



**General Certificate of Education (A-level)  
June 2012**

**History of Art**

**HART2**

**(Specification 2250)**

**Unit 2: Themes in History of Art**

**Final**

***Mark Scheme***

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Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

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## Unit 2 Marking Scheme

| Mark range                      |  | <b>AO1 Knowledge</b><br>Source, select, recall material to demonstrate knowledge effectively   | <b>AO2 Understanding</b><br>Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments                            | <b>AO3 Communication</b><br>Present a clear and coherent response   |
|---------------------------------|--|--|---|---|
| <b>Band 1</b><br><b>0</b>       | No attempt to address the question or meet assessment objectives |  |   |   |
| <b>Band 2</b><br><b>1 – 5</b>   | <b>Inadequate response to the question</b>                       | <ul style="list-style-type: none"> <li>• Poor sourcing, selection and recall</li> <li>• Weak description</li> </ul>  | <ul style="list-style-type: none"> <li>• Little or ineffective analysis and discussion</li> <li>• Little or no argument and judgement</li> </ul>                              | <ul style="list-style-type: none"> <li>• Unclear and inaccurate use of language</li> <li>• Ineffective organisation of material</li> </ul>                                    |
| <b>Band 3</b><br><b>6 – 10</b>  | <b>Basic response to the question</b>                            | <ul style="list-style-type: none"> <li>• Some relevant sourcing, selection and recall</li> <li>• Basic description</li> </ul>  | <ul style="list-style-type: none"> <li>• Basic analysis and discussion</li> <li>• Simplistic argument and judgement</li> </ul>  | <ul style="list-style-type: none"> <li>• Generally clear, coherent and accurate use of language</li> <li>• Basic organisation of material</li> </ul>                          |
| <b>Band 4</b><br><b>11 – 15</b> | <b>Limited response to the question</b>                          | <ul style="list-style-type: none"> <li>• Limited sourcing, selection and recall</li> <li>• Partial description</li> </ul>  | <ul style="list-style-type: none"> <li>• Simplistic analysis and discussion</li> <li>• Limited argument and judgement</li> </ul>  | <ul style="list-style-type: none"> <li>• Limited clarity, coherence and accuracy of language</li> <li>• Some appropriately organised material</li> </ul>                      |
| <b>Band 5</b><br><b>16 – 20</b> | <b>Competent response to the question</b>                        | <ul style="list-style-type: none"> <li>• Generally relevant sourcing, selection and recall</li> <li>• Relatively comprehensive description</li> </ul>                  | <ul style="list-style-type: none"> <li>• Competent analysis and discussion</li> <li>• Some meaningful argument and judgement</li> </ul>                                       | <ul style="list-style-type: none"> <li>• Clear, coherent and accurate use of language</li> <li>• Adequately effective organisation of material</li> </ul>                     |
| <b>Band 6</b><br><b>21 – 25</b> | <b>Good response to the question</b>                             | <ul style="list-style-type: none"> <li>• Accurate and appropriate sourcing, selection and recall</li> <li>• Comprehensive description</li> </ul>                       | <ul style="list-style-type: none"> <li>• Good analysis and discussion</li> <li>• Germane argument and judgement</li> </ul>  | <ul style="list-style-type: none"> <li>• Very clear, coherent and accurate use of language</li> <li>• Competent organisation of material</li> </ul>                           |
| <b>Band 7</b><br><b>26 – 30</b> | <b>Excellent response to the question</b>                        | <ul style="list-style-type: none"> <li>• Wholly accurate, detailed and appropriate sourcing, selection and recall</li> <li>• Entirely inclusive description</li> </ul> | <ul style="list-style-type: none"> <li>• Excellent and sustained analysis and discussion</li> <li>• Thoroughly relevant and well-considered argument and judgement</li> </ul> | <ul style="list-style-type: none"> <li>• Thoroughly clear, coherent and accurate use of language</li> <li>• Sustained and wholly relevant organisation of material</li> </ul> |

**If only one example is given the maximum is 15 marks**

**If no examples, or inappropriate examples are given the maximum is 5 marks**

**Five marks are available for each mark band. From lowest to highest, the mark indicates that the candidate has**

- **Unevenly** met the requirements described in that particular mark band
- **Just** met the requirements described in that particular mark band
- **Adequately** met the requirements described in that particular mark band
- **Clearly** met the requirements described in that particular mark band
- **Convincingly** met the requirements described in that particular mark band, but just failed to meet the requirements set out in the next band.

