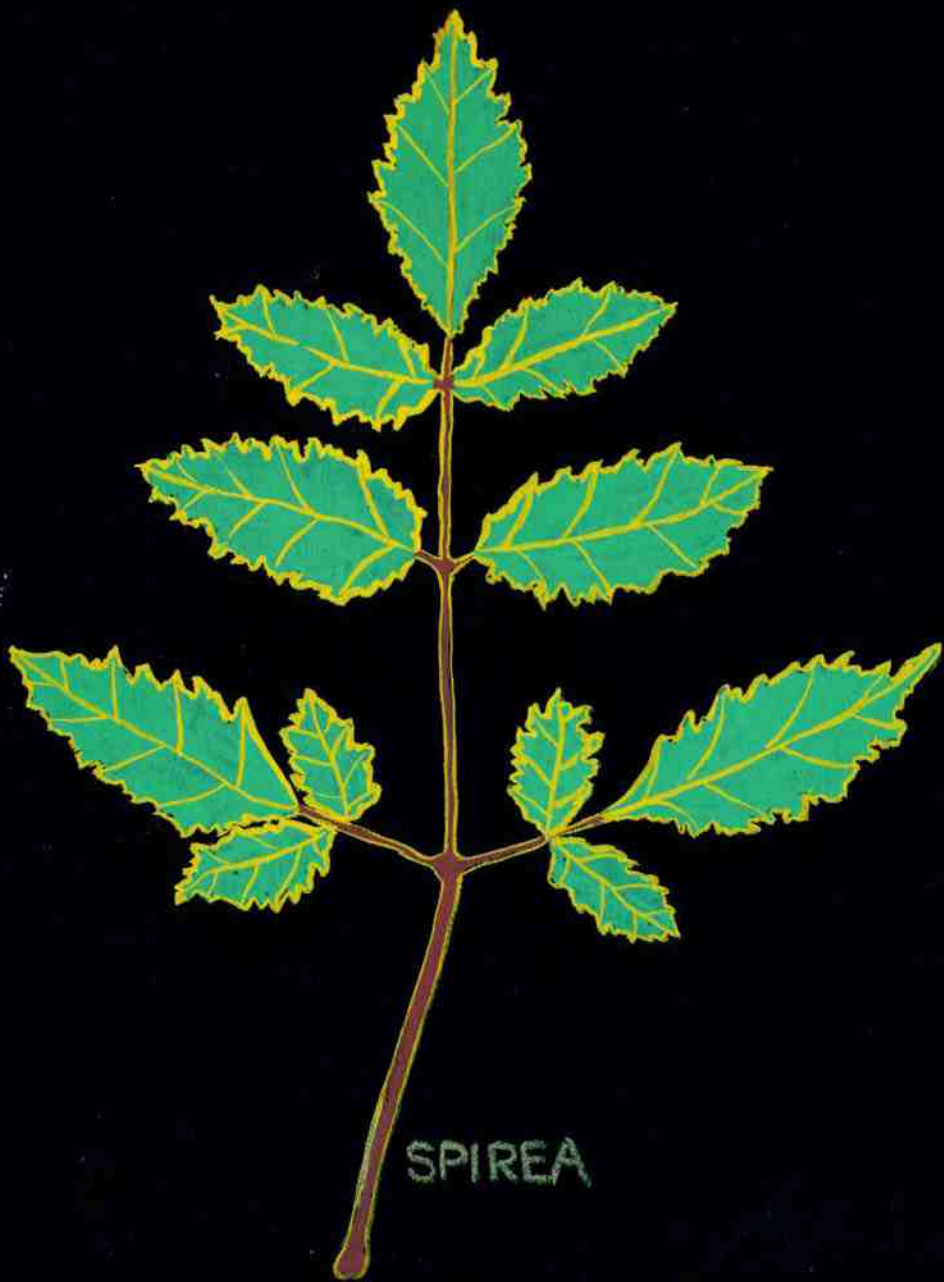


NAME *A. Elizabeth Stone*

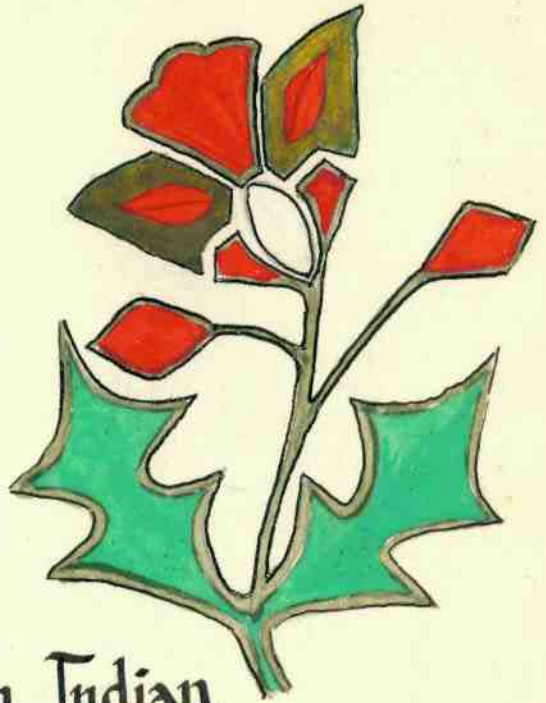
ADDRESS *Deepdale  
Roman Avenue*

SUBJECT *Roortown*

W. BRIERLEY, EDUCATIONAL BOOKSELLER,  
43, BOND STREET, LEEDS.



SPIREA



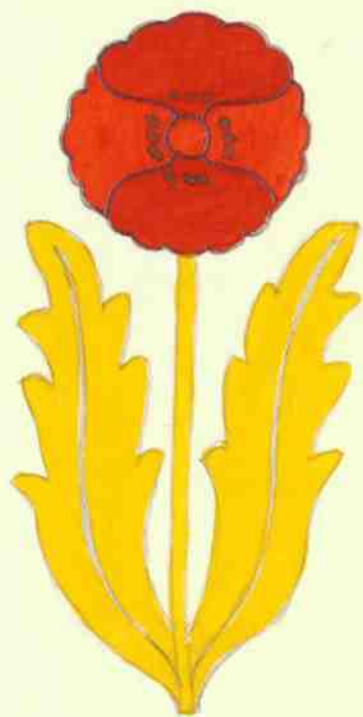
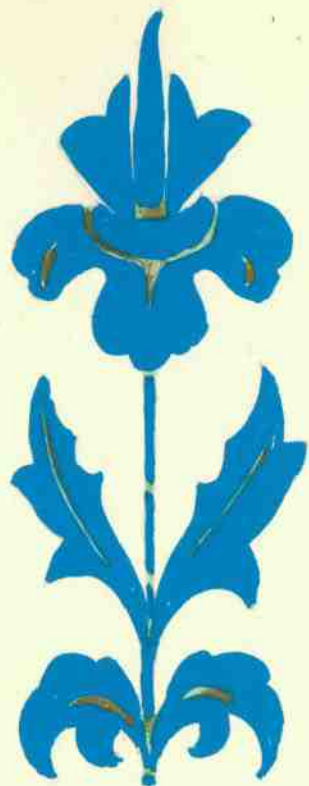
Motifs from Indian  
embroidered  
Turban muslins

