

# Carn Euny

Cornwall, England

Prehistoric Settlement and Fogou

National Grid Reference: SW 402 288

## An ancient settlement in West Penwith

### Teaching and Learning Resources

Scheme of work, classroom and visit-based activities  
for Key Stages 1-3

# Carn Euny Cornwall, England

## Prehistoric Settlement and Fougou

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## Introduction

Carn Euny is an Iron Age settlement. The remains we see today date from the first century BC. The site has been excavated and is under the protection of the Cornwall Heritage Trust, acting on behalf of English Heritage.

Carn Euny is a small settlement of several "courtyard houses" and other dwellings. Excavations suggest that this site was in use since Neolithic times. Timber huts were built here around 200 B.C. By 100 BC these were replaced by stone huts, the remains of which being what we see today. The site continued to be used well into Roman times, at least to 400AD and probably longer.

The people who lived at Carn Euny were farmers, stockbreeders, and possibly tin dealers.

The most impressive feature of Carn Euny is its fogou, a man-made underground chamber. It curves gently, extends 20 metres underground and is built of stone



## **Carn Euny: How to get there**

**Grid reference:** SW 402 288 OS Maps Explorer 102; Landranger 203)

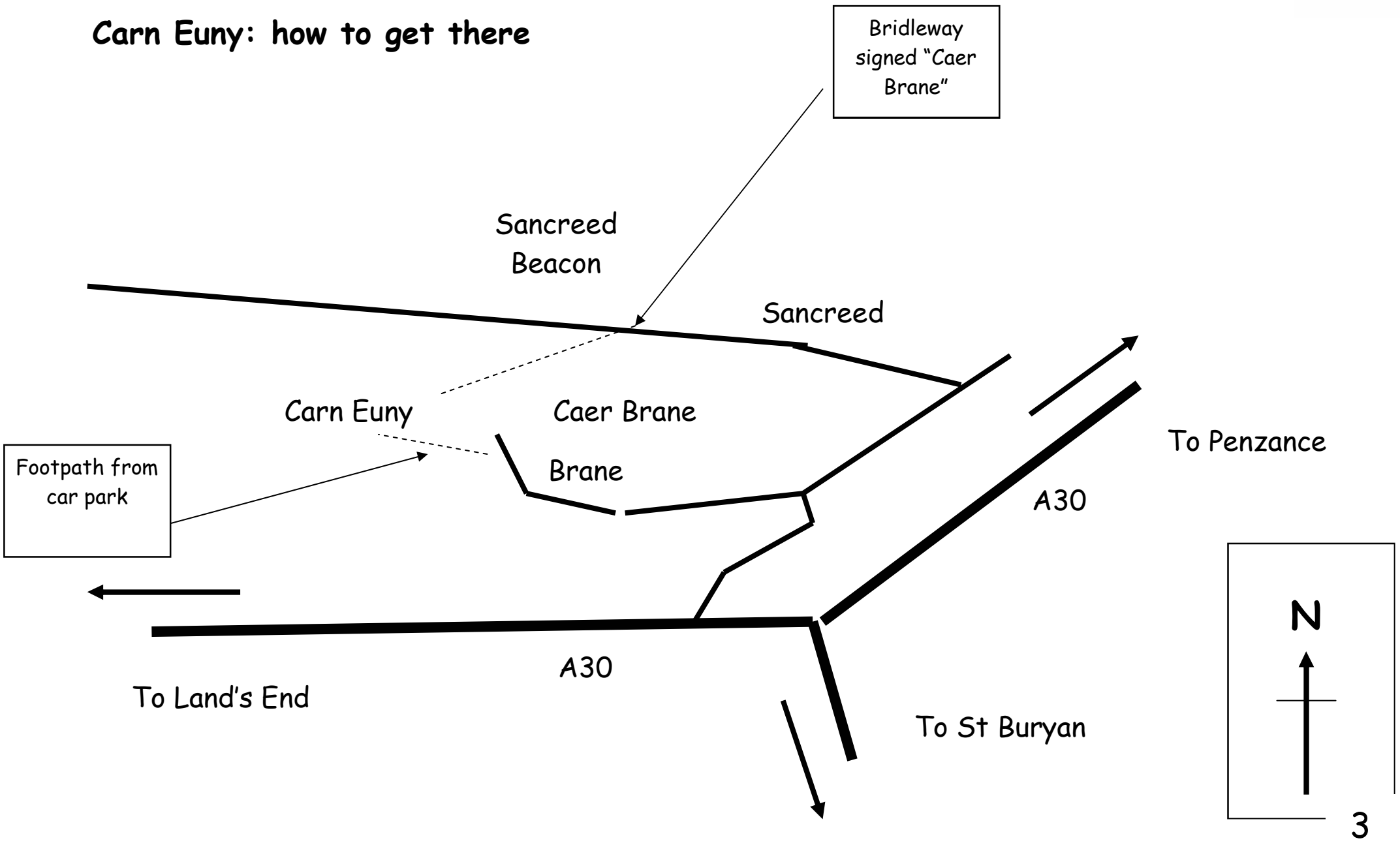
Access to Carn Euny by car is good, by bus more difficult but not impossible.

