

ANTHROPOLOGY 2234G
ANDEAN PREHISTORY
Course Outline - Winter 2017

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Office hours: Thursday 14:30-15:30 (or by appointment)

Class time: Thursday 11:30-14:30

Room location: SSC 2257



ANTIREQUISITE & PREREQUISITES

- Antirequisite(s): First Nations Studies 2234F/G
- Prerequisite(s): Anthropology 1020E, or Anthropology 1025F/G and 1026F/G, or Anthropology 2100, or First Nations Studies 1020E

COURSE AIM

In 1532, Spanish troops under the command of Francisco Pizarro reached the Andean highlands of Peru where they defeated the Inca Atahualpa, signalling the end of what had been the largest Prehispanic Empire in the Americas. Through conquests and peaceful assimilation, the Incas had incorporated a vast territory centered on the Andean Cordillera, covering parts of what are now Ecuador, Peru, Bolivia, Argentina, and Chile. The Inca society was the latest of a long tradition of complex societies in the Andean region, most of which are only accessible through archaeological enquiry.

The aim of this course is to introduce students to the prehistory of the Andean region of South America and to a number of themes that are of general archaeological interest, such as the origins of agriculture and urban life, the development of trade, the rise of complex societies, the role of religious ideology, and the interpretation of archaeological evidence. Weekly lectures, readings, films, guest lectures, and workshops will provide a broad survey of Andean prehistory from the arrival of human populations in South America to the Inca Empire hegemony and Spanish Conquest.

LEARNING OUTCOMES

Students in this course will:

- Develop an understanding of the key periods of Andean prehistory and associated political, economic, and societal developments.

- Gain general knowledge of broad Andean artistic traditions and of particular styles associated with specific archaeological cultures.
- Become familiar with present-day Andean societies.
- Learn how to write entries on objects from museum collections.
- Explore academic poster as a medium of scholarly communication.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

REQUIRED TEXT

Quilter, Jeffrey. (2014) *The Ancient Central Andes*. Routledge, New York, NY.

METHOD OF EVALUATION

1. Exhibition catalogue entry 1 (January 26th) (15%)
2. Exhibition catalogue entry 2 (March 2nd) (15%)
3. Exhibition catalogue entry 3 (March 30th) (15%)
4. Poster (April 6th) (10%)
5. Mid-term exam (February 9th) (20%)
6. Final exam (Exam period) (25%)

EXHIBITION CATALOGUE ENTRIES (15% EACH)

During the term you will write three exhibition catalogue entries on objects of your choice from the Ancient Andes (~1500 words each). Think of these entries as short texts (with illustrations) that will be part of a catalogue accompanying a museum exhibition on Andean prehistory. Catalogue entries need to be written both for scholars and for a more general audience. This means authors should present the latest scholarship on the object under study (using in-text references), while also successfully engaging the general public visiting the museum. This means avoiding jargon and managing to weave a story around the object that reveals its importance to the society from which it originated. Each entry will include (but are not restricted to) the following sections:

1. Introduction

In a short introduction, briefly describe the object, its origin, and how and when it was acquired by the museum.

- What is the object under study (catalogue number, illustrations)
- Where and when was it made (map)
- Where the object is now: museum, gallery, private collection, etc.

2. Description

In another section provide a detailed description of the object using information drawn from the museum and from your own observation.

- Dimensions, material, present condition
- Discussion of any restoration
- Formal analysis of composition (a formal analysis usually involves the description of an object with reference to lines, shapes and form, use of space, color palette, texture, etc.)

3. Contextualization

Then you will *contextualize* the object. This means placing the object back into its original context of production and use, drawing from publications (books, articles) on the society or on the specific category of object, potentially discussing why, how, by whom, on which occasion, etc. the object was made and used.

- Information on ancient archaeological culture in which the object was made
- Functions of the object and reason for making the object: consideration of audience for whom it was intended, including patron and/or recipient.
- Comparison to other objects from the same culture
- Information on how this category of object was used or displayed in the society under study

4. Specific content

You should spend time choosing the objects, selecting pieces that have a story to tell (a Moche vessel with a complex painted scene, a finely woven Inca tunic) beyond the general information provided in the previous section. What makes this object so special in the eyes of Andeanists?

