

## Paper 1 Art & Identities: Practice 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.

Section A	
Painting	<ul style="list-style-type: none"> <li>See AQA HART1 past questions</li> </ul>
Sculpture	<ul style="list-style-type: none"> <li>See AQA HART1 past questions</li> </ul>
Architecture	<ul style="list-style-type: none"> <li>See AQA HART1 past questions</li> </ul>
Section B part (a): 'Explore / compare and contrast...' (12 marks) <i>Suggested time 20 minutes.</i>	
Either One e.g. beyond European tradition/ or / One e.g. pre/post 1850	<ul style="list-style-type: none"> <li>Explore how identity is expressed in two buildings. At least one of your buildings must have been produced beyond the European tradition (<i>Edexcel sample question</i>)</li> <li>Explore how identity is expressed in two 3D works</li> <li>Explore how identity is expressed in two 2D works</li> <li>Explore the representation of the divine in two 2D/3D works</li> <li>Explore the representation of the divine in architecture</li> <li>Explore two 2D portraits</li> <li>Explore two 3D portraits</li> <li>Explore how gender identity is represented in two 2D/3D works</li> <li>Explore how ethnic identity is represented in two 2D/3D works</li> <li>Explore how gender/ethnic identity is manifested in architecture</li> <li>Explore how materials and techniques contribute to the representation of identity</li> <li>Compare and contrast two 2D/3D portraits etc</li> </ul>
Specified artists	<ul style="list-style-type: none"> <li>Explore how two works by your specified <b>painter</b> represent identity</li> <li>Explore how two works by your specified <b>sculptor</b> represent identity</li> <li>Explore how two works by your specified <b>architect</b> represent identity</li> <li>Explore how two works by your specified <b>painter/sculptor/architect</b> represent gender/ethnicity/the divine</li> <li>Explore two portraits by your specified <b>painter/sculptor</b></li> <li>Explore how works by your specified artist/architect were influenced by their own experience of identity/gender/ethnicity</li> </ul>
	<ul style="list-style-type: none"> <li>Explore / compare and contrast the ways <b>two non-western works</b> represent identity/gender/masculinity/femininity</li> <li>Explore / compare and contrast the ways <b>two western works</b> represent identity/gender/masculinity/femininity</li> <li>Explore / compare and contrast the ways <b>two works pre-1850</b> represent ethnicity</li> <li>Explore/ compare and contrast the ways <b>two works post-1850</b> represent ethnicity</li> <li>Explore / compare and contrast the ways <b>two works pre-1850</b> represent the divine</li> <li>Explore/ compare and contrast the ways <b>two works post-1850</b> represent the divine</li> </ul>

	<ul style="list-style-type: none"> <li>• Explore hybridity in relation in a 2D/3D work</li> <li>• Explore patriarchy's impact on portraiture</li> <li>• Explore the representation of sexuality in 2D/3D work</li> <li>• Explore the role of social class within portraiture</li> <li>• Explore contested identity in two works of art</li> <li>• Explore the relationship between nationality and ethnicity in two works of art</li> </ul>
	<ul style="list-style-type: none"> <li>• Explore the role of the patron in relation to the representation of gender/ethnicity/the divine</li> <li>• Explore the role of the patron within two portraits</li> </ul>
	<ul style="list-style-type: none"> <li>• Explore the significance of location for two works of religious architecture</li> <li>• Explore the significance of location for ethnicity in architecture</li> </ul>
	<ul style="list-style-type: none"> <li>• Compare and contrast religious building design from two religions</li> </ul>
<b>Section B part (b) 'How far do you agree with this statement?' 4 named examples and critical texts. (25 marks) <i>Suggested time 40 minutes.</i></b>	
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).	<ul style="list-style-type: none"> <li>• 'Portraits must be a true likeness of the sitter'. How far do you agree with this statement? <b>To support your answer you must refer to: named works of art from pre-1850 to post-1850 and your critical text(s). <i>Sample question from Edexcel</i> or named works of art from within and beyond the European tradition...</b></li> <li>• 'The relationship of artist to patron is crucial in the production of portraiture'. <b>Hfdya?</b></li> <li>• 'A sense of an individual's ethnic identity can change with circumstances'. <b>Hfdya?</b></li> <li>• 'All depictions of women are concerned with gender identity'.</li> <li>• 'Depictions of the male figure always reinforce the stereotypes of masculine strength and power'.</li> <li>• 'Ethnic identity is best represented by artists outside the European tradition'.</li> <li>• 'Social class is intrinsically linked to identity in portraiture'.</li> <li>• 'Works of art exploring identity always challenge the concept that the 'personal is the political'.</li> <li>• 'Art and architecture are vital for examining issues of patriarchy and power.'</li> <li>• 'Art and architecture are vital tools in the expression of national identity'.</li> <li>• 'Knowing the ethnicity of the artist affects the perception and reception of the work of art/architecture.'</li> <li>• 'A painting of an individual can explore broad political and social issues'.</li> <li>• 'Choice of materials are an integral part of an artist's expression of identity'.</li> <li>• 'The understanding of identity in a work of architecture or sculpture is always affected by its original location.'</li> </ul>