**By car:** follow the A30 west of Penzance towards Land's End. About a mile past the B3283 turning to St Buryan there is a small turning on the right that leads to Sancreed, which is sign-posted "Carn Euny". Near Sancreed, follow the signed turn northwards to the settlement of Brane, where there is a small car park. From here it is a short walk (600m) (two different routes) to the village itself.

**By coach:** coaches cannot manage the narrow, winding lanes that lead from the A30 to Brane. With a school group the best access to the site is from the north, from the minor road leading from Sancreed towards St Just via Grumbla. There are places on the road near to Sancreed Beacon where buses can park. Access to Carn Euny from here is via a bridleway (SW409 296) to "Caer Brane", over the top of the hill and arriving at Carn Euny from the north. The walk takes about 15 minutes.

**School groups are invited to contact Cornwall Heritage Trust before visiting the site. The Trust may be able to provide people to help on the visit and in some cases financial support towards the cost of transport.**

# Carn Euny: how to get there



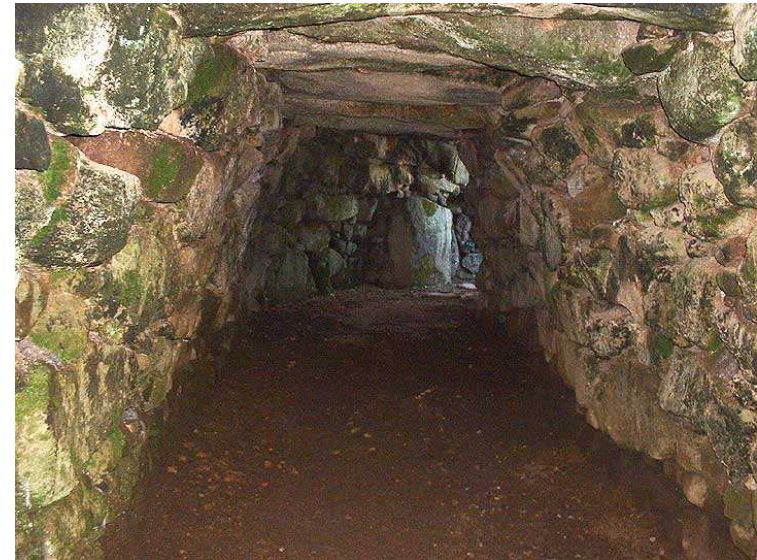




# Carn Euny: Photopack 1



Smaller hut foundations, looking south-east



Inside the fogou looking north



Remains of house walls, looking north-west



The "beehive hut" accessed via the fogou



## Carn Euny: Photopack 2



The fogou, access to the beehive hut on the right



The southern fogou entrance



House foundations, looking north-west



Looking south-east

# A time chart showing the various stages of occupation at Carn Euny during the Iron Age

Stages	Approximate dates	Buildings from this time	Artefacts found at the site
One	About 500BC to 300 BC	Fogou: round chamber and the long main passage. Timber and turf houses (no traces can be seen of these)	Pottery decorated with stamped patterns made from local clay
Two	About 300BC to 50BC	Timber and turf houses	Decorated pottery, jars and early cordoned pots made mostly out of local clay but some of the pots made from clay from the Lizard peninsula. Querns. (for grinding corn) and spindlewhorls made of stone and broken pot
Three	About 50BC to AD100	Stone and earlier timber houses in use.	Jars and bowls, undecorated pots, spindlewhorls, querns, an iron brooch and a pruning hook.
Four	Second to fourth centuries AD	The courtyard houses were built; the oval stone houses (south east corner of the village). The east end of the fogou was opened.	Romano-British pottery and fragments of Samian Ware. Roman glass beads. Spindlewhorls and rotary querns.
At some point before AD400 the site was abandoned			
In the mid-eighteenth century AD a cottage built on west side (near the south west fogou entrance)			

This chart is based on information from [English Heritage Guide to Chysauster and Carn Euny](#)



**Carn Euny Courtyard House Village and Fogou. A general description of the site from Belerion by Craig Weatherhill (Alison Hodge, 1981)**

Excavated by Dr. V. Favell in 1927-8 and by *the* Ministry of Works from 1964 to 1970, this is a fascinating village consisting of an interlocking series of unusual courtyard houses in which the round room is missing; they seem to be a mixture of hut circle and courtyard house design. Four such houses are known here, the best being the most northerly pair. Both of these are roughly circular, 62ft (18.9m) across, containing a large courtyard with a long room on either side of the paved entrance. The entrances of these two houses face in opposite directions. Detached hut circles are also a feature of this settlement which, although well maintained, has no wall higher than 1.3m

These houses were built during the first century BC, replacing a series of timber huts built in the sixth century BC, and there were traces of activity dating back to neolithic times. These long-vanished timber huts had stone drainage channels and roof posts over 6in (15cm) thick, hewn from the trees which at that time grew quite thickly in this pocket of the hillside.

