Technology within Society
ARCL 0169

Masters module  Core/Option  15 credits

Sections of graves. W. Reiss and A. Stübel, The necropolis of Ancon in Perú (1880-1887).

Module Coordinator: Bill Sillar
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with Ulrike Sommer and Miljana Radivojević

Assessment deadline and return dates:

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>6th November</td>
<td>Project proposal (1000 word 20%)</td>
</tr>
<tr>
<td>21st November</td>
<td>Feedback on fellow students (10%)</td>
</tr>
<tr>
<td>5th December</td>
<td>Integrated project proposal (20%)</td>
</tr>
<tr>
<td>21st January</td>
<td>Final essay (3000 word 50%)</td>
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</tbody>
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Timetable see final page

Turnitin ID code: 3885672  Password: IoA1819
Pages illustrating ‘workbasket’ with spindles, copper alloy ‘ear spools’, Ceramics, and a mummy wrapped in textiles with false head

Illustrations from W. Reiss and A. Stübel, *The necropolis of Ancon in Perú* (1880-1887)
Technology within Society

This module introduces concepts and theories used to study the social significance of technology and material culture. Students will debate how these are being applied in the analysis of archaeological artefacts. Seminars will use case studies to explore anthropological, archaeological and material science approaches to the study of technology and material culture. This interdisciplinary approach highlights the significance of material culture studies in relation to archaeological, historical and ethnographic examples. Sessions follow the life-history of artefacts, exploring the sequence of raw-material acquisition, craft production, use, and disposal, as well as site formation and archaeological excavation. Handling sessions will be used to open discussion about research questions and analytical methods that can be applied more widely. Debating technology from anthropologically-informed perspective should help students to think creatively about how the analysis of artefacts can be used to address research questions. A group project will require students to work on individual themes and then draw these together to develop a research proposal. This wide-ranging introduction to theories and approaches used in the study of archaeological artefacts should equip students to consider these ideas in relation to their other module options and dissertation projects.

Aims of the module

This module introduces a wide range of concepts and ideas used in artefact studies, with a strong critical consideration of the academic and theoretical significance of such research. More specifically the module aims:

- To provide a wide-ranging and challenging introduction to the role of artefact studies in modern archaeology.
- To encourage students to think about technology from an anthropologically informed perspective that focuses on how and why people make and use artefacts.
- To encourage an interdisciplinary approach to artefact studies and the scientific analysis of materials.

Objectives of the module

On successful completion of this module a student should:

- Be familiar with a wide range of recent archaeological, anthropological, and broad theoretical debates about the role of material culture and technology within society.
- Participate in debates about how to apply practical approaches to the study of artefacts to address wider archaeological research questions.
- Consider the potential advantages and constraints inherent within different approaches to artefact analysis

Learning Outcomes

On successful completion of the module students should be able to demonstrate/to have developed the following abilities

- to read and listen to a range of different approaches to a topic and to use this information to participate in discussion and write a reasoned argument as to why they favor one or more of these.
to identify how relevant data can be identified and recorded using appropriate analytical methods with which to address specific research questions.

to work as an individual and as a group to develop a project proposal that integrates distinct forms of data gathering

Teaching methods

Each weekly session will start with a short lecture followed by seminar discussion of relevant literature where students should actively engage in debate. Seminars have two to four essential readings each week, which students are expected to have read and critiqued prior to class and contributed to a pre-class discussion on the module Moodle. Some classes will include artefact handling where this is relevant to support discussion and debate. There will also be both individual and team work required in developing the group project proposal.

General texts


Specific crafts/ raw materials


Rye O. S. 1981 *Pottery Technology; principles and reconstructions*. Manuals on Archaeology no. 4 Washington D.C.

Shimada I. ed 2007 *Craft production in complex societies : multicraft and producer perspectives* Salt Lake City: University of Utah Press

**Methods of assessment**

Formal assessment is based on two pieces of coursework. A 1000 word component combined with your contribution to a group project will contribute 50% to the final grade, and a 3000 word essay will contribute the other 50%.

