

16+ PAST PAPER PACK

St Swithuns 16+ History

Complete Past Paper Pack

CONTENTS

01 Sample Paper

St Swithuns 16+ History. Work through this paper first.

Includes Paper Notes: overview, topics, revision tips, common mistakes.

02 Sample Paper

St Swithuns 16+ History. Work through this paper first.

Includes Paper Notes: overview, topics, revision tips, common mistakes.

PRACTISE THE REAL THING

Download more free 16+ past papers at [SATs-Papers.co.uk](https://www.sats-papers.co.uk)

Candidate Name:



St Swithun's
WINCHESTER

Art History

Sixth Form Academic Assessment

Sample paper

Time allowed: 1 hour

Instructions to Candidates

Candidates are not expected to have studied the subject before. You will be judged on your use of English, your ability to construct a logical argument and your visual perception.

Answer Question 1 and either Question 2a or Question 2b.

You have 30 minutes per answer.

Question 1

Compare and contrast the two images below.

(20 marks)



Kathe Kollwitz, Pieta, 1903 (lithograph)



Jacques-Louis David, Death of Marat, 1793 (oil on canvas)

Question 2

Answer **one** of the following questions:

2a) What did you learn from a recent gallery or exhibition you visited? (20 marks)

OR

2b) Read the article below. How important is it to see works of art *in situ* (in their original location)?

(20 marks)

Robert Polidori

Fra Angelico / Opus Operantis

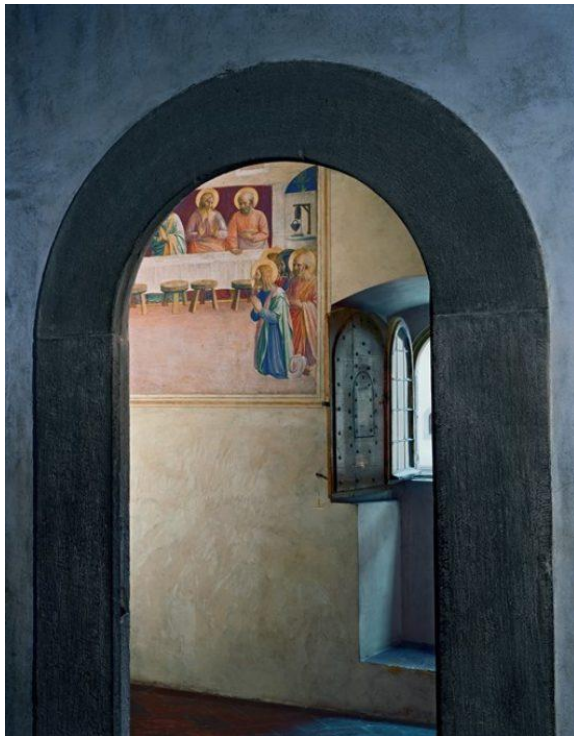
LONDON Cork Street

4 Sep – 12 Oct 2019

Flowers Gallery presents a solo exhibition of Robert Polidori's photographs of the frescos of Fra Angelico in the Dominican priory of San Marco in Florence, on view for the first time in the UK.

Robert Polidori is an acclaimed photographer. The series of photographs '*Fra Angelico/Opus Operantis*' centres on the restored frescoed interiors in the 15th Century San Marco Convent by Italian Early Renaissance painter Fra Angelico (1395-1455). Polidori's photographs excavate the psychological structure of the rooms, exploring a connection between the calm interior spaces of the monk's cells and the spiritual charge of Fra Angelico's striking masterworks depicting the life of Christ, which were designed to augment meditation and prayer.

The Last Supper



The Crucifixion





The Betrayal

Paper Notes: 16+ History Sample Paper (16+ History Sample Paper)

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

Overview

This is **St Swithun's** sample paper for **Sixth Form (Year 12) entrance** in **Art History**. The paper is designed for candidates who have not studied the subject before, making it a true aptitude test rather than a test of prior knowledge. Assessment focuses on **use of English, ability to construct a logical argument, and visual perception**.

The paper contains **two questions**, both worth **20 marks**. Question 1 is compulsory and requires candidates to compare and contrast two artworks: Käthe Kollwitz's *Pieta* (1903, lithograph) and Jacques-Louis David's *Death of Marat* (1793, oil on canvas). Question 2 offers a choice between discussing a recent gallery visit or responding to an article about viewing art in situ, illustrated with photographs of Fra Angelico frescoes at San Marco, Florence.