Typical  
Indonesian  
brocade  
motifs



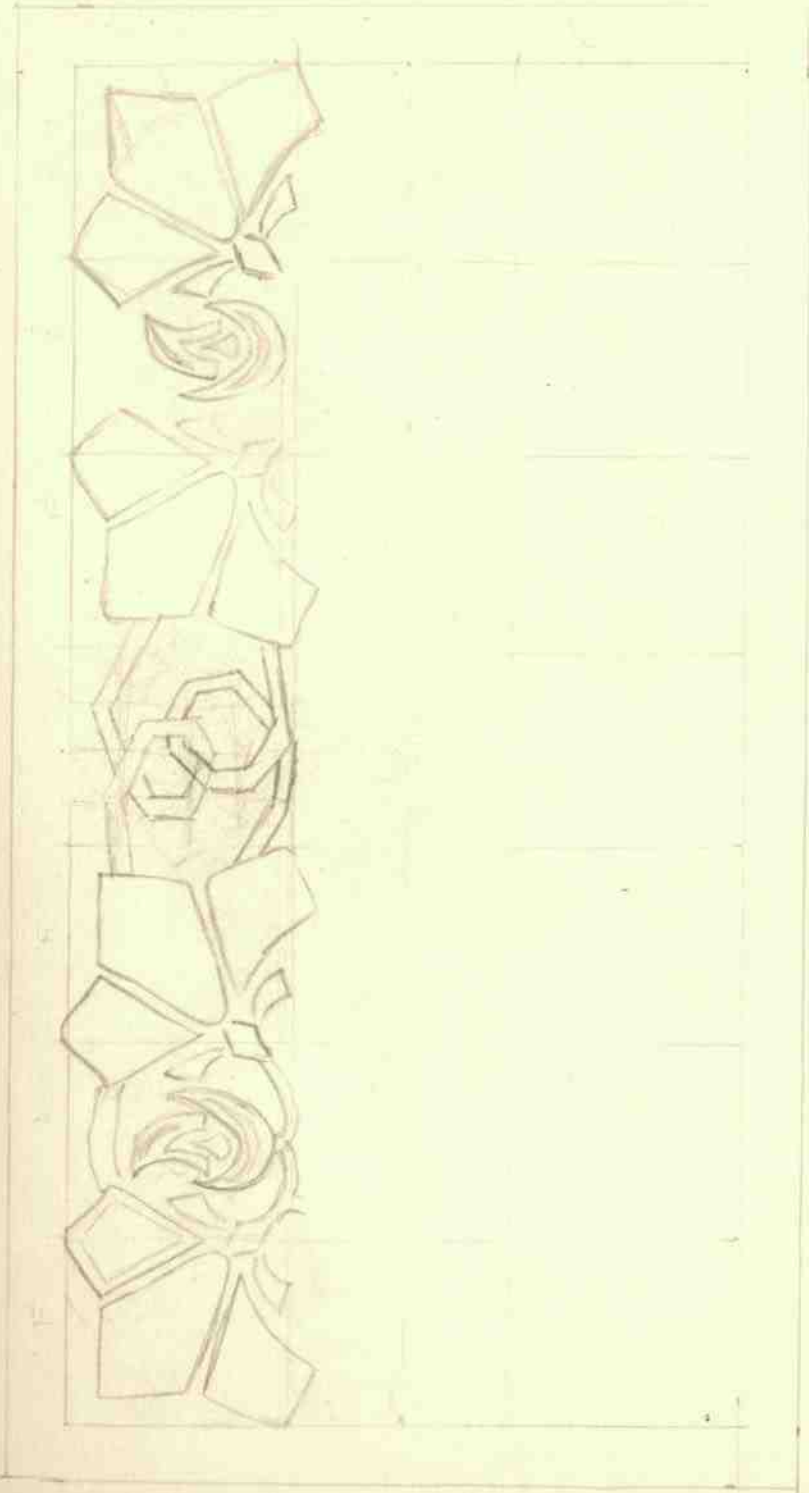
In brilliant  
colours  
and superimposed  
gold-leaf.

Indian and Indonesian Motifs





Motifs from a  
border of a  
Ciz silk and gold  
brocade sãri  
from Aurangabad.