The occupants of Carn Euny were primarily farmers, but probably had a sideline in tin-streaming.

The most remarkable feature of this site is the magnificent fogou, the entrance to which is beside that of the most northerly courtyard house. Its slightly curving main gallery, 66ft (20m) long and over 6ft (1.8m) high, is open at both ends and was found to have had a paved floor with drainage channels. 42ft (12.8m) of this gallery is roofed.

From its west side, near the south-west exit, a tiny creep passage angles upward to the surface, and, at the opposite end of the main gallery, also on the western side, is a low, short passage leading into an amazing corbelled chamber 15ft (4.6m) in diameter and 8ft (2.4m) high. It is completely below ground level, but the very top of its domed roof has gone. At the foot of the chamber's wall, opposite the entrance, is a curious recess resembling a flueless fireplace. This has not been explained.

At some time in the past, the fogou was deliberately filled in with earth and this probably contributed to its excellent preservation, although it must be said that part of the roof has been restored. It was cleared out last century and, following the recent excavations, is now accessible to all.

## Notes for teachers about the history of the site

The stone houses that make up what is left of Carn Euny village represent a settlement that was inhabited from the late Iron Age through the centuries of the Romano-British period (up to 410AD) and perhaps even later than that. The village is situated on the south facing slopes of a hill just above the 500m above sea level, overlooked to the north-east by Caer Brane with its Iron Age hillfort. The remains of houses and field systems around the site tell us that the area was lived in from the Bronze Age onwards, and finds of flint tools suggest that humans lived here from the Mesolithic period ("middle stone age").

Carn Euny is a settlement of buildings known as 'courtyard houses'. These are all slightly different in design, but basically consist of a thick drystone wall around an open oval courtyard. At one end (usually to the east) is a paved entrance. Opposite this across the courtyard is a round house built into the wall. Around the edges of the courtyard are number of small, long rooms built into the thickness of the wall. The entrance usually faces away from the south-west wind. The long lean-to rooms along the sides of the courtyard were probably store rooms, workshops, or animal shelters. Across some of the courtyards there are covered drains which either brought in the fresh water supply, or, more likely, were a way of keeping the courtyard drained and fairly dry in wet weather. The roofs on the rooms and buildings were probably thatched (with straw or reeds) or covered in turf. Most archaeologists think that it is unlikely that the courtyard was ever covered over.

The remains of the courtyard houses are not as well preserved as those at Chysauster, a few miles away to the north-east. There are also traces of an earlier phase of Bronze Age roundhouses underneath the Iron Age settlement. Even more complicating is the presence on the western edge of the village of the ruins of a square walled stone cottage which may be two or three hundred years old.

Courtyard houses like these are only found west of the River Fal. There are good examples to be seen in West Penwith at Chysauster and Bosporthennis, though there are many other hidden places where small villages of courtyard houses can be found.

Probably the most exciting feature of the settlement is the fogou which leads off one of the main courtyard houses. 'Fogou' is from the Cornish word "vau" which means 'cave'. Fogous were excavated from the rock and then lined and roofed with slabs of stone, a system of building known as "cut and cover". Fogous are only found west of the River Fal in Cornwall (there are several examples in West Penwith and on the Lizard), but they are also known from other parts of Britain, Ireland and Brittany where they are known as 'souterrains'. They are usually attached to late prehistoric (Iron Age) settlements. Chysauster has one (which is blocked up) and there is a superb one near Lamorna, known as Rosemerryn. This was investigated several years ago by Timeteam, because there is a big mystery about fogous: no-one knows what they were for; possible explanations include use for storage or as a hiding place in times of attack. Neither of these ideas seems very likely, because fogous tend to be large (the one at Carn Euny is huge), far too big to be a prehistoric fridge; and hiding underground during an attack does not seem a particularly good idea (you would be trapped very easily), especially when there is a purpose-built hillfort less than 400m away. Many archaeologists think it is much more likely that they had a religious significance, possibly dedicated to an earth mother or goddess.

The fogou at Carn Euny appears to have gone through three construction phases; an early corbelled round chamber with low entrance passage represents the first phase later linked to a long curved stone passage orientated roughly east-west, with a short side passage or "creep" leading to the surface near the south-west end. At some time later a sloping entrance was created at the eastern end. The passage and chamber have large capstones, all of which are original except two replacements at the south-west end. A concrete cap was placed over the round chamber recently for safety reasons.