Please note that to complete and pass any UCL module, it is necessary to submit all assessments.

**Prerequisites**

There are no formal prerequisites for this module. If you are concerned about whether you have the background necessary for this module, please discuss it with the module coordinator.

This is a core module for MSc Archaeological Science: Technology and Materials as well as for the MA Artefact Studies. It is also available as an optional module choice for other Institute of Archaeology MA and MSc degrees

**Workload**
The module consists of 20 class hours of lectures and seminars. Students are expected to undertake about 4-5 hours private reading each week to prepare them prior to class (45 hours). They will also need approximately 20 hours to prepare their 1000 word project component, plus another 15 hours to work with other students in providing feedback and developing the group project proposal. At the end of the taught element students will need to commit approximately 50 hours to research and write their final 3000 word essay. This adds up to a total workload of some 150 hours for the module.

**Attendance**
A register will be taken at each class. If you are unable to attend a class, please notify the lecturer by email. Departments are required to report each student’s attendance to UCL Registry at frequent intervals throughout each term. Students are required to attend at least 70% of classes for each module and will fail the module if they do not achieve 70% attendance.

**Online Resources**
The full UCL Institute of Archaeology coursework guidelines are given here:
[http://www.ucl.ac.uk/archaeology/administration/students/handbook](http://www.ucl.ac.uk/archaeology/administration/students/handbook)

The full text of this handbook and those for other masters modules at the Institute of Archaeology is available here (this will include clickable links to Moodle and online reading lists)
[http://www.ucl.ac.uk/archaeology/studying/masters/courses](http://www.ucl.ac.uk/archaeology/studying/masters/courses)

**Information for intercollegiate and interdepartmental students**
Students enrolled in Departments outside the Institute should obtain the Institute’s coursework guidelines from Judy Medrington (j.medrington@ucl.ac.uk), which will also be available on Moodle.

**Coursework submission procedures**
- All coursework must be submitted both as hard copy and electronically.
- You should staple the appropriate colour-coded IoA coversheet (available in the IoA library and outside room 411a) to the front of each piece of work and submit it at the reception desk of the IoA.
- All coursework should be uploaded to Turnitin by midnight on the day of the deadline. This will date-stamp your work. It is essential to upload all parts of your work as this is sometimes the version that will be marked.
- Instructions are given below.

Note that Turnitin uses the term ‘class’ for what we normally call a ‘course’ or ‘module’.

1. Ensure that your essay or other item of coursework has been saved as a Word doc., docx. or PDF document, and that you have the Class ID for the module (available from the module handbook) and enrolment password (this is IoA1819 for all courses this session - note that this is capital letter I, lower case letter o, upper case A, followed by the current academic year)
3. Click on ‘Create account’
4. Select your category as ‘Student’
5. Create an account using your UCL email address. Note that you will be asked to specify a new password for your account - do not use your UCL password or the enrolment password, but invent one of your own (Turnitin will permanently associate this with your account, so you will not have to change it every 6 months, unlike your UCL
password). In addition, you will be asked for a “Class ID” and a “Class enrolment password” (see point 1 above).

6. Once you have created an account you can just log in at http://www.turnitinuk.com/en_gb/login and enrol for your other classes without going through the new user process again. Simply click on ‘Enrol in a class’. Make sure you have all the relevant “class IDs” at hand.

7. Click on the module to which you wish to submit your work.

8. Click on the correct assignment (e.g. Essay 1).

9. Double-check that you are in the correct module and assignment and then click ‘Submit’.

10. Attach document as a “Single file upload”

11. Enter your name (the examiner will not be able to see this)

12. Fill in the “Submission title” field with the right details: **It is essential that the first word in the title is your examination candidate number** (e.g. YGBR8 In what sense can culture be said to evolve?).

