

© International Baccalaureate Organization 2021

All rights reserved. No part of this product may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without the prior written permission from the IB. Additionally, the license tied with this product prohibits use of any selected files or extracts from this product. Use by third parties, including but not limited to publishers, private teachers, tutoring or study services, preparatory schools, vendors operating curriculum mapping services or teacher resource digital platforms and app developers, whether fee-covered or not, is prohibited and is a criminal offense.

More information on how to request written permission in the form of a license can be obtained from <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

© Organisation du Baccalauréat International 2021

Tous droits réservés. Aucune partie de ce produit ne peut être reproduite sous quelque forme ni par quelque moyen que ce soit, électronique ou mécanique, y compris des systèmes de stockage et de récupération d'informations, sans l'autorisation écrite préalable de l'IB. De plus, la licence associée à ce produit interdit toute utilisation de tout fichier ou extrait sélectionné dans ce produit. L'utilisation par des tiers, y compris, sans toutefois s'y limiter, des éditeurs, des professeurs particuliers, des services de tutorat ou d'aide aux études, des établissements de préparation à l'enseignement supérieur, des fournisseurs de services de planification des programmes d'études, des gestionnaires de plateformes pédagogiques en ligne, et des développeurs d'applications, moyennant paiement ou non, est interdite et constitue une infraction pénale.

Pour plus d'informations sur la procédure à suivre pour obtenir une autorisation écrite sous la forme d'une licence, rendez-vous à l'adresse <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

© Organización del Bachillerato Internacional, 2021

Todos los derechos reservados. No se podrá reproducir ninguna parte de este producto de ninguna forma ni por ningún medio electrónico o mecánico, incluidos los sistemas de almacenamiento y recuperación de información, sin la previa autorización por escrito del IB. Además, la licencia vinculada a este producto prohíbe el uso de todo archivo o fragmento seleccionado de este producto. El uso por parte de terceros —lo que incluye, a título enunciativo, editoriales, profesores particulares, servicios de apoyo académico o ayuda para el estudio, colegios preparatorios, desarrolladores de aplicaciones y entidades que presten servicios de planificación curricular u ofrezcan recursos para docentes mediante plataformas digitales—, ya sea incluido en tasas o no, está prohibido y constituye un delito.

En este enlace encontrará más información sobre cómo solicitar una autorización por escrito en forma de licencia: <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

Social and cultural anthropology
Higher level
Paper 1

Wednesday 27 October 2021 (afternoon)

2 hours

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Section A: read the passage and answer questions 1 and 2. Choose either question 3 or 4. Answer question 5.
- Section B: answer the question.
- The maximum mark for this examination paper is **[40 marks]**.

Section A

Read the passage.

Passage adapted from Canals, R., 2018. Studying multi-modal religions: migration and mediation in the cult of Maria Lionza (Venezuela, Barcelona, Internet). *Visual Anthropology Review*, 34(2), pp.124–135.

The goal of this research, based on fieldwork in Venezuela and my native city of Barcelona, was to study the cult¹ of Maria Lionza, an Afro-Latin American religion from Venezuela, which I also practice. I conducted online research, using a range of visual research methods (film, online interviews, photo-elicitation²), to explore how new followers and spirits use social networks.

5 The research resulted in a film, an interactive website, an exhibition, and publications.

Maria Lionza expresses a strong sense of Venezuelan nationalism. She is a spirit or goddess represented in different ways – as Indian, white, *mestiza* [mixed-race Spanish/indigenous], or black, as seductress or virgin. Popular representations include a white or *mestiza* woman with a crown, called The Queen, and an indigenous woman riding naked on an animal, called The Indian. The cult of Maria Lionza involves a set of healing, divination, and initiation rituals, in which spirit possession plays a role.

The cult's historical origins are unclear, but seem to stem from beliefs and ceremonies of pre-colonial indigenous female nature deities. These beliefs blended with Catholicism and African rituals. Although principally Venezuelan, the cult has spread to other countries and now has a significant internet presence, with believers using smart phones and social networks.

In Barcelona, followers and other agents, such as spirits, increasingly use different media to communicate with each other. Some of these media are “traditional” (altars, photographs, prayers, spirit possession) while others are contemporary (websites, social networks, and smartphones). I realized that the best way to capture, understand and convey these media practices, which were reshaping the way the cult unfolds, was using research methods that *also* involve image, text, sound, and objects. For example, I designed a collaborative website and held an exhibition with the participation of other followers in Barcelona.

The cult relies on agency, where any decision or action involves the active participation of many independent agents – including spirits, who intervene in how they are portrayed. This agency plays a crucial role in the processes of visual creativity.