- Wear and tear that tell stories on how this object was used.
- Contextual information that shed light on the specific function of an object (where it was eventually buried, destroyed, or simply discarded)
- Symbolism: motif or theme represented on the object and what messages they were meant to convey

The object for the first catalogue entry will be selected from the collection of the Larco Museum in Lima, Peru (<http://www.museolarco.org/en/>). The objects for the following two entries can be selected from other museum collections.

Entries will contain at least two figures (but may contain as many as you like). The first will be a picture of the object you are working on. The second will be a map pointing to where the object comes from (Google Map work well).

POSTER (10%)

The poster will be a development or an offshoot of one of your catalogue entry. The objective is to have students explore poster design as a medium of scholarly communication. Posters represent a creative and effective format capable of reaching a wide audience, while providing a visual message that individuals can view at their own pace. For more information on this exercise, see the *Brief Guide to Academic Poster* document available on OWL. Posters will be uploaded onto the course's OWL Dropbox at the latest on April 8th (last day of winter term).

MID-TERM (20%) AND FINAL EXAMS (25%)

The mid-term exam will cover the material discussed in class and the readings done up to that point. The final exam will cover the material discussed in class and the readings done throughout the term.

CLASSROOM ETHICS

It is expected that students will attend all lectures as lecture notes will not be available for students who have missed a class, and that they will keep up with the assigned readings. Students are welcome to ask questions at any time during the lectures and are expected to take an active part in open discussions. All assignments should be handed in on time in class; as a rule, assignments sent by emails will be ignored.

Cell phones are to be turned off when entering the classroom. Laptop computers and PDAs will only be used for taking notes. If a student is suspected of using electronic devices for sending or receiving emails or for browsing the Internet, he or she will automatically be asked to leave the classroom.

LATE PENALTIES

Note that you must complete the course requirements according to the timeline provided in this document as no extensions will be granted. Any assignments submitted after their respective due dates will be subject to a late penalty of 2% of the final grade per day, including non-class days, holidays and weekends. If you do not hand-in written assignments within one week of the due date or do not write exams a mark of 0 (zero) will be assigned for that assignment or exam. There will be no make-up assignments or exams.

GENERAL UNIVERSITY POLICIES:

All students should familiarize themselves with Western's current academic policies regarding **accessibility, plagiarism and scholastic offences, and medical accommodation**. These policies are outlined (with links to the full policies) at: http://anthropology.uwo.ca/undergraduate/course_information/academic_policies.html.

DATE	TOPICS	ASSIGNMENTS	READINGS
5 January	Introduction Andean landscape Survey of Andean prehistory		Quilter 2014, Ch. 1 Quilter 2014, Ch. 2
12 January	Preceramic period: First settlers Film: <i>Code Breakers</i>		Quilter 2014, Ch. 3
19 January	Preceramic period: Early social complexity Workshop: Documentary sources		Quilter 2014, Ch. 4 Urton 2008
26 January	Initial period Film: <i>Peruvian Weaving: A Continuous Warp</i>	Exhibition catalogue entry 1 (15%)	Quilter 2014, Ch. 5
2 February	Early Horizon Workshop: Andean weaving, F. Surette		Quilter 2014, Ch. 6 Rodman 1992
9 February	Early Intermediate period	Mid-term exam (20%)	Quilter 2014, Ch. 7
16 February	Virú society Workshop: Virú settlement patterns, J. Downey		Millaire 2010 Millaire 2016
23 February	READING WEEK		
2 March	Moche culture	Exhibition catalogue entry 2 (15%)	Bourget 2001 Quilter and Koons 2012
9 March	Middle Horizon Workshop: Andean zooarchaeology, A. Johns		Quilter 2014, Ch. 8
16 March	Late Intermediate period Film: <i>Pyramids of Túcume</i>		Quilter 2014, Ch. 9
23 March	Tahuantinsuyu Workshop: Andean bioarchaeology, J. Willoughby		Quilter 2014, Ch. 10
30 March	Inca statecraft Film: <i>Q'eros: The Shape of Survival</i>	Exhibition catalogue entry 3 (15%)	
6 April	Conclusions	Poster (10%)	
Exam period		Final exam (25%)	