

## Paper 1 Art & War: 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 <b>war or revolution</b> is represented in two paintings/2D works of art. <i>At least one of your examples must have been produced before 1850/after 1850.</i></li> <li>Analyse the representation of two war-time <b>leaders</b>, one each from before and after 1850. Examples can be either 2D or 3D.</li> <li>Describe and discuss two representations of <b>participants</b> of war, one each from before and after 1850. Examples can be either 2D or 3D.</li> <li>Explore the representation of two <b>places</b> affected by war. One each from before and after 1850. Examples can be either 2D or 3D.</li> <li>Explore the nature of two war <b>memorials</b>, one before and one after 1850. Examples can be either 2D or 3D.</li> <li>Explore how materials and techniques contributed to the meaning of two war memorials.</li> <li>Explore how commemoration is expressed in two architectural works.</li> <li>Explore how war is expressed in two works of architecture</li> <li>Explore how materials and techniques contribute to the appearance of <b>defensive architecture</b>.</li> <li>Explore the role of patronage in two examples of commemorative and/or defensive architecture.</li> <li>Explore how the appearance of two examples of defensive/commemorative architecture are informed by their function.</li> <li>Explore the significance of the choice of location for two defensive and/or commemorative works of architecture.</li> <li>Explore the role of patronage in the representation of war in either 2D or 3D.</li> <li>Explore how materials and techniques affect the appearance of two works of art created in response to war.</li> </ul> <p><i>Adapt the questions above changing 'pre and post 1850', to 'one beyond the European tradition'.</i></p>

Specified artists	<ul style="list-style-type: none"> <li>• Explore the theme of war in two works by the <b>same</b> specified artist or sculptor or architect.</li> <li>• Explore the contribution to defensive or commemorative architecture in two works by your specified architect.</li> </ul>
<b>Section B part (b) ‘How far do you agree with this statement?’ 4 named examples and critical texts. (25 marks) Suggested time 40 minutes.</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>• <i>Artists can ensure that from the destruction of war something of lasting value emerges.</i> How far do you agree with this statement? To support your answer you must refer to: *named works of art from pre-1850 and post-1850 *your critical text(s).</li> <li>• <i>‘An artist needs to witness the horrors of war at first hand in order to depict it accurately’.</i></li> <li>• <i>‘A realistic portrayal of war is required in order to fully comprehend the event depicted’.</i></li> <li>• <i>Art which commemorates the participants of war should be a permanent fixed work’.</i></li> <li>• <i>‘Art referencing present day conflicts impact the viewer more strongly than works from the past’.</i></li> <li>• <i>‘The art of war should be contemplative rather than attempt to convey the experience itself’.</i></li> <li>• <i>‘The art of war should facilitate both private and public commemoration’.</i></li> <li>• <i>The art of war should recognise the values of valour, participation and self-sacrifice’.</i></li> <li>• <i>The setting in which we see an image of war affects how we respond to it.</i></li> <li>• <i>War art always has an element of propaganda.</i></li> <li>• <i>The best war art and architecture does not respect national boundaries.</i></li> <li>• <i>War art and architecture can create a collective culture of remembrance.</i></li> <li>• <i>The role of war art or architecture is to provoke and to move the spectator.</i></li> <li>• <i>Heroism in war requires sacrifice.</i></li> <li>• <i>The history of protest and resistance is best shown by contemporary artists.</i></li> <li>• <i>Every image of war, whether 2D or 3D, is always the result of the social, political and cultural context of the winner.</i></li> </ul>