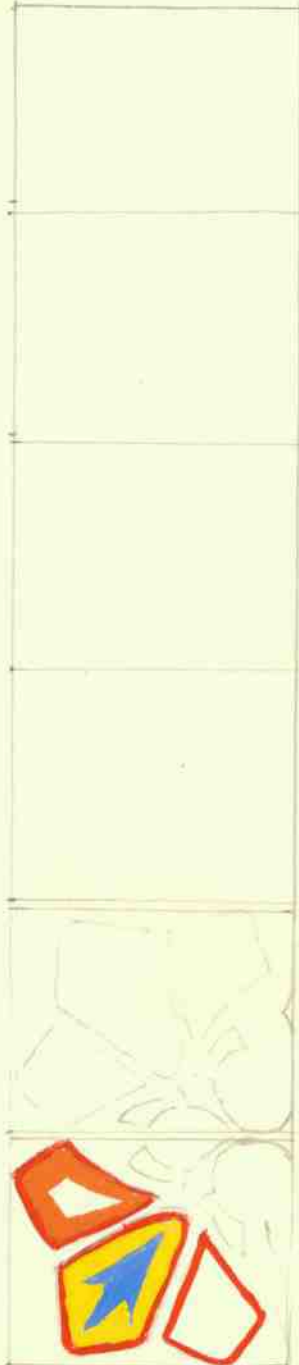


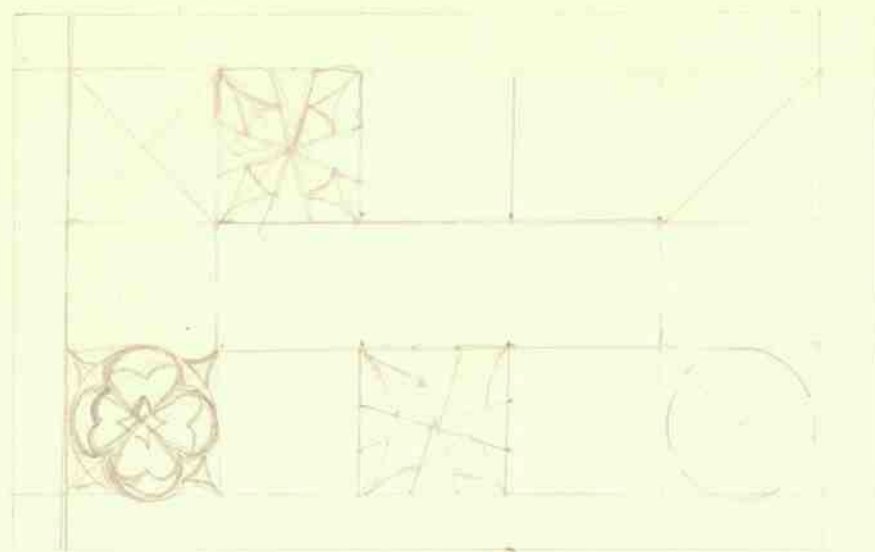
Top of box

7 x 1 1/2

3 x 1 1/2

21  
219

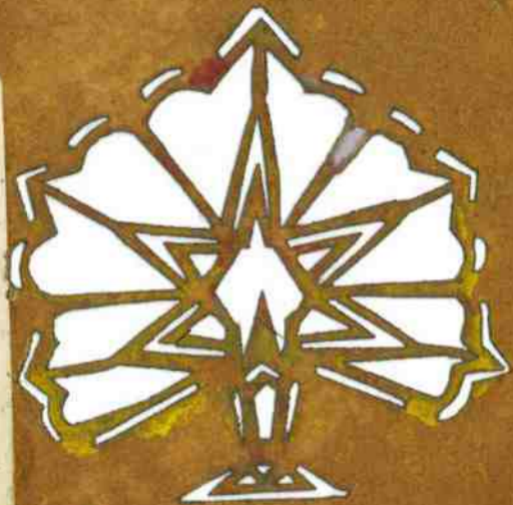


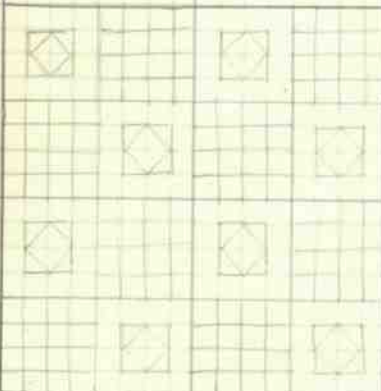
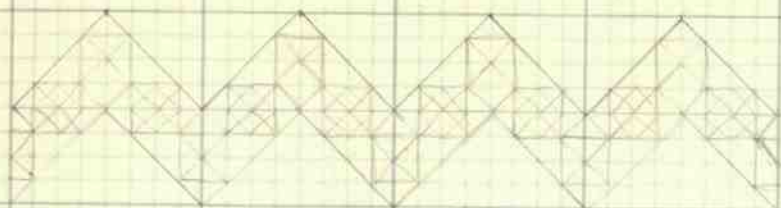












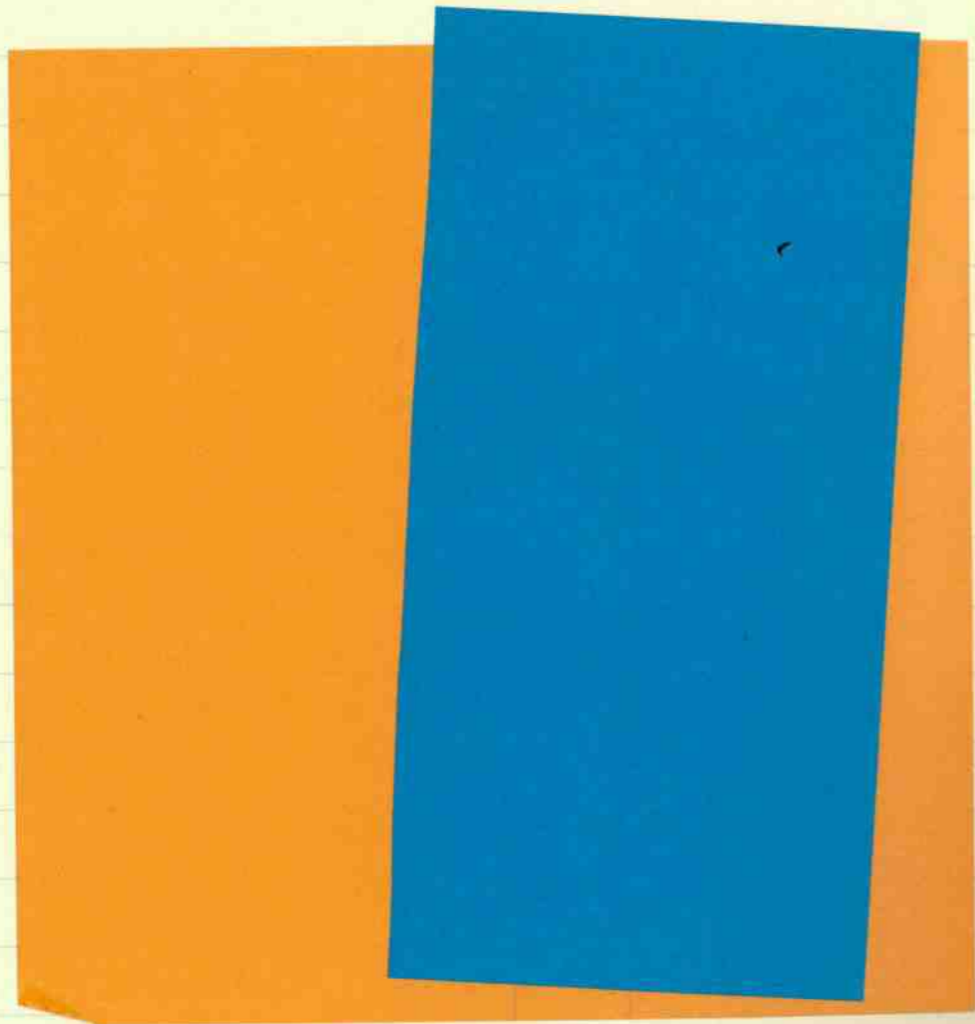
## Reason for Teaching Art in Schools

To develop a sense of order - creates desire for beauty of surroundings

Notice boards - few well chosen examples  
- put up for day or two - not round walls  
after every art lesson put up & discuss 6  
best examples - influence reaching to  
home & town

"Writing Illuminating & Lettering" - Johnson.

Spaces continuing down page.  
Notices mottoes books folios charts  
badges craftwork.



Excellent effects made by leaving  
paper surface for part of colour  
of object.

Love of colour inherent - mental  
training needed.

Interpretation which is undeveloped  
Discrimination of perception.

Eye fatigue - refuse to receive the  
correct colours!

Outline - natural primitive way to  
draw shape first & then co  
Outline is break between mass &  
background.

**Lettering**  
Readable & beautiful - individual distinct  
character due to instrument.

Beauty in variety of thick & thin  
strokes. Adjustment of letters depends  
upon shape of letters.

7-9 words on a line is enough  
Letters to touch margins - bad to have

Painting in Pastel - Richmond - Littlejohn  
Pastel Work. - Rankin

## Appreciation of colour

Outcome of effect of colour on the senses - by repeatedly doing the hand does what eyes see & mind comprehends & feelings are susceptible to beauty of colour, constant comparison of colours & effect of proximity + effect of light on various textures

Light falling on coloured solid will cause apparent change of colour - more polished the surface the more varied may the colour appear. Black for darks & white for lights gives dirty unreal effect

Only technique is pressure of colours no law with regard to direction of stroke - right colour only by constant comparison

Rich & delicate colours - details difficult - paper & background same colour.

## Modelling in the solid

Clay & plasticine excellent medium for form structure - 3 dimensions (thickness) dealing with planes

Cuboid

Cylindrical

Concave + convex

Triangular

Light & shade - distinct demarcation

Armature to make sculptures - without these the arms & legs must be close enough to give solidity.

Pose must be as simple as possible - no parts jutting out or spaces between - clay too heavy for bulk

Beauty of form & texture proportion Putting on instead of taking off clay. Constant correction of modelling with model. Intelligence & feeling - hand answering to both of these

All over patterns

Must repeat when in 4 directions

Simples - check - repeat all over



check

draped

sprig

vertical

Early attempts - outline - natural method  
- easy poses at first - standing - side  
view - holding something

fix position of top of head + standing  
foot - block in essential lines of figure  
**loosely** held pencil - decide characteristic  
of model - determines type of line to  
adopt - delicate strong - vigorous  
or graceful

General proportions - eye as judge  
Every form based on cube or cylinder or  
both

Hints for posing figures - • on platform  
head towards interest → draw near  
side of figure - quick sketches put in  
whole figure



Keep items near front of picture - avoid receding planes along thin strips of paper - horizon low.