In the late Iron Age when the courtyard houses were built the economy would have been based around mixed farming with a possibility that local minerals such as copper and tin were also being exploited. The valley below the settlement would have been a good location for a prehistoric tin streamworks. Tools indicating domestic activities such as spinning and weaving and the grinding of corn have been found and pottery evidence confirms the long period of use of the settlement. The acidic soil conditions have destroyed the evidence of organic material such as wood, leather and basketwork, and any fragments of animal or human bone. Imported amphorae sherds suggest contact with the Roman world long before the conquest of 43 AD, and the cross-channel trade with Brittany, Wales and Ireland no doubt flourished throughout the period.

## Life in the Iron Age: background information for teachers

Depending on which book you read, the Iron Age "began" at point between 900 and 750 BC. This was a not a sudden event, of course: no-one woke up one morning, looked out of the hut circle door and said "Thank the Gods, the Iron Age has started". Rather, iron as a material for making tools and weapons slowly replaced bronze. This happened over a period of time, at different times in different areas of western Europe and at different paces, depending on the availability of materials.

If the date for the start of the Iron Age is hard to fix, in Cornwall the date for its end is equally difficult. In the rest of Britain, the Roman invasion of AD43 is taken to mark the end of the Iron Age, Most timelines that you see show it like this. However, the Roman impact on Cornwall was slight compared to the rest of the country and, for many reasons, an "iron-age" way of life continued in Cornwall for longer than it did in many other parts of Britain. So, for example, people living at Carn Euny were probably living much the same way in the C4th AD as their ancestors had four hundred years earlier. So the idea of the iron age coming to an abrupt halt when the Romans invaded is wrong, at least in Cornwall.

### How did people live in the Iron Age?

Changes and technological innovations occurred during the Iron Age which were just as evolutionary as those that have occurred in the last 800 years. The world kept changing and it was different from one part of Britain to another. New varieties of crop and types of animal were introduced at different times over the 850 years of the Iron Age. By the end of the Iron Age, coinage had been introduced; pottery was being made on wheels; people had started to live in larger, more settled communities; how the dead were dealt with had changed; and the domesticated cat and chickens arrive in Britain during this period.

Because of climatic, geographical and topographical differences, someone living in northern Britain or Ireland would have eaten different food, worn different clothing and lived in different style houses from someone living in Cornwall. When we think of the lives of people at Carn Euny during the Iron Age, we are basing it partly on a general idea of what life was like at the time, taking into account what we do know that is specific to life in Cornwall 2000 years ago.



# Who were the so-called "Celts"?

**Who were they?** The Iron Age is the age of the "Celt" in Britain. Over the 500 or so years leading up to the first Roman invasion a "Celtic" culture established itself throughout the British Isles. **So, who were these Celts and where did they come from?** We know that the people we call Celts gradually infiltrated Britain over the course of the centuries between about 500 and 100 B.C. There was never an organized Celtic invasion; for one thing the Celts were so given to fighting among themselves that the idea of an organised "invasion" is impossible. The actual number of "Celtic" newcomers was low. They came, settled, interbred with the people already living here. So genetically Cornish people today are likely to owe as much to their Bronze Age ancestors as to the later "Celts".

The whole idea of a "Celtic" people is a modern and fairly inaccurate modern misinterpretation of history. The "Celts" were tribes who at the time certainly wouldn't have seen themselves as one people. They were a collection of tribes, each controlling different areas of Britain, loosely linked by similar language, religion, and cultural expression. They were not centrally governed, and as happy to fight each other as any non-Celt. They were regarded by the Romans as "barbarians", not as civilised as the Romans. "Celtic" art, music, oral history and religion all suggest something different; "Celtic" culture was rich, ancient and creative. They were the people who brought iron working to the British Isles.

An Iron Age gold torc or  
neck-ring.

## Iron Age Villages and Hillforts

Each homestead (village) was surrounded by the fields in which the inhabitants grew crops. Beyond that, at the edge of their boundary, there might be a short wall made of rocks, used to define the fields that belonged to the village and also as some protection from attack.

In times of attack from another Celtic tribe or from the Romans, the villagers retreated to a hill fort. These were stone or earth forts built on top of a hill, surrounded by ditches, with earth banks or stone walls topped off with a palisade of stakes.

Hill forts were huge things that could hold everyone in times of attack. There were huts and cattle enclosures standing ready at all times. Most archaeologists agree that, unless the area was under attack, the hillfort was empty, waiting until they were needed. The hill fort was a temporary retreat.



Near to Carn Euny is the impressive hillfort of Caer Brane. It dates from the same period as Carn Euny and most archaeologists think that it was the place to which the people of Carn Euny would retreat if ever attacked.

The Iron Age Hillfort at Castle-an-Dinas, similar to Caer Brane, though larger

## Farming in the Iron Age: outline



The people of Carn Euny were, first and foremost, farmers. Caesar wrote that Britain was a land of small farms, and this has been proven by the archaeological evidence. At Carn Euny, the daily routine would have revolved around the maintenance of the crops and livestock. The village would have contained a number of extended families and the farmed land around the village would have produced enough to live on and possibly a little surplus to exchange for things that the village was unable to provide for itself.



