

Academic Year/course: 2021/22

## 61265 - Life and death in the Prehistory

### Syllabus Information

**Academic Year:** 2021/22

**Subject:** 61265 - Life and death in the Prehistory

**Faculty / School:** 103 - Facultad de Filosofía y Letras

**Degree:** 553 - Master's in the Ancient World and Archaeological Heritage

**ECTS:** 4.0

**Year:** 1

**Semester:** Second semester

**Subject Type:** Optional

**Module:**

### 1. General information

### 2. Learning goals

### 3. Assessment (1st and 2nd call)

### 4. Methodology, learning tasks, syllabus and resources

#### 4.1. Methodological overview

- The methodology followed in this course is oriented towards the achievement of the learning objectives.
- Students are expected to participate actively in the class throughout the semester.
- Further information regarding the course will be provided on the first day of class.
- The approach, methodology and evaluation of this guide are prepared to be the same in any teaching setting. They will conform to socio-sanitary conditions of each moment, as well as the indications given by the competent authorities

#### 4.2. Learning tasks

- Theoretical lectures.
- Practical lectures.
- Individual work.
- Personal study.
- Assessment activities.

#### 4.3. Syllabus

The course will address the following topics:

1. Prehistory in cinema and cinema in Prehistory. Palaeolithic daily life seen from "Hollywood". From his *?Prehistoric Past?* by Charles Chaplin (1914) to *Alpha* (2018). The success of preconceptions (dinosaurs and humans). Incursions of social phenomena in the vision of Prehistory (the Beatles and their *?Cave Man?*). Scientific-based film adaptations to Prehistory, Ethnography and Anthropology (anachronisms and successes): *La guerre du feu*, *The clan of the cave bear*, *Alpha*. Documentary Approaches, from Edward S. Curtis to Werner Herzog. The "cinema" in prehistoric art: shadows, games and early animations.
2. Cannibals, scavengers and hunters: survival strategies among the first hominins and their anthropoid relatives (gorillas and chimpanzees). The demystification of the great theories: the human being as the only manufacturer of tools; *Australopithecus* or Leopards? (Brain vs Dart); the "fierce hunters" of Torralba /Ambrona (Binford vs. Howell); the Mousterian facies as a result of tribe?s mobility or the functionality of the settlement (Binford vs Bordes). Other opinions.
3. Foragers vs hunter-gatherers? Terminology, concept and definition. The functionality of the settlements. Base camps vs hunting sites in the Middle Palaeolithic: Gabasa and Peña Miel. Hunting places, permanent habitats and sanctuaries in the Magdalenian. The organization of the interior space in Palaeolithic sites (the case of the Abauntz cave).
4. Mobility. Remains of human tracks. Natural and anthropized territories and landscapes. Travel and maps. Aggregation sites. The great Palaeolithic sanctuaries. Thematic background in the Paleolithic. Themes and signs as distinctive and territorial markers. Decorated bones as signs of mobility. Territory, mobility, sacred spaces and art: the case of the Aboriginal People of Arnhem Land.
5. Raw materials as indicators of mobility. The cases of the caves of Fuente del Trucho and Chaves.
6. Analysis of bone remains as indicators of human mobility (economy and migration). The application of isotopic analysis on human remains: analysis of stable carbon and nitrogen isotopes in the reconstruction of the paleodiet and analysis of strontium isotopes as mobility markers.
7. Sex in Prehistory: reproduction as a survival strategy among the first hominids. Erotic scenes, homosexuality, pregnancy and childbirth.
8. Altered states of consciousness. Drinks, dances, music and drugs. Shamanism, religion and trance. Cases from ethnography. Poppy and other opiates. The case of cueva de los Murciélagos (Albuñol). Music in Prehistory: Sound spaces and musical instruments.
9. The last hunter-gatherers and competition with the first farmers. Levantine art as a narrative document of daily life: 1- hunting scenes with bows or boomerangs; 2.- War scenes: battles, military parades and execution scenes; 3.- Ludic or ceremonial activities: the collective capture of live deer; dance scenes; 4.- Economic activities: collection of honey and vegetables; agriculture and herding; 5.- Beliefs: representations of praying people.
10. Violence in Prehistory and in nonliterate societies. Concept and theories. Origin and types of violence. Markers of the existence of violence: rock art, wounds, trepanations. Weapon improvement. Appearance of the War. Defensive fortifications. Warrior societies.
11. The last trip 1. Concept of death between species. First ideas of the transcendental, burials and rituals in the Middle Paleolithic (*Homo neanderthalensis*) and in the MSA (*Homo sapiens*). Paleolithic burials and their ritual. Mesolithic burials. Funeral rituals in Near East Neolithic.
12. The last trip 2. Megalithic burials and sepulchral caves. A whole life preparing the eternal dream. The reuse of graves.
13. Ceremonial centers and private sanctuaries. Gobeckli Tepe, Çatal Hüyük? Solar temples and astronomical observatories.

