



Register Number:

Date:

**ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE – 27  
V SEMESTER CPE—END-SEMESTER EXAMINATION: OCTOBER 2019  
COMMUNICATIVE ENGLISH – CE 5217- ARCHIVING AND DOCUMENTATION**

**Time- 2<sup>1/2</sup> hrs**

**Max Marks- 70**

**Instructions**

1. This paper is meant for V semester students of the BA-CPE course who have chosen the Archiving elective
2. You are allowed to use a dictionary\
3. Please stick to the word-limits suggested.
4. This paper contains THREE pages and THREE sections

**A. Read the following excerpt from 'Memory, identity and the archival paradigm' by Caroline Brown.**

Discussions about archives and memory are not new, nor are contentions about the power of archives. However, several writers have cautioned that archivists writing about or referring to memory have not fully considered what they mean by the term or have oversimplified or generalised its relationship with archives.

Concepts such as power and justice have received more considered treatment in literature, and there has been noticeably less concern amongst archivists about the equation of archives with memory than there has been amongst historians who seem more willing to deconstruct the ties between history and memory.

So, what is the relationship between archives and memory? For Jenkins archives were a 'form of artificial memory', and several writers, Piggot and Hedstrom amongst them, have referred to archives as 'memory prosthesis'. This type of analogy suggests that the archive is both a less real or ghost-like manifestation of memory, and a type of crutch or support on which memory can rest and move forward. In the former, the archive is not memory itself but a reflection of it, the archive comes from and is dependent on memory. In the latter, memory itself is dependent on the archive to thrive.

Just as history is not the past, archives are not memory. Neither are archives storehouses of memory nor keepers of identity as neither memory nor identity are discrete objects which can be placed, hidden or revealed. For some, archives are memory carriers but perhaps memory prompts, triggers or building blocks is more apt, participating in the formation of memories along with other circumstances, individuals and objects.

'Archival documents are not representatives of collective memory and archival institutions are no storehouses of collective memory. Rather archives are sources for the potential discovery or recovery of memories that have been lost'. Or perhaps memories only exist in a fixed time and place, and cannot be lost or re-found, but are constantly created anew. As Brothman says 'Memory is not a place; it is a process ... Archivists need to see that records are cognitive artefacts as much as evidential artefacts.'

Terry Cook in a wide-ranging article discusses history making and shaping and the apparent 'fractured schizophrenia' of the evidence-memory dichotomy. Cook believes we should reshape our archival mind-set, he traces the development of four shifting archival paradigms: evidence, memory, identity and community and believes that recognising that our role is constantly changing liberates us to embrace new directions. However, we cannot be changed or liberated without first understanding and examining our current position and place.

**A.I. Answer the following questions in 100 – 150 words. (3x10=30)**

1. Do you agree with the view that 'Archives are a form of artificial memory'? Give reasons.
2. How is archive different from history? Give an example from the readings in class to substantiate your argument.
3. From your experience of having actively archived family history this semester, write about what have you learnt about the process of selecting/unselecting material.

**B. Read the following extracts from a profile of Clifford Geertz.**

In "Writing Culture," a collection of essays on the anthropologist as writer, Crapanzano contributes by far the fiercest attack on Geertz, lacing with exuberant contempt into Geertz's penchant for list-like sentences. He calls the Balinese cockfight, for example, "an image, fiction, a model, a metaphor." "He offers no proof," Crapanzano grouches. "Cockfights are surely cockfights for the Balinese -- and not images, fictions, models and metaphors."

**B.I. Answer the following in 150-200 words. (2x15=30)**

4. Would you call this a valid criticism of Geertz's work? How do you understand proof in a field like ethnography?
5. Use thick description to construct a counter argument for the above criticism. Source arguments from your reading of Deep Play.

- C. Write a short note on any one of your classmates' archiving project that you find interesting. Explain why. (10 marks)**

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