Simplest form - folding & cutting straight-diagonal - free imaginative drawing

leave edge of paper as part of object  
Free imag. cutting - procession

Do not use crayon to substitute

Make a pattern of the forms behind the principal item lines at rt L<sup>s</sup> to form - emphasize the form.

Balance - if mass in centre - will require balance at sides



Contrasting forms make best patterns  
Early ✓

## Cut Paper for Decorative Purposes

Use of shapes cut out & stuck on a background for infants & upper schools - pattern & composition. Not too frequent lessons or child loses sense of 3<sup>rd</sup> dimension or effect of light & shade.

Modelling & painting should be included. Greatest value of cut paper - pieces moved about & experiments made before object is finished.

landscape figures animals birds still life illustration abstract ideas processions Games.

Objects to decorate - wooden cardboard Colour - scheme may be delicate & harmonic or rich & contrasting - suggested by or contrary to nature.

Design may be dark pattern ag: light or visa versa or both dark & light ag medium

Side views are better than foreshortened - background in agreeable shapes.

Blue reds → purple : yellows → green  
Yellow blues → green : red → orange

Discord colours - not opposite - used  
discriminatingly

Warm cool colours. 

① yellow to purple	} warm
② yellow to green	
③ blues. - cool.	

Finest effects obtained by use of few colours  
Dark ag: light ground or visà versa or  
both ag: medium ground - pleasing masses  
of bright colours relieved by duller colours  
are successful. To intensify harmonic colours  
separate them by black white grey etc.

Yellow suggests sunshine - red jolly & exciting  
- blue & violet - good backgrounds - green blue  
grey white - cool. Colours ag white look  
darker & brighter ag: black ground. Medium  
ag. grey.

Colour balance - arrangements of masses  
subordinated to unity 

① quantity
② juxtaposition
③ hue

that matters. Red to predominate - blues  
→ purple : greens → grey: yellow → orange

Application of stencil.

Material to be stretched tightly. Try out dyes etc: on spare piece of the material - border to emphasize the shape of the object

Colour appeals to everyone, especially children  
Faulty idea that chn prefer bright colours many prefer delicate colours - temperament & emotion  
Nature the greatest colour trainer in world  
- rainbow shells opal sun autumn - etc: adinfia  
Colour wheel - v: much abused in teaching of colour.  
Any colour will go with any other satisfactorily provided they are in the correct proportion, tone and texture.

Primary - yellow red blue

Secondary colours -

Complementary colours intensify one another  
- value of colour contrast

## Stencilling

An Excellent craft for child: of all ages - develops sense of pattern in practical way.

1. Folding paper & clearing pieces out.

Repetition of a simple unit on trans: stencil paper or ordinary drawing paper covered on both sides with solution of shellac & methylated spirits.

Stencil - cut on glass or tin - v. sharp knife.

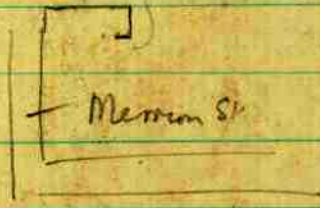
Ties - not too close together - parts of plant may be used - veins of a leaf

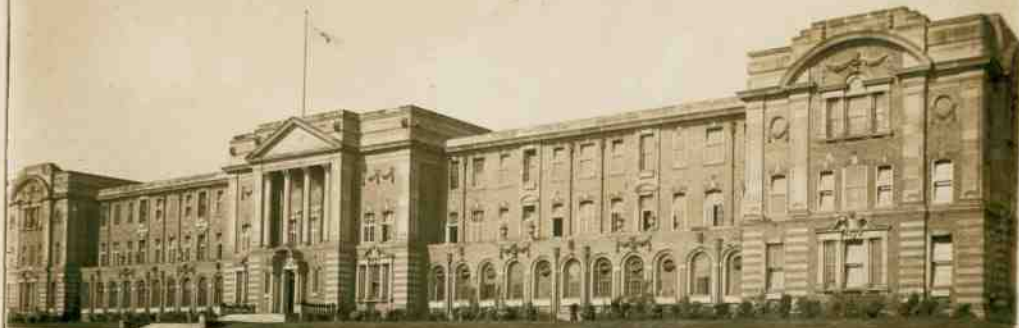
Either cut out pattern or background or part of both may be cut away.

Paint - watercolours & Chinese white or poster colours

Repeating motifs - borders  all over - in all directions 

Consider: Use of object & decorative checks spot song diaper stripes  
border - scale of unit accord: to repeat. required.  
size of object - orn. must be placed in accord with  
posn. in wh obj is usually viewed should not  
interfere with use Inst: storks influence motif - stencilling - knife  
cut in st: lines Materials used should be in keeping  
with ground material.  
Wallpapers





2ND NORTHERN GENERAL HOSPITAL, LEEDS. 4

Copyright.

Dear Friends Very sorry but as  
I anticipated we are working  
one so can't go to see the goods  
but shall come on Monday  
to see the ancient "goods" Hoping  
they will not be damaged  
in any way. I hope you  
are in the very best of  
health as I am. Yours truly  
A.S.

CORRESPONDENCE

CARD

ADDRESS

12 1/2  
1874



Miss Newham  
11 Saville Yard  
Little Queen St  
Leeds.

BOARD FOR THE FINAL EXAMINATION OF  
STUDENTS IN YORKSHIRE TRAINING COLLEGES

FINAL EXAMINATION, 1930.

PRINCIPLES OF TEACHING.

(GENERAL COURSE.)

MONDAY, *June 23rd.* 10.0—1.0.

Bingley Training College; Hull Municipal Training College; Hull R.C. Training College; Leeds City Training College; Ripon Diocesan Training College; York Diocesan Training College; Yorkshire Training College of Housecraft, Leeds.

*[Answer five questions, of which one must be taken from each section, and not more than two from any one section.]*

*You should make clear, wherever there is any doubt, the age of the children to whom the answer refers.]*

SECTION A.

1. Every school has a double function—to help the children to the fullest individual development and to fit them to take their part as members of a community. Discuss this and describe some methods that would help to fulfil it.

2. "The school is only one of many forces that go to mould the intellectual, moral, and physical character." Enumerate some of these forces and illustrate the ways in which the school may cooperate with them in educating the child.

3. The modern tendency in Education is to stress "Freedom" and "Individuality." What are the dangers of undue insistence on these factors in the classroom?

4. "The question is not one of erecting a new and untried structure, but of developing to its logical conclusions the tried and tested structure: of building upon foundations long laid."

What is the structure referred to in the above quotation from the "Hadow Report," and what is being built upon it?

5. What do you understand by educational progress? Give three examples of such progress in education in this country since 1900.



✓ 6. Comment on **three** of the following:

- (a) Education Weeks.
- ✓(b) Inter-School Competitions.
- ✓(c) Old Scholars' Associations.
- (d) The School Library.
- ✓(e) School Meals.
- (f) Play Centres.

SECTION B.

✓ 7. In what ways does instinct play a part in mental development? Illustrate your answer by reference to the development of one particular instinct.

or

"Self-assertive children should not be snubbed and self-abasive children should not be praised for being 'good'." Discuss this and indicate the part played by self-assertion and self-abasement in the development of the individual.

8. Show how the modern view of play can be regarded as a basis for (a) intellectual, (b) moral, and (c) aesthetic development.

