



## **Ethnoarchaeology of Textiles: Weaving time, community, and environment in the Andes**

**Cajamarca, Peru**

**Course ID: ARCH 315R**

**June 16-July 2, 2025**

**Academic Credits: 4 Semester Credit Units**

### **FIELD SCHOOL DIRECTOR**

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### **TEACHING STAFF**

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*Cajamarca Valley,  
Peru*



*Master weaver from San Miguel,  
Cajamarca*

## OVERVIEW

For at least 6,000 years, peoples of what is today Peru have made a living, expressed their beliefs, and practiced their culture through textiles. The northern Andean region of Cajamarca is no exception. Cajamarca, with its breathtaking highland landscapes and ecological diversity, has long been a historical crossroads. The fall of the Inca Empire and the sweeping changes of the colonial period caused profound cultural, social, and economic shifts that continue to resonate in local traditions. San Miguel de Pallaques, a province within Cajamarca, embodies this resilience and creativity, particularly through its vibrant textile traditions.

This community-based project explores how textile production in the northern Andes of Peru is shaped by 4,000 years of cultural, environmental, and economic transformations. We ask the question: ***How can contemporary weaving help us understand the past while promoting respectful collaboration between master artisans and academia?*** In this project, we aim to be inclusive and value oral, lived, and material knowledge equally. By engaging directly with the master weavers from San Miguel, who maintain and innovate over 6,000 years of Andean textile traditions, students will gain a deeper understanding of weaving as a symbolic, economic, creative, and aesthetic practice. Weaving is more than a craft; it is a way for artisans to strengthen their roles within their societies and families.

To explore weaving, this course combines immersive learning, field-based research, and community collaboration to provide a transformative experience. Students will visit archaeological sites such as Santa Apolonia (Cajamarca), Pachacamac (Lima), and Chotuna-Chornancap (Lambayeque), alongside museums such as the Amano Museum, Museo de Arte de Lima (MALI), and the Brüning Museum. These visits will allow students to explore how ancient cultures' environments, innovations, and knowledge are reflected in today's weaving traditions. The curriculum also includes brief introductions to archaeological methods, including paleoethnobotany, zooarchaeology, and drone-based landscape analysis.

Through this hands-on approach, students will investigate how weaving traditions illuminate the social, economic, and environmental facets of Andean cultures. Fieldwork integrates ethnographic methods, archaeological analysis, and environmental studies, fostering a deeper connection between ancient and contemporary practices. By working directly with Indigenous and traditional weavers, students will enrich the interpretation of archaeological textiles, connecting them to living traditions and personal narratives.

The project aims to support the artisans of San Miguel through initiatives like the creation of a community thread bank, modeled after the successful Oaxaca Textile Museum Thread Library. This resource will provide access to high-quality mercerized cotton thread at direct prices, with artisans replenishing the thread bank to ensure its sustainability. These efforts align academic research with community needs, recovering ancestral memory while fostering mutual respect and empowerment. Simultaneously we aim for contemporary artists to be recognized for their knowledge, expertise, and work. While the pre-Hispanic artisans of Peru are anonymous, this project aims to explicitly tie the artisans' names to their work.

This initiative also marks the beginning of a long-term archaeological study of the ancestral inhabitants of this region. Future plans include systematic surveys and mapping of sites potentially associated with the Caxamarca culture (50 BC–1470 AD), with the possibility of targeted excavations to explore material culture, environmental adaptations, and social organization. By focusing on these historical timelines, the

project seeks to understand how past societies influenced and were influenced by their environments, technologies, and economies.

Through these efforts, this project offers students a transformative experience, bridging the past and present, while contributing to the empowerment of local communities and the preservation of Andean heritage. Students will have the unique opportunity to act as participant observers in the daily lives of master artisans by shadowing them throughout the different steps of the textile production process.

### ACADEMIC CREDIT UNITS & TRANSCRIPTS

**Credit Units:** Attending students will be awarded 4 semester credit units through our academic partner, Connecticut College. Connecticut College is a highly ranked liberal arts institution with a deep commitment to undergraduate education. Students will receive a letter grade for attending this field school (see assessment, below). Students are encouraged to discuss the transferability of credit units with faculty and registrars at their home institution prior to attending this field school.