## Subjects and genres

- 01** Compare **and** contrast the representation of the human figure in **two** paintings **or** in **two** sculptures, each by a different artist. (30 marks)

If only comparison or contrast is given the maximum is Band 5.

If description only and no comparison or contrast is given the maximum is Band 4.

If both examples are by the same artist the maximum is Band 4.

### The question requires candidates to

- Select two paintings or two sculptures by different artists from the period 500 BC – 2000 AD.
- Compare and contrast the works in relation to their representation of the human figure. This may involve formal analysis, iconographic considerations, stylistic features and interpretation.

### Definition of painting

Examiners should accept a painting in the broadest terms: as an essentially two-dimensional object, painted in any recognised paint medium (or media), on any support.

### Definition of sculpture

- Sculpture is understood to mean any three-dimensional work, including relief.
- Sculpture can include installations, performance art, etc.
- Examiners should accept the widest interpretation of sculpture provided the choice is three dimensional and candidates are able to analyse their examples in relation to their representation of the human figure.

A painting or sculpture of the human figure must include more than a face or bust.

The subject of the human figure can be accepted in various forms – in movement, couples, the nude, etc. Single or multiple figures can be used as examples.

### General guidance on how the question should be answered

Candidates should identify points of similarity and difference in relation to both formal and/or interpretational aspects of their chosen paintings or sculptures.

Formal aspects might include

- composition
- scale
- use of colour and tone
- texture
- brushwork, technique and materials
- degrees of finish and detail.

Interpretational aspects might include

- iconography
- ideology
- historical/social context
- aesthetic qualities.

Possible examples might include

***Charioteer, from the Sanctuary of Apollo, Delphi, c.478 BC or 474 BC, Bronze, life size***

***Umberto Boccioni, Unique Forms of Continuity in Space, 1913, Bronze, 111.2 cm x 88.5 cm x 40 cm***

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**Comparison**

- Both are single, full-length upright figures.
- Both represent some degree of motion.
- Both sculptures are cast in bronze.

**Contrast**

- *Charioteer* is life-size whilst Boccioni's figure is relatively small at just over a metre.
- *Charioteer* displays a controlled standing pose with weight evenly distributed unlike Boccioni's striding pose, diagonally thrusting forwards.
- While the *Charioteer's* form is clearly contained and a sum of its parts, Boccioni's abstracted figure appears to be constantly dissolving and reforming.
- *Charioteer* is an image of controlled and measured concentration, whilst *Unique Forms of Continuity* is explosively dynamic - giving shape to the artist's search for a means of constructing 'the *action* of the body'.
- *Charioteer* is classical in style - an ideal of moderation and proportion. It is detailed, naturalistic and lifelike. There are decorative embellishments such as the silver inlay pattern on his headband but there is 'nothing in excess'. It conveys a still moment of poise as opposed to Boccioni's figure which is restlessly modern - embodying the Futurist obsession with shiny machinery and speed.
- *Charioteer* was cast to record a victory in the Pythian Games and made for the Sanctuary of Apollo at Delphi. Its dedication to the sanctuary was a religious act. Within the context of the early twentieth century, with the rise of the 'screaming automobile' and the energy of the modern city, Boccioni's figure is an expression of a new art, based on new 'dynamic sensations' belonging to a Futurist utopia.

Other points considered to be valid to be given credit.

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## Form and style

- 02** Discuss the formal features and the stylistic qualities of **two** works of art, each by a different artist. You may choose your examples from painting **and/or** sculpture. (30 marks)

### The question requires candidates to

- Select two paintings or two sculptures or one painting and one sculpture, each by a different artist, from the period 500 BC – 2000 AD.
- Discuss the formal features and stylistic qualities of each.