✓ 9. What opportunities has the school of promoting the aesthetic development of its pupils?

10. Distinguish clearly between habits and sentiments. What is their educational value? Illustrate your answer fully.

11. "Discriminative ability is the secret of success in learning, reasoning, remembering." Comment on this and describe the means by which you would hope to develop such ability in your pupils.

12. What do you consider the chief uses of "Intelligence Tests"? What are their limitations? Compare individual with group testing.

13. What are the causes of "backwardness" in school children? How would you deal with the different types of backward children?

SECTION C.

14. Show by explanation and illustration the force of the remark: "Class control is not discipline."

✓ 15. What opportunities does school life offer for the development of a sense of social responsibility?

16. The first requirement of a school curriculum is that it should meet the needs of the children. With this in view what principles should guide you in arranging a curriculum for (a) an Infant School, or (b) a Junior School, or (c) a Senior School?

17. No scheme of education is adequate that does not prepare for leisure as well as for the working life of the individual. Discuss this.

18. How far should age be regarded as a basis of classification? What other factors should be taken into account in classifying pupils?

19. "A class that is being perpetually taught has no time to learn." Discuss the truth of this statement and show how far it would influence your choice of method in the teaching of any subject.

20. How would you train children in habits of independent thought? Give examples.

21. Give some examples of the circumstances under which you would consider it best to make your teaching of a particular class (a) collective, (b) sectional or group, (c) individual, and justify your choice in each case.

✓ 22. What advantages do you think a child would gain by attending a Nursery School from the age of two to five?

BOARD FOR THE FINAL EXAMINATION OF  
STUDENTS IN YORKSHIRE TRAINING COLLEGES

FINAL EXAMINATION, 1930.

DRAWING.

(ORDINARY COURSE.)

[*This paper will be taken by students who desire to obtain "Credit"  
in the Ordinary Course.*]

PAPER I.

REPRESENTATIONAL DRAWING.

MONDAY, June 23rd. 2.30—4.30.

Bingley Training College; Hull Municipal Training College; Hull  
R.C. Training College; Leeds City Training College; Ripon  
Diocesan Training College; Sheffield City Training College;  
York Diocesan Training College.

[*Only one of the subjects may be attempted.*

*Before beginning your drawing, you should enter your name and  
the name of your College on the drawing-paper and read carefully  
the following directions:*

*The drawings may be executed in any medium you choose. If in  
water-colour or in black-and-white (pencil, pen-and-ink, etc.)  
a sheet of white paper about  $\frac{1}{2}$ -imperial size should be used; if in  
pastel a sheet of toned paper of rather larger size will afford  
better opportunities for a successful representation.*

*The drawings, may, if desired, be treated decoratively.*

*Measuring, ruling and other mechanical means of execution are  
forbidden.*

*Very small drawings will receive slight consideration.]*

1. Make a drawing, preferably in colour, of the group of  
objects before you as it appears from the point of view at which  
you are seated.

The edges of the board on which the group is placed should  
not be included in your drawing; but the group should be  
treated as a pictorial composition and only as much ground and  
background drawn as will suitably surround the objects, and fill a  
definite rectangular space.

2. Make a drawing of the plant, animal, bird, or shell supplied.

3. Make a study of the posed model.

BOARD FOR THE FINAL EXAMINATION OF  
STUDENTS IN YORKSHIRE TRAINING COLLEGES

FINAL EXAMINATION, 1930.

ENGLISH LANGUAGE AND LITERATURE.

(ORDINARY AND ADVANCED COURSES.)

PAPER I.

ENGLISH LANGUAGE.

TUESDAY, *June 24th.* 10.0—12.30.

Did questions  
1 5.4.10

Bingley Training College; Hull Municipal Training College; Hull  
R.C. Training College; Leeds City Training College; Ripon  
Diocesan Training College; York Diocesan Training College.

[*Answer four questions in all. All candidates must answer  
question 1; candidates taking advanced English should answer  
at least two of the questions marked with a star.*]

1. Re-write the following passage in as few words as you  
think will express all its essential matter:

The last resource of the Romans was in the clemency, or at  
least in the moderation, of the king of the Goths. The senate,  
who in this emergency assumed the supreme powers of govern-  
ment, appointed two ambassadors to negotiate with the enemy.  
This important trust was delegated to Basilius, a senator, of  
Spanish extraction, and already conspicuous in the administra-  
tion of provinces; and to John, the first tribune of the notaries,  
who was peculiarly qualified by his dexterity in business as well  
as by his former intimacy with a Gothic prince. When they were  
introduced into his presence, they declared, perhaps in a loftier  
style than became their abject condition, that the Romans  
were resolved to maintain their dignity, either in peace or war;  
and that, if Alaric refused them a fair and honourable capitula-  
tion, he might sound his trumpets, and prepare to give battle  
to an innumerable people, exercised in arms and animated by  
despair. "The thicker the hay, the easier it is to mow," was the  
concise reply of the barbarian; and this rustic metaphor was  
accompanied by a loud and insulting laugh, expressive of his  
contempt for the menaces of an unwarlike populace, enervated  
by luxury before they were emaciated by famine. He then

condescended to fix the ransom which he would accept as the price of his retreat from the walls of Rome: all the gold and silver in the city, whether it were the property of the state or of individuals; all the rich and precious moveables; and all the slaves who could prove their title to the name of Barbarians.

Indicate passages here which you consider to be specially well worded or the contrary, and say precisely in what way you find them effective or deficient.

\*2. Compare and contrast the following descriptions in respect of (a) treatment of theme, (b) tone, and (c) linguistic expression. Examine carefully the choice of words and the phrasing, point out any touches which seem specially felicitous, and any expressions which you think might be improved:

(i) Season of mists and mellow fruitfulness!

Close bosom-friend of the maturing sun;  
 Conspiring with him how to load and bless  
 With fruit the vines that round the thatch-eaves run;  
 To bend with apples the moss'd cottage trees,  
 And fill all fruit with ripeness to the core;  
 To swell the gourd and plump the hazel shells  
 With a sweet kernel to set budding more,  
 And still more, later flowers for the bees,  
 Until they think warm days will never cease,  
 For summer has o'er-brimmed their clammy cells.

Who has not seen thee oft amid thy store?  
 Sometimes whoever seeks abroad may find  
 Thee sitting careless on a granary floor,  
 Thy hair soft-lifted by the winnowing wind;  
 Or on a half-reaped furrow sound asleep,  
 Drows'd with the fume of poppies, while thy hook  
 S pares the next swath with all its twined flowers;  
 And sometimes like a gleaner thou dost keep  
 Steady thy laden head across a brook;  
 Or by a cider-press, with patient look,  
 Thou watchest the last oo zings, hours by hours.

Where are the songs of Spring? Ay, where are they?  
 Think not of them, thou hast thy music too,—  
 While barred clouds bloom the soft-dying day,  
 And touch the stubble plains with rosy hue;  
 Then in a wailful choir the small gnats mourn  
 Among the river shallows, borne aloft  
 Or sinking, as the light wind lives or dies;  
 And full-grown lambs loud bleat from hilly bourn;  
 Hedge-crickets sing, and now with treble soft  
 The red breast whistles from a garden-croft,  
 And gathering swallows twitter in the skies.