**Transcripts:** An official copy of transcripts will be mailed to the permanent address listed by students on their online application. One more transcript may be sent to the student's home institution at no cost. Additional transcripts may be ordered at any time through the [National Student Clearinghouse](#).

### PREREQUISITES

There are no academic or language prerequisites for this field school. We simply ask that you approach this experience with respect, cultural sensitivity, and an open mind toward the people you meet and the environments you engage with. The teaching staff will hold mandatory orientations and meetings to introduce the unique cultural, environmental, and historical contexts of Peru.

The primary language of instruction from the course staff will be English. However, much of the learning will come from interactions with local artisans and community members who speak Spanish. Staff will be available to translate and facilitate meaningful exchanges to ensure you fully benefit from these experiences. By participating with curiosity and adaptability, you'll have the opportunity to engage deeply with the cultural richness of the Andean region.

### COURSE OBJECTIVES

Through this program, students will engage with the question: ***How can contemporary weaving help us understand the past while promoting respectful collaboration between master artisans and academia?***

#### Objectives

- 1. Develop Practical Skills through Experiential Learning**

Students will learn by doing, engaging directly with local experts and hands-on activities. Over the course of a week in the town of San Miguel de Pallaques, they will study and practice traditional weaving techniques while shadowing master weavers. This immersive experience will foster a deep understanding of Andean textile traditions, connecting material practices to broader cultural and historical contexts.

## 2. **Gain Multidisciplinary Insights**

The multidisciplinary nature of the project will expose students to a variety of research topics. These include:

- **Textile Analysis:** Understanding the technologies, patterns, and cultural significance of Andean weaving.
- **Zooarchaeology:** Examining faunal remains to explore camelid pastoralism and its role in Andean economies and textile production.

## 3. **Cultivate Cultural Sensitivity and Ethical Research Practices**

Through immersive participation in daily life and dialogue with the community of San Miguel, students will reflect on the ethical responsibilities of researchers. The program emphasizes respectful, reciprocal engagement, encouraging students to move beyond extractivist approaches to cultural study.

By integrating hands-on learning with multidisciplinary approaches, this program equips students with the tools to critically analyze the relationships between past and present, continuity and change, and local knowledge and global research. Through these activities, students will leave with a deeper appreciation for Andean culture, history, and the role of collaborative research in preserving heritage.

## LEARNING OUTCOMES

### Technical/Academic outcomes:

1. **Understanding Andean Textile Traditions:**  
Students will develop a basic understanding of Andean textile traditions, including their cultural, technological, and economic dimensions, as well as their historical and contemporary significance.
2. **Application of Research Methodologies:**  
Students will learn to apply basic research methodologies to identify, analyze, and propose solutions to specific problems. This includes formulating research questions, integrating bibliographic resources, and synthesizing oral and practical knowledge shared by master artisans.
3. **Ethical Fieldwork Practices:**  
Students will understand the importance of ethical practices in fieldwork, avoiding extractivist approaches by prioritizing respectful, reciprocal engagement with the San Miguel artisans and broader communities.
4. **Critical Thinking and Problem-Solving:**  
Students will critically analyze the intersections between archaeology, environment, cultural expressions, and contemporary weaving practices. They will demonstrate the ability to propose actionable solutions to challenges identified during their field experience.
5. **Effective Communication of Findings:**  
Students will effectively communicate their findings through creative formats (e.g., podcasts, videos, essays) that reflect their learning and respect the voices and expertise of the artisans.

### Durable outcomes:

- 1. Critical consumption and analysis of information.** Students will read and discuss academic articles. This practice of thoughtfully reading and critiquing the information presented to them will be essential, regardless of their future careers.
- 2. Cultural sensitivity and awareness.** Students will be in an environment that is almost certainly different from their own. We hope that they will become more empathetic to realities beyond their own.
- 3. Effective, respectful communication.** Students will be in active dialogue with their peers, the project staff, and, most importantly, the master artisans. By coexisting with others whose realities may be different than their own, we hope that students practice respectful communication, which they will be able to apply in all facets of life.
- 4. Cooperation, working in groups.** Field projects temporarily limit one's social circle. Students will live, study, share meals, and work with their peers, master artisans, and the project staff. Disagreements can, and will, arise, but we expect that conflict can be resolved in a respectful manner.

