**Paper 1 Art & Identities: Practise examination questions**

NB. These questions have been compiled through discussion amongst schoolteachers of A level Art History, and not by any contact with the examination board. They are not exhaustive of all permutations, but intended to be representative and provide a basis on which teachers can set essay questions for their students in school.

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| **Section A** |
| Painting  | * See AQA HART1 past questions
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| Sculpture | * See AQA HART1 past questions
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| Architecture | * See AQA HART1 past questions
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| **Section B part (a): ‘Explore / compare and contrast…’ (12 marks)** *Suggested time 20 minutes.* |
| Either One e.g. beyond European tradition/ or / One e.g. pre/post 1850 | * Explore how identity is expressed in twobuildings. At least one of your buildings must have been produced beyond the European tradition (*Edexcel sample question)*
* Explore how identity is expressed intwo 3D works
* Explore howidentity is expressed in two 2D works
* Explore the representation of the divine in two 2D/3D works
* Explore the representation of the divine in architecture
* Explore two 2D portraits
* Explore two 3D portraits
* Explore how gender identity is represented in two 2D/3D works
* Explore how ethnic identity is represented in two 2D/3D works
* Explore how gender/ethnic identity is manifested in architecture
* Explore how materials and techniques contribute to the representation of identity
* Compare and contrast two 2D/3D portraits etc
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| Specified artists | * Explore how two works by your specified **painter** represent identity
* Explore how two works by your specified **sculptor** represent identity
* Explore how two works by your specified **architect** represent identity
* Explore how two works by your specified **painter/sculptor/architect** represent gender/ethnicity/the divine
* Explore two portraits by your specified **painter/sculptor**
* Explore how works by your specified artist/architect were influenced by their own experience of identity/gender/ethnicity
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|  | * Explore / compare and contrast the ways **two non-western works** represent identity/gender/masculinity/femininity
* Explore / compare and contrast the ways **two western works** represent identity/gender/masculinity/femininity
* Explore / compare and contrast the ways **two works pre-1850** represent ethnicity
* Explore/ compare and contrast the ways **two works post-1850** represent ethnicity
* Explore / compare and contrast the ways **two works pre-1850** represent the divine
* Explore/ compare and contrast the ways **two works post-1850** represent the divine
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|  | * Explore hybridity in relation in a 2D/3D work
* Explore patriarchy’s impact on portraiture
* Explore the representation of sexuality in 2D/3D work
* Explore the role of social class within portraiture
* Explore contested identity in two works of art
* Explore the relationship between nationality and ethnicity in two works of art
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|  | * Explore the role of the patron in relation to the representation of gender/ethnicity/the divine
* Explore the role of the patron within two portraits
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|  | * Explore the significance of location for two works of religious architecture
* Explore the significance of location for ethnicity in architecture
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|  | * Compare and contrast religious building design from two religions
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| **Section B part (b) ‘How far do you agree with this statement?’ 4 named examples and critical texts. (25 marks)** *Suggested time 40 minutes.* |
| Named works of art from pre-1850 to post-1850/or/ named works of art from within and beyond the European tradition…and your critical text(s).  | * ‘Portraits must be a true likeness of the sitter’. How far do you agree with this statement? **To support your answer you must refer to: named works of art from pre-1850 to post-1850 and your critical text(s).** *Sample question from Edexcel*

*or* **named works of art from within and beyond the European tradition…*** ‘The relationship of artist to patron is crucial in the production of portraiture’. **Hfdya?**
* ‘A sense of an individual’s ethnic identity can change with circumstances’. Hfdya?
* ‘All depictions of women are concerned with gender identity’.
* ‘Depictions of the male figure always reinforce the stereotypes of masculine strength and power’.
* ‘Ethnic identity is best represented by artists outside the European tradition’.
* ‘Social class is intrinsically linked to identity in portraiture’.
* ‘Works of art exploring identity always challenge the concept that the ‘personal is the political’.
* ‘Art and architecture are vital for examining issues of patriarchy and power.’
* ‘Identity is never clean cut’.
* ‘Art and architecture are vital tools in the expression of national identity’.
* ‘Knowing the ethnicity of the artist affects the perception and reception of the work of art/architecture.’
* ‘A painting of an individual can explore broad political and social issues’.
* ‘Choice of materials are an integral part of an artist’s expression of identity’.
* ‘The understanding of identity in a work of architecture or sculpture is always affected by its original location.’
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