13. Click “Upload”. When the upload is finished, you will be able to see a text-only version of your submission.

14. Click on “Submit”.

If you have problems, please email the IoA Turnitin Advisers on ioa-turnitin@ucl.ac.uk, explaining the nature of the problem and the exact module and assignment involved.

One of the Turnitin Advisers will normally respond within 24 hours, Monday-Friday during term. Please be sure to email the Turnitin Advisers if technical problems prevent you from uploading work in time to meet a submission deadline - even if you do not obtain an immediate response from one of the Advisers they will be able to notify the relevant Module Coordinator that you had attempted to submit the work before the deadline.

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**Word count for your final essay: 2,850-3,150 words**

Your essay should be around 3,000 words long. With a maximum of 3,150 words

The following should not be included in the word-count: title page, contents pages, lists of figure and tables, abstract, bibliography, lists of references, captions and contents of tables and figures, appendices.

Penalties will only be imposed if you exceed the maximum word limit. (There is NO penalty for using fewer words, the lower figure in the range is simply for your guidance to indicate the sort of length that is expected.)

You must indicate word length (minus exclusions) on the cover sheet. Exceeding the maximum word-length expressed for the essay will be penalized in accordance with UCL penalties for over-length work (above).

The penalties for overlength work will be as follows:

- For work that exceeds the specified maximum length by less than 10% the mark will be reduced by five percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
- For work that exceeds the specified maximum length by 10% or more the mark will be reduced by ten percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
Lecture schedule and readings:

The following pages provide an outline for the module as a whole, and identifies essential and supplementary readings relevant to each session. Information is provided as to where in the UCL library system individual readings are available; their location and Teaching Collection (TC) number, and status (whether out on loan) can also be accessed on the eUCLid computer catalogue system. Copies of individual articles and chapters identified as essential reading are usually available online or can be found in the Teaching Collection of the Institute of Archaeology Library (where permitted by copyright).
1) Introduction: Arranging the Artefacts

Introduction to the module structure, content and assessment methods. We will discuss what we mean by technology and consider a number of approaches to artefact analysis with an emphasis on how archaeological materials have been categorised (typologies, stylistic analysis, seriation, technological studies, function, materials analysis, etc.). We will discuss to what extent new classifications need to be made to address specific research questions and to what extent earlier typologies and nomenclatures provide a basis for clear communication between researchers.

Readings
Clarke, D. 1968. Analytical archaeology. London, Methuen. Chapter 4 Material Culture Systems; Chapter 5 Artefact Types; Chapter 6 Assemblage and Culture. INST ARCH CLA 20


Miller, D. 1985 *Artefacts as categories: A study of ceramic variability in central India*. Cambridge, Cambridge University Press. ANTHROPOLOGY RA 82 MIL


Rice, P. M. 1976. Rethinking the ware concept. *American Antiquity* 41, 538-543. INST ARCH Pers and NET


2) Research Projects

Discussion of how to develop an integrated research project. Three research projects will be introduced for students to develop a joint research theme and individual research roles for your first assessment. Each group should choose a team leader whose task will be to coordinate the team and write an introduction to the project.

Ancon Cemetery: central coast of Peru, 42 km north of Lima. A pre-Hispanic burial ground including Middle Horizon (Wari), Late Intermediate Period (Chancay) and Late Horizon (Inca) materials. First exposed during railroad construction which lead to significant looting. In 1875, Wilhelm Reiss and Alphons Stübel worked at the site and published a three-volume study which is considered a precursor to the scientific reporting of archeology but did not record the stratigraphy. Further excavations coordinated by Julio C. Tello between 1945 and 1950 identified a further 1,570 tombs and excavated 14,055 objects. Material from Ancon can be found in many museum collections in Europe and North America as well as Lima and the Ancon site museum.

How could a research project today improve our understanding of Ancon? What should be the over-arching question and goals for such a project?