## ASSESSMENT

### Pre-Field Introduction (10%)

Students are expected to attend and participate in the pre-field introduction week. Students will be asked to come prepared to each session with one reading-based discussion question. These sessions will include lectures by the PI and staff and are aimed to prepare the students to immerse themselves in their experience in Peru.

### Daily Notebook Reflections (40% - Rubric Below)

Students will be required to maintain a notebook where they document their experiences, record observations, and pose questions. These notes should reflect thoughtful engagement with the weaving processes, community interactions, the readings assigned in the pre-field introduction, and their understanding of the relationships between archaeology, the environment, flora and fauna, and cultural expressions, particularly textiles. These notebooks will be reviewed periodically to ensure active participation and critical engagement. Teaching staff will circulate rubrics prior to the field school, so students will understand expectations for this assignment.

### Individual Final Project (50% - Rubric Below)

Each student will complete an **individual final project** based on a textile of their choice from the collections of one of the museums visited during the program. This textile will be analyzed through the dual lens of the expertise gained during the program and the knowledge transmitted by the San Miguel artisans.

Students are encouraged to consult with a master artisan about the technology employed in creating the textile, as well as any other aspects they consider relevant to their analysis, such as symbolic meanings, material sourcing, or cultural significance. This analysis should also be supported by bibliographic research to strengthen their understanding and interpretation.

The final project can take the form of a podcast or article aimed at the general public (1500 to 1700 words total). This work can be produced in either English or Spanish, and both languages will be graded equally.

These materials will be published in both English and Spanish on the project's social media pages (Pallay Arte Textil on Instagram and Facebook), with full credit given to the students for their work. Please note that the staff will translate your work to either English or Spanish.

The completed projects will be shared with the San Miguel artisans, whose evaluations will contribute **25% of the final grade**. The remaining **25%** will be assessed by the program instructors, based on the student's depth of analysis, integration of knowledge, and creativity in presenting their findings.

This approach ensures that students engage meaningfully with both the theoretical and practical dimensions of the program, while fostering a respectful and reciprocal exchange of knowledge with the artisans whose expertise informs their work.

This multifaceted evaluation approach ensures that students not only absorb knowledge but also contribute meaningfully to the project and the community, applying their skills to real-world challenges while respecting and learning from the cultural context.

## COURSE SCHEDULE

All IFR field schools begin with an orientation that addresses local and program protocols concerning student behavior, appropriate attire, local practices and sensibilities that may be unfamiliar, potential fauna and flora hazards, IFR harassment and discrimination policies, and the student Code of Conduct.

Please note that the schedule outlined in this syllabus can be disrupted by unforeseen circumstances, including weather, revisions by local permitting agencies, or conditions onsite. While this schedule represents the intentions of the program, adaptability is an intrinsic part of all field research, and necessary alterations to the schedule may happen at any time.

To ensure all student participants, regardless of their prior exposure to the field, are prepared to fully engage with the research objectives, we will conduct five mandatory, hour-long introductory sessions via Zoom in the week prior (June 9-13) to travel to Peru. This is where the bulk of students' engagement with the relevant extant scholarship will occur. We will record the sessions for those students who are unable to attend due to emergencies or extenuating circumstances. These sessions are designed to provide foundational knowledge and build a cohesive understanding of key themes. Each session will include an approximately 45-minute lecture followed by a 15-minute discussion of the lecture material and assigned readings

1. Introduction to Andean Environments and Verticality (led by Sadie): This session will introduce the concept of Andean verticality, exploring the unique ecological zones of the Andean region and how they shape and have been shaped by culture.

Moore, J.D. 2014. The Brave New World: Environmental Diversity in South America, Chapter 2 in *A Prehistory of South America: Ancient Cultural Diversity on the Least Known Continent*. University Press of Colorado, Boulder. pp. 29-62.

Morueta-Holme, N., Engemann, K., Sandoval-Acuña, P., Jonas, J.D., Segnitz, R.M. and Svenning, J.C., 2015. Strong upslope shifts in Chimborazo's vegetation over two centuries

since Humboldt. *Proceedings of the National Academy of Sciences*, 112(41), pp.12741-12745.

**Optional:** Sayre, M., Stenner, T. and Argumedo, A., 2017. You can't grow potatoes in the sky: Building resilience in the face of climate change in the Potato Park of Cuzco, Peru. *Culture, Agriculture, Food and Environment*, 39(2), pp.100-108.

