

16+ PAST PAPER PACK

Shrewsbury School 16+ History 2024

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Shrewsbury
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SHREWSBURY SCHOOL

SIXTH FORM ENTRANCE EXAMINATION 2024 ENTRY

HISTORY (1 Hour)

Instructions to candidates:

- Answer **two** questions. **One** must be from Section A and **one** from Section B
- Each question is worth 20 marks.
- Answer on lined paper and ensure your name is on the top of each page used.
- Remember to adopt a clear structure and use relevant historical knowledge.

QUESTIONS

Section A

Answer one question from this section.

- 1) What is the most important cause of a chosen historical event and why?
- 2) Assess the reasons for success in any conflict or movement in history.
- 3) "Studying History should be mandatory." How far do you agree with this statement?

Section B

Answer one question from this section.

- 4) What was the most significant event of the 20th Century? Explain your answer.
- 5) Choose a significant individual. Assess the historical importance of your chosen individual.
- 6) Assess the extent to which change has occurred within a chosen period of History lasting at least 50 years.

END OF QUESTIONS

Paper Notes: 16+ History Question Paper (16+ History Past Paper (2024))

Compiled by [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk) to help you get the most from this paper.

Overview

This is the **Shrewsbury School Sixth Form Entrance Examination for History**, sat in **2024** by candidates applying for Year 12 entry. The paper assesses candidates' ability to construct historical arguments, evaluate significance, and demonstrate both breadth of knowledge and analytical skill across periods and themes of their choosing.

The examination lasts **one hour** and comprises **six essay questions** divided into two sections. Candidates must answer **two questions total**, selecting one from Section A and one from Section B. Each question carries **20 marks**, and all questions allow students to choose their own historical focus, whether a specific event, individual, period, or movement. This open-ended format rewards depth of knowledge in areas studied at GCSE whilst testing transferable historical skills such as causation, significance, and change over time.

The paper is designed for academically strong students applying to a selective independent school. It assumes familiarity with historical writing conventions and expects candidates to demonstrate mature analytical thinking, structured essay technique, and substantive historical knowledge. The choice-driven format allows candidates to showcase their strengths and interests whilst being assessed on universal historical skills.

How this paper is organised

The paper is divided into **Section A** and **Section B**, with three questions in each section. Candidates must answer one question from each section within the **one-hour time limit**, giving approximately 30 minutes per essay. Each question is worth **20 marks**, contributing equally to the final assessment.

Section A focuses on **analytical and thematic questions**: identifying the most important cause of a historical event, assessing reasons for success in a conflict or movement, and evaluating whether History should be a mandatory subject. Section B centres on **substantive historical content**: determining the most significant event of the 20th century, assessing the historical importance of an individual, and evaluating change within a chosen 50-year period or longer.

Candidates write their answers on lined paper and must ensure their name appears on each page. The rubric emphasises the need for **clear structure** and **relevant historical**

knowledge, signalling that examiners will reward well-organised arguments supported by accurate detail.

Topics covered

- Causation and historical explanation, including identifying and justifying the most important cause of a chosen event
- Success factors in conflicts and social movements, requiring analysis of strategic, political, economic, and social reasons
- The value and purpose of studying History, including debates about mandatory education and the discipline's role in society
- Significance and consequence, particularly identifying and justifying the most important event of the 20th century
- Biography and individual agency, assessing the historical importance of a chosen figure across political, cultural, or social spheres
- Change and continuity over time, evaluating transformation within a period of at least 50 years
- Essay construction and argument development, including thesis statements, evidence selection, and sustained analysis
- Historiographical awareness and the ability to construct and defend a historical interpretation

How to use this paper for revision

- Prepare two or three historical topics in depth before the exam, ensuring you have detailed knowledge of causes, key figures, and long-term change within each area.
- Practise writing timed essays under exam conditions, aiming to complete a structured response in 25 to 30 minutes including brief planning time.
- For causation questions, prepare to rank multiple causes and justify your prioritisation with specific evidence rather than simply listing factors.
- When assessing significance or success, establish clear criteria at the start of your essay (such as scale of impact, longevity, or influence on subsequent events) and apply them consistently.
- For the question on whether History should be mandatory, prepare arguments on both sides, drawing on examples of how historical knowledge informs citizenship, critical thinking, and cultural understanding.
- Revise specific factual detail (dates, names, statistics) to support your arguments, as vague generalisations will not earn high marks in a competitive entrance examination.
- Read sample essays or mark schemes from similar papers to understand what constitutes a strong historical argument and how to balance breadth with analytical depth.

