination Number is not written.

You must not have with you any book, notes, or scribbling-paper.

You are not allowed to write or make any marks upon your paper of questions.

You must not, under any circumstances whatever, speak to or communicate with another candidate; and no explanation of the subject of the examination may be asked for or given.

You must remain in your place until your answer-book has been taken up, and then leave the examination-room quietly. You will not be permitted to leave before the expiration of twenty minutes from the beginning of the examination, and will not be re-admitted after having once left the room.

If you break any of these rules, or use any unfair means, you are liable to be dismissed from the examination, and your examination may be cancelled by the Department.

Two hours and a half are allowed for this paper. Answer-books, unless previously given up, will be collected at 9.30 p.m.

INSTRUCTIONS.

Read the General Instructions on page 1.

- (a) All the questions may be attempted.
- (b) Equal values are attached to the questions.
- (c) Answers must be written in **ink**; sketches may be made in **pencil**.
- (d) It should be clearly understood that the examination is intended to test the capacity of the teacher to teach Drawing, and to illustrate lessons by drawing.
- (e) Highly finished drawings are not expected, but the sketches should adequately express the ideas they are intended to convey.
- (f) Write the numbers of the questions distinctly before the answers.
- (g) The sheet of paper supplied for sketches, whether used or not, must be enclosed in the envelope along with your written answers.

1. Draft a course of instruction in Drawing, suitable for students attending classes at a

- (a) Junior Day School of Commerce.
- (b) Junior Day Technical School.
- (c) Junior Day School of Domestic Economy.

You may assume that the students have had no previous training in Drawing.

Indicate any differences in the method of treating the subject which you consider desirable to make in order to suit the requirements of each type of student. Give sketches and describe briefly three typical lessons for each class.

2. What do you consider the essential qualities of a good object drawing, and why?

When would you consider it appropriate to commence the teaching of light and shade to pupils doing object drawing?

State reasons for or against explaining the laws and rules of perspective to students who have just commenced the study of object drawing.

3. At what period of the design course in a Secondary School would you introduce the study and application of colour?

How would you develop colour appreciation in the event of some of the students lacking a sense of colour?

State the methods you would adopt in teaching the subject to a class of 25 students. Give illustrated examples of three lessons.

4. Describe the principal materials, processes and tools of some simple craft with which you are familiar. The selected craft must be suitable for a Secondary School. Also make a sketch of a typical design suitable for the craft.

5. A memory drawing of an object may be made in three ways:—

- (a) the object is passed from pupil to pupil around the class and then concealed.
- (b) the object is exposed for a few minutes to the class in general.
- (c) the drawing of the object is to be repeated with the object in a different position.

State how the three methods bear respectively upon the development of the work of the pupil. To what extent and at what stages would you recommend the use of each method?

What relations exist between memory drawing and imaginative drawing? State briefly your opinion concerning the utility or otherwise of the latter.