2. Introduction to Andean Archaeology (led by Solsiré): Students will gain an overview of the region's archaeological history, with a focus on key cultural developments, including the Caxamarca culture.

Quilter, Jeffrey. 2022. *The Ancient Central Andes*. London: Routledge. Second edition. *Chapter 2: "Space, time, and form in the Central Andes". Chapter 10: "The Late Horizon"*

3. Public Archaeology and Ethnoarchaeology (Led by Solsiré and Sadie): Students will learn how archaeology is conducted in collaboration with and communicated to the public.

Marshall, Y. (2002). What is community archaeology? *World Archaeology*, 34(2), 211–219. <https://doi.org/10.1080/0043824022000007062>

Silverman, H. (2020). The Inca in the Plaza: debating change in the World Heritage historic urban centre of Cusco, Peru. *International Journal of Heritage Studies : IJHS*, 26(11), 1092–1108. <https://doi.org/10.1080/13527258.2020.1746921>

4. Weaving Technology (led by Haydee, Solsiré, and Sadie): Students will learn about Andean textile traditions, from backstrap loom techniques to the symbolic, economic, and aesthetic dimensions of weaving.

Phipps, Elena. 2017. "Andean Textile Traditions: Material Knowledge and Culture, Part 1." *Zea Books*. <https://doi.org/10.13014/K2V40SCN>.

Phipps, Elena. 2017. *Elena Phipps. Review of "The Andean Science of Weaving: Structures and Techniques for Warp-Faced Weaves" by Denise Y. Arnold and Elvira Espejo. CAA.Reviews*. Taylor & Francis. <https://doi.org/10.3202/caa.reviews.2017.197>.

**Optional:** Malca, H.Q., 2024. Hilvanando la historia, las memorias y los saberes de las artesanas del telar de qallwa de Cajamarca, Perú. *Revista de Ciencias Sociales*, (183), pp.31-46.\*\*\*

\*\*\*Please note that this article is in Spanish, and we will provide you with an English translation.

5. Contemporary Peruvian Identities, Ancestrality vs Ancestry, and Cultural Sensitivity (led by Solsiré, Haydee, and Sadie): This session will explore the intersections of modern Peruvian identities, ancestral knowledge, and the importance of cultural sensitivity when engaging with local communities.

Gould, Peter. (2019) "Empowering Communities through Archaeology and Heritage. The Role of Local Governance in Economic Development". Chapter 1 and 2. pp. 19-48.

Herrera, A. (2013). Heritage Tourism, Identity and Development in Peru. *International Journal of Historical Archaeology*, 17(2), 275–295.  
<https://doi.org/10.1007/s10761-013-0221-6>

Atalay, S., Clauss, L. R., McGuire, R. H., & Welch, J. R. (2014). Engaging Archaeology: Positivism, Objectivity, and Rigor in Activist Archaeology. In *Transforming Archaeology*. Taylor & Francis Group. <https://doi.org/10.4324/9781315416533-7>

Day	Date	Location	Activity	Readings/Assignments (Activity for the day)
0	6/16	Lima	Arrivals (students are responsible for their meals; budget approximately \$60)	
1	6/17	Lima	Morning: Reception, Visit to downtown Lima. Afternoon: Visit to the Museo de Arte de Lima and their collections. Evening: Free  Breakfast: Hotel (project); Lunch: Downtown Lima (project); Dinner: Near hotel (students' responsibility ~\$15)	Archaeological materials analysis practice
2	6/18	Lima	Morning: Pachacamac museum and site; interview with the director Dr. Denise Pozzi-Scott. Lunch on site. Afternoon: Guided visit to the Museo Amano; Visit to La Pulga. Evening: Free  Breakfast: Hotel (project); Lunch: Pachacamac (project); Dinner: Near hotel (students' responsibility ~\$15)	Archaeological materials analysis practice
3	6/19	Lima/ Cajamarca	Morning: Travel to Cajamarca (1hr flight) Afternoon and evening: Free. Students are encouraged to acclimate and visit the city.  Breakfast: Hotel (project); Lunch: Salas Cajamarca (project); Dinner: Near hotel (students' responsibility ~\$10)	<b>**Field journal check**</b>  Kuznar, L.A., 2016. Andean pastoralism and its effect on economic and social stability in the Andes. <i>The Archaeology of Andean Pastoralism</i> , pp.11-16.