In other parts of Britain, archaeological evidence has helped us to build up a picture of the Iron Age economy. This has come not just from excavations but also from the field of experimental archaeology, the most famous example of which probably being the late Peter Reynolds experimental Iron Age Village at Butser in Hampshire. So, what did they grow and eat?



Environmental evidence, such as carbonised grains and pollen - has shown that new crops such as **emmer wheat** were introduced, in addition to the **spelt wheat, barley, rye and oats** already grown in these fields. Harvested crops were stored in either granaries that were raised from the ground on posts, (there is an example of a granary at Chysauster), or in bell-shaped pits 2-3m (6-7ft) deep, dug into the ground if it was soft enough.



Cattle and sheep would have been the most common farm animals, (we know this from the quantity of bone that is found at Iron Age sites), pigs were also kept. All animals were versatile providers for the village: manure, wool or hide, and food products (meat, milk, cheese) Cattle were also used to pull ploughs. Horses were used for pulling two or four wheeled vehicles (carts, chariots), though whether there were horses at Carn Euny is unknown. Dogs would have helped in the herding of the livestock and for hunting.

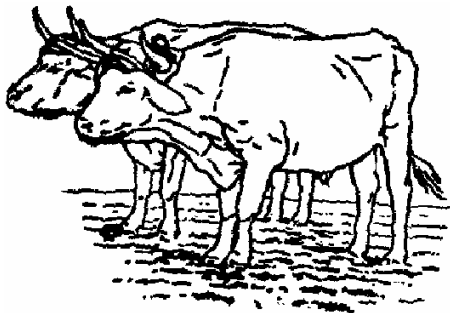


## Ploughing

One of the innovations that they brought to Britain at this time was the iron plough. Earlier ploughs had been just basically a stick with a pointed end harnessed behind two oxen. They were only useful for ploughing the light soils.

The heavier iron ploughs cons made it possible for the first time to farm the heavier but very rich valley and lowland soils.

They were very heavy to pull, of course, and hard to turn. An Iron Age plough used a team of up to eight oxen. To avoid the problems of turning such a large a team, Iron Age field fields tended to be small, long but narrow, a shape that can still be seen in many parts of Cornwall today.





## Iron Age Diet

As for eating, **bread** would have been an important part of any meal, and was made from **wheat and barley** ground down into **flour** using a **quern-stone**. The dough would have then been baked in a simple **clay-domed oven**, of which evidence has been found in Iron Age houses.

The barley and rye could also have been made into a kind of **porridge**, evidence for which has been found in the stomach contents in preserved Iron Age bodies that have been deposited in peat bogs in northern Europe. The Roman writer Pliny also tells us that grain was also fermented to make **beer**. The surface foam (**yeast**) was scraped off and used in the bread-making process.

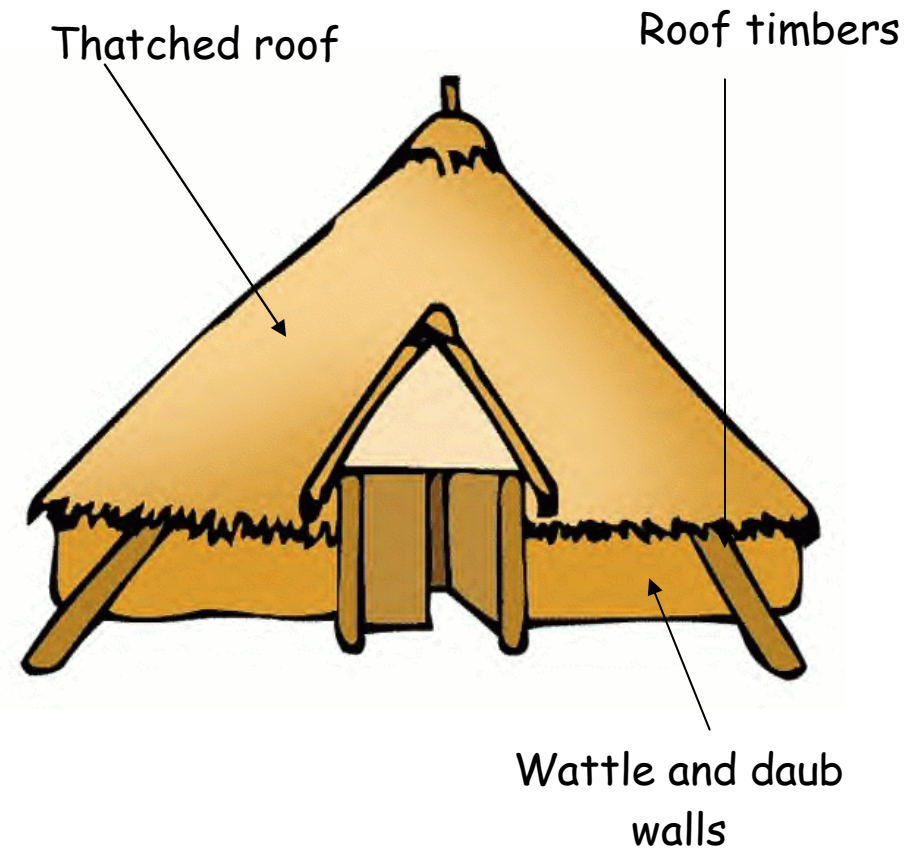
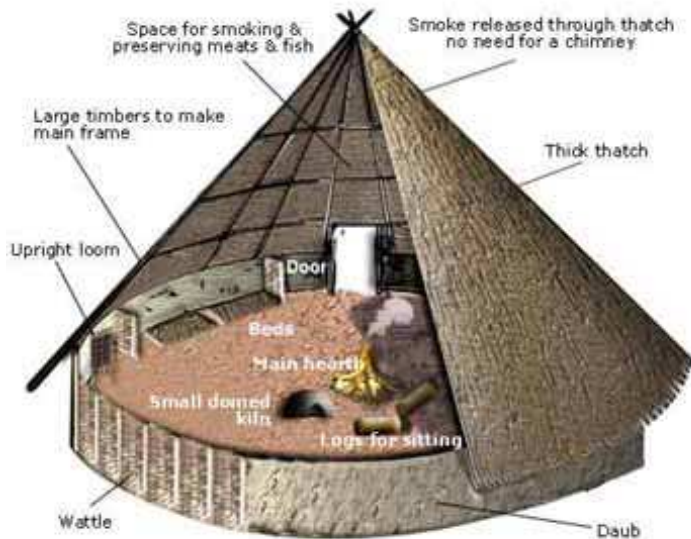
We can also assume that Iron Age people added to their diet with **berries, leaves, flowers, nuts and roots**. The animals reared as livestock, **pigs, cattle and sheep**, would have been eaten as there is evidence of butchery on the bones. **Milk and dairy products** would have been available in addition to **fish, birds, and the occasional wild animal**. The evidence of beeswax in the bronze-casting techniques shows that **honey** would also have been available as a sweetener.