### Definition of a work of art

For works of art, examiners should allow the broadest possible range to include

- Conventional forms (ie painting, sculpture, etc).
- More recent forms (ie installation, performance etc, photographs where displayed in art galleries and/or generally understood in a fine art context, etc).

### Definition of formal features

Formal features are the visual elements which are combined to make up a work of art. Candidates are expected to describe and understand a number of formal features.

### Definition of stylistic qualities

Style is the distinctive visual appearance of the work, its 'signature'. Candidates should be expected to identify components of the style without necessarily ascribing a name or label to it. Discussions of formal features and stylistic qualities will often overlap. The question does not require a clear-cut definition between the two.

### General guidance on how the question should be answered

Candidates should discuss both the formal features and stylistic qualities of each work. These may include:

- composition
- scale
- detail
- finish
- texture
- colour
- tonality
- creation of pictorial space
- modelling and creation of forms
- use of line and shape
- combinations of different materials within one work (if appropriate)
- other distinctive aspects of the artist's practice.

Possible examples might include

**Jean-Honoré Fragonard, *The Swing*, c.1767, oil on canvas, 81 cm x 64.2 cm.**

### Formal features

- Fragonard employs a vertical format and it is a relatively small-scale work.
  - The woman on the swing is centrally placed and framed by foliage. She is clearly illuminated by a beam of sunlight whilst her male counterparts are in the shadowy surrounds.
  - The compositional arrangement creates a sense of enclosure.
  - Recessional depth is created through the high level of detail in the foreground and the linking of figures in the fore and middle ground by the implicit motion of the swing, also by the shift to lighter blue shades in the distance, indicating atmospheric perspective.
  - There is a wide tonal range and colour is naturalistic.
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**Stylistic qualities**

- *The Swing* is a light-hearted and delicate painting in the Rococo style. The carefree and frothy appearance epitomising the pleasure-loving and fickle spirit of the *ancien regime*. Traditional painting techniques and media are used in a controlled and precise way to create a window into another world.

**Jackson Pollock, *Autumn Rhythm*, 1950, enamel on canvas, 2.67 m x 5.26 m.**

**Formal features**

- Pollock uses a horizontal arrangement which is on a monumental scale.
- The composition is not wholly contained and there is a sense of continuation and momentum beyond the edges.
- There is no conventional perspective, although, some depth is created through the layered webs of paint.
- There are no recognisable forms.
- The colour palette is limited to neutral black, white and browns.
- Paint is poured, thrown and spattered on to the canvas.

**Stylistic qualities**

- *Autumn Rhythm* is a vigorous and powerful Abstract Expressionist work. The expressive qualities of the mark making bear the process of creating the work. The almost violent action is inherent in the drips and splashes of paint. An initial impression of random and uncontrolled technique belies a strong rhythmic structure to the work.

Other points considered to be valid to be given credit.



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## Form and function

- 03** Analyse the relationship between form and function in **two** domestic buildings **or** in **two** religious buildings. (30 marks)

### The question requires candidates to

- Select two domestic buildings **or** two religious buildings from the period 500 BC – 2000 AD.
- In each case, analyse the relationship between form and function.

### Definition of a building

Apart from obvious examples of built structures that enclose space, examiners should allow a broad understanding of the term building, to include:

- Temporary structures.
- Unbuilt projects where it was clear what was intended.

### Definition of form of a building

The three-dimensional composition and structure of the building which can be internal and/or external.

### Definition of function of a building

The purpose of a building, ie how it is used and for what it is used.

### Definition of a domestic building

A building designed for living in - a house, apartment block, housing estate but not a hotel.

### Definition of religious building

A building whose form and/or function provides a setting of focus for worship and/or religious ritual.

### General guidance on how the question should be answered

The candidate should seek to examine how the form of their chosen buildings relates to their identified purpose.

### Analysis of form might include

- composition
- articulation of space
- scale
- symmetry/asymmetry
- decoration/ornament
- location.