				Wheeler, J.C., Russel, A.J. and Redden, H., 1995. Llamas and alpacas: pre-conquest breeds and post-conquest hybrids. <i>Journal of Archaeological Science</i> , 22(6), pp.833-840.
4	6/20	Cajamarca	<p>Morning: Lecture on Andean Pastoralism (led by Sadie)</p> <p>Afternoon: Visit to the lab. Introduction to analysis of archaeological materials: weaving implements and faunal remains.</p> <p>Evening: Free</p> <p>Breakfast: Hotel (project); Lunch: Salas (project); Dinner: Near hotel (students' responsibility ~\$10)</p>	<p>Archaeological materials analysis practice</p> <p>Discuss Kuznar 2016 and Wheeler et al. 1995</p>
5	6/21	Cajamarca	<p>Entire day: Visit to Lagunas del Alto Peru (~12,800 ft; ~4000 masl), visit the communities where vicuñas have been reintroduced and are being managed.</p> <p>Breakfast: Hotel (project); Lunch: Communities of Lagunas del Alto Perú (project); Dinner: Near hotel (students' responsibility ~\$10)</p>	Ethnographic participant observation practice
6	6/22	Cajamarca/ San Miguel	<p>Morning: Travel to San Miguel via van (2.5 hours total).</p> <p>Afternoon: Stop at Kuntur Wasi archaeological site and museum.</p> <p>Evening: Free.</p> <p>Breakfast: Hotel (project); Lunch: Kuntur Wasi (project); Dinner: Hotel Linares (project)</p>	Archaeological materials analysis practice
7	6/23	San Miguel	<p>Morning and afternoon: Ethnobotany and Biocultural diversity - survey of natural dyes and culturally important plants; collection of materials to dye fibers.</p> <p>Evening: Free.</p>	<p>Ethnographic participant observation practice - students shadow artisans</p> <p><b>**Field journal check**</b></p>

			Breakfast: Hotel Linares (project); Lunch: Weavers' Association (project); Dinner: Hotel Linares (project)	
8	6/24	San Miguel	Morning and afternoon: Spinning and dyeing - traditional production of yarn and thread using a piruru (spindle whorl) and dyeing with materials collected during day 7. Evening: Free Breakfast: Hotel Linares (project); Lunch: Weavers' Association (project); Dinner: Hotel Linares (project)	Ethnographic participant observation practice - students shadow artisans
9	6/25	San Miguel	Morning and afternoon: Survey of archaeological sites: Cochán archaeological site (drone); visit to the town of Jangala to visit potters' and weavers' workshops Evening: Free  Breakfast: Hotel Linares (project); Lunch: Weavers' Association (project); Dinner: Hotel Linares (project)	Ethnographic participant observation practice and archaeological site visit
10	6/26	San Miguel	Morning and afternoon: Preparation of thread and weaving - students receive a warping frame, a small backstrap loom, and other necessary tools to produce their own textile while shadowing a master weaver in small groups. Evening: Free  Breakfast: Hotel Linares (project); Lunch: Weavers' Association (project); Dinner: Hotel Linares (project)	Ethnographic participant observation practice - students shadow artisans
11	6/27	San Miguel	Morning and afternoon: Continuation of day 10. Students will rotate to work with another group of weavers. Evening: Free  Breakfast: Hotel Linares (project); Lunch: Weavers' Association (project); Dinner: Hotel Linares (project)	Ethnographic participant observation practice - students shadow artisans  <b>**Field journal check**</b>
12	6/28	San Miguel	Morning and afternoon: Work with the initial materials that the students dyed and spun during day 8.	Ethnographic participant observation practice - students shadow artisans