The interior of the house was an ideal place for the drying and preservation of food. Smoke and heat from the constant fire would have **smoked meat and fish**, and would have **dried herbs** and other plants perfectly. **Salt** was another means of preserving meat for the cold winter months, but this was a commodity that could not be made at a typical settlement and was therefore traded.

The ordinary basic cooking pots would have been made by hand, from the local clay and came in varying rounded shapes, sometimes with simple decoration.

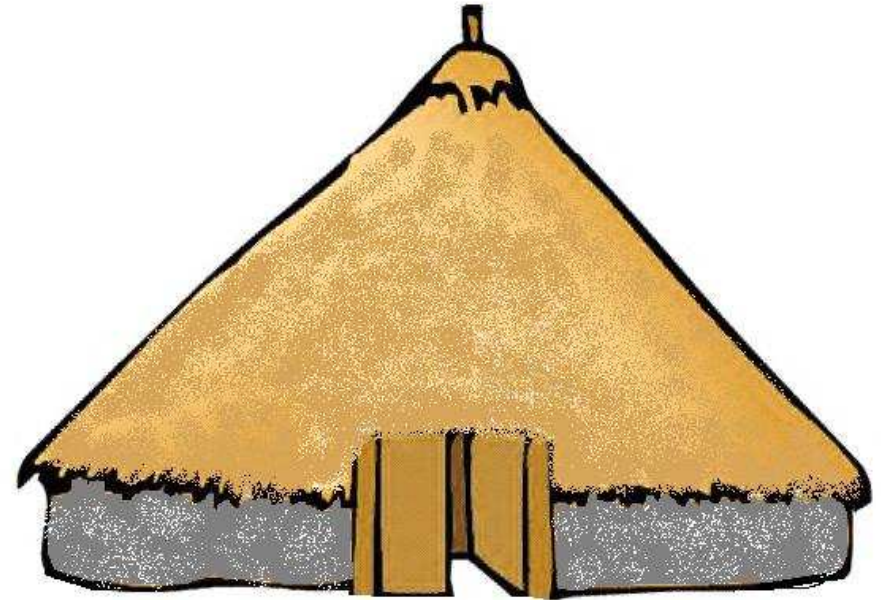
## Iron Age Houses: wattle and daub

In areas of Britain where there was no stone available, the main frame of the roundhouse would have been made of upright timbers, which were interwoven with coppiced wood - usually hazel, oak, ash or pollarded willow - to make wattle walls. This was then covered with a daub made from clay, soil, straw and animal manure that would weatherproof the house. The roof was constructed from large timbers and densely thatched.



## Iron Age Houses: stone

In areas of Britain where there was stone available, walls of the house would have been constructed of stone gathered from local fields and hills, piled on top of each other, perhaps with earth, mud or even dung to bind them together. The main frame of the roof would have been made of upright timbers, which were interwoven with coppiced wood - usually hazel, oak, ash or pollarded willow - to make wattle walls. This was then covered with a daub made from clay, soil, straw and animal manure that would weatherproof the house. The roof was constructed from large timbers and densely thatched.



**'All of the domestic life would have occurred within the roundhouse.'**

The heart of the house was the central open-hearth fire, which provided cooked food, warmth and light. The fire would have been kept alight 24 hours a day. Beside the fire may have stood a pair of firedogs or suspended above it a bronze cauldron held up by a tripod and attached with an adjustable chain.

## Courtyard houses

In the rest of Britain round houses were the usual design for an Iron Age house. Sometime during the first century BC someone in West Penwith had a different idea: to include living quarters, workshop, stores and byre (stable) within a single building, surrounding a central courtyard.

These are known as courtyard houses, and they are only found in the Land's End peninsula. The best examples are at **Chysauster**, about five miles from Carn Euny. The houses at Chysauster are huge, oval and about 25 metres long by 18 metres wide. An entrance passage paved with granite slabs leads into a central courtyard, which probably did not have a roof. Off the courtyard are a variety of rooms built into the thick outside wall which was originally 2-2.5 metres high.

Many courtyard houses have a long narrow room on one side of the central yard, probably used as a stable. On the opposite side of the courtyard there was often a long, narrow workshop or store. Between these, opposite the house entrance, is a large round or oval room, like a round house, which was where the family ate, slept and socialised. Some houses have even more rooms and even a back door leading out of the house.

At Carn Euny the houses have stone-lined and capped drains. The houses had stone hearths and some have strange flat slabs containing a carved socket (dent), which may have been where a centre roof support post was placed. Most reconstructions of houses show that a centre post was not necessary, however, and some people think these dented stones are the remains of querns (grinding stones)



Most of the courtyard house sites are village groups with four or five houses in each. Some of the courtyard house villages also contain round houses (as at Carn Euny).

Courtyard houses did not spread beyond Penwith, except for a one example in the Isles of Scilly, although similar, but not identical house types, known as enclosed homesteads, are found in north-west Wales. There are twenty-one recognized courtyard house settlements that survive; nine more structures are suspected of being of courtyard houses and another ten sites have been destroyed during the last 200 years.



The courtyard house villages were lived in right through the Romano-British period (43-410AD). They were peacefully and gradually abandoned between the second and sixth centuries AD.

*Adapted from Cornovia by Craig Weatherhill (Alison Hodge, 1985)*

Craig Weatherhill's idea of what a courtyard house looked like

## Leisure time

At the end of the day, having tended to the livestock, there would presumably - hopefully - have been time to rest. This may have been a matter of sitting by the fire on logs, drinking freshly brewed beer from a drinking horn made of antler and talking to the other members of the house.

Glass gaming pieces have been found in some of the later Iron Age burials, showing that forms of board games may have been played.

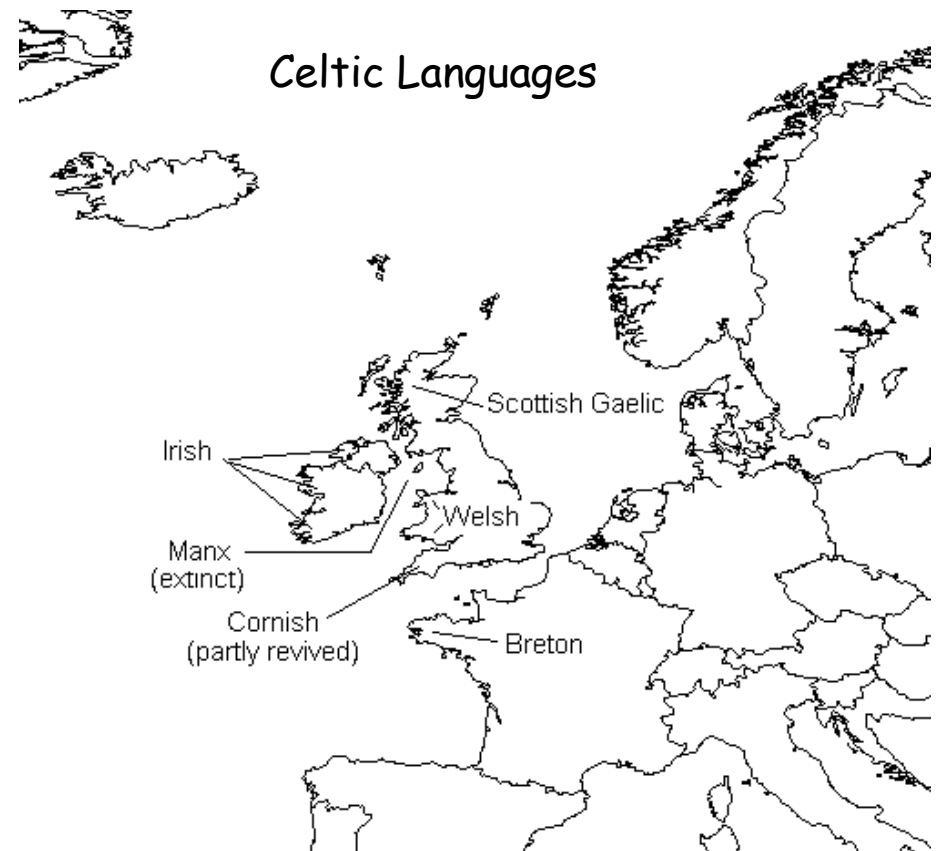
Children, who during the day would have helped in the house, or tended livestock, may have occupied their free time playing war games. and practising their skill at the slingshot - a common weapon of the Iron Age. Also popular was a game they played similar to field hockey.