Possible examples might include

**Gerrit Reitveld, *Schröder House*, Utrecht, the Netherlands, 1924**

### Form

- Composition of abstract planes with cantilevered projecting roofs and balconies. Unrelieved cubic shapes and slabs arranged vertically and horizontally.
  - Concrete and steel beams allow a skeletal construction, free from load-bearing walls.
  - The building is asymmetrical, and has an unconventional layout. Relatively traditional centralised plan on the ground floor but an open plan, flexible living space above achieved with sliding and revolving panels.
  - Suburban location at the end of a row of terraced houses, originally a piece of wasteland bordering open countryside.
  - Relatively small scale with ground floor space of 21'x 30'.
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- Exterior surfaces rendered in white and grey with black frames and linear elements picked out in primary colours linking to De Stijl principles.
- Large windows in continuous horizontal strips.

### **Function**

- Commissioned by Truus Schröder as a family home that would encourage her and her three children to live and think unconventionally.
- Provided a permanent living space.
- Flexibility of interior arrangement of space facilitated the multiple functions of family life, allowing a large light studio workspace on the first floor to be turned into small private enclosed rooms with electricity points and sinks when needed.

### **Le Corbusier, *Villa Savoye*, Poissy, France, 1928-31**

#### **Form**

- Reworking of a traditional out-of-town villa - the scale here is not grand.
- Reinforced concrete; thin undecorated uprights (*pilotis*) supporting the horizontals; walls are not load-bearing; defies traditional logic and seems to lift the building off the ground; long ribbon windows in metal frames.
- Concrete - exploited for appearance as well as structural freedom; not left in natural state but painted brilliant white; ideal but highly impractical; clean, pure, hygienic, etc.
- Composition is asymmetrical; importance of geometrical forms; dominance of square set off against the curves of the ground and roof levels; horizontality dominant.
- No applied decoration or pattern, limited colour; the aesthetic lies in the pure abstract forms.

#### **Function**

- Commissioned by wealthy patrons as a well-equipped weekend retreat with servants' quarters.
- Design incorporates functional use of the owner's motor car with drive, garage and measured turning circle.
- Functions as 'a machine for living'.
- Embodies Le Corbusier's Five Points of a New Architecture (1926):
  - *Pilotis* elevate the building from the ground
  - Flat roof terrace integral to healthy modern life
  - Free plan
  - Horizontal windows provide even illumination and ventilation
  - Freely designed façade - freed from load-bearing considerations.

Other points considered to be valid to be given credit.

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## Historical and social contexts

- 04** Analyse **two** works of art **and/or** architecture **and** discuss the historical contexts of each. (30 marks)

If only analysis or historical context is given the maximum is Band 5.

### The question requires candidates to

- Select two works of art or architecture, or one of each from the period 500 BC – 2000 AD.
- Analyse each example.
- Discuss the historical circumstances surrounding each example.

### Definition of a work of art

- Conventional forms (ie painting, sculpture).
- More recent forms (ie installation, performance, etc, photographs where displayed in art galleries and/or generally understood in a fine art context, etc).

### Definition of architecture

- Structures that enclose space.
- Temporary structures.
- Unbuilt projects where it is clear what was intended.

### Analysis for painting and sculpture

A full analysis might consider

- Analysis of form (eg composition, textures, colour, scale, visual effect of medium etc).
- Analysis of subject (eg figures, poses, gestures, setting).

### Analysis for architecture

A full analysis might consider

- Style.
- Plan, elevation and composition.
- Architectural elements and features, including decoration/ornament.
- Materials and structure.
- Scale.
- Location/site.
- Circumstances of the commission.

### Definition of historical contexts

- This is a broad term, so apart from obvious historical events/occurrences of lesser or greater duration, examiners should allow the broadest understanding of the historical context to include the circumstances/changes and developments (political, economic, social, religious, technological etc) surrounding chosen examples.

### General guidance on how the question should be answered

- Candidates should identify and discuss the historical context.
- Chosen examples may be analysed both contextually and formally.

Possible examples might include

**Jacques-Louis David, *Marat at his Last Breath*, 1793, oil on canvas, 162 cm x 128 cm.**

### Analysis

- Composition reinforces the finality of death with an unrelenting horizontality.
  - Limited colour palette and unusual lighting emphasise an idealised calm and serenity in contrast to the violence it commemorates.
  - The minimum of detail is used to recreate the historical moment - the bath and letter.
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- A simple setting reflecting austere principles.