			<p>Evening: Free</p> <p>Breakfast: Hotel Linares (project); Lunch: Weavers' Association (project); Dinner: Hotel Linares (project)</p>	
13	6/29	San Miguel	<p>All day: Dialogue with the weavers' associations - students learn about the social, political, and economic negotiations that structure the associations. The day ends in a small gathering to thank the associations for their time and effort.</p> <p>Breakfast: Hotel Linares (project); Lunch: Weavers' Association (project); Dinner: Hotel Linares (project)</p>	Ethnographic participant observation practice - students shadow artisans
14	6/30	San Miguel/ Lambayeque	<p>Morning and afternoon: Travel to Lambayeque via van/minibus (5hrs), stop San José de Moro.</p> <p>Evening: Free</p> <p>Breakfast: Hotel Linares (project); Lunch: Los Patos, San José de Moro(project); Dinner: Near hotel (students' responsibility ~\$15)</p>	Archaeological site visit
15	7/1	Lambayeque	<p>Morning and afternoon: Visit to the Museo Brüning, Chornancap, and the community of weavers.</p> <p>Evening: Free</p> <p>Breakfast: Hotel (project); Lunch: El Pacifico; Dinner: near hotel (students' responsibility ~\$15)</p>	<b>**Final field journal check**</b>
16	7/2	Lambayeque/ Lima	<p>Travel to Lima and student departures.</p> <p>Breakfast: hotel (project), all other meals, students' responsibility (~\$35)</p>	

## REQUIRED READINGS

PDF files of all readings will be provided to enrolled students. Program participants are expected to be prepared to engage in discussions led by facilitators, all of whom will be looking for compelling evidence that students have read and thought about the assigned readings prior to the scheduled day on which they are first discussed.

Moore, J.D. 2014. The Brave New World: Environmental Diversity in South America, Chapter 2 in *A Prehistory of South America: Ancient Cultural Diversity on the Least Known Continent*. University Press of Colorado, Boulder. pp. 29-62.

Morueta-Holme, N., Engemann, K., Sandoval-Acuña, P., Jonas, J.D., Segnitz, R.M. and Svenning, J.C., 2015. Strong upslope shifts in Chimborazo's vegetation over two centuries since Humboldt. *Proceedings of the National Academy of Sciences*, 112(41), pp.12741-12745.

Sayre, M., Stenner, T. and Argumedo, A., 2017. You can't grow potatoes in the sky: Building resilience in the face of climate change in the Potato Park of Cuzco, Peru. *Culture, Agriculture, Food and Environment*, 39(2), pp.100-108.

Quilter, Jeffrey. 2022. *The Ancient Central Andes*. London: Routledge. Second edition. *Chapter 2: "Space, time, and form in the Central Andes"*. *Chapter 10: "The Late Horizon"*

John V. Murra, *The Economic Organization of the Inka State*, focusing on Andean verticality and ecological adaptations.

Kuznar, L.A., 2016. Andean pastoralism and its effect on economic and social stability in the Andes. *The Archaeology of Andean Pastoralism*, pp.11-16.

Wheeler, J.C., Russel, A.J.F. and Redden, H., 1995. Llamas and alpacas: pre-conquest breeds and post-conquest hybrids. *Journal of Archaeological Science*, 22(6), pp.833-840.

Phipps, Elena. 2017. "Andean Textile Traditions: Material Knowledge and Culture, Part 1." *Zea Books*. <https://doi.org/10.13014/K2V40SCN>.

Phipps, Elena. 2017. *Elena Phipps. Review of "The Andean Science of Weaving: Structures and Techniques for Warp-Faced Weaves" by Denise Y. Arnold and Elvira Espejo. CAA.Reviews*. Taylor & Francis. <https://doi.org/10.3202/caa.reviews.2017.197>.

Malca, H.Q., 2024. Hilvanando la historia, las memorias y los saberes de las artesanas del telar de qallwa de Cajamarca, Perú. *Revista de Ciencias Sociales*, (183), pp.31-46.\*\*\*

\*\*\*Please note that this article is in Spanish, and we will provide you with an English translation.

Frame, Mary. "Beyond the Image: Andean Textile Traditions," *Textile Museum Journal*, 28(1), 2–20.

Gould, Peter. (2019) "Empowering Communities through Archaeology and Heritage. The Role of Local Governance in Economic Development". Chapter 1 and 2. pp. 19-48.

Herrera, A. (2013). Heritage Tourism, Identity and Development in Peru. *International Journal of Historical Archaeology*, 17(2), 275–295. <https://doi.org/10.1007/s10761-013-0221-6>

Atalay, S., Clauss, L. R., McGuire, R. H., & Welch, J. R. (2014). Engaging Archaeology: Positivism, Objectivity, and Rigor in Activist Archaeology. In *Transforming Archaeology*. Taylor & Francis Group. <https://doi.org/10.4324/9781315416533-7>

Flores Galindo, Alberto. *In Search of an Inca: Identity and Utopia in the Andes*. Cambridge University Press, 2010.