The film I made was about Maria Lionza's religious altars, which use objects from different sources, including Catholic saints, African deities, indigenous elements, and photos of deceased relatives. These objects represent a worldview; for example, images of Indians recall the resistance of “aboriginal peoples” killed by the Spaniards during the Conquest, whereas images of *malandros* (delinquents) point to the violence of police or of drug gangs in contemporary Venezuela. These images create material narratives that suggest historical discourses about oppression. Altar images are also used to transform reality through rituals.

My project also included a participatory website enabling the exchange of material and knowledge about Maria Lionza, as well as the sharing of research findings. Believers increasingly take images during ceremonies, usually with smartphones. Artists and designers working on the reinvention of Maria Lionza's image display their creations online. The website provided a sense of the multiplicity of agents who take part in the constant process of reinvention of this religious practice.

40 The website is also a device for ethnographic research. For example, one follower insisted on the “correct” practice of the cult, claiming that the “true” practice had been lost and that the introduction of “foreign” elements, such as the use of certain chemicals in ritual, is a betrayal of “traditional” forms of worship. The website was seen as a political platform through which he could spread his message.

45 Another follower posted an image of a *velación* (a collective purification ritual). These are difficult to witness, as they take place in private or remote places, and gaining access to them takes time and effort. This shows a change in the status of digital images in the cult: digital devices are increasingly used to record rituals and spirits often ask to be filmed when they descend. Many followers film and stream ceremonies online, making them available to followers abroad. Increased sharing of such images on social networks blurs the distinction between
50 public and private. This rise in new imaging practices and online sharing contrasts with a loss of presence of the cult in Venezuelan public space, where its practice is threatened by other religious movements and by state control.

¹ cult: the term used by followers and academics; it is not pejorative

² photo-elicitation: a visual research method that uses visual images to invite comments

Answer question 1 **and** question 2.

1. Define the term **agency** and describe how it can be understood and applied in the context of the passage. [4]
2. Analyse the ethnographic data presented in the passage using the concept of **materiality**. [6]

Answer **either** question 3 **or** question 4.

3. Compare and contrast the way in which the key concept of **change** or **culture** is evident in this passage with how it is evident in **one** other ethnographic example you have studied. Make reference to theory in your answer. [10]

OR

4. Compare and contrast the approaches to research adopted by the anthropologist in this passage to the approaches to research used by **one** other anthropologist you have studied. Make reference to concepts, ethnographic material and theory in your answer. [10]

Answer question 5.

5. To what extent is knowing others possible? Discuss with reference to **at least two** sources of ethnographic material and examples from the passage. [10]

Section B

Answer question 6.

6. With reference to **either** stimulus A **or** stimulus B **and** your own knowledge, discuss the defining features of anthropological ethics.

[10]

Stimulus A

Kieron is alcohol dependent, but when his contact details were provided by his landlord to participate in my research project, apart from his basic details, no further information was available. I was therefore unaware of his dependency. The discussion during the initial telephone call to arrange the interview failed to illuminate any information of cause
5 for concern, which might have given me better foresight and reason for more suitable preparation, such as working in pairs for safety. After imparting essential information about my research project, we exchanged a few informal comments about taxi firms operating in Kieron's local area and the nearest bus/train station to his home. This conversation put him at ease quickly and built some rapport, which was demonstrated during the second telephone
10 call to remind him of our interview the following day. Kieron helpfully provided directions and offered to put his untrained dog outside during the interview to put me at ease. Again, I had no reason to suspect any problems. However, when I arrived at his home early next morning, Kieron had already been drinking heavily. While consuming alcohol he explained that he drank considerably every day, and his addiction was mentioned repeatedly during
15 the interview.

Stimulus B

Photograph of a political protest in Buenos Aires, Argentina, taken by a research anthropologist who also participates in the protests.



References:

- Section A.** Canals, Roger, 2018. Studying multi-modal religions: migration and mediation in the cult of Maria Lionza from *Visual Anthropology Review*, Vol.34 Issue 2. <https://anthrosource.onlinelibrary.wiley.com/doi/10.1111/var.12169> © John Wiley and Sons.
- Stimulus A.** Nadia Bashir, *Qualitative Research* (Vol. 18, Issue 6) Doing research in peoples' homes: fieldwork, ethics and safety – on the practical challenges of researching and representing life on the margins, p.6, © 2018 SAGE Publications, <https://doi.org/10.1177/1468794117731808> Reprinted by Permission of SAGE Publications.
- Stimulus B.** Courtesy of Prof Sian Lazar.