Common mistakes to avoid

- Choosing a question because it seems easy but having insufficient detailed knowledge to support a sophisticated argument, leading to vague or repetitive analysis.
- Narrating events rather than analysing them: telling the story of a conflict or individual's life without addressing the question's demand to assess reasons or significance.
- Spending too long on one question and running out of time for the second, resulting in an incomplete or rushed second essay that loses easy marks.
- Failing to provide a clear thesis or line of argument in the introduction, making the essay read as a list of points rather than a sustained evaluation.
- Ignoring the command words: for example, describing an individual's achievements without assessing their historical importance, or listing causes without justifying which is most important.
- Writing about periods or topics with which you are only superficially familiar, leading to factual errors or anachronisms that undermine your credibility.

Exam technique

Begin by reading all six questions carefully and selecting the two where you can demonstrate the strongest combination of detailed knowledge and analytical skill. Spend about **two to three minutes planning each essay**, jotting down your main argument, two or three supporting points, and key evidence before you start writing. This planning phase is crucial for maintaining structure under time pressure.

Allocate roughly **25 to 28 minutes of writing time per question**, leaving a few minutes at the end to reread both essays and correct any obvious errors. Start each essay with a clear introduction that states your argument or judgement directly, addresses the question, and signposts the structure of your answer. In the main body, dedicate each paragraph to a distinct point, using specific historical evidence to support your claims. Link back to the question throughout, particularly in the concluding sentence of each paragraph.

For comparative or evaluative questions (such as assessing the most important cause or most significant event), ensure you acknowledge alternative viewpoints or competing factors before explaining why your chosen answer is most convincing. This balanced approach demonstrates historical maturity and will earn credit even when examiners might choose a different example. Write legibly and clearly, remembering that your name must appear on every sheet of paper you use.

What to revise alongside this paper

To prepare effectively for this paper, candidates should consolidate their understanding of key periods studied at GCSE, such as **19th-century Britain, 20th-century conflicts** (including both World Wars, the Cold War, and decolonisation), and major social movements (suffrage, civil rights, labour movements). Familiarity with significant individuals across political, scientific, and cultural fields will support Question 5, whilst understanding long-term processes such as industrialisation, democratisation, or globalisation will aid responses to Question 6.

Beyond factual content, candidates should revise essay-writing technique, including how to construct a thesis, integrate evidence, and sustain an argument across multiple paragraphs. Reading sample A-level or undergraduate essays can provide models of analytical writing at the level expected for competitive independent school entry.

Finally, practising under timed conditions with past papers from similar entrance examinations (such as those for other selective independent schools or Oxbridge admissions tests) will build confidence and help refine time management. Working with a teacher or tutor to receive feedback on practice essays is particularly valuable for improving clarity, structure, and the sophistication of historical argument.

Key terms

Causation, Significance, Change and continuity, Historical interpretation, Agency, Long-term and short-term factors, Turning point, Historiography, Thesis statement, Analytical argument, Primary and secondary sources, Contextualisation, Periodisation, Historical consequence, Counterfactual reasoning

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Shrewsbury
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SIXTH FORM ENTRANCE EXAMINATION 2024 ENTRY

HISTORY OF ART

(1 Hour)

Instructions to candidates:

- There are **TWO** sections for equal marks, marks are shown in brackets.

Section 1 – Compare Figure 1 and 2 **OR** Figure 3 and 4

Section 2 – Choose **ONE** essay

SECTION 1

In this section, answer in a comparative essay use Set A (Prometheus - Figure 1 and 2)
OR Set B (The Crucifixion- Figure 3 & 4) paintings.

Figure 1 and 2 and Figures 3 and 4 are paintings which depict the same narrative.

In your comparative essay, comment on the depiction of figure and setting. Which painting is more successful, and why?

