

ART HISTORY

Paper 9799/01

Analytical Studies in Western and non-Western Art

Key comments

- Focusing on teaching three of the four sections is an acceptable approach, but candidates then have no choice in the examination about which sections they answer.
- Candidates' answers to section **(b)** were generally convincing; they must remember not to include section **(b)** material in their answer to section **(a)** though.

General comments

The material to be covered in preparation for this component is diverse, and many candidates showed how well and thoroughly they had studied the works and grasped the appropriate terminology. Some Centres seemed to have taken the approach of teaching three of the four sections. A compromise might be to cover some of the works in the other section which tie in with the chosen Paper 2 and Paper 3 topics and themes, which would give candidates the possibility that they may have some choice in this examination.

Comments on specific questions

Question 1 Raphael, *The School of Athens*, 1509-11

- (a)** Responses to this were varied. The best answers had a clear and detailed understanding of the fresco method and were able to use the relevant terminology accurately. The function of a cartoon was explained (Raphael's original cartoon for *The School of Athens* survives). The chalky luminosity of the colour was identified, as was the architecturally integrated nature of the paintings. Weaker answers had a rudimentary knowledge of fresco technique. Some candidates addressed aspects of the subject matter which ought to have been in the section **(b)** answer and so could not be rewarded within section **(a)**.
- (b)** There were some excellent responses to this question. There is a lot going on in the fresco, and the best answers were able to name many of the figures depicted and where relevant, who were the models. This was linked with the papacy of Julius II and the Humanist intellectual climate of the time. A unifying element was the architectural influence of Bramante and classical models. Less accomplished responses were vague on both the subject matter and the issues of patronage connected with the work.

Question 2 Gislebertus, *Tympanum*, 1130-45

- (a)** This question proved challenging to a number of candidates. Perhaps its great age and lack of naturalistic representation made stylistic analysis more difficult? Some resorted to addressing the subject matter which belonged in the **(b)** section. There were convincing responses from candidates who had not studied works from this period in other parts of the course. They were able to simply state that figures varied in scale; although part of a relief, the figures were carved nearly in the round; that they were generally elongated in form; that some figures were angular; there was a degree of compartmentalisation; there was a rhythmic quality in certain areas. By making these observations they were able to gain marks.
- (b)** Almost all responses were able to identify the subject matter as the Last Judgement. The more sophisticated answers were detailed in their identification of the figures and scenes. They were also able to show their didactic purpose, with links being made with the Labours of the Months and Signs of the Zodiac carved in the outer archivolt.

Question 3 Le Corbusier, *Villa Savoye*, 1929

- (a) If candidates knew 'the five points' – pilotis, free façade, open plan, ribbon windows and roof garden – and were able to illustrate them with the Villa Savoye, this was a straightforward question. There were other aspects of the design of the villa that were also relevant such as the accommodation of the car. Weaker responses were less focused, making more generalised comments about the villa's modernity.
- (b) This was the question that candidates found most difficult. Many restated 'the five points'. Depending on how this was linked to the question some credit was given. Le Corbusier was a powerful and influential theorist and the better answers discussed the ideas in his book *Vers une Architecture*. This included the rationality that he sought through the 'machine to live in'; his interest in mathematics and modular design; mass-production; the machine aesthetic; 'Architecture or revolution' – there was a pressing need for urban housing. Although the Villa Savoye was a luxury country house, the principles of its design connected with all these ideas.

Question 4 Richard Hamilton, *Just what is it that makes today's homes so different, so appealing?*, 1956

- (a) There were some excellent answers that addressed the sophistication of Hamilton's sources and technique. Issues of scale, layer, perspective, colour (or the lack of it) and the inclusion of text were discussed in detail. A connection was made with the collage of Dada and Surrealism with which Hamilton was familiar. The weaker responses to this question did not do much more than state that pieces of paper are stuck on top of each other.
- (b) If candidates knew Hamilton's own famous definition of Pop Art, then this gave them a useful guide to analyse 'Just What Is It.....'. Most did, and as a result this was one of the best answered sections. The post-war consumer boom epitomised in the interior with all mod-cons, and the proliferation of the mass media and its interests were generally identified.

ART HISTORY

Paper 9799/02
Historical Topics

Key messages:

- In the best answers arguments are based on a wide range of relevant examples, supported by relevant quotations from important secondary sources.
- Candidates should remember to underline named examples of works of art and ensure the dates of the works they discuss match those required by the scope of the question.

