

Handwritten signature

**INSTITUTO POLITÉCNICO DE TOMAR
ESCOLA SUPERIOR DE TECNOLOGIA DE TOMAR**

CURSO	MESTRADO EM ARQUEOLOGIA PRÉ-HISTÓRICA E ARTE RUPESTRE	ANO LETIVO	2013/2014
--------------	---	-------------------	-----------

UNIDADE	ANO	SEM	ECTS	HORAS TOTAIS	HORAS CONTATO
ARTE RUPESTRE, POVOAMENTO E ARQUEOLOGIA FUNERÁRIA	1	-	3	81	27

DOCENTE	Professor Dr George Nash / Professor Luiz Oosterbeek
----------------	--

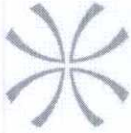
OBJETIVOS E COMPETÊNCIAS A DESENVOLVER:

The objectives for this course is to introduce students to a much-neglected strand of prehistory – prehistoric art (portable and static). This strand of prehistory forms an essential element in understanding what it is to be human (cognitive thought and deed). Students will gain a clear understanding of the artistic chronologies and developments that extend c. 0.5ka, from the Middle Paleolithic to the Iron Age. In addition to the ‘hard’ evidence, the course will employ a number of sub-disciplines such as anthropology and ethnography in order to understand the philosophical elements of this fascinating strand of prehistory. The course will be taught in English.

CONTEÚDOS PROGRAMÁTICOS:

This course will look at the fundamental components that describe the execution and meaning of art. This medium of visual expression is a global phenomenon that dates back to at least 60,000 years when the first modern humans begin to colonise the globe. Esoterically, and on a personal level art is an aesthetic visual medium which can mean different things to different people. In terms of the archaeological record, art can be expressed in a variety of ways (portable art, rock art, body art, landscape art, etc.).

Based on these general points, this course will look at the history of research, using a number of the major discoveries, the scholars involved and their various interpretations. In addition, the course will also look at the philosophical ideas that have been incorporated into prehistoric art in general, such as shamanism, entoptic phenomenon and totemism; clearly art acts as a catalyst for human agency.



Handwritten signature

MÉTODOS DE ENSINO:

Students will be taught the archaeology of art; from the Upper Palaeolithic to contemporary street art. Using both the archaeological and anthropological records students will be expected to identify key philosophical points; i.e. the meaning of art, why it is used and where it is placed. From the course, students will gain a broad knowledge-base of this global phenomenon.

BIBLIOGRAFIA:

- Bahn, P.G.**, 2007. *Cave Art: A Guide to the Decorated Ice Age Caves of Europe*, London: Frances Lincoln.
- Bahn, P. & Vertut, J.**, 1988. *Images of the Ice Age*, Leicester: Windward.
- Chippendale, C. & Nash, G.H.** (eds.) 2004. *Figurative Landscapes of Rock Art*. Cambridge: Cambridge University Press.
- Clottes, J.**, 2008. *Cave Art*, London: Phaidon Press.
- Gamble, C.**, 1986. *The Palaeolithic Settlement of Europe*, Cambridge: Cambridge University Press.
- Garrod, D.A.**, 1926. *The Upper Palaeolithic Age in Britain*, Oxford: Clarendon Press.
- Guthrie, D., R.**, 2005. *The Nature of Palaeolithic Art*, Chicago: The University of Chicago Press.
- Lévi-Strauss, C.**, 1963. *Structural Anthropology*, Basic Books.
- Lewis-Williams, D.**, 2004. *The Mind in the Cave: Consciousness and the Origins of Art*, London: Thames & Hudson.
- Lewis-Williams, D.**, 1988. The Signs of All Times: Entopic Phenomena in Upper Palaeolithic Art. *Current Anthropology*, 29(2), pp.201-45.
- Lewis-Williams, D.**, 1991. Wrestling with Analogy: A Methodological Dilemma in Upper Palaeolithic Art Research. *Proceedings of the Prehistoric Society*, 57(1), pp.149-62.
- Marshack, A.**, 1972. *The Roots of Civilization*, New York: McGraw-Hill.
- Mazel, A, Nash, G.H. & Waddington, C.** (eds.) 2007. *Metaphor as Art: The Prehistoric Rock-art of Britain*. Oxford: Archaeopress.
- Mellars, P. & Stringer, C.** eds., 1989. *The Human Revolution*, Edinburgh: Edinburgh University Press.
- Mithen, S.**, 2004. *After the Ice: A Global Human History 20,000 - 5000 BC*, London: Phoenix.
- Mithen, S.**, 1998. *The Prehistory of the Mind*, London: Phoenix.
- Nash, G.H. & Chippendale C.** 2002 (eds.). *European Landscapes of Rock-Art*. London: Routledge.
- Shanks, M.** 1992. *Experiencing the Past: On the Character of Archaeology*. London: Routledge.
- Waddington, C., Benjamin, J. & Mazel, A.** 2005. Excavation of a rock art site at Hunterheugh Crag, Northumberland, *Archaeologia Aeliana* 5th Series, Vol. XXXIV, 29—54.
- Whitley, D.S.** 2000. *The Art of the Shaman: Rock art of California*. University of Utah Press. Salt Lake City
- Whitley, D.S.** 2005. *Introduction to Rock Art Research*. Left Coast Press.



estt.ipt

Escola Superior
de Tecnologia de Tomar

MÉTODOS DE AVALIAÇÃO

Students will be assessed following the teaching component of the course. The assessment exercise will include the construction of a rock art narrative using a series of prehistoric symbols. Students will be asked to present (in groups) their narrative; the rationale is to be as creative and expressive as possible. Public speaking is an important skill that students will need not only as an archaeologist, but in other walks of life. It is an essential part of your assessment in order to complete this course option.

Professor Dr. George Nash Professor Dr. L. Oosterbeek

(Nome- Categoria)