#### 4.4. Course planning and calendar

Further information concerning the timetable, classroom, office hours, assessment dates and other details regarding this course will be provided on the first day of class or please refer to the Facultad de Filosofía y Letras.

See the academic calendar of the University of Zaragoza (<http://academico.unizar.es/calendario-academico/calendario>) and the website of the Faculty of Philosophy and Arts (*Schedule of classes*: <https://fyl.unizar.es/horario-de-clases#overlay-context=horario-de-clases>; Examination schedule: <https://fyl.unizar.es/calendario-de-examenes#overlay-context=>)

More information will be provided on the first day of class.

#### 4.5. Bibliography and recommended resources

## 1. The Paleolithic in film and cinema

- AZÉMA, M. 2011. *Préhistoire du cinéma*. Paris : Éditions Errance, 350 p.
- AZÉMA, M., y RIVIÈRE F. 2012. L'animation dans l'art paléolithique : observations récentes. In : CLOTTES J. (dir.), *L'art pléistocène dans le monde / Pleistocene art of the world / Arte pleistoceno en el mundo*, Actes du Congrès IFRAO, Tarascon-sur-Ariège, septembre 2010, Symposium « *Art pléistocène en Europe* ». N° spécial de *Préhistoire, Art et Sociétés, Bulletin de la Société Préhistorique Ariège-Pyrénées*, LXV-LXVI, 2010-2011, CD : p. 57-73.

## 2. Survival strategies

- BINFORD, L. 1988. *En busca del pasado*. Ed. Crítica.
- PÉREZ-PÉREZ, A.; JIMÉNEZ BROBEIL, S. y TRANCHO, G.J. 1991: ¿Análisis de oligoelementos: estudio de la dieta en poblaciones de la Península Ibérica?. En M. Botella, S. Jiménez y P. Souich (eds.): *Nuevas perspectivas en Antropología*. Universidad de Granada. Granada: 719-730.
- TRANCHO G. Y ROBLEDO B.: El patrón alimenticio de las poblaciones humanas ¿Qué comían las poblaciones del pasado?. Ministerio de Cultura. *Acercándonos al pasado. Prehistoria en 4 actos*. CD. Ministerio de Cultura.
- ZAPATA, L. Cazadores-recolectores y recursos vegetales. *Acercándonos al pasado. Prehistoria en 4 actos*. CD. Ministerio de Cultura.

## 3. The functionality of settlements

- CONKEY, M.W. 1980: ¿The identification of prehistoric hunter-gatherer aggregation sites: the case of Altamira?. *Current Anthropology*, 21: 609-630.
- LORBLANCHET, M. 1995: *Les Grottes Ornées de la Préhistoire*. Nouveaux Regards, Paris
- UTRILLA, P. 1994: ¿Campamentos-base, cazaderos y santuarios. Algunos ejemplos del paleolítico peninsular?. En *Homenaje al Dr. Joaquín González Echegaray*". MClA, Monografías n.17: 97-113.

## 4. Travel, maps and lunar calendars

- D'ERRICO F. 1995a. A new model and its implications for the origin of writing: La Marche antler revisited. *Cambridge Archaeological Journal*, 5, 1, 3-46.
- D'ERRICO F. 1995a. A new model and its implications for the origin of writing: La Marche antler revisited. *Cambridge Archaeological Journal*, 5, 1, 3-46.
- MAZO, C; UTRILLA, P. & SOPENA, M.C. 2008. ¿Cómputos lunares? en el Magdaleniense Medio de la Cueva de Abauntz. Una reflexión sobre marcas en múltiplos de siete. *Espacio, Tiempo y Forma. Serie I. Nueva época. Prehistoria y Arqueología*, t. I. pp.135-154. Madrid.
- UTRILLA, P.; MAZO, M.C. SOPENA, R. DOMINGO Y M. MARTÍNEZ-BEA (2007) Ríos, montañas y charcas: una representación de paisaje en el bloque 1 de la cueva de Abauntz. *Homenaje a Ignacio Barandiarán. Veleia* 24-25:229-260. Vitoria.

## 5. Sex in Prehistory

- DOMÍNGUEZ RODRIGO, M. 2004 *El origen de la atracción sexual humana*. Ed. Akal. Madrid.
- GIMBUTAS, M. 1996. *El lenguaje de la diosa*. Dove. Madrid.

## 6. Stimulants. Beer, dance, music and drugs

- DÍAZ-ANDREU, M & GARCÍA BENITO, C. 2012 Acoustics and Levantine rock art: auditory perceptions in La Valltorta Gorge (Spain). *Journal of Archaeological Science* 39 (2012) 3591-3599
- GARCÍA BENITO, C., JIMÉNEZ PASALODOS, R., 2011. La música enterrada: Historiografía y Metodología de la Arqueología Musical. *Cuadernos de Etnomusicología* 1, 80-108.
- GUERRA, E. 2006 *Las drogas en la Prehistoria*. Ed. Bellaterra.
- HORTELANO PIQUERAS, L., 2008. Arqueomusicología. Pautas para la sistematización de los artefactos sonoros. *Archivo de Prehistoria Levantina* 27, 381-395.
- MORLEY, I., 2011. *The Prehistory of Music: The Evolutionary Origins and Archaeology of Human Musical Behaviours*. Oxford University Press, Oxford.

## 7. The last hunter-gatherers

- GUILAINE, J. Y ZAMMIT; J. 2002 *El camino de la guerra. La violencia en la Prehistoria*. Ariel ed.
- HERNANDEZ, M.S. 2005 *Imágenes de fertilidad. Arte macroesquemático en la Comunidad Valenciana Arte Rupestre en la Comunidad Valenciana*. Editorial: Generalitat Valenciana.
- LLAVORÍ, R., 1988-89, "El arte postpaleolítico levantino de la Península Ibérica. Una aproximación sociocultural al problema de sus orígenes", *Ars Praehistorica*, VII-VIII, 145-156.
- LÓPEZ MONTALVO, E. 2012 *La représentation de la violence y de la mort dans l'art rupestre du Levant*

Espagnol: groupes humaines et territoire. *Actes de la Table ronde ?Armements et l'image du guerrier dans les sociétés anciennes? Sens juin 2009.*

- UTRILLA, P Y MARTÍNEZ BEA, M (2007) ?La figura humana en el arte levantino aragonés. *Cuadernos de Arte Rupestre* nº 4 : 161-203. Moratalla. Murcia.

#### **8. The last trip. A lifetime preparing the eternal sleep.**

- BELMONTE, J.A. y HOSKIN, M. 2002 *Reflejo del cosmos: Atlas de Arqueoastronomía del Mediterráneo Antiguo.* Madrid.
- CERDEÑO, M.L. 2006. *Los estudios de arqueoastronomía en España: estado de la cuestión.* *Trabajos de Prehistoria* nº 63.
- HOSKIN, M. 2001 *Tombs, Temples and Their Orientations: A New Perspective on Mediterranean Prehistory.* Ocarina Books.
- RUGGELS C. 1999 *Astronomy in Prehistoric Britain and Ireland.* Princeton University Press
- SHEE, E. 1981 *The Megalithic Art of Western Europe.*