General comments

As in the previous year, the Principal Examiner for this paper was impressed by the very high level of ability displayed by many candidates. On many occasions (most notably in Topics 3 and 9) candidates produced almost model answers in which they based their argument on a wide range of relevant examples (often giving the correct dates), supported by judicious quotations from important secondary sources. Answers were on the whole well-organised and candidates expressed themselves with great clarity and fluency. In addition, there was a very sound grasp of architectural terminology which was employed in an accurate and convincing manner.

In contrast, weaker candidates lost marks partly because they analysed fewer examples in less detail and partly because they failed to argue their point in a sustained and convincing fashion, preferring a descriptive approach instead of a critical one. In extreme cases, a few candidates were unable to identify a suitable number of named works of art needed to answer the question effectively (this included one candidate who failed to name a single example in the course of one answer).

A further weakness which beset a few candidates was the inability to remember even the approximate dates of particular works of art. In some cases, this is not absolutely necessary; in others, however, it can lead to the candidate being penalised (as explained below in the comments on **Questions 19** and **38**).

Lastly, there are two relatively minor points (both of general practice) that candidates could usefully address. Firstly, it would be useful (as requested in previous years) if candidates were to underline named examples of works of art. This is not only generally accepted practice in the subject but it also helps the Examiners to see at a glance if the candidate has referred to an appropriate number of examples in each answer. Secondly, any quotations should be accompanied by the name of the author.

Not all topics were answered by candidates. Within the topics which candidates chose, not all questions were attempted. Only those questions for which multiple responses were received will be included in this report.

Comments on specific questions

Topic 1: The art and architecture of classical antiquity.

Question 1

This was a popular question, generally answered to a high standard. The majority of candidates demonstrated a sound knowledge and understanding of relevant examples; their purposes, stylistic features and several of the techniques used in their production. All included some of the most important named examples and most also explained some developments in methods and styles, although slightly weaker candidates did not show such a thorough understanding of how and why new ideas evolved, so not making a clear distinction between the Archaic and Classical periods.

Question 2

Another popular question, answered thoroughly by most. The strongest responses analysed the subject well, using clear examples and showing their understanding of the function of these statues, how they were created, used and their appearances. These responses described the statues and reliefs as part of their wider settings and the beliefs that inspired them, explaining scale, materials and imagery. They also explained the Great Panathenaia in detail, showing a clear understanding of how it was designed. Weaker responses included fewer examples, less detail and demonstrated less understanding of purposes, appearances and practice, or how much of the work interconnected with the architectural environment.

Topic 2: Art, religion and society in Romanesque Europe.

Question 6

This question was answered by several candidates with variable success. The better response ranged widely over a variety of styles and analysed the way in which they differed from one another. Weaker responses discussed fewer examples in less depth.

Question 7

This was a relatively popular question which elicited some good answers. In the better responses candidates chose excellent examples and analysed them in considerable depth and in a very sensitive fashion. In many cases there was a very good grasp of the technical vocabulary associated with the sculpture of the period.

Topic 3: A new heaven and a new earth: Gothic art and architecture c. 1140-1540.

Question 11

This question was chosen by a large number of candidates, most of whom produced an excellent answer. In the great majority of cases, candidates identified suitable examples and ranged widely over the innovative features of their design. In the slightly weaker responses candidates said very little about flying buttresses (in particular from a technical point of view) and some of them began by discussing plans even though, as they themselves acknowledged, these were the *least* innovative aspects of the design. One candidate was penalised for failing to analyse a single building from the period, instead giving an outline of the basic aspects of Gothic architecture as seen in Suger's work at St. Denis. Even so, credit was given where the points made were of significance to the question.

Question 13

This was answered by only a few candidates. A variety of relevant works of art were discussed but there was a general lack of detail and in particular very little was said about tomb sculpture.

Question 14

This was a very popular question which elicited some excellent answers. Almost all candidates were able to identify relevant examples in a wide range of media (including goldsmiths' work) which they analysed in considerable detail, always sticking firmly to the point of the question. Slightly weaker candidates discussed fewer works in less detail.

Topic 4: Man the measure of all things; the early Italian Renaissance 1400-1500.