Candidates have **one hour** total, with **30 minutes recommended per answer**. This paper suits academically able students applying to join St Swithun's Sixth Form who may not have studied Art History at GCSE but demonstrate strong critical thinking, visual literacy, and expressive writing skills.

How this paper is organised

The paper consists of **two questions** with a **one-hour time limit**. Candidates must answer **Question 1** (compulsory) and **either Question 2a or 2b**. Each question is worth **20 marks**, so the paper totals **40 marks**.

Question 1 presents **two reproductions** side by side: a lithograph by Käthe Kollwitz and an oil painting by Jacques-Louis David, both depicting death and mourning. Candidates compare and contrast these images, analysing composition, medium, emotional tone, and historical context. The question tests visual analysis and the ability to articulate observations clearly.

Question 2 offers a **choice between two extended written tasks**. Question 2a is personal and reflective, asking candidates to write about learning from a recent gallery or exhibition visit. Question 2b is analytical, asking candidates to read a short article about photographer Robert Polidori's work documenting Fra Angelico frescoes and then discuss the importance of viewing art in its original location. Both options allow candidates to demonstrate argument construction and engagement with wider art-historical debates.

Topics covered

- Visual comparison and contrast: analysing formal elements such as composition, line, tone, and use of space across different media (lithograph vs oil painting)
- Interpretation of emotional content and symbolic meaning in works depicting death, grief, and political martyrdom
- Understanding the impact of medium and technique on artistic expression (printmaking compared with painting)
- Historical and cultural context: early 19th-century Neoclassicism (David) and early 20th-century Expressionism (Kollwitz)
- Personal response and reflection on gallery or exhibition experiences, including what can be learned from viewing art in person
- Critical evaluation of the concept of viewing art in situ versus in gallery or reproduced settings
- Analysis of documentary photography as a means of engaging with historical artworks (Polidori's photographs of Fra Angelico frescoes)
- Religious and spiritual dimensions of art: the use of imagery to support meditation and prayer in Renaissance monastic settings
- Ability to construct a coherent, persuasive written argument supported by evidence and personal insight

How to use this paper for revision

- Practise describing visual elements out loud: line, shape, colour (or tone in black and white), texture, scale, composition. Build a vocabulary for what you see.
- Look at pairs of artworks side by side and note three similarities and three differences. This trains the comparative eye needed for Question 1.
- Visit a local gallery or museum before the exam and take brief notes. Question 2a rewards specific, authentic examples rather than vague generalisations.
- Read short exhibition reviews or articles about art (broadsheet newspapers, gallery websites) to see how critics write about artworks analytically and persuasively.
- Practise writing under timed conditions: 30 minutes per answer is tight. Aim for clear introductions, developed paragraphs, and brief conclusions.
- When comparing images, organise your response thematically (medium, composition, emotion) rather than describing one work then the other in isolation.
- For Question 2b, think about both sides of the argument. Acknowledge why in situ viewing matters but also consider accessibility and preservation.

Common mistakes to avoid

- Describing one artwork fully then the other, rather than weaving comparison throughout. This loses marks because direct contrast is harder to identify.
- Using vague or imprecise language: 'nice', 'interesting', 'quite dark'. Be specific: 'The heavy cross-hatching in Kollwitz creates dense shadow, emphasising grief.'
- Ignoring the medium and how it shapes the work. A lithograph has different expressive possibilities from oil paint; discuss texture, line quality, reproducibility.
- Writing a purely descriptive account in Question 1 without analysis or interpretation. Explain why the artist made those choices and what effect they create.
- For Question 2a, recounting a visit in a narrative, list-like way ('First I saw X, then Y') rather than reflecting on what you learned or understood.
- In Question 2b, ignoring the article provided. Reference Polidori's photographs and the San Marco context; this shows engagement with the stimulus material.

Exam technique

Read the instructions carefully: Question 1 is **compulsory**, but you **choose** between 2a and 2b. Allocate **30 minutes per question**. Spend the first few minutes planning each answer with a brief bullet-point outline.