(ii) Autumn is youthful, mirthful, frolicsome—the child of summer's joy—and on every side there are suggestions of juvenility and mischief. While Spring is a careful artist who paints each flower with careful workmanship, Autumn flings whole pots of paint about in wildest carelessness. The crimson and scarlet colours reserved for roses and tulips are splashed on the brambles till every bush is aflame, and the old creeper-covered house blushes like a sunset. The violet paint is smeared grotesquely on the riotous foliage; daffodil and crocus dyes are emptied over limes and chestnuts. The leaves are dipped and soaked in fiery hues, and the mischievous "artist" will never rest until he has used up every drop. . . . Why do the poets feel that autumn is ancient? He romps over the earth chasing the puppy-like gales, making them scamper over the mirrored pools, and ruffling their surface till the water-reeds hiss him away. He revels in boisterous gaiety, playing pranks like a schoolboy on the first day of his holidays. He turns on the rain taps to try the effect, he daubs a few toadstools blood-red; he switches on summer sunshine for an hour, and then lets loose a tempest. . . .

The whole spirit of Autumn is frolicsome and changeful as that of an eager child. The "solemn tints" are the grotesque hues of the harlequin, and the "mournful winds" are suggestive of young giants playing leapfrog over the tree-tops. The lengthening period of darkness is the reminder of the long sleep of a healthy child, and when the sun awakes each autumn morning he rubs his misty eyes and wonders what antics he will see before bedtime.

Spring is a lovely maiden, Summer a radiant bride, but Autumn is a tomboy whose occasional quietness is more alarming than his noisiest escapades.

3. Re-word **five** of the following statements as simply and concisely as you can without sacrificing any essential part of the sense:

(a) The future of the taximeter-cab proposition in the Metropolis presents a very interesting problem.

(b) Vigorous condemnation was passed on the foreign policy of the Prime Minister, whose temperamental inaptitude for diplomacy and preoccupation with domestic issues had rendered his participation in external negotiations gravely detrimental to the public welfare.

(c) As regards the present treatment of prisoners, although there has doubtless been some improvement, the general mentality towards prisoners is ingrained.

(d) It comes after long and disastrous delays which have greatly lowered the prestige of the Allies and diminished their chance of getting their peace terms implemented by any authority that can speak for Russia.

(e) That life was brought to a close at an age, probably, not far from the one fixed by the sacred writer as the term of human existence.

(f) The skating-rink, where happy folk all day slide with set purpose on the elusive material, and with great content perform mystic evolutions of the most complicated order, had not yet come into being.

(g) Having regard to all the circumstances of the case, my lords have come to the conclusion that there may be some justification for the possible postponement of part of this problem.

✓ \*4. Consider the implications of any **one** of the following statements and then expand it into a paragraph:

(a) The wise man is cheerful and glad even to the day of his death.

(b) Old age gives no quarter, even if the sword does.

✓ (c) The proper study of mankind is man.

✓ 5. If you had the alternative of using one of the words in each of the following pairs, which would you choose (a) for colloquial use, (b) for a newspaper article: read, peruse; ~~anent~~, about; smell, odour; lady-dog, bitch; cinema, cinematograph; partially, partly; ~~sweet~~, perspire; expectorate, ~~spit~~; cul-de-sac, blind alley; wire, telegram; spats, ~~spatterdashes~~; ~~abattoir~~, slaughter-house; magneto, ~~magneto-electric machine~~? Give reasons for your preference.

\*6. **Either** (a) What has been the influence of the Bible on English speech and literary language?

**Or** (b) Do you think that local dialects should be discouraged, or preserved?

7. **Either** (a) What, in your opinion, is the practical value of a study of phonetics?

**Or** (b) Show with phonetic script both the pronunciation you approve, and variations or "incorrect" pronunciations known to you, of: book, figure, humour, despicable, lute, lower, lore, neither, moor, mourn, pass, sure, suit, Ralph, venison.

8. "For a shilling the Bruddersford United A.F.C. offered you Conflict and Art; it turned you into a critic, happy in your judgment of the fine points, ready in a second to estimate the worth of a well-judged pass, a run down the touch-line, a lightning shot, a clearance kick by back or goal-keeper; it turned you into a partisan, holding your breath when the ball came sailing into your own goal mouth, ecstatic when your forwards raced away towards the opposite goal, elated, downcast, bitter, triumphant by turns at the fortunes of your side, watching a ball shape Iliads and Odysseys for you; and, what is more, it turned you into a member of a new community, all brothers together for an hour and a half, for not only had you escaped from the clanking machinery of this lesser life, from work, wages, rent, doles, sick pay, insurance cards, nagging wives,

ailing children, bad bosses, idle workmen, but you had escaped with your mates and neighbours, with half the town, and there you were, cheering together, thumping one another on the shoulders, swopping judgments like lords of the earth, having pushed your way through a turnstyle into another and altogether more splendid kind of life, hurtling with Conflict, and yet passionate and beautiful in its Art.

Moreover, it offered you more than a shilling's worth of material for talk during the rest of the week. A man who had missed the last home match of 't'United' had to enter social life on tip-toe in Bruddersford."

When you have read this extract from Mr J. B. Priestley's novel *The Good Companions*,

(a) Discuss the use which might be made of the ideas in it in replying to a suggestion that the size of the crowds at football matches is a sign of the degeneracy of modern life.

(b) Explain the precise meaning in the context of the phrases "offered you Conflict and Art," "watching a ball shape Iliads and Odysseys for you," "to enter social life on tip-toe in Bruddersford," expanding the ideas suggested by them, if necessary, in order to make it perfectly clear that you understand their significance.

\*9. In each of (a), (b) and (c) below, a different thought is expressed both in prose and poetry. Which mode of expression do you prefer in each instance, and why?

- (a) How sweet the moonlight sleeps upon this bank!  
Here will we sit, and let the sound of music  
Creep in our ears; soft stillness of the night  
Become the touches of sweet harmony.

How sweetly does the music sound in this dead season! In the daytime it would not, could not, so much affect the ear. All harmonious sounds are advanced by a silent darkness.

(b) Words are the notes of thought. They are like sea-shells on the shore; they show where the mind ends, not how far it has been.

The flowering moments of the mind  
Drop half their petals in our speech.

(c) "Life is sweet, brother."

"Do you think so?"

"Think so! There's night and day, brother, both sweet things; sun, moon and stars, brother, all sweet things; there's likewise a wind on the heath. Life is very sweet, brother; who would wish to die?"

When earth and heaven, and all  
Things seem so bright and lovely for our sakes,  
It were a sin not to be happy.

✓ 10. Describe clearly and concisely **one** of the following:

(a) How to multiply 349 by 256.

(b) How to make some simple article.

✓(c) How to perform a scientific experiment, stating problem and conclusion.

(d) How to do something, *e.g.* play a game, or thread and work a sewing machine.

\*11. Show from your own observation that language is constantly changing.

12. Many writers hold it to be an inviolable rule that the infinitive must never be "split," and also that no well-constructed sentence should end with a preposition. What is your opinion about this?

\*13. Write a note, with illustrations, on any **one** of the following:

(a) The value of a study of local dialect in relation to the History of Language. Illustrate from your own dialect.

(b) The value of a knowledge of the history of the language in the study of Shakespeare's diction.

(c) The enrichment of the English vocabulary by borrowing (not more than two main sources need be dealt with).

(d) The enrichment of the vocabulary of English by any other two means than borrowing.

