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**SOCIAL AND CULTURAL ANTHROPOLOGY
STANDARD LEVEL
PAPER 1**

Friday 18 May 2012 (afternoon)

1 hour

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Read the passage carefully and then answer all the questions.
- The maximum mark for this examination paper is *[20 marks]*.

Texts in this examination paper have been edited: word additions or explanations are shown in square brackets []; substantive deletions of text are indicated by ellipses in square brackets [...]; minor changes are not indicated.

Cipollari, C. (2010) “Can Tourists Purchase ‘the Past’? The Past as a Commodity in Tourist Sites”. Anthropological Notebooks, 16 (1): 23–35. Published by Slovene Anthropological Society 2010. Used with permission.

Botiza, a small-scale tourist destination, is in the mountainous region of Maramureş in north-western Romania. Tourists are attracted to Botiza because of its perceived traditional ways of life. Maramureş is presented as a region where time appears to stand still, and where tourists can experience a world that elsewhere has been displaced by modernity: a trip back through time
5 to a nostalgic, lost past that in Botiza still exists. Tourists and locals together create a landscape in which each meets the expectations of the other.

For some tourists, visiting Botiza is like stepping into a time machine to travel to a past which is experienced with nostalgia and now exists side by side with the modern world. From this perspective, the countryside embodies all positive values such as purity and health and
10 the city all the negative ones, impurity and disease, connected to modernity. In the words of an American tourist: “I came here with my wife to see how our European ancestors used to live. We lived with a rural farming family, hoping to understand where we ourselves have come from... While the world keeps racing towards the future, these rural farmers invited us into their house and into the past.” The locals play on the backwardness of their living conditions: a backwardness that
15 is deemed to be an asset and is therefore constantly emphasized.

Tourists seek rural life in Botiza, with the pace, gestures, flavours and colours that they imagine and require it to have [...]; in turn, local inhabitants and institutions construct and present their location as a favoured place which is “naturally” able to meet the expectations of tourists.

Visits to craft workshops represent the past, an abstract concept recounted in all tales narrated
20 by locals, tourists and advertising becomes an actual practical experience, made tangible through the purchase of handicrafts. [...] The workshops are clear evidence of this representation and performance of the past. They generally display rugs, clothes and artifacts that are now no longer used.

The local women present rugs for sale as “their own work”, that is work done by a woman
25 who has learned the art of weaving from her own mother, who in turn learned it from the previous generation; thus the dyeing and weaving are presented as crafts dating back centuries. On the one hand, the object in question acquires the label of “traditional” and, on the other hand, the collective work done by a group of women is attributed to a single weaver. In this way the buyer can identify the product with the seller and thus confirm its authenticity.

30 One French tourist expressed her interest in the local crafts thus: “All this positive knowledge has been transmitted from generation to generation. I would have bought everything, I would even have bought socks to take back to France, because none of it is expensive and in any case it is heritage, it has a real value.”

35 Sometimes the visits to the workshops become essentially a stage where the ritual of traditional dress is played out. The tourists are interested in taking pictures of the loom, and they take turns sitting on the little bench in front of it, pretending to weave. They dress up in the clothes on display and become the protagonists of their own photographs and experience, a situation where they become “the representation of authenticity”. The value of the authenticity of the experience lived by the tourist can thus be added to the aesthetic value of the object purchased.

40 The village’s value is “revealed” as a result of its contact with the outside world; over time, it is shaped and reinterpreted in order to adjust it to the requirements of the tourist. Tourists buy local items and use them quite differently from how they were meant to be used. For example, cloth used in Romanian homes as a decoration for plates or table lamps and in churches around icons can be worn as scarves or shawls. Outside views reinterpret local items and give them new
45 meaning in different and distant contexts.

1. Describe how tourists and locals jointly create an image of the past. *[6 marks]*

 2. Explain what this passage tells us about the relationship between modernity and tradition, with reference to the tourist experience in Botiza. *[6 marks]*

 3. Compare and contrast the way in which Botiza villagers present the past with the ways in which people relate to the past in **one** society that you have studied in detail. *[8 marks]*
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