For Question 1, look at both images closely before you start writing. Identify three or four key points of comparison: medium, composition, subject, emotional tone, use of light and shadow. Structure your answer around these themes rather than describing each artwork separately. Use the information provided (artist, title, date, medium) to contextualise your observations.

For Question 2, choose the option you can write about most confidently and specifically. If you pick 2a, recall a genuine visit and focus on one or two artworks or themes that taught you something tangible. If you pick 2b, read the article carefully, underline key phrases, and construct a balanced argument. You do not need prior knowledge of Fra Angelico or Polidori, but you must engage with the text and images provided. Write clearly, paragraph by paragraph, and leave two minutes at the end to proofread for sense and spelling.

What to revise alongside this paper

Students preparing for this paper should familiarise themselves with basic **formal analysis vocabulary**: line, shape, tone, texture, composition, scale, perspective. Looking at examples of how art critics and historians write about artworks (exhibition

reviews, museum labels, introductory art history texts) will help develop an analytical voice.

Broader contextual knowledge is helpful but not essential. Reading about **Neoclassicism** (David's style and the French Revolution context) and **German Expressionism** (Kollwitz's social and political concerns) will deepen understanding, though the paper can be answered without it. Understanding the role of **religious art in devotional settings** (such as the San Marco frescoes) will enrich responses to Question 2b.

To prepare for the reflective writing in Question 2a, students should visit galleries, temporary exhibitions, or historic houses and practise noting down immediate responses and reflections. Writing short paragraphs on 'What did this artwork make me think about?' builds the skills needed. For Question 2b, exploring debates around **museum ethics, repatriation**, and the difference between viewing originals and reproductions will provide useful material for constructing a nuanced argument.

Key terms

Pieta, lithograph, oil on canvas, composition, medium, tone and contrast, Neoclassicism, Expressionism, visual analysis, in situ, fresco, Early Renaissance, Fra Angelico, martyrdom, comparative analysis

For more free 11+ practice papers, past papers and online practice tests, visit [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk).

Candidate Name:



St Swithun's
WINCHESTER

History

Sixth Form Academic Assessment

Sample Paper

Time allowed: 1 hour

Instructions to Candidates

Candidates should answer all questions.

Further Information

Read the instructions carefully before answering.

Guidance about how to divide up your time is given at the start of each question.

Write the number, and particularly for Question 2 the letter, of the question you are answering.

Remember to write in clear, accurate sentences as the quality of your written English is important.

The paper consists of 3 pages, including this cover sheet.

QUESTION 1

Spend about 25-30 minutes on this question.

Read the following, and then use it to answer the question below:

Why Tudor men didn't cry

Debates about men crying in public may seem a modern trend – as media coverage of England's many recent sporting losses will attest. Yet men in Tudor and Stuart England also faced close scrutiny for the ways in which they showed their feelings, new research has revealed.

In a new study, published in the journal *Past and Present*, Bernard Capp from the University of Warwick explores accounts of how tearful men were regarded during the 16th and 17th centuries. His study suggests that the period was marked by a new emphasis on self-control – although only some sections of society were believed to be capable of meeting this standard.

Capp told *BBC History Magazine*: “Men in the period didn't expect women and children to have much control over their emotions, but thought that other men definitely should, especially the educated and the elite. There was a strong class dimension: members of the ruling classes often expressed the idea that, since they were responsible for governing others, they should be able to govern their own emotions.”

An increased interest in classical works, especially the writings of the Stoics, is one of the key reasons for this change, Capp suggests. “My impression is that medieval culture, even for the elite, had been much more uninhibited in the ways in which men displayed their emotions,” he says. “It's likely that what led to the change in attitude was a ‘Renaissance effect’: a greater familiarity among the upper classes with the work of classical writers, and their ideas of self-control, moderation and civility.”

The work of one classical writer, in particular, led to the new focus on male emotions. According to the work of the ancient Greek physician Galen, there is only one human sex, with men and women at different points along a spectrum. Not only that, he also claimed that men and women's sexual organs were simply inversions of each other. “There's been a lot of debate about whether this idea was universally accepted during the 16th and 17th centuries, but there were a number of extraordinary stories of people spontaneously changing sex, with male organs bursting out in women who were physically strong or hyperactive,” says Capp. “This is obviously far-fetched, but there were fears that sexual identity was precarious, and that a man's masculinity might be lost if his behaviour wasn't appropriately ‘male’ – and, therefore, male behaviour needed to be regulated.”