In your essay you could:

- Discuss how the artists have used colour and the application of colour.
- Consider the illusion of space and depth in each painting, how has this been achieved?
- Comment on the composition and arrangement of form.
- Consider the iconography (symbols within the painting) and evaluate how it is used to show narrative.

(20 marks)

Set A (Prometheus) Paintings



Figure 1: *Prometheus Bound*, Rubens, 1612, Oil on Canvas, 2.4 x 2 m



Figure 2: *The Myth of Prometheus*, Oscar Kokoschka, 1950, Oil on Canvas, 2.4 x 2.3 m

Set B (The Crucifixion) paintings

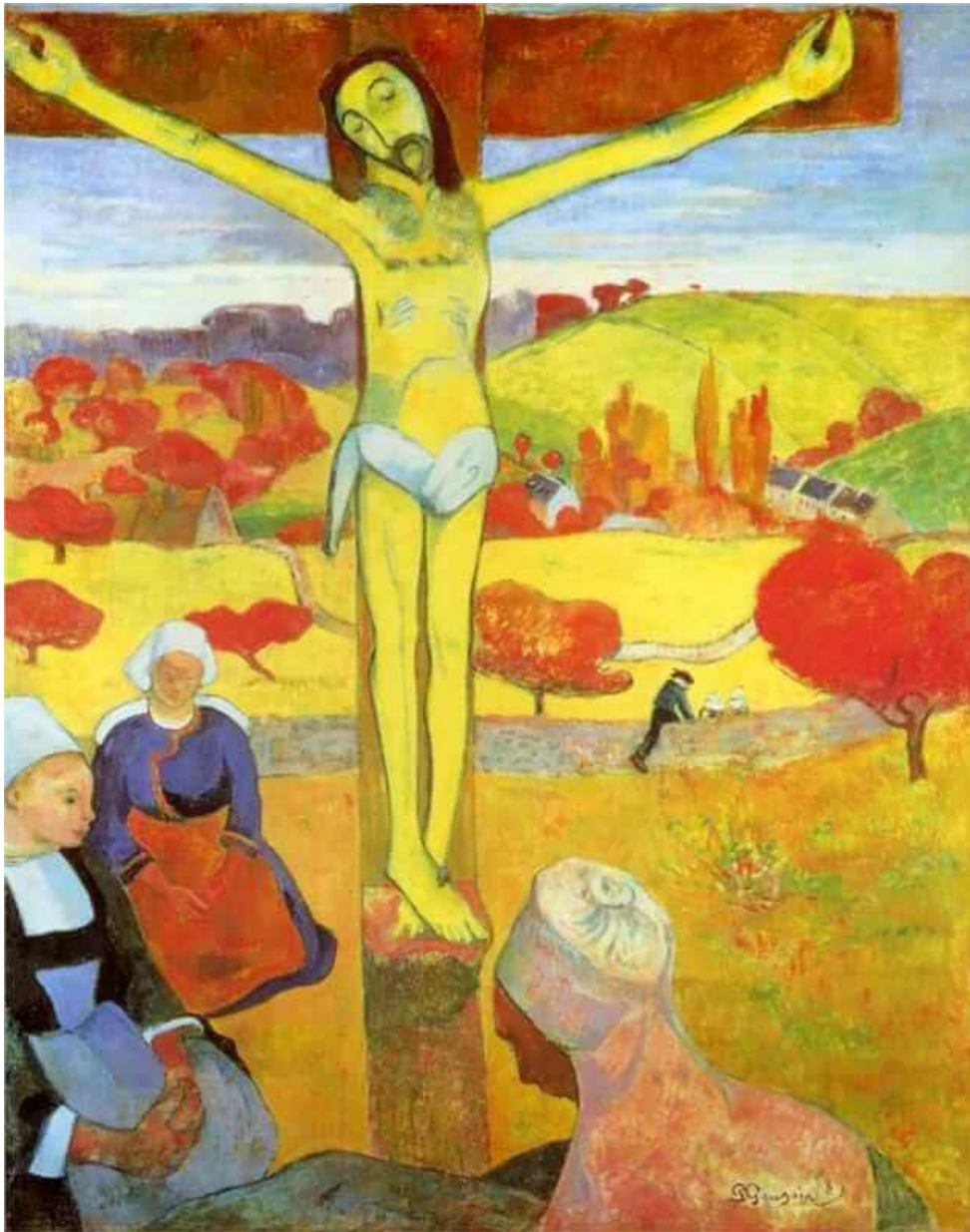


Figure 3: *Yellow Christ*, Gauguin, 1889, Oil on Canvas, 91 x 73 cm



Figure 4: *The Descent from the Cross*, Rembrandt, 1634, Oil on Canvas, 158 x 117 cm

SECTION 2

In this section, answer ONE essay

1. 'Art should be beautiful'. How far do you agree?
Consider this statement and write one essay in which you reach a justified conclusion.