## **RECOMMENDED READINGS**

Baker, Victoria J. "Pitching a tent in the native village: Malinowski and participant observation." *Bijdragen tot de Taal-, Land-en Volkenkunde* 1ste Afl, 1987: 14-24

Flores Galindo, Alberto. *In Search of an Inca: Identity and Utopia in the Andes*. Cambridge University Press, 2010.

### **Field Journal Guidelines and Rubric**

A field journal is more than a collection of notes; it is a dynamic and essential component of anthropological practice. It ensures methodological rigor, fosters collaboration, stimulates ethical reflexivity, and preserves the intellectual and experiential dimensions of fieldwork. Ultimately, a field journal should provide future generations with a clear understanding of what transpired during the fieldwork phase of any research

At its core, a field journal provides a comprehensive record of daily observations, activities, and preliminary interpretations, offering researchers a detailed account of the investigative process. Field investigations often involve dynamic and complex environments where data collection is ongoing and multifaceted. A journal allows archaeologists to systematically record site conditions, research strategies, contexts, and artifact discoveries as they occur. This documentation ensures that fleeting details are preserved for future analysis. Such detailed records are crucial when reconstructing your experience or resolving ambiguities during post-fieldwork interpretation.

Field journals also function as tools for reflexivity. They encourage archaeologists to actively engage with their methodologies, biases, and assumptions while in the field. By recording decisions, questions, and challenges, researchers foster a more transparent and self-critical approach to their work. This practice aligns with contemporary archaeological ethics, emphasizing accountability and inclusivity in data interpretation.

The importance of a field journal extends beyond the immediate field season. It becomes a permanent record that supports long-term research goals, facilitating the reanalysis of sites years or decades later. Future researchers can revisit these journals to verify findings, reinterpret data, or build upon previous work. In cases where excavation records are limited, the journal may serve as the sole detailed account of a site's exploration.

The following information (see table below) is deemed essential to a field journal that adds value to archaeological research. Your journal will be assessed against the completeness and quality of this information.

<b>Essential Field Journal Information</b>	
<b>General</b>	
Name, Affiliation, and Project Year	Using a sharpie, write your name and affiliation inside the front cover of your field journal. Below, record the current year.
Project Description	Use the first couple of pages to provide a narrative or overview of the project's purpose and membership, as well as an explanation for your involvement.
Setup	If you are joining a project in its early phases, describe the process by which units/trenches/shovel test pits are established.
<b>Daily</b>	
Date + Time	Always start entries with the date, day, and time. Be sure to record when fieldwork began as well as when (and why) it was halted. Schedules should also reflect major changes in activities.
Weather	Weather data can help current and future researchers understand the basis of decisions as well as variability in the kinds and qualities of data collected. Be sure to record the temperature, wind, precipitation, and the extent of cloud cover.
Daily Project Objectives	Teams often discuss objectives at the outset of fieldwork each day, usually in the AM. Document these objectives in your journal at the outset of daily fieldwork, and evaluate your progress towards these objectives at the conclusion of the day.
Daily Local objectives	
Collaborators	Document who was involved in the work you conducted. If you are excavating, record the names of others who worked in your unit or trench. If you are surveying, record all involved in walking transects. Be sure to distinguish between those who worked with you on a local level and those who constituted the broader team but were working elsewhere. (The former is the most important.)
Location of Work	Record where you worked. Where were you? A museum? An informant's house? A new city? Record in as much detail as possible, and sketches are always helpful.
Methods	Record the tools used for materials analysis, cooking, weaving, etc. Was specialized equipment used?
Observations	These are qualitative (but sometimes quantitative) observations of what we encountered during field investigations, including strata, artifacts, and features; these notes should complement, provide additional context for data collected on project field forms.
Sketches	Provide sketches of surfaces, places, and objects encountered during

	fieldwork.
Conversations with Stakeholders	Record contributions of information from project stakeholders, including landowners and descendant communities. Be sure to document who you talked to and provide some context for the conversation.
Summaries	Summarize your work for the day. This should be a higher-order synthesis of your objectives and observations that includes preliminary interpretations.