Student should work together to develop the overarching research topic and select individual contributions to the project so that each student can write a proposal showing how ‘their’ research on one aspect of Ancon cemetery could contribute to the joint research project. Some potential topics could include:

1) Overarching Research Topic and rational for project
2) Technological and composition analysis of the metalwork
3) Typological analysis and seriation of the ceramics
4) Analysis of a specific range of pottery or textile iconography
5) Technological and provenance analysis of the Wari or Inca influenced material culture
6) Evidence of textile production
7) Analysis of the preparation of mummy bundles
8) Developing a coordinated approach to sampling strategies
9) Comparative analysis of grave assemblages
10) Analysis of the history of looting at the site
11) Developing a database of museum collections containing Ancon material


Maikop (Maykop) kurgan. Kurgan (barrow) excavated in 1897 in south Russia (Caucasus). The site is eponymous for the Early Bronze Age Maikop (or Maykop) culture in Caucasus, dated between mid and late 4th millennium BC, and contemporary with the first cities of Middle and Late
Uruk-period Mesopotamia. The kurgan in the village of Maikop was c. 10m high and c. 200m wide; it consisted of three chambers. Many scholars believe that it belonged to a high-ranked individual (priest?), who was buried with two females and many metal and other prestige items made of gold, silver, arsenical copper, carnelian, turquoise, as well as exceptionally crafted pottery. This is the earliest appearance of arsenical copper and silver in this part of the world, and one of the first globally.

The term ‘Maikop culture’ was introduced in mid 20th century to mark the growing assemblage of barrows (c. 300) and settlements (c. 30) in the valleys of Kuban and Terek Rivers in the Caucasus. All settlements were single occupation sites that ended in a destructive firing event, which according to some scholars, links these people to the Chalcolithic-Early Bronze Age Tripolye culture and associated phenomena in the eastern Carpathians. The scholarship of this region is not united in the interpretation of the genesis of this culture, and the origins of wealth and unique craftsmanship for this time and this region, however, they acknowledge a correlation of the beginning and ending of the Maikop culture with distinctive environmental events in this part of the world.

How do you see a research project today improving our knowledge of the people who built the Maikop kurgan? How would you structure the aim and objectives of a prospective research project? How would you build a project that addresses this site in its wider environmental, economic and social context?

Student should work together to develop the overarching research topic and select individual contributions to the project so that each student can write a proposal showing how their research on one aspect of Maikop kurgan could contribute to the joint research project. Some potential topics could include (the list is not exhaustive):

1) Overarching Research Topic and rational for project
2) Landscape and site location: evidence for land use, settlement of kurgan builders and potential impact of environmental change
3) The architecture of kurgan building
4) Anthropological analysis and population profiling
5) Social structure and its genesis: indigenous vs externally-led developments
6) Gender roles in the burial systems of Early Bronze Age in southern Russia
7) Technological and compositional analysis of the metalwork

General links (with further reading in Russian, Serbian and German):
http://hermitagemuseum.org
https://www.academia.edu/Documents/in/Early_Maikop_Culture
https://www.dropbox.com/sh/6vd3pzywndovktb/bodyQHaNqc

Tharros, Sardinia: Tharros is a town in Western Sardinia. It has been settled from the Middle Bronze Age (Nuraghe and Nuraghic Village) till the early Middle Ages. The site is located near an excellent natural harbour, with nearby mines and good agricultural land, producing wine from the Iron Age onwards which was widely exported. It became a town in the Early Iron Age (750 BC) with the foundation of a Phoenician settlement and tophet that was later taken over by Carthage. There are substantial Roman remains, while the byzantine and Vandal periods remain largely unexplored.