As today, though, men weeping was more acceptable in some situations than others. Failure to express grief at a close personal bereavement, for instance, appears to have been widely seen as unnatural – although a lack of moderation was still regarded as unseemly. Men were also allowed to show emotion in a religious context, either from remorse over personal sin or in gratitude for the redemption brought by Christ's suffering. Indeed, the fact that the Bible features several men crying – including Jesus – made it very difficult to condemn male tears entirely.

And, just as views of men showing their feelings have changed throughout the 20th century, Capp stresses that these shifts are nothing new. “Attitudes towards emotions have not remained constant – indeed, we should see them as part of a cyclical pattern that repeats down the generations,” he says. “However, the 16th and 17th centuries really did mark a dramatic shift.”

Matt Elton, *BBC History Magazine*, November 2014

How far were men discouraged from showing emotion during the 16th and 17th centuries?
(12 marks)

QUESTION 2

Spend approximately 20-25 minutes on this question.

Answer one of the following, drawing on your knowledge of history to support your arguments with specific illustrations:

- a) “Religion has caused more conflict than peace.”
To what extent do you agree with this statement?

- b) “Only a good person can make a great leader.”
To what extent do you agree with this statement?

- c) “People do not learn from the mistakes of the past.”
To what extent do you agree with this statement?

(12 marks)

Paper Notes: 16+ History Sample Paper (16+ History Sample Paper)

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

Overview

This is a **sample paper** for the **Sixth Form Academic Assessment** at **St Swithun's, Winchester**, designed to prepare candidates for entry to Year 12 (16+ entry). The paper tests **History** at an advanced level and is intended to assess both source analysis skills and the ability to construct independent historical arguments using prior knowledge. The format reflects the intellectual demands of sixth form study, requiring candidates to synthesise evidence, evaluate interpretations, and deploy historical examples with precision.

The paper consists of **two questions**, each carrying **12 marks**, to be completed in **one hour**. Question 1 is a comprehension and analysis task based on a historical source (an article about male emotion in Tudor and Stuart England), whilst Question 2 offers a choice of three essay prompts that require candidates to draw on their own historical knowledge. The balance between guided source work and independent argument mirrors the transition from GCSE to A-level study.

This paper suits students applying to St Swithun's for sixth form entry, or those preparing for similar academic assessments at selective independent schools. The emphasis on clear written English, structured argument, and the application of historical context makes it excellent preparation for History at A-level and beyond.

How this paper is organised

The paper comprises **two main questions**, each worth **12 marks**, with a total time allowance of **one hour**. Clear timing guidance is provided: candidates are advised to spend approximately **25 to 30 minutes** on Question 1 and **20 to 25 minutes** on Question 2. The cover sheet instructs candidates that all questions must be answered, though Question 2 offers a choice of three essay prompts (only one to be attempted).

Question 1 presents a **1,200-word historical source** (a magazine article discussing research by Bernard Capp on masculinity and emotion in the 16th and 17th centuries) followed by a single evaluative question: 'How far were men discouraged from showing emotion during the 16th and 17th centuries?' Candidates must synthesise information from the passage, identify limitations or nuances in the evidence, and construct a balanced answer.

Question 2 provides **three essay prompts** on broad historical themes (religion and conflict, leadership and morality, learning from history). Each invites candidates to draw on their own historical knowledge to support an argument with specific illustrations. The rubric emphasises the quality of written English and the need to label answers clearly, particularly for the part (a), (b), or (c) chosen in Question 2.

Topics covered

- Source-based comprehension and analysis of early modern social history (16th and 17th centuries)
- Evaluation of historical interpretation and historiography, including the work of Bernard Capp and concepts such as the 'Renaissance effect'
- Understanding of social constructs of gender and masculinity in Tudor and Stuart England, including class dimensions
- The influence of classical thought (Stoicism, Galenic medicine) on early modern culture and behaviour
- Religious attitudes to emotion and grief, including biblical precedent and theological contexts
- Constructing independent historical arguments on the role of religion in causing conflict or promoting peace
- Analysis of leadership, morality, and historical examples of 'great' leaders who may or may not have been 'good' people
- Reflection on historiographical debates about whether societies learn from past mistakes, with supporting evidence
- Essay-writing skills: constructing a thesis, deploying specific historical illustrations, and maintaining a balanced argument
- Awareness of continuity and change over time, particularly shifts in cultural attitudes across centuries