Question 17

This question was answered by a relatively small number of candidates. Most candidates chose to analyse a wide variety of painted portraits including courtly portraits, wedding portraits, donor portraits etc. and produced some very good responses. Some of the better candidates also included a discussion of sculpted portrait busts in their answer. A few candidates preferred to base their answer on one particular example (e.g. the double portrait of the Duke and Duchess of Urbino) and achieved high marks due to the detailed analysis which they carried out.

Question 18

On the whole this question was answered quite well by the small number of candidates who answered it (all of whom chose the option of the Florentine Guilds). Several candidates produced an excellent answer in which they correctly identified works of art and architecture commissioned by individual guilds which they then analysed in considerable detail. In some cases, there were very good accounts of the sculpture at Orsanmichele including the link between competition and innovation. Weaker candidates discussed fewer examples in less detail. One answer was taken up by inappropriately discussing the Siena Baptistery Font, though credit was given where the points made were of relevance to the question.

Question 19

This question was answered with varying degrees of success by a relatively small number of candidates. In the better responses candidates began by outlining the principal stylistic features of Florentine architecture in the period and followed this up by a moderately detailed look at the architecture of other centres such as Venice, Milan and Urbino. In weaker answers candidates spent a disproportionate amount of time on Florence and knew comparatively little about buildings in the others centres. When dealing with Venice, some candidates used examples that pre-dated the 15th century, such as the Basilica of San Marco and the Arsenal. The Doge's Palace is a suitable example, however, providing that candidates deal with only those parts (such as the courtyard) that date from the period in the syllabus. Unfortunately this was not made clear by those candidates who chose the building as one of their examples.

Question 20

This was answered by a small number of candidates to whom it was a rather challenging question. The most common fault by far was to spend too much time on a detailed description of the paintings without explaining how this was determined by the interests of the patrons.

Historical Topic 5: The Renaissance in northern Europe 1420-1570.

No candidates chose to answer any questions in this topic.

Historical Topic 6: Faith triumphant: seventeenth Century art and architecture.

Question 26

This was a moderately popular question which was, on the whole, quite well answered. Most candidates focused their efforts on works by Caravaggio and Bernini and correctly identified a range of ways in which these artists achieved a high degree of illusionism in their work. Weaker responses discussed the works in less detail and identified factors in the production of realism. Only a few candidates discussed the underlying historical context including the Council of Trent.

Question 27

This was also a moderately popular question which elicited a wide range of responses. In the better responses candidates analysed paintings by the two artists in considerable detail and drew attention to the similarities and differences in the treatment of landscape by the two artists. Weaker candidates discussed a narrower range of work in less detail and in a few cases candidates gave an unbalanced account in which most of the time was devoted to the work of only one artist at the expense of the other.

Question 30

This was attempted by only a small number of candidates who gave a rather superficial account of a small number of paintings.

Historical Topic 7: Defining the nation: art and architecture in Britain c. 1700-1860s

No candidates chose to answer any questions from this topic.

Historical Topic 8: Art, society and politics in Europe c. 1790-1900

Question 36

This question was quite popular and with a few exceptions answers were of a high standard. Many candidates began with suitable historical context, including the influence of Winkelmann's writings and followed this with a detailed analysis of a wide range of examples. In weaker responses candidates restricted themselves to paintings and went into less detail; better ones went into more detail and included sculpture in their examples.

Question 37

This question met with a varied response from candidates. Although all candidates chose suitable examples, in the weaker answers they spent most of their time describing their content (often in considerable detail) without attempting to explain how this was related to their political purpose. Although it was not a requirement of the question, it was disappointing that few candidates selected a print as one of their examples.

Question 38

This was answered by a few candidates with only moderate success. Very few candidates thought to begin the answer by giving a description, however brief, of an academic Salon painting to establish a conservative base-line against which to judge their other examples. Most were able to identify suitable artists whose work they discussed in limited detail; one candidate, however, chose artists whose work post dated the period by more than a decade and was penalised for this, albeit gaining credit for making general points that were relevant to the question.

Question 39

The few candidates who answered this question identified suitable examples which they were able to describe in considerable detail. In only a few cases, however, was there a sustained attempt to view these works in the light of contemporary criticism. In a few cases, candidates selected paintings that were too late in date to fall into the category required by the question.

Historical Topic 9: Shock of the new: art and architecture in Europe and the United States in the 20th and 21st Centuries.