2. 'The Renaissance is the most important period in the History of Art' How far do you agree?
Consider this statement and write one essay in which you reach a justified conclusion.

3. 'Sculpture is the greatest form of Art' How far do you agree?
Consider this statement and write one essay in which you reach a justified conclusion.

4. 'Pablo Picasso is the greatest artist in the History of Art' How far do you agree?
Consider this statement and write one essay in which you reach a justified conclusion.

(20 marks)

Paper Notes: 16+ History Question Paper (16+ History Past Paper (2024))

Compiled by [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk) to help you get the most from this paper.

Overview

This is the **Shrewsbury School** Sixth Form Entrance Examination in **History of Art** for 2024 entry. The paper is designed to assess candidates aged **16+** who are applying for Year 12 entry at this independent school, testing both visual analysis skills and knowledge of art historical debates. The exam lasts **one hour** and comprises two equally weighted sections, each worth 20 marks.

The first section requires a comparative essay on one of two pairs of paintings: either Rubens' and Kokoschka's treatments of the Prometheus myth, or Gauguin's and Rembrandt's depictions of the Crucifixion. Candidates must analyse the depiction of figure and setting, use of colour, spatial depth, composition, and iconography to argue which painting is more successful. The second section offers four essay questions that invite debate on fundamental questions in art history: the purpose of beauty, the importance of the Renaissance, the status of sculpture, and the greatness of Picasso.

This paper suits students with a strong foundation in visual analysis and art historical knowledge. It rewards those who can sustain a critical argument, support judgements with close observation, and engage with historiography. The inclusion of works from the Baroque, Post-Impressionism, Expressionism, and the Dutch Golden Age demonstrates the breadth expected at this level.

How this paper is organised

The paper is divided into **two sections**, each carrying equal weight at **20 marks**. Candidates must answer one question from each section within the **one-hour** time limit, which translates to roughly 30 minutes per section if time is allocated evenly.

Section 1 presents two sets of paintings for comparative analysis. Set A pairs Rubens' Prometheus Bound (1612) with Kokoschka's The Myth of Prometheus (1950). Set B pairs Gauguin's Yellow Christ (1889) with Rembrandt's The Descent from the Cross (1634). The question explicitly guides candidates to comment on colour application, illusion of space and depth, composition, and iconography, culminating in an evaluative judgement about which painting is more successful.

Section 2 offers four essay prompts, each asking candidates to evaluate a provocative statement about art. Topics include the necessity of beauty in art, the primacy of the Renaissance period, the superiority of sculpture as a medium, and Picasso's status as

the greatest artist. Each prompt requires a justified conclusion supported by evidence from art history.

Topics covered

- Comparative visual analysis of paintings depicting the same narrative across different periods and styles
- Use of colour and paint application in Baroque, Post-Impressionist, and Expressionist painting
- Techniques for creating spatial depth and illusionism: atmospheric perspective, chiaroscuro, foreshortening, and flattened pictorial space
- Composition and arrangement of form: diagonal dynamics, triangular stability, centred versus decentralised subjects
- Iconography and symbolism in religious and mythological painting, and how visual signs convey narrative meaning
- Critical evaluation and construction of an aesthetic or art-historical argument
- Debates on the function of beauty in art, including arguments from formalism, anti-aestheticism, and conceptual art
- The Renaissance as a pivotal period: humanism, linear perspective, naturalism, and its influence on later movements
- Sculpture as an art form: three-dimensionality, materiality, site-specificity, and comparison with painting and architecture
- Pablo Picasso's contribution to modern art: Cubism, formal innovation, prolific output, and critical legacy