The cemeteries of Tharros were plundered from the 18th century onwards and a number of finds are now located in the BM (Barnett and Mendleson 1987). More systematic excavations started in the late 19th century. Part of the settlement and the port are submerged. The early date of many excavations mean that the architecture and finds are often badly connected. The material culture indicates extensive trade, especially with the Levant and Greece and later north Africa. There is extensive contact with the interior of the Island as well providing opportunities to focus the group research on topics such as cultural contact and dynamics of external and internal influences on change, knowledge-transfer and centre/periphery relations, or the expression of ethnic identities. Potential topics for individual research contributions include (but are not limited to):

1) Overarching Research Topic and rational for project
2) The influence of site location on urban and trading developments.
3) The effect of developments in boat technology or climate change on the harbor
4) The scale of mining and its role in the urban economy
5) Assessing the history of wine production and its contribution to the economy
6) Research into trade and exchange of different artefacts
7) Technological and typological analysis of the ceramics
8) Technological and compositional analysis of metalwork
Quick Introduction:

Carlo Tronchetti 2016, *Tharros, merchants and Sailors between East and West.* Archeostorie 2. Monastir, Fabula


Finds


INST ARCH DAG 18 Qto BAR

Excavation reports

Yearly reports in the *Rivista di studi Fenici.* INST ARCH DAG 18 Qto ACQ

General


1000 word proposal (not including bibliography)

Should include a brief introduce to the material you are studying, provide a proposal for appropriate methods for analyzing your chosen material and show how this this will contribute to the group research question and project goals.

Criteria for marking (i.e. things you should consider in writing your proposal)

1. Development of research theme that all the group can contribute to.
2. Demonstrating how your proposal contributes to the groups research topic
3. Structure of the argument (relevance, analysis, logic and coherence)
4. Use of evidence (identification of relevant evidence to address the research question)
5. Identification of relevant analytical techniques and recording methods to investigate the evidence.
6. Use of appropriate comparative studies to show how you would apply analytical techniques / research methods
7. Consideration of sampling methods
8. Writing quality (spelling, grammar, punctuation, paragraphing and general fluency; use of appropriate vocabulary; detail, accuracy and completeness of citations)
9. Use of tables, charts, illustrations (where relevant) to help clarify how evidence will be collected, analysed, presented and interpreted

10. Originality and independent thinking (critical reflection; critical approach to assumptions of others; ability to recognize and evaluate own assumptions

11. Integration of theory, methods and data (ability to relate argument to core concepts in general archaeological method and / or theory).

Students will be given feedback on their 1000 word proposal from module coordinator as well as peer-review comments from two other students on the module. In the second half of term the whole class will work together to create an integrated document of all your contributions to be handed in by the end of the penultimate week for discussion during the last week of term. This is intended to help students think about how to develop a research project (thus relevant to dissertations). As you will be submitting your project component during Reading Week, this will be in advance of some research issues being discussed in class. We hope that your early engagement with these issues will contribute to debate in class and that the student and staff feedback will mean that the final project proposal will have benefitted from this wider input. This assessment is intended to provide you with an opportunity to actively use feedback to help develop your research and presentation skills. By work together as a team you should also gain a better understanding of how archaeological research always involves collaboration.

Marking: 1000 word proposal 20%,
Feedback on fellow student 10%
Integrated project proposal 20%

**Essential**


For historical interest see:

Binford L. R. 1964 *A consideration of Archaeological Research Design* *American Antiquity* 29(4):425-441 **INST ARCH 2767**

**Research Design**


3) Chaîne opératoires and artefact life-histories

Artefact life-histories can be studied as a process, investigating the changing composition, morphology and meaning of artefacts from resource procurement through manufacture and use to discard, or even beyond this stage. We will consider the concepts of chaîne opératoire and artefact biography as analytical methods and interpretative theories.

Essential Reading

Further Reading


- Ingold, T. Society, nature and the concept of technology, 5-17,
- Cresswell, R., ‘A New Technology’ revisited, 39-54,
- Edmonds, M., Description, understanding and the chaine operatoire, 55-70,
- Pigeot, N., Flintknapping specialists and apprentices at Magdalenian Etiolles, 126-41.


4) Excavating Things and Dirt Theory

In order to interpret artefact assemblages we need to consider how they entered the archaeological record, this can be as the result of a conscious act like burial (positive selection), disposal of unwanted materials (negative selection) or accidental loss with most sites include several different process. We will discuss which cultural and natural factors influence the composition of archaeological assemblages over time, how this requires us to pay attention to the details of the excavation and context of the artefacts, and how it may affect our research questions and interpretation.