## Final Project Rubric

### 1. Understanding and Application of Ethnoarchaeological Principles (\_\_\_/25 points)

- Excellent (22-25 points): Demonstrates a deep understanding of ethnoarchaeology, applying both theoretical and practical principles effectively. The student integrates archaeological methods with the cultural practices of the San Miguel artisans seamlessly in their analysis.
- Good (18-21 points): Shows a solid understanding of ethnoarchaeology, applying methods to analyze the textile with some detail. There is clear engagement with both archaeological and cultural aspects.
- Satisfactory (14-17 points): Shows a basic understanding but lacks depth or integration of the two fields in the analysis. There is some attempt to link archaeological methods to artisan practices but it feels somewhat disconnected.
- Needs Improvement (0-13 points): Limited or superficial understanding of ethnoarchaeology and its application. Little to no integration of both archaeological analysis and cultural knowledge.

### 2. Engagement with Master Artisan (\_\_\_/20 points)

- Excellent (18-20 points): Engaged deeply with the master artisan, showing clear evidence of consultation, and effectively and appropriately incorporates their knowledge into the project. The artisan's expertise is crucial in shaping the analysis.
- Good (15-17 points): Engaged with the artisan, providing some valuable insights into the textile's creation and cultural significance, though not all details may be thoroughly explored.
- Satisfactory (11-14 points): Engaged minimally with the artisan, with limited insights integrated into the final project. The artisan's contribution may be mentioned but is not central to the analysis.
- Needs Improvement (0-10 points): Little to no engagement. The artisan's knowledge and input are largely absent from the project.

### 3. Bibliographic Research (\_\_\_/15 points)

- Excellent (14-15 points): Demonstrates extensive research, integrating a wide range of relevant sources to support the analysis. Research is well-synthesized and strengthens the project's interpretation.
- Good (12-13 points): Uses relevant sources and integrates them into the analysis, though some aspects of the research could be more comprehensive or well-organized.
- Satisfactory (9-11 points): Uses some sources, but they may lack relevance, depth, or clarity. Bibliographic research supports the analysis, but in a limited way.
- Needs Improvement (0-8 points): Minimal or no bibliographic research, or the sources used are not relevant to the project's focus.

### 4. Textile Analysis: Technical and Cultural Dimensions (\_\_\_/20 points)

- Excellent (18-20 points): Provides a thorough analysis of both the technical (weaving techniques, materials, etc.) and cultural aspects (symbolism, material sourcing, etc.) of the textile. Demonstrates critical thinking and the ability to connect technical details with cultural significance.
- Good (15-17 points): Provides a solid analysis of both technical and cultural aspects, though may lack some depth or detail in either the technical or cultural analysis.

- Satisfactory (11-14 points): The analysis addresses either the technical or cultural aspects of the textile, but not both in sufficient detail. The analysis may lack critical insight or depth.
- Needs Improvement (0-10): The analysis is incomplete, superficial, or lacks focus on both technical and cultural dimensions.

5. Creativity and Communication (\_\_\_/15 points)

- Excellent (14-15 points): The project is creative and engaging, using clear and effective communication. The format chosen (podcast or article) enhances the presentation, and the work is accessible to the general public while maintaining scholarly rigor.
- Good (12-13 points): The project communicates effectively, though the creativity may be limited, or some elements of the format are less engaging. The project is still accessible but could be improved.
- Satisfactory (9-11 points): The project communicates the main points, but the presentation lacks clarity, creativity, or engagement. Some sections may be difficult for a general audience to follow.
- Needs Improvement (0-8 points): The project is unclear, poorly organized, or unengaging. It does not effectively communicate the analysis to a general audience.

6. Overall Quality of Work (\_\_\_/5 points)

- Excellent (5 points): The project is well-organized, free of errors, and clearly demonstrates a high level of effort and attention to detail.
- Good (4 points): The project is generally well-organized with few errors, but could be improved with more attention to detail or structure.
- Satisfactory (3 points): The project is somewhat disorganized, with some errors or areas that could be improved in structure or clarity.
- Needs Improvement (0-2 points): The project is poorly organized, with significant errors or areas that need substantial revision.

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Total Points: \_\_\_\_\_/100

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General Feedback: