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

Thursday 6 May 2010 (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.

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.

*Extract from Skinner, J. 2007. “The Salsa Class: A Complexity of Globalization, Cosmopolitans and Emotions”, **Identities: Global Studies in Culture and Power**, 14:485–506.*

Salsa dancing has become a global phenomenon. It emerged from the Latino quarters of New York, a mix of Cuban song and Puerto Rican percussion that spread throughout Latin America before becoming established as a music and dance genre across the world [...]

5 There has been a salsa boom, a global phenomenon of music, dancing and merchandise, with millions of devotees who live for their dancing [...] The dance classes in Belfast (Northern Ireland) and Hamburg (Germany), are evidence of the globalization of salsa and the commercialization of salsa dance and music. Its establishment as an industry throughout the world ... relying on an international market economy and the needs of a public with time [to spare], a disposable income, and seeking activities in which to come together, fulfil their fantasies ... and affirm
10 self-identity [...]

Belfast is a divided and wounded city, torn apart by the decades of armed conflict between Protestant Unionist and Catholic Nationalist religious communities which has only recently subsided. The city is still sharply segregated in terms of where people live and what people do in their leisure time [...] The salsa dancers in Belfast constitute a self-defined
15 “salsa community”. For the majority, salsa dancing is an exotic form of escapism. However, for a few Hispanic migrants from Spain and South America, the salsa dance is their chance to recreate the night life of their homeland [...]

There is, however, a natural gravitation of dancers to Protestant or Catholic teachers, an informal segregation, as dance communities spread by word of mouth through Protestant or Catholic areas.
20 Dance teachers make use of Protestant or Catholic community centres, thereby putting off members of the opposite religious sector of society simply through the difficulty in crossing the religious/national divide due to language, accent and name differences [...]

Even if the Protestant and Catholic dancers are on good terms with each other and the dancing breaks down stereotypes and barriers, it can still be difficult, or make one feel uncomfortable,
25 passing through parts of town to reach the dance venue. Despite the success of social integration through dance, the dancers are still aware of each others’ backgrounds, and how and from where they themselves might be perceived [...]

In Hamburg, Latin Americans attend the salsa nights because they are “living in diaspora*”, using salsa to confirm their identity in a foreign context, whether they danced it in the past or not;
30 salsa becomes an important element of their generalized cultural identity as Latin Americans. In contrast the Germans do not identify with the music in the same way. It might be an expressive feature of their identity, independence and sexuality but they do not attach themselves to the tales of resistance and oppression told within the music. For them, salsa is a passion, an art form and a form of entertainment. Salsa, for the Latin Americans, is a cultural place to inhabit.

35 The salsa groups in Hamburg have very different relationships with salsa. For the Latin Americans, salsa provides a link to their homeland. For the Germans, however, the salsa night takes them away from home, from their everyday; it is their time for fantasy, escapism, and difference. Salsa nights have become occasions for both Latino and non-Latino populations to create and perform imagined identities [...]

40 Yet, Germans find it very difficult to give in to the “maleness” of the dance [...] Many German women ... stress their independence, which makes it very awkward for them to accept a male’s lead. Instructors have to remind them over and over, “Ladies, follow his lead!” [...]

In Belfast, salsa dancers try to work out the religion of their partner. In Hamburg, by comparison this male-led dance, salsa, raises concerns where many are preoccupied with gender equality.

45 Globalization does not necessarily result in the homogenization of cultural life ... The world is increasingly interconnected over long distances, and commodities are more standardized and mass produced ... but their use, reception, and implementation is creative, distinctive and local.

* diaspora: a dispersion of a people, language, or culture that was formerly concentrated in one place.

1. Explain how religion and gender affect the experience of salsa dancers. *[6 marks]*

 2. Incorporating theoretical perspectives in your answer, explain the relationship between globalization and group identity with reference to salsa dancing. *[6 marks]*

 3. Compare and contrast the identities of salsa dancers with the identities of **one** other group. *[8 marks]*
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