Essential Reading


Discard and site formation processes


Sommer, U. 1990. Dirt theory, or archaeological sites seen as rubbish heaps. *Journal of Theoretical Archaeology* 1, 47-60. INST ARCH Pers


**Structured deposition**


**Excavation**


Carver, M. O. H. 2009. *Archaeological Investigation*. London, Routledge. ISSUE DESK (TWO COPIES); AL 10 CAR (SIX COPIES) (Chapter 1 and 2)

5) Raw material selection and materials analysis

All artefacts are influenced by the physical properties of the organic and inorganic materials used as raw materials and tools. This in turn affects how the raw materials and the artefacts are valued, their methods of acquisition, the management of the resource base, and the environmental impact of different procurement strategies. We need to be able to identify these materials and to understand the properties that make them useful under particular circumstances.

**Essential reading**


**Further reading**


Also check the reading lists for other materials-based modules, for example:
Archaeological ceramic analysis (ARCL0102)
Archaeological glass and glazes (ARCL0099)
Archaeometallurgy (ARCL0098)
Interpreting Pottery (ARCL0100)
Prehistoric Stone Artefact Analysis (ARCL0101)
the undergraduate module: Organic Materials (ARCL0041)
6) Organization of production

What can we learn about past societies from the nature and organization of production? We will consider examples of craft specialization and mass production in various technologies, including how evidence from artefact composition, morphology and the spatial organisation can be used.

**Essential reading**


**Further reading**


Rehren, Th. et al., 1998. Glass coloring works within a copper-centered industrial complex in Late Bronze Age Egypt. In: McCray, P. (ed.), *The prehistory and history of glassmaking technology*. Westerville, American Ceramic Society, 227-250. ISSUE DESK IOA MCC


Rice, P. M. 2009. Late Maya pottery production: review and synthesis. *Journal of Archaeological Method and Theory* 16, 117-156.


7) Exchange, Trade and Distribution

There are many mechanisms for trade and exchange, which are often seen as a motor for the spread of new ideas and techniques. How do archaeologists study distribution patterns and interpret past trade and exchange systems? What is the potential for identifying the source of raw materials, finished artefacts and techniques?

**Essential Reading**

**Further Reading Theory**
Bauer, A. A., Agbe-Davies, A. S. (eds.), *Social archaeologies of trade and exchange: exploring relationships among people, places, and things*. Walnut Creek, Left Coast Press Academia.edu


Reece R. 2002 *The Coinage of Roman Britain* Stroud: Tempus. INST ARCH KM REE


8) Consumption, use and Meaning

Most artefacts have a specific function. This is often determined by analogy to more recent objects. The spatial context of objects can also provide information about their use. Since the 1950s, use-wear has also been used to elucidate the purpose of objects. Artefacts can also carry meaning, as "symbols of power" or as mnemonic objects. Styles of decoration or production can express identity. Often, different types of pottery have been interpreted as ethnic markers. Certain artefacts are routinely identified as "status symbols", others are assumed to have had a religious significance. Recently, gender identity has become a fashionable topic. Can archaeologists determine the meaning of prehistoric artefacts, and if so, how?

**Essential Reading**


**Use and use-wear**


Goodale, N., Heather, O., Andrefsky Jr., W., Kuijt, I., Finlayson, B., Bart, K. 2010. Sickle blade life-history and the transition to agriculture: an early Neolithic case study from Southwest Asia. *Journal of Archaeological Science* 37, 1192-1201. ONLINE See also criticism by Stemp et al. 2011 and reply by authors


Artefact meaning and value


Jones, A. 2007. *Memory and material culture*. Cambridge, Cambridge University Press. INST ARCH DAA 100 JON


Parkinson, W. A. 2006. Tribal boundaries: Stylistic variability and social boundary maintenance during the transition to the Copper Age on the Great Hungarian Plain. *Journal of Anthropological Archaeology* 25/1, 33-58. Online


9) Time and Innovation

A consideration of the archaeological study of, and explanations for changes in artefact form and assemblage composition over time. This will include a consideration of methods used to investigate the causes and effects of technological change (environmental, evolutionary, social, economic, ideological, etc.) and the degree to which these were directed by conscious choices in the past.

Essential reading

Further reading


Roberts, B. W. and Radivojević, M. 2015. Invention as a process: pyrotechnologies in early societies. *Cambridge Archaeological Journal* 25 (1), 299-306. See also other papers in the Special Section of this journal issue on ‘Invention as a Process’. Online

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Technology and Artefacts in Archaeological Research

Module review and a consideration of its implications in relation to artefact studies within archaeology – review of group Research Project

Assessments:

A) **Research Project – 1000 word proposal**  (See 2\textsuperscript{nd} session above for details)
   - Marking:
     - 1000 word proposal (20%)
     - Feedback on fellow student (10%)
     - Integrated project proposal (20%)

B) **3000 word essay** (50%) (Note the maximum word length is 3,150 words – if you go over this word limit you will be penalized, see above)

Select one of the topics below – if you wish to write on another topic then you must consult the module coordinator to agree on the wording of an alternative question. All essays should include references to relevant theoretical debate and case studies; this should not be restricted to papers discussed in class.

1) Discuss the advantages and disadvantages of using the *Chaîne Opératoire* as a basis for archaeological analysis.

2) Can archaeological evidence be used to identify how the organisation of production was controlled or manipulated by elites within a society? (Illustrate your discussion with reference to at least one case study discussing how the artefactual evidence has been related to the socio-political organization.)

3) Using examples, discuss how the quality and source of raw materials used to make ancient artefacts may have influenced their production and distribution.

4) How can we study ‘cross-craft’ or ‘multicraft’ relationships through archaeology?

5) How can artefact studies contribute to a better understanding of site formation and site function?

6) Have archaeologists been successful in identifying the causes of innovation and technological change in the past?

7) Using examples from archaeological research, discuss how exchange practices can be deduced from material remains.

8) Social inequality is often expressed and enforced through the possession and use of artefacts. How has archaeology contributed to the way we think about this?

9) How can archaeologists study the function and meaning of prehistoric artefacts?

10) What’s needs to change to improve artefact studies in archaeology?
APPENDIX A: POLICIES AND PROCEDURES 2017-18 (PLEASE READ CAREFULLY)
This appendix provides a short précis of policies and procedures relating to modules. It is not a
substitute for the full documentation, with which all students should become familiar. For full
information on Institute policies and procedures, see the IoA Student Administration section of Moodle:
https://moodle.ucl.ac.uk/course/view.php?id=40867

For UCL policies and procedures, see the Academic Regulations and the UCL Academic Manual:
http://www.ucl.ac.uk/srs/academic-regulations ; http://www.ucl.ac.uk/academic-manual/

GENERAL MATTERS
ATTENDANCE: A minimum attendance of 70% is required. A register will be taken at each class. If you are
unable to attend a class, please notify the lecturer by email.

DYSLEXIA: If you have dyslexia or any other disability, please discuss with your lecturers
whether there is any way in which they can help you. Students with dyslexia should indicate it on each coursework cover sheet.

COURSEWORK
LATE SUBMISSION: Late submission will be penalized in accordance with current UCL regulations, unless
formal permission for late submission has been granted. Please note that these regulations have changed for
the 2016-17 session.
The UCL penalties are as follows:
• The marks for coursework received up to two working days after the published date and time
  will incur a 10 percentage point deduction in marks (but no lower than the pass mark).
• The marks for coursework received more than two working days and up to five working days
  after the published date and time will receive no more than the pass mark (40% for UG
  modules, 50% for PGT modules).
• Work submitted more than five working days after the published date and time, but before the
  second week of the third term will receive a mark of zero but will be considered complete.

GRANTING OF EXTENSIONS: Please note that there are strict UCL-wide regulations with regard to the
granting of extensions for coursework. You are reminded that Module Coordinators are not permitted to
grant extensions. All requests for extensions must be submitted on a the appropriate UCL form, together
with supporting documentation, via Judy Medrington’s office and will then be referred on for
consideration. Please be aware that the grounds that are acceptable are limited. Those with long-term
difficulties should contact UCL Student Disability Services to make special arrangements. Please see the IoA
website for further information. Additional information is given here
http://www.ucl.ac.uk/srs/academic-manual/c4/extenuating-circumstances/

RETURN OF COURSEWORK AND RESUBMISSION: You should receive your marked
coursework within one month of the submission deadline. If you do not receive your work within this
period, or a written explanation, notify the Academic Administrator. When your marked essay is
returned to you, return it to the Module Co-ordinator within two weeks. You must retain a copy of all
coursework submitted.

CITING OF SOURCES and AVOIDING PLAGIARISM: Coursework must be expressed in your
own words, citing the exact source (author, date and page number; website address if applicable)
of any ideas, information, diagrams, etc., that are taken from the work of others. This applies to all
media (books, articles, websites, images, figures, etc.). Any direct quotations from the work of
others must be indicated as such by being placed between quotation marks. Plagiarism is a very
serious irregularity, which can carry heavy penalties. It is your responsibility to abide by
requirements for presentation, referencing and avoidance of plagiarism. Make sure you understand
definitions of plagiarism and the procedures and penalties as detailed in UCL regulations: http://www.ucl.ac.uk/current-students/guidelines/plagiarism

RESOURCES
MOODLE: Please ensure you are signed up to the module on Moodle. For help with Moodle, please contact Charlotte Frearson (c.frearson@ucl.ac.uk)
Timetable: class topics and submission dates

Tuesdays 11.00 am - 1.00 pm - Room 410

2nd October: **Arranging the artefacts**: Introduction to the module. A consideration of distinctive traditions within artefact studies with an emphasis on how artefacts have been categorised.

*Bill Sillar, Miljana Radivojević and Ulrike Sommer*

9th October: **Research projects**: Group discussion – and task allocation

*Bill Sillar, Miljana Radivojević and Ulrike Sommer*

16th October: **Chaîne opératoires and artefact life-histories**: The processes that artefacts are involved in from resource procurement to discard.

*Bill Sillar*

23rd October: **Excavating things and dirt theory**: The limitations and potentials of archaeological contexts and how artefact assemblages are affected by formation processes.

*Ulrike Sommer*

30th October: **Raw material selection and materials analysis**: Materials in the landscape, procurement strategies, and analysis of artefact composition

*Miljana Radivojević*

**Tuesday 6th November** – Submit 1000 word project proposal (to be returned by 13th November)

**Reading Week**

13th November: **Studying production**: Evidence from artefact composition, morphology and the spatial organisation at production sites.

*Bill Sillar*

20th November: **Distribution**: Studying trade and exchange through the distribution patterns, and interpreting this in relation to social hierarchies and regional economies.

*Bill Sillar*

**Wednesday 21st November**: Submit Feedback on fellow students

28th November: **Consumption, use and Meaning**: The function of artefacts and the role of consumption within people’s wider social strategies.

*Ulrike Sommer*

5th December: **Time and Innovation** A consideration of the archaeological study of, and explanations for, technological change and assemblage variation.

*Miljana Radivojević*

**Wednesday 5th December** – Group submission of integrated project proposal

(mark and feedback by 14th December)

12th December: **Technology and Artefacts in Archaeological Research** Module review and a consideration of its implications in relation to artefact studies within archaeology – review of group Research Project

*Bill Sillar, Miljana Radivojević and Ulrike Sommer*

**Tuesday 21st January**: Final essay assessment (3000 words) (to be marked by 11th February)