Dublin Institute of Technology
ARROW@DIT

Technical Schools:Examination Papers

City of Dublin Technical Schools

1934-01-01

Methods of Teaching Drawing (Stage 3): Technical School Examinations 1934

Department of Education: Technical Instruction Branch

Follow this and additional works at: http://arrow.dit.ie/techexam

Part of the Education Commons

Recommended Citation

Department of Education: Technical Instruction Branch, "Methods of Teaching Drawing (Stage 3): Technical School Examinations 1934" (1934). *Technical Schools:Examination Papers.* Paper 161.
http://arrow.dit.ie/techexam/161

This Other is brought to you for free and open access by the City of Dublin Technical Schools at ARROW@DIT. It has been accepted for inclusion in Technical Schools:Examination Papers by an authorized administrator of ARROW@DIT. For more information, please contact yvonne.desmond@dit.ie, arrow.admin@dit.ie.

AN ROINN OIDEACHAIS.
(Department of Education.)

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

SPECIAL EXAMINATIONS FOR TEACHERS' CERTIFICATES.
1934.

METHODS OF TEACHING DRAWING.
(STAGE III.)

Tuesday, May 15th—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.

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.

---

1. During the process of acquiring proficiency in the technique of drawing and painting, the imaginative faculty of students is sometimes left undeveloped, to such an extent, that when a reasonable amount of dexterity has been attained, imagination is lacking, both as regards design and pictorial work in general. How can this be rectified, and to what extent do you consider it desirable that the faculty should be encouraged in students, at all stages of their development?

2. Outline a course of instruction in still-life painting. Give examples of the first four lessons. As composition is one of the factors in the correct arrangement of a group, state how you would instruct the student in this branch of the subject; also illustrate as you would on the blackboard, examples of a few of the general principles.

3. In teaching art appreciation with the aid of good reproductions of pictures by old and modern masters, the students find it difficult to understand how it is possible to appreciate at the same time the works of both. How would you explain this possibility and on what basis is just appreciation founded?

4. Outline a course of six lessons in modelling, suitable for beginners. Make a sketch of one of the exercises, and with brief notes, describe the method of procedure you would advocate to the student.

5. Discuss shading under the following aspects:—

(*a*) As a means to express solidity of form without having recourse to the exact rendering of tone and tone-values.

(*b*) Used for the purpose of full-tone studies, viz., a truthful rendering of the subtle variations of Light and Shade.

Under which heading do you consider it appropriate to introduce shading in object-drawing? When should a student commence to use shading? Describe the various methods of shading that can be used, and indicate how and to what extent the various media (pencil, chalk, charcoal and stump) influence the character of the drawing.

What degree of importance would you attach to technique when judging the merits of a drawing? In all cases give reasons for your answers.

6. Discuss the importance of the study of colour to students engaged in the following occupations:—Painting and Decorating, Cabinet-making, Stained-glass Designing, Costume and Dress Designing, Embroidery and Textile Designing and Commercial Art. 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.