Teacher Answer Key

Case Study

1. Camille first estimates sex and age-at-death from the skull, then uses tissue depth markers at standard landmarks to guide the buildup of the face. She also studies skull morphology such as the nasal aperture, dental arch, and brow ridges to infer likely facial structure. The limits are that she cannot determine exact skin color, eye color, hair texture, nose tip shape, or habitual expression from the skull alone, so the result is only a plausible reconstruction, not a definitive portrait.

2. Camille explains what the science can and cannot support because facial reconstructions can look more certain than they really are. The reading stresses that these reconstructions are probabilistic estimates, and presenting them as exact faces would mislead the public and weaken scientific honesty.

Multiple Choice

1. B

2. B

3. C

Matching

1-E, 2-C, 3-D, 4-B, 5-A

Fill-in-the-Blank

1) depth, 2) morphology, 3) III

Short Answer (Sample Responses)

Q1: Facial reconstruction is both a science and an art because the science provides measurable evidence, while the art fills in the gaps that bones alone cannot answer. Science contributes tissue depth tables, skull anatomy, and anatomical relationships; art contributes the skilled judgment needed to create a realistic human face within those scientific limits.

Q2: Richard III's reconstruction challenged the older Tudor-era image of him as harsh, suspicious, and villainous. The skull-based reconstruction showed a younger and more sympathetic-looking man, which mattered because it made the public question how much historical images were shaped by politics and propaganda rather than reality.

Q3: Forensic artists and scientists have a responsibility to clearly explain that reconstructions are plausible approximations, not exact portraits. They should also

present findings respectfully, especially when dealing with culturally sensitive remains or communities connected to the deceased, and avoid giving viewers a false sense of certainty.