

## 61265 - Life and death in the Prehistory

### Syllabus Information

**Academic Year:** 2019/20

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

**Faculty / School:** 103 -

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

**ECTS:** 4.0

**Year:** 1

**Semester:** First semester

**Subject Type:** Optional

**Module:** ---

### 1.General information

#### 1.1.Aims of the course

#### 1.2.Context and importance of this course in the degree

#### 1.3.Recommendations to take this course

### 2.Learning goals

#### 2.1.Competences

#### 2.2.Learning goals

#### 2.3.Importance of learning goals

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

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

### 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.

#### 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. **The Paleolithic in films and the cinema in the Paleolithic.** Paleolithic everyday life from the Hollywood perspective. From "His Prehistoric Past" Charlot (1914) to 10.000BC (2008). The success of the dinosaurs against blondes in bikinis. The Beatles also were cavemen, "Cave Man". Good movies: "Quest for Fire" and "The Clan of the Cave Bear". Anachronisms and successes. The "cinema" in the Paleolithic: shadow play in Castillo and the first animations.
2. **Cannibals, scavengers and hunters:** survival strategies among the first hominids and their relatives anthropoids (gorillas and chimpanzees). The demystification of the great theories: the human being as the only tool manufacturer; ¿Australopithecines or leopards? (Brain vs. Dart); the "ferocious hunters" by Torralba and Ambrona (Binford vs. Howell); Mousterian facies as a result of the mobility of the tribes or the functionality of the settlement (Binford vs. Borders). Third opinions.
3. **The functionality of settlements.** Base camps vs. hunting grounds in the Middle Paleolithic: Gabasa and Peña Miel; Cazaderos, permanent habitats and sanctuaries in the Magdalenian. Large paleolithic sanctuaries. Sacred animals.
4. **Travel, maps and lunar calendars.** Mobility during the Upper Paleolithic. Aggregation Sites. Bored hunter draws a map of the environment in Abauntz cave. Lunar marks on mobile objects.
5. **Sex in Prehistory:** reproduction and survival strategy among the first hominids. Erotic scenes in Prehistoric art. Homosexuals. Pregnancy and childbirth.
6. **The last hunter-gatherers:** the tough competition with the first farmers. Levantine rock art as a narrative document of everyday life:
  1. scenes of hunting with bows or boomerangs;
  2. war scenes: battles, military parades and scenes of execution;
  3. recreational or ceremonial activities: collective capture of live deer; dance scenes;
  4. economic activities: collecting honey and vegetables; Farmers and Shepherds;
  5. beliefs: representations of praying men. Sacred Animals.
8. **Stimulants.** Beer, dance, music and drugs. Poppy and other opiates. The case of the Bat Cave. The bass-reliefs of Tell el Amarna. The prehistoric music: Sound spaces and musical instruments.
9. **The last trip.** A lifetime preparing the eternal sleep. Megalith builders. Solar temples and astronomical observatories. Ceremonial centers.

### 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 RIVÈRE 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 Régards, 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.