**Context**

- A contemporary neo-classical painting of French Revolutionary leader, Jean-Paul Marat stabbed to death in his bath tub by the royalist Charlotte Corday in 1793
- Marat was the editor of the revolutionary newspaper L'Ami du Peuple and a friend of Robespierre, one of the leaders of the Reign of Terror.
- Painted as a tribute, it shows Marat in a pose reminiscent of a dead Christ and can be read as a revolutionary icon, a secular *pietà*.
- Portrait as propaganda - Marat as a martyr.

**JMW Turner, *The Slave Ship or Slaver throwing overboard the Dead and Dying - Typhoon coming on*, 1840, oil on canvas, 90.8 cm x 122.6 cm****Analysis**

- Power of image is increased by the glowing sunset at sea which doesn't immediately reveal the horror taking place.
- Humans are frail and insignificant when set against the overwhelming power of nature – a common Romantic theme.
- Forms are not solid or clearly defined but are visually united by atmospheric colour and effects of light.
- Emotionally expressive brushwork.

**Context**

- The subject of the painting is the practice of eighteenth-century slave traders who would throw the dead and dying slaves overboard during the middle passage in the Atlantic Ocean in order that they might claim the insurance for drowning.
- Inspiration came from two sources: the Zong Massacre of slaves in 1781, and lines from James Thomson's The Seasons.
- Ship-owners seeking compensation from the insurers for the slave-traders' lost 'cargo' was a landmark in the battle against the African slave trade.

Other points considered to be valid to be given credit.

## Patronage

- 05** Discuss how public patronage has contributed to the appearance and meaning of **two** paintings **and/or** sculptures. (30 marks)

### The question requires candidates to

- Select two paintings and/or sculptures that were the result of public patronage from the period 500 BC – 2000 AD. Examples may be by the same or different artists.
- Discuss how that public patronage has contributed to the appearance and meaning of the selected works.

### Definition of public patronage

- Accept a wide definition of public patronage
- The commissioning or purchasing of works of art by an individual or group intended for public display, use or benefit can be interpreted broadly to include:
  - state eg Rodin's *The Gates of Hell*
  - civic eg Whiteread's *Holocaust Memorial*
  - religious eg Ghiberti's *Porta del Paradiso* and *Bronze Doors of the Florence Baptistery*
  - patriotic eg Donatello's *David*.

### Definition of appearance

Appearance is the visual impact of the work of art, which may or may not conform to an identifiable style.

### Definition of meaning

- Meaning is taken to be the message(s) conveyed by the work.
- There may be more than one meaning inherent in a work, and meaning may be a subjective response on the part of the viewer.
- However, for the purposes of this question, it is understood that the meaning rests at least in part on the agenda, wishes and stipulations of the patron or patrons.

### General guidance on how the question should be answered

The candidate should seek to show how the mechanism of patronage is reflected in the appearance and meaning of their chosen works.

Possible examples may include

**Barbara Hepworth, *Single Form*, monument for UN Building, New York, 1964, cast bronze**

*Single Form* was commissioned by the United Nations, in memory of Dag Hammarskjöld, a much-respected secretary general of the UN, who was killed in a plane crash and was also Hepworth's personal friend.

### Appearance

- Hepworth's sculpture is a monumental abstract work - 6.4 metres high, cast in bronze.
- Sited in the open UN plaza in front of vast, unyielding buildings. It was her largest ever sculpture but is dwarfed by surrounding structures.
- It has a curved shield-like shape, the look of a warrior's defence, with a hole piercing the top right corner.
- The form is bold and strong, without decoration or specific reference.
- Axe marks in the surface are evidence of the working of the original carved plaster.

### Meaning

- The UN specified that they wanted a symbol of unity.

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- Dag Hammarskjöld had admired an earlier, smaller version of this sculpture, carved from sandalwood and Hepworth made repeated versions of the form as a way of coping with the loss of her friend.
  - Hepworth was not interested in glorification or heroic sculpture and maintained that *Single Form* was the right scale for humans to relate to, describing it as 'like an old friend' when looked down on from buildings above.