How to use this paper for revision

- Practise close reading of historical sources under timed conditions, annotating key claims, evidence, and any caveats or limitations the author includes.
- When answering 'how far' questions, always aim for a balanced answer that acknowledges both supporting and complicating evidence from the source.
- For Question 2, spend two to three minutes planning your essay before you start writing; jot down at least three specific historical examples you will use.
- Revise a range of case studies from different periods and regions so you have flexibility in choosing which Question 2 prompt to answer.
- Pay attention to historical terminology and context; for example, understanding what 'Stoicism' or 'Galenic medicine' meant in the early modern period will strengthen your analysis.
- Practise writing under time pressure; aim to produce a coherent, well-structured essay in 20 to 25 minutes, leaving time to proofread.
- Remember that quality of written English is explicitly assessed; vary your sentence structure, check your spelling and punctuation, and avoid repetitive phrasing.

Common mistakes to avoid

- Treating the source in Question 1 as absolute fact rather than an interpretation; remember to evaluate the claims and note where the author acknowledges uncertainty or debate.
- Writing a purely descriptive answer to 'how far' questions instead of weighing up the extent to which the statement is true and identifying exceptions or nuances.
- In Question 2, offering vague generalisations ('religion has caused many wars') without naming specific conflicts, dates, or individuals to support the argument.
- Choosing a Question 2 prompt and then realising you lack sufficient historical examples; always check you can recall at least three solid case studies before committing.
- Spending too long on Question 1 and running out of time for Question 2; stick to the suggested timings and move on even if your first answer feels incomplete.
- Forgetting to clearly label which part (a, b, or c) of Question 2 you are answering; the rubric emphasises this and examiners need to know which question you are addressing.

Exam technique

Begin by reading the entire paper carefully, including the timing guidance on the cover sheet. Allocate your hour strictly: **25 to 30 minutes** for Question 1 and **20 to 25 minutes** for Question 2. For Question 1, read the source twice (once for overall meaning, once to annotate key points) before attempting the question. Look for evidence that supports the statement in the question, but also for counter-evidence, exceptions, or caveats that allow you to write a nuanced answer.

For Question 2, read all three prompts before choosing one. Select the question for which you can recall the most specific historical examples (names, dates, events, places). Spend two to three minutes planning your essay structure: introduction with a clear thesis, two or three body paragraphs each anchored by a concrete example, and a brief conclusion that weighs up your argument. Avoid sitting on the fence; take a clear position ('to a large extent' or 'to a limited extent') and justify it.

Leave **three to four minutes** at the end to proofread both answers. Check for clarity, spelling, and punctuation errors, and ensure your handwriting is legible. If you run short of time, it is better to outline your remaining points in note form than to leave the question incomplete, as partial credit may still be awarded for a clear argument even if the prose is abbreviated.

What to revise alongside this paper

To prepare thoroughly for this paper, revise key periods of **British social history** in the early modern period (1500 to 1700), including the Reformation, the English Civil War, and the Restoration, as these provide context for shifting cultural attitudes. Brush up on the influence of **classical ideas** during the Renaissance, particularly Stoic philosophy and ancient medical theories, which shaped elite behaviour and thought.

For Question 2, build a repertoire of **case studies** across different historical themes: religious conflicts (the Crusades, the Thirty Years' War, the Troubles in Northern Ireland), leaders of varying moral character (Churchill, Stalin, Napoleon, Gandhi), and examples of societies repeating or learning from past mistakes (appeasement before 1939, the League of Nations and the UN). Familiarity with **essay-writing conventions** at A-level standard is essential; practise constructing clear thesis statements, deploying evidence precisely, and maintaining a balanced argument throughout.

Key terms

Source analysis, Historiography, Tudor and Stuart England, Stoicism, Galenic medicine, Social constructs of gender, Masculinity and emotion, Class and social hierarchy, Renaissance effect, Biblical precedent, Continuity and change, Thesis statement, Historical illustration, Evaluative argument, Nuance and balance

For more free 11+ practice papers, past papers and online practice tests, visit [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk).