28143 - Symbols, Arts and Beliefs in Prehistory

<u>**Información del Plan Docente**</u>

Academic Year	2017/18
Faculty / School	103 - Facultad de Filosofía y Letras
Degree	418 - Degree in History
ECTS	5.0
Year	4
Semester	Half-yearly
Subject Type	Optional
Module	---

1.General information

1.1.Introduction

1.2.Recommendations to take this course

1.3.Context and importance of this course in the degree

1.4.Activities and key dates

2.Learning goals

2.1.Learning goals

2.2.Importance of learning goals

3.Aims of the course and competences

3.1.Aims of the course

3.2.Competences

4.Assessment (1st and 2nd call)

4.1.Assessment tasks (description of tasks, marking system and assessment criteria)

5.Methodology, learning tasks, syllabus and resources

5.1.Methodological overview
See "Learning activities " and "Syllabus".

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

5.2.Learning tasks
- Theoretical lectures.

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

5.3.Syllabus

BLOCK I: PALEOLITHIC ART

1. The Discovery of Paleolithic art . From Altamira to Chauvet. Milestones in the research. The extension of Palaeolithic art . The three main areas of France: Dordogne -Lot , the Rhone and the Pyrenees. The Iberian Peninsula: Cantabrian coast . Mediterranean coast. Meseta and Portugal. Paleolithic art in Europe.

2. Technologies: Systems of lighting and access. The engraving: incision, excision, staking, scraping. The sculpture, the bas-relief and the shaping. The painting: colours and pigments. The recipes. Pads and blowing. (Hand stencils). Combined techniques.

3. Themes: zoomorphic, anthropomorphic figures and signs. Thematic Associations. Themes and topography. The organization of a Palaeolithic sanctuary. The representation of the seasonal variations.

4. The chronology. Stylistic chronology: Abate Breuil's cycles and Leroi Gourhan's styles. Latest contributions to the old styles. Conventions of representation and their chronological value: The problem of Chauvet . The portable art: Villaverde and the documentation of Parpalló. Central European portable art. The absolute chronology: AMS datings, thermoluminescence and Uranium Thorium. Pollution problems. What are we dating ? Nerja seals.

5. The interpretation of art: Art for art in leisure time. Hunting magic and magic of possession. Hands with incomplete phalanges. Sexual interpretation: horses and bison, closed and open signs. The social interpretation. Dominant animals and aggregation sites. The dancer bison of Castillo cave. Shamanism.

6. Topography. Sanctuaries of light and deep sanctuaries. Secret art and public art. The figure in your space. Use of natural reliefs, cracks and holes. Adapting to support in the portable art. The scenic composition of the great sanctuaries: Pech Merle, Rouffignac, Niaux and Altamira.

BLOCK II: POSTPALEOLITHIC ART

A. Levantine Art.

7. The Discovery. From Calapatá to the last findings in Aragon. Geographical distribution: Five zones of the Levantine art. The Levantine landscape. Accessibility, orientation, association to straits. Valltortas. Territorial markers? The deterioration by natural or human factors.

8. The Techniques. Differences with the Palaeolithic art. The engravings of Barranco Hondo (Teruel). The painting:

colours, stripes and spot colours. Analysis of pigments: Valdelcharco. Overlapping colours.

9. The themes of Levantine art. The human as protagonist. Men and their ornaments. Women. The animals and their association. The big bulls. The deers. Goats and wild boars as victims. Other animals. Walkers scenes. Scenes of hunting with bow and boomerang. War scenes: parades, battles, execution, surrending and exclusion. Ceremonial scenes: the capture of living deer, dance scenes, exhibition scenes. Are there Farmers and Shepherds scenes?

10. The chronology. Not a Palaeolithic art. The great debate: Mesolithic hunters or Neolithic farmers? Product of the confrontation between two economic systems? J. Fortea's three indicators: stylistic parallels with the portable art, stylistic overlays and archaeological deposits at the painted shelters. The Sarga overlappings between Levantine and schematic art. The styles of the human figure: a chronological proposal.

B. The Schematic art and Western art.

11. Types of "schematic art". The "linear-geometric" of Fortea. The "macroschematic" or Petracos style. The schematic and its variants: Seminaturalism and Abstraction. Distribution of schematic art in the Iberian Peninsula.

12. Techniques. Schematic art painting. Colors.

13. The themes of schematic art. Types of human and animal figures. The scenes. The signs. The themes of Western art and its chronological proposal.

14. The chronological discussion of schematic art. The macroschematic art: an art of the Early Neolithic. Overlays. The deposits at the foot of the paintings. The chronology of schematic art. The parallels in the movable art: the painted pebbles of Chaves, ceramic decorations from the Neolithic of the Alicante area. The Chalcolithic parallels of Andalusian ceramics.

15. Western art. Distribution in Europe. Iberian Peninsula. Baltic area. Val Camonica. Engraving techniques. Incision, staking and excision.The themes. Chronology. Megalithic art in Brittany (France) and Ireland.

C. Sahara Art.

16. The climatic issue. Periodization. Themes, styles and conventions.

5.4.Course planning and calendar

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:

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https://fyl.unizar.es/calendario-de-examenes#overlay-context=)

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

5.5.Bibliography and recommended resources

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- Lorblanchet, Michel. Les grottes ornées de la préhistoire : nouveaux regards / Michel Lorblanchet . Paris : Editions Errance, cop. 1995
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- Breuil, Henri. Rock Paintings of Southern Andalusia : a description of a Neolithic and Copper Age Art Group / by the Abbé Henri Breuil and M.C. Burkitt ; with the collaboration of Sir Montagu Pollock . Oxford : Clarendon Press, 1929.
- Dams, Lya. Les peintures rupestres du Levant espagnol / Lya Dams ; préface de L.-R. Nougier . Paris : Picard, 1984.
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