BOARD FOR THE FINAL EXAMINATION OF  
STUDENTS IN YORKSHIRE TRAINING COLLEGES

FINAL EXAMINATION, 1930.

DRAWING.

(ADVANCED COURSE.)

PAPER II.

DRAWING FROM MEMORY AND IMAGINATION.

TUESDAY, *June 24th.* 2.30—5.30.

Bingley Training College; Hull Municipal Training College; Hull R.C. Training College; Leeds City Training College; Ripon Diocesan Training College; Sheffield City Training College; York Diocesan Training College.

[*One only of the following questions is to be attempted.*

*The choice of paper and medium, as well as the size of the drawing, is left entirely to your own discretion.*

*The value attached to the drawing will depend not only on its accuracy, but on the mode of execution and the general artistic treatment.*

*Your full name, the name of your College, and the number of the question, must be plainly given on your paper.]*

1. Draw from memory **one** only of the following:

(a) A group of objects illustrating a "Picnic", in any medium. The inclusion of the human figure or figures, scenery, etc., as part of the composition is optional.

(b) A composition in colour of some part of the landscape within  $\frac{3}{4}$ -hour's walk of the College. This may include streets, buildings, etc., and may be treated realistically or decoratively.

(c) Any wild plant of which you have knowledge, giving enlarged drawings of any details.

2. Make a Pictorial illustration (which may be treated decoratively), preferably in colour, of **one** only of the following:

(a) On market days we always call  
At Mrs Barke's country stall.  
Her bonnet is of white and blue  
She wears a coloured apron, too.  
And she has baskets full of eggs  
And fowls with neatly done up legs,  
And butter too, and crinkly cheese  
And sometimes plums or raspberries,  
And gillyflowers in kitchen pots  
And bunches of forget-me-nots.

ROSE FYLEMAN.

- (b) There was an old man and he lived in the West,  
 And his trade was a-cutting of broom, green broom.  
 He had but one son and his name was John  
 And he lied a-bed till 'twas noon, bright noon.  
 The old man arose and unto his son goes  
 And he swore he'd set fire to his room,  
 If he would not rise and unbutton his eyes  
 And away to the woods for green broom, green broom.

*Folk songs from Somerset.*

- (c) Under two oak trees on the top of the fell  
 With an old hawthorn hedge to hold off the wind,  
 I saw the leaf burners brushing the leaves  
 With their long brooms into the blaze,  
 Above them the sky scurried along.

E. RHYS.

*(Answer one question only.)*

### 3. Lettering.

Within a rectangle 6" × 8" write in good lettering the following:

- (a) "I have often wondered whence it comes to pass, that though a man thinks more of himself than he does of anybody else, he is yet more solicitous of the opinion of others concerning him, than he is of his own."

MARCUS AURELIUS.

- (b) Design (a) a poster ( $\frac{1}{4}$ -imp.), or (b) the front of a programme (10" × 7") for College plays. In either case the name of the College, title of play, date, etc., should be included in the design, which may be executed in colour or black-and-white.

*(Answer one question only.)*

### 4. Design and Crafts.

- (a) Draw a circle of suitable size for a plate, mirror back of wood or leather, embroidered dinner mat, or any similar article. Make a design in colour and explain essential tools and methods involved in the particular craft.

- (b) Make a design in colour for a border decoration for (a) a curtain, or (b) a scarf, suitable for stencilling, batik, or some form of printing (lino, stick, etc.). State the craft and indicate whether the design is full size or to scale. Give a small sketch of the article shewing the position of the border on the curtain or scarf.

- (c) Make a design for a shopping bag to be carried out in **one** of the following crafts:

- (a) Leather.  
 (b) Decorative stitchery.  
 (c) Any other craft in which you have worked and which you consider suitable.

Avoid naturalistic forms and indicate clearly by sketches the method of construction of the article.

State the approximate size of the article.





BOARD FOR THE FINAL EXAMINATION OF  
STUDENTS IN YORKSHIRE TRAINING COLLEGES

FINAL EXAMINATION, 1930.

HYGIENE.

WEDNESDAY, *June 25th.* 10.0—12.30.

Bingley Training College; Hull Municipal Training College; Hull  
R.C. Training College; Leeds City Training College; Ripon  
Diocesan Training College; York Diocesan Training College.

[*Four questions to be answered.*]

1. Give an account of the methods of taking care of the teeth.  
✓ Explain how decayed teeth may be the cause of trouble in distant parts of the body.
2. What circumstances would make you suspect that a child suffers from (a) defective eyesight, (b) defective hearing? State how you would proceed to verify your suspicions.
3. Mention the ill-effects that may arise from poor diet. What part can the Local Education Authority play in the feeding of school children?
4. Describe the steps which may be taken to secure personal cleanliness among children attending an elementary school.
- ✓ 5. "Bad ventilation is undoubtedly the commonest cause of colds." Discuss this statement and the means of securing a healthy classroom.
6. Draw up a scheme of six lessons for boys or girls of school-leaving age on the theme of "Prevention is better than cure."
- ✓ 7. Mention **four** common accidents among school children, and explain clearly how you would deal with each case. *contused fracture dislocation swallow per-nit*
- ✓ 8. Give a short account of the local and general effects of muscular exercise upon the body. How would you detect and provide against the effects of overstrain in exercises?

BOARD FOR THE FINAL EXAMINATION OF  
STUDENTS IN YORKSHIRE TRAINING COLLEGES

FINAL EXAMINATION, 1930.

THEORY OF PHYSICAL TRAINING.

WEDNESDAY, *June 25th.* 2.0—3.30.

Bingley Training College; Hull Municipal Training College; Hull  
R.C. Training College; Leeds City Training College; Ripon  
Diocesan Training College; York Diocesan Training College.

[Three questions to be attempted, at least one from each section.]

A.

✓ 1. Compare the characteristics of the Physical Training in the Infant School with those associated with the work of the junior school.

2. What groups of exercises are used with the definite purpose of counteracting malposture of the head and chest?

Describe **two** exercises of different type belonging to these groups.

3. In what parts of the Physical Training lesson are jumping movements usually taken?

✓ Give an example of a typical jump from one of the parts mentioned and state its special aim. *"upward jump in threes"*

4. Write on **one** of the following:

(a) Competition.

(b) School camps.

(c) Voluntary agencies which help to promote the physical activities of school children.

(d) Class-room lessons.

(e) The marking of play-grounds.

B.

1. What are the advantages of the Team system and what dangers should be guarded against in its application?

Suggest methods which could be employed in the lower part of the school to prepare the way for the full use of the team system in the upper school.

[Turn over

2. Outline a suitable Sports Day Programme for a Senior Girls' or a Senior Boys' department, including the necessary organisation.

Give in some detail the preliminary training for one event.

3. Draw up a scheme for a games lesson of an hour's duration for a class of 40 girls or 40 boys of the top standards who know how to play net-ball or football, but whose game is spoilt by poor technique.

4. **Either** (a) Discuss the importance of well-organized swimming instruction in a scheme of Physical Training.

**Or** (b) In taking a class of children in the water, what methods would you employ for teaching **either**

(a) Breast stroke,

(b) Overarm back stroke;

**or**

(a) Crawl,

(b) Diving?

(Land drill known.)

BOARD FOR THE FINAL EXAMINATION OF  
STUDENTS IN YORKSHIRE TRAINING COLLEGES

FINAL EXAMINATION, 1930.

THEORY OF MUSIC.

(ORDINARY COURSE A.)