Question 41

This question elicited some exceptionally good answers from a large number of candidates. All of them analysed a considerable number of paintings in extensive detail but not all referred to sculpture as required by the question. Candidates rightly identified not only the innovative aspect of the work but also drew attention to the conservative nature of some of the techniques employed by Futurist artists.

Question 43

The general standard of responses to this question, which was answered by large number of candidates, was extremely good. The best candidates began by giving a clear definition of the term and supported this by a detailed analysis of a wide range of relevant paintings.

Question 44

This question was only answered by a few candidates. Answers were generally good and included a succinct definition of Minimalism followed by an extensive account of the work of a small number of relevant artists.

ART HISTORY

Paper 9799/03
Thematic Topics

Key messages

- The best answers combine a detailed knowledge of specific works with close attention to the specific wording of the question.
- Candidates should remember not to discuss the same works in different answers.

General comments

The general standard was high; most candidates brought a good level of knowledge to this paper, and targeted their answers to the wording of the question. The range of examples used in answers is impressive and Centres are clearly inspiring their candidates to explore great works of art in some depth and to add their own enthusiasm and observations.

Topics 1, 2, 3 and 4 were chosen and a range of questions was covered across these topics. Once again, Barcelona was the main city used for Topic 1. Any city in any country is welcome for this topic.

Comments on specific questions

A question-specific report follows, but only for those questions for which several responses were seen.

Topic 1: Art and Architecture in the City

Question 1

Only a few candidates attempted this question, which demanded more knowledge of history than the other questions. Those who did answer it generally concentrated on the industrial boom of the nineteenth century and the patterns of patronage that resulted. Candidates clearly felt on safer ground writing about the appearance of buildings and offering some comments on the status value of high-cost projects; city building schemes (Hausmann, the Eixample) were also touched upon. Specific knowledge of economic history was fairly thin, and replaced by some rather vague assertions in some instances. Candidates who wish to go further into socioeconomic history should get an opportunity to show their knowledge in this Topic, so reading of solid historical material will not be wasted.

Question 2

Again, relatively few answered this question. There was some interesting writing on individual works, linking them to ideas of culture and heritage and the circulation of ideas. Questions like this, of a more conceptual kind, require candidates to define the key terms and shape their answers accordingly. There are many ways in which 'cultural centre' might be interpreted, from the bourgeois culture of nineteenth-century opera houses and concert halls to the modern world of institutions, events (The Olympics), tourism and branding. Candidates should also feel free to write about popular culture as well as canonical works, should they choose.

Question 3

This was a popular question, with some favourite buildings coming up frequently (Barcelona, Santa Maria del Mar and Gaudí's Sagrada Família). The best answers combined a detailed knowledge of architecture, couched in appropriate terminology. Weaker answers produced rehearsed facts about both, with little 'compare and contrast' going on. Though this question was generally well handled, some areas of knowledge were weak: it does not seem to be generally known, for example, that Gaudí's building is an

'Expiatory' Temple, nor was the iconography of the facades convincingly covered; and accurate accounts of the ground plan of Santa María were fairly infrequent.

Question 5

This was a popular question, and candidates showed some detailed knowledge of their chosen works. Some examples, such as museums, were generally justified as 'monuments' in answers. The strongest answers really engaged with ideas of power and prestige and explored the semantics of their selected works. Weaker answers tended to rehearse prepared fact lists and peg on references to the keywords here and there. In most cases, more detailed knowledge (of dates, materials, design etc.) would have deepened discussion. Once again, and being Barcelona-specific, there were some areas where slight vagueness descended: several candidates wrote on Vilaseca's Triumphal Arch but nobody had a really clear idea of its iconography, and very few indeed mentioned 'Mudéjar' in relation to its brickwork; Dr Robert was a popular choice, and in future visits candidates might like to walk around the monument to see the obverse, where the subject's medical achievements are celebrated.

Question 6

This was another popular question. Strong answers combined detailed accounts of works with contextual knowledge, and built in some interesting 'compare and contrast' commentary. Casas was used a good deal, and there was some interesting discussion of Miró. Picasso's works were also discussed to good effect. The invitation to choose the 'best' was not much taken up, and candidates were understandably reluctant to put their examples in a beauty contest.

Question 7

Several candidates answered this, and the most popular choices were MNAC, the Picasso Museum and MACBA. There were some thoughtful comments on the meaning and purpose of museums and Louisa Buck was cited extensively on a museum as shrine, mausoleum etc. Readings of MNAC's architecture were interesting (and the best knew what else was going on in 1929). Knowledge of the actual collections and their presentation was fairly thin; the best answers at least managed to name one or two works inside the museum. A close familiarity with particular works and how they are displayed will always be rewarded in essays on this topic.

Question 8

There were some strong answers here (Casas, Picasso, Miró and Gaudí proving the most popular choices). There was much detailed discussion of works, while biographical knowledge was a little slighter. In the case of Miró, the examples given were all paintings; this is a reasonable approach but 'artist' does allow one to consider the various media used by a single multi-disciplinary practitioner.

Topic 2: Landscape

Fewer candidates chose this topic, but the answers were on the whole well done, particularly by those who chose to answer on Poussin and Claude. The best answers chose fewer examples but analysed them in detail with some excellent visual analysis as well as historical and contextual detail. The questions on American and contemporary landscape were not answered. As with other Topics on the paper, candidates need to study the wording of the question carefully: to take the example of **Question 14**, 'What new approaches did the Post-Impressionists take to landscape painting?', an answer has to concentrate on *new approaches*, which in turn involves an awareness of what came before. A prepared piece on Post-Impressionist landscape might not have this question-related focus.

Question 9

It was good to see answers going beyond the Western Canon. The direction of the question is clearly to discuss the art as an introduction to another culture, and this was clearly registered. Japan was the 'other' culture usually discussed.

Question 10

This question required examples from different countries, with an integration of formal and contextual knowledge. 'Factors in Italy' does not explicitly specify Italian artists: clearly anyone operating there was subject to the same cultural factors, so Poussin and Claude are reasonable choices. Not all candidates registered the 'and' in the question.

Question 11

There was some good writing on Turner and Constable here. The strongest answers picked up on 'Compare and contrast' to explore ways in which artists can illuminate each other.

Question 12

This elicited some very good writing on Poussin and Claude, with sufficient detailed knowledge of particular works to meet the demands of the question.

Questions 13 – 16

There were very few answers to these questions, so question-specific reports are not possible.

Topic 3: Portraiture

Only a few candidates attempted this topic. There were some well-informed answers to **Question 17**, though it seemed that some candidates had hoped for an essay on 'Ancient portraits and propaganda'. Naturally propaganda is absolutely relevant, but answers should always be tailored to suit the specific question, and the plural 'uses' needed to be reflected in some way here. There was some impressively detailed knowledge (e.g. of numismatics), though it could have been shaped more coherently. The term 'medieval' caused some confusion, with some candidates writing on Renaissance works. Of course, one could argue that in many ways the fifteenth-century portrait continues medieval conventions, but one does need to present this argument in the course of the essay.

Question 21 elicited some good answers, with candidates making the most of the invitation to explore issues of interpretation and bring works and context together. Some good examples were chosen in answers to **Question 23**, though more could have been made of the uses of media, and the challenges and opportunities each specific medium offers.

Topic 4: The Nude

This was a very popular topic, and there were some excellent answers, showing evidence of stimulating teaching complemented by reading around the subject.

Question 25

There were some detailed accounts of individual works, and candidates had no difficulties in finding examples, from *kouroi* onwards. The comparison requirement posed some problems: candidates should aim to make links across their chosen works, rather than stick to narrative treatment.

Question 27

This was very well done in most instances. A high level of knowledge of works was evident, supported by an awareness of religious ideas. The best answers defined the terms about the different views on nudity and applied them to a range of examples.

Question 28 and Question 29

These address the same issue in different ways, and there was thus some danger of overlap. The best answers tackled the question head-on, and showed a familiarity with specific works, and with the ideas of relevant writers (Saunders, Berger, Nead). In **Question 28** more might have been made, though, of the notion of the male gaze when addressing the issue of representation. Sometimes a general account was given of an artist's approach (Jenny Saville, for example), but there needed to be more discussion of specific works.

Question 31

Responses were generally weaker in this question. Candidates did not see the opportunities to contextualise, for example by referring to movements and traditions in which artists were operating. There was useful discussion of particular works, but not enough on where artists are 'coming from'.

Question 32

This prompted some strong and energetic discussion. Most candidates debated the roles of idealism and realism in art fluently. The choice of examples (which can be from popular as well as high culture) could have been more adventurous: candidates tended to go for historical case studies without really explaining the reasons for their choice.

Topic 5: Still Life

No candidates chose to answer questions in this topic.

ART HISTORY

Paper 9799/04
Personal Investigations

Key messages

- The most successful submissions had a topic with a specific angle, to enable a focused analysis of the artist/work/topic.
- The viva is the candidates' opportunity to show their enthusiasm for their topic, and Examiners have been really impressed by the depth of knowledge candidates have.

General comments

The standard of work seen was high and candidates obviously spent at least a couple of months on this work.

In approaching this component, some candidates may choose to make visits to view their chosen works first hand (where possible), or contact relevant people. Most spend a time looking for relevant books and documents to support their evidence.

This kind of research was very much in evidence this year and candidates are to be commended for their entrepreneurial approach. A number of candidates included research in the form of email correspondence as well as interviews. Some had been able to draw on relevant work experience but it is recognised that this is not expected, or possible, for every candidate. Letters of introduction are sometimes needed before candidates can have access to large libraries, and these can usually be provided by the schools well in advance.

General advice

How do candidates need to present their work?

It is best to take the work out of cumbersome folders. A stapled paper document is all that is required, perhaps protected by a single clear plastic wallet which should be appropriately labelled. Candidates must not encase each individual page in a wallet – the examiner should be able to annotate the pages easily if necessary. In addition to the essay, candidates should include the outline proposal form which is useful in terms of guiding the candidate or warning them away from difficult topics. They must also include the signed cover sheet, a clear first page with a title, a rationale, a conclusion and bibliography.

Titles vary from clear questions to statements which the candidate wishes to discuss. The rationale sets out the aims of the candidate and the methods they wish to take. Some candidates like to break up the work into sections or chapters but many keep it as a long essay; either is acceptable but the long essay format needs to focus carefully on the chosen question/statement. Huge topics such as 'The Italian Renaissance' are not advised as they tend towards an overview rather than a concise argument with a specific theme. This component is art historical, so it should be well illustrated, and candidates must attempt a visual analysis of their topic. A wholly historical approach will not allow the candidate to approach all the Assessment Objectives in the mark scheme. Work should also have a list of illustrations and a bibliography which clearly reflects the reading as shown in foot notes.

How should candidates choose their topic?

This year it was notable that there was a tendency to take an interdisciplinary approach, affording excellent work combining music, literature, mathematics and science, restoration, architecture, anthropology and history to name but a few of the areas of crossover. It was also interesting to see that a number of candidates chose to look beyond Western Art. Although it can be advantageous to have first-hand knowledge of works of art, candidates do not necessarily need to travel far to see a number of collections of non-Western art. Topics are often thematic, but candidates are advised to be very specific in their choice of

works. For example 'Madness in Art' would be a difficult topic, but one or more works approached with diaries or journals to attempt to explain the context of an artist's life would be more fruitful. Many of the better submissions this year chose one work of art or building, installation, sculpture etc.

How can a candidate prepare for the viva?

It is advisable to set aside a brief period at the beginning of the day of the viva when the candidates can meet the Examiner; this can allay any nervousness on the candidates' part, and Examiners are very happy to explain the process of the viva to candidates at this time to put them at ease.

It is important to bear in mind the balance of marks for the two parts of the viva (worth 10 marks equally). A candidate is expected to present their work first of all. It often helps candidates if they have something physical to refer to; this could be a PowerPoint presentation or a set of images on paper. The candidate will present for 5 to 8 minutes and the Examiner will simply listen. This is not meant to be a learned 'speech' but candidates may bring in bullet point notes should they wish. It is good to address the issues relating to the research and the actual process rather than to repeat the contents of the essay which of course Examiners have read thoroughly. Some candidates bring in a number of the books they have used or pamphlets they have collected or details of an exhibition related. All such material makes the work come alive. Some candidates outline what they would have liked to do with a longer word count, or thoughts they have had since they submitted their Personal Investigation in February. Any illustrations used in presentations allow candidates to express the essence of the work and should as far as possible be in colour and of a good quality. Once the candidate has finished presenting, he/she may settle into a good discussion with the Examiner. This is informal in style and designed to put the candidates at their ease. Questions are probing but they are not intended to trap/trick/catch out the candidate. If candidates know their own work well and have used their resources wisely, they will enjoy this experience. The entire viva lasts no more than 20 minutes and an audio recording is made. This year, as in previous years, examiners were very impressed with the preparation candidates had obviously done for this part of the examination.