**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 |
| Sculpture | * See AQA HART1 past questions |
| Architecture | * See AQA HART1 past questions |
| **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 |
| 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 |
|  | * 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 |
|  | * 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 |
|  | * 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 |
|  | * Explore the significance of location for two works of religious architecture * Explore the significance of location for ethnicity in architecture |
|  | * Compare and contrast religious building design from two religions |
| **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.’ |