THURSDAY, *June 26th.* 10.0—12.0.

Bingley Training College; Hull Municipal Training College; Hull  
R.C. Training College; Leeds City Training College; Ripon  
Diocesan Training College; York Diocesan Training College.

[*Write your name upon the sheet of music manuscript paper  
supplied to you and securely fasten it inside your answer-book.  
All questions to be attempted.*]

1. Analyse the following melody:



2. Write a two-bar phrase to the following pattern:



Continue the phrase, adding six bars, to make an eight-bar melody.

- ✓ 3. **Either** (a) What steps would you adopt to improve the tone of a class of children whose voices are raucous?

**Or** (b) What kind of material would you use in the early stages of part-singing in a school? Mention songs or other music for the purpose.

[*Turn over*

4. Set the following to suitable rhythms:

(a) "When the days are long the nights are short."

(b) "Do as I do—not as I say."

(c) "Take your knapsack on your back and tramp the open road."

5. (a) In what order would you teach the notes of the major scale in the early stages?

(b) In teaching staff-reading, would you use one key at first or all keys? Give reasons.



BOARD FOR THE FINAL EXAMINATION OF  
STUDENTS IN YORKSHIRE TRAINING COLLEGES

FINAL EXAMINATION, 1930.

GENERAL BIOLOGY.

THURSDAY, *June 26th.* 2.30—5.30.

City of Leeds Training College.

[Answer five questions; one at least must be selected from each section.

Wherever possible the answers should be illustrated by drawings.]

SECTION A.

✓ 1. Write an account of experiments and observations which show that, of the conditions regulating the transpiration of a plant, some are physical and some are physiological.

2. Make labelled drawings of a fern showing:

(a) a section of a leaf taken through a sorus,

(b) a section through a vascular bundle of a rhizome showing the arrangement of tissues,

(c) a section through a prothallus.

How would you raise a crop of fern prothalli in the classroom?

3. Write a brief essay on **one** of the following:

(a) Trees.

(b) Any plant or animal community with which you are acquainted.

(c) Birds and insects as flying mechanisms.

✓ 4. Describe as fully as you can the life-history of any seed-bearing plant. Give its habitat, any observations of interest on the relation of structure to mode of life, and make labelled sketches showing the structure of the flower.

5. Make a labelled sketch of a section through the thallus of a lichen. Explain carefully how the structures shown are related to the mode of life of the whole.

✓ 6. How would you demonstrate experimentally that putrefaction is brought about by small living organisms? State briefly what you know of some of these organisms.

[Turn over

## SECTION B.

7. Describe the structure and life-history of *Euglena*.

✓ 8. How do the following animals obtain their food supplies: (a) *Hydra*, (b) *Earthworm*, (c) *Daphnia*? Give the details of food capture and state where and how the food is digested. [Labelled drawings should accompany the answer.]

9. What is meant by "Mendelian Inheritance"? Instance cases in which the principles thereof have been turned to practical use.

10. By what various means may species of animals living in a pond get to other ponds? Give examples from types you have studied.

✓ 11. Make a sketch of what you would expect to see when a drop of blood from a vertebrate is examined under the microscope. Describe the functions of the objects seen and also those of the fluid in which they exist. Name the animal selected. Write what you know about the blood of an insect.

12. The soft parts of many animals are supported by structures composed of harder material. How do these structures increase in size with the growth of the animal? Give at least **two** examples, one taken from a vertebrate and another from an invertebrate.

entiran - gastric juice dissolve protoplasm  
 nematocyst  
 epidermis  
 ectoderm  
 pseudopodia

envenomed - discharge sting - thro' sheath - paralyzes prey  
 chiefly on tentacles - into mouth.



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FINAL EXAMINATION, 1930.

PRINCIPLES OF TEACHING.

(SPECIAL COURSE C.)

FRIDAY, *June 27th.* 10.0—1.0.

Bingley Training College; Hull Municipal Training College; Hull R.C. Training College; Leeds City Training College; Ripon Diocesan Training College.

[Answer **five** questions, of which at least **one** must be taken from each section.

*Unless there is any indication to the contrary, it is to be assumed that all the questions apply to children up to the age of eleven, but you should make clear in every case the age of the children to whom your answer refers. Special credit will be given for answers illustrated from personal experience or observation.]*

SECTION A.

1. Describe the ways in which a young child may be led to develop spontaneity and control in speech—together with clear articulation.

2. Select a story for children of five, and another for children of eight. In each case, explain the special appeal of the story to the child.

✓ 3. How would you endeavour to give children a right attitude towards Reading, as well as skill in its technique?

4. Outline the methods you would employ progressively in teaching Reading to children between the ages of five and a half and seven years. Justify your choice.

5. What place would you give to

(a) Reading aloud,

(b) Dramatisation, in the Junior School?

6. Reading and Writing are often put together on the timetable. How far is this advisable? What methods of teaching will best help children to acquire a habit of writing both with speed and legibility?



7. What principles would guide your choice of poetry for children in the Infants or Junior School? Quote two poems of different types suitable for children of specific ages, and indicate briefly how you would treat one of them.

## SECTION B.

8. How could you make use of young children's natural interests in helping them to acquire number ideas?

9. If you were free to arrange the curriculum, what knowledge of number and what skill in number processes would you wish children to have acquired before leaving the Infants School?

10. What would you do if given a class of children who were exceptionally backward in the manipulation of number?

11. Show how in teaching Arithmetic you would deal with subtraction. Explain fully how you would teach children to work out the following:

$$232 - 147 \text{ and } \text{£}16 \text{ } 1\text{s. } 9\text{d.} - \text{£}11 \text{ } 1\text{s. } 11\text{d.}$$

12. Describe fully a piece of Handwork which would give to children 8-9 years of age an opportunity for the practical application of their Arithmetic.

## SECTION C.

13. (a) "Nature does her own work: we observe and record." Explain the bearing of this statement on the Nature-study of the Infants and Junior School.

or

(b) What purposes are fulfilled by Nature-study Excursions or Walks? Illustrate your answer by reference to work in which you have taken part.

14. "The most fatal mistake in Handwork is to look on it as a trick of the fingers, whereas it is really a question of thought." Discuss this statement as fully as possible.

15. What factors in local geography in (a) a rural area, or (b) a town area, can be of interest and value for the observation of children 9-11 years of age? Illustrate your answer by suggesting a short scheme for the study of a district you know.

16. Assuming that the normal child between seven and eleven years is largely interested in activity and in gaining a mastery over his environment, what kind of history and history work would you choose for him?

17. "Drawing for expression and illustration has long been recognised as a valuable experience for young children." Comment on this statement, and explain how such drawing may be made a means of progress in the ability to observe and draw.

18. Why is ear-training so important in the musical education of children? By what means would you secure it for children in the Infants or Junior School?

## SECTION D.

19. What are your opinions on the subject of fear and its treatment in little children?

20. From your study of children's play, how far is it true to say that play reflects the influence of a child's environment?

21. How far, in your opinion, should the conditions and activities of the Nursery School be continued throughout the Infants School?

22. "The new School organises itself around the child's intention to learn: the old School organised itself around the teacher's intention to teach him. The latter *may* produce learning—the former is sure to." Justify this statement in relation to the work of a Junior or Infants School.

23. If you were put in charge of a class of children between five and six years of age, what steps would you take towards turning your "class" into a little community?

24. Describe a well equipped playground for an Infants School, and show how you would use it.