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Methods of Teaching Drawing (Stage 3): Technical School Examinations 1933

Department of Education: Technical Instruction Branch

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AN ROINN OIDEACHAIS.
(Department of Education.)

BRAINSE AN CHEÁRD-OIDEACHAIS.
(Technical Instruction Branch.)

SPECIAL EXAMINATIONS FOR TEACHERS' CERTIFICATES.
1933.

METHODS OF TEACHING DRAWING.

(STAGE III.)

Wednesday, May 31st—7 to 10 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 books, 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.

Three hours are allowed for this paper. Answer-books, unless previously given up, will be collected at 10 p.m.

What is meant by "fitness for purpose," as applied to design? Would you consider it good craftsmanship to use, for instance, a design drawn for woodcarving for an embroidered cover, a modelled leather handbag or chocolate box cover? Give reasons.

4. Discuss the importance of the study of modelling to students engaged in figure drawing and painting. Indicate any differences in the treatment of life drawing which you would make in order to suit the requirements of

(*a*) Students who intend to become portrait painters.

(*b*) Students preparing to become mural decorators.

(*c*) Students embarking upon book and magazine illustration.

(*d*) Poster and advertisement designers.

5 In teaching commercial art to students who have had little or no training in drawing, how would you overcome the difficulty of figure drawing (head, hands, etc.)? What methods would you suggest to aid students in arriving at attractive and useful designs? Sketches must be submitted with your notes.

Describe briefly the principal processes of reproduction at present employed for printed illustrations.

6. Explain and illustrate with sketches, such as you would put on the blackboard, six examples of pictorial composition. Name six familiar paintings — either ancient or modern—that would show the practical application of the principles you enumerate.

INSTRUCTIONS.

Read the General Instructions on page 1.

(*a*) Not more than five questions may be attempted.

(*b*) Equal value is attached to each question.

(*c*) Answers must be written in **ink**; sketches may be made in **pencil**, or, when required, in **water-colours**.

(*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.

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1. In art criticism it is sometimes remarked that drawings do not appear "solid." The student may, however, have endeavoured to copy the contours, light and shade correctly. State the methods you would adopt to rectify this defect. How would you demonstrate the solidity of form, taking as your example the drawing of an eye.

2. Prepare a scheme of instruction in art training suitable for a class of painters and decorators. Assume that no previous training in this branch of education has been given, and give examples of three exercises that you would consider appropriate.

Sketches must accompany your notes.

3. Describe the methods you would adopt in teaching design to students of a Secondary School. Indicate how originality could be developed. How would you overcome the tendency of students to repeat or reproduce what has already been executed in class?

Why is it considered necessary to render natural form in a conventional manner for purposes of design? Give three examples of conventionalism in (*a*) plant form, (*b*) animal form, (*c*) human form.