**John Flaxman, *Monument to Lord Nelson*, St. Paul's Cathedral, London, 1808-1818, marble**

An official state commission and one of a number of monuments commissioned by the British Government between 1795 and 1815 to commemorate the heroes of the wars against Napoleonic France.

**Appearance**

- Marble, neo-classical sculpture located in the crypt of St Paul's Cathedral.
- Complex group composition carved in the round.
- Nelson stands calmly elevated above the viewer, his left hand resting on an anchor which rests in turn on a coil of rope. He is dressed in naval uniform and decorated in honours.
- He stands on a large cylindrical plinth, on the curving face of which is a bas-relief of sea gods.
- Britannia in helmet and Greek dress points to the hero, drawing the attention of two young boys to him and commending his example whilst on the other side a lion crouches ferociously.
- Nelson's chief victories are recorded around the pedestal.

**Meaning**

- Nelson was a figure of enormous public popularity and a national hero.
- The sculpture combines contemporary figures, classical references and emblems of the British Empire, functioning as both a memorial and as a symbol of imperial power and unity.

Other points considered to be valid to be given credit.

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## Gender, nationality and ethnicity

- 06** Analyse **two** works of art which depict heroism **and/or** motherhood.

(30 marks)

### The question requires the candidates to

- Select two works of art (by the same artist or by different artists) which depict heroism and/or motherhood from the period 500 BC – 2000 AD.
- Analyse the examples.

### Definition of analysis

A full analysis might consider

- Analysis of form (eg composition, textures, colour, scale, visual effect of medium etc).
- Analysis of subject (eg figures, poses, gestures, setting).
- Analysis of contexts (eg time and place of creation, historical circumstances, patronage, biographical influences).

### Definition of work(s) of art

For works of art, examiners should allow the broadest possible range to include

- Conventional forms (ie painting, sculpture, etc).
- More recent forms (ie installation, performance etc, photographs where displayed in art galleries and/or generally understood in a fine art context, etc).

### General guidance on how the question should be answered

- Candidates may analyse their chosen examples formally, iconographically, stylistically and contextually, as appropriate.
- Heroism and motherhood should be interpreted with respect to gender.
- Accept a wide definition of heroism, both active and passive.

Possible examples might include

#### **Jacques-Louis David *Napoleon Crossing the St Bernard Pass, 1799-1800***

### Analysis

- A dynamic equestrian portrait with Napoleon appearing to control his horse with effortless ease.
- He points towards the left, urging his men on.
- Napoleon's name is carved into the rock along with other transalpine conquerors - Hannibal and Charlemagne (Karolus Magnus).
- Napoleon's troops are diminutive presences in the background.
- Weather conditions add to the dramatic atmosphere.
- A propaganda image that alters historical fact- Napoleon actually crossed the Alps on a mule and a few days after the main army's advance.

#### **Giovanni Bellini, *Madonna of the Meadow, c.1535, oil on canvas (transferred from panel), 67 cm x 86 cm***

### Analysis

- Devotional image of the Madonna and Christ child.
  - Compositional arrangement and intimate pose demonstrates the physical and emotional bond of mother and baby.
  - Figures set in a benign landscape gently lit by winter sunlight.
  - Treatment of figures and setting is naturalistic with rich and glowing colour, giving life and humanity to the forms, in part resulting from Bellini's technical skill in the use of oil paint.
  - Use of mediaeval iconography.
  - Subject painted by a male artist.
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**Käthe Kollwitz, *The Mothers*, 1921-22, woodcut, (plate 6 from portfolio series of seven woodcuts entitled *War*)**

**Analysis**

- Stark monochrome graphic image.
- Figures with no indication of setting or location.
- Radically simplified composition.
- The series of woodcuts are her response to the tragedies endured during what she called those 'unspeakably difficult years' of World War I and its aftermath.
- Her concentration on the mother and child theme developed hand in hand with a series of personal tragedies which included the death of her son in the First World War and the loss of her grandson in the Second World War.
- Kollwitz adopted the technique of woodcuts after seeing an exhibition of Ernest Barlach's work.
- An image of mothers created by a woman and mother.

Other points considered to be valid to be given credit.