How to use this paper for revision

- Practise timed comparative essays using pairs of artworks from different periods, focusing on formal analysis (line, colour, composition) before moving to interpretation and judgement.
- Revise key art historical periods and movements relevant to the images: Baroque drama and dynamism, Dutch Golden Age light and realism, Post-Impressionist symbolism and colour theory, Expressionist emotional intensity.
- Learn the technical vocabulary for discussing spatial depth (atmospheric perspective, overlapping planes, chiaroscuro) and composition (diagonal thrust, pyramidal structure, golden section).
- Familiarise yourself with iconographic conventions in religious and mythological art: attributes of saints, symbols of sacrifice, representations of suffering and redemption.
- Prepare a mental bank of examples for each essay topic in Section 2, drawing on a range of periods, media, and cultural contexts to support nuanced arguments.
- Read critical perspectives on the essay topics: formalist versus anti-formalist views on beauty, revisionist histories that challenge Eurocentric narratives, debates on medium specificity.
- Practice structuring a clear argument: state your position, present evidence from specific artworks, acknowledge counter-arguments, and conclude with a justified evaluation.

Common mistakes to avoid

- Focusing on biographical or anecdotal detail about the artist rather than close visual analysis of the specific works provided in the comparative section.
- Describing each painting separately without making explicit comparisons or developing a sustained argument about relative success.
- Ignoring the bullet-point guidance in Section 1 and omitting discussion of colour, space, composition, or iconography.
- Asserting that one painting is more successful without providing clear criteria for judgement or evidence from the images themselves.
- Writing a one-sided essay in Section 2 that simply agrees or disagrees with the statement without exploring counter-arguments or reaching a balanced, justified conclusion.
- Using vague or impressionistic language ('beautiful', 'powerful', 'striking') instead of precise formal and art-historical terminology.

Exam technique

Allocate your time carefully: with 60 minutes for two 20-mark questions, aim for approximately **25-28 minutes** per essay, leaving a few minutes at the end to proofread. Begin with the section you find more comfortable to build confidence and secure strong marks early. In Section 1, spend the first few minutes closely observing both images before you start writing, noting specific details of colour, brushwork, spatial construction, and symbolic elements.

For the comparative essay, structure your response thematically rather than describing one painting then the other. Weave comparisons throughout: discuss how both artists use colour, then move to space, then composition, then iconography, comparing and contrasting at each stage. Make your evaluative judgement clear and support it with the evidence you have presented. In Section 2, plan your argument before writing. Jot down a thesis statement, two or three supporting points with examples, one counter-argument, and your conclusion.

Use subject-specific terminology confidently: chiaroscuro, impasto, foreshortening, iconography, narrative clarity. Refer to the paintings by artist and title throughout. If you run short on time, prioritise a strong conclusion over polishing earlier paragraphs, as examiners will look for your ability to reach and justify a judgement.

What to revise alongside this paper

Students preparing for this paper should revise **key movements and periods** in Western art history, particularly the Renaissance (linear perspective, naturalism, humanism), Baroque (drama, movement, light and shadow), and modern movements including Post-Impressionism (Gauguin's Symbolism, use of non-naturalistic colour), Expressionism (Kokoschka's emotional intensity), and Cubism (Picasso's fragmented forms).

Develop skills in **formal analysis** by studying the elements of art (line, shape, colour, texture, space) and principles of design (balance, emphasis, proportion, rhythm). Practice describing and interpreting these elements in specific artworks. Read about the **philosophy of aesthetics** and critical theory: formalist critics like Clement Greenberg, anti-aesthetic positions in conceptual art, and debates on the function of beauty from Kant to contemporary thinkers.

Explore **comparative methodologies** used by art historians: stylistic analysis, iconographic interpretation, and contextual approaches that consider patronage, audience, and cultural meaning. Familiarise yourself with the critical reception of canonical figures like Rembrandt, Rubens, and Picasso, and revisionist scholarship that questions established hierarchies in art history.

Key terms

Comparative analysis, Chiaroscuro, Iconography, Composition, Baroque, Expressionism, Post-Impressionism, Dutch Golden Age, Spatial depth, Foreshortening, Atmospheric perspective, Impasto, Formalism, Renaissance, Cubism

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