On one side of the roundhouse's interior, and based on internal post-holes, would have been the sleeping quarters. These bed areas may have been raised from the ground on a wooden base; with hay or feather mattresses, strewn with animal skins and wool blankets. The thick thatch of the roof and the heat from the fire would have made the interior of the roundhouse quite a snug and comfortable place to live in, though rather smoky.

## What language did they speak?

There was a written Celtic language, but this only developed in Christian times, long after the Iron Age. The inhabitants of villages like Carn Euny relied on a spoken language, through which they passed on their culture, skills and beliefs, through people like bards and poets. A lot of what we know of their traditions comes to us through the old tales and poems that were handed down for generations before eventually being written down.

As the Angles and Saxons invaded and settled Britain from the 5th to 9th century, so the Iron Age culture became absorbed into the new "English" (*Angle-ish*) way of life or it moved west to escape from Anglo-Saxon influence. For this reason and because the far west of Britain was the last area to become dominated by English culture, traces of the old Iron Age language still exist. Welsh (a living language) and Cornish (a reviving language) are direct descendants of the old Iron Age language, as is Breton, a language reinforced in Brittany in the 800-900AD period by people from the south west of Britain escaping to the land of the Celtic cousins across the Channel.



## What would they have looked like?

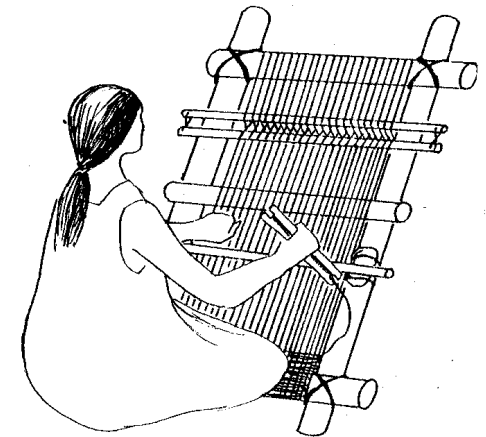
We know something of how people dressed and cared for their appearance partly from the archaeological evidence, but mainly from what classical writers such as **Strabo** and **Diodorus Siculus** wrote at the time.

Britain's Iron Age men and women are said to have worn a form of close-fitting trousers (*braccae*), with a long tunic of either linen or wool, held at the waist with a belt. A man's tunic stopped at the knees, a woman's was floor length. Over this they wore a cloak fastened at the shoulder with a brooch. Archaeological records of brooches, pins and other accessories suggests that they had a functional and decorative role, both holding things together but also looking good. They wore sandals, usually made of leather.

The textiles were dyed bright colours and were woven with striped and checked patterns. In one part of the house would have been an upright weaving loom. The wool from the sheep was spun and woven to make clothes. Spindle-whorls (round clay/stone weights used to make the spindle rotate evenly), carved bone weaving combs, and loomweights also of stone or clay - which held down the warp threads on the loom - are found on many Iron Age domestic sites.

People wore arms bands, bracelets, neckbands, lots of rings and heavy belts made of many materials. Their more valuable or important jewellery was made of gold or silver.

The classical writers mention that both women and men may have grown their hair long, sometimes plaited, and that the men usually wore beards or moustaches, which they also grew long. *'When they are eating the moustache becomes entangled in the food, and when they are drinking the drink passes, as it were, through a sort of strainer'* , wrote Diodorus Siculus.



## Religion and ritual

Archaeologists think that because farming was such an important part of Iron Age life, the religious festivals were based around the agricultural year. Fragments of a bronze calendar found in Coligny, near Bourg, in France, mentions two of the seasonal festivals; **Beltane (1 May)** (beginning of the warm season - a time when cattle are put out to open grazing) and **Lughnasad (1 August)** (marked the hoped-for ripening of the crops).

Two other annual festivals are mentioned in Irish writings from before 1000AD. Although they were written much later than the Iron Age, the traditions they mention may have been passed from generation to generation orally, and written at this later date. Most historians and archaeologists are happy with this idea.

These writings mention **Samhain (1 November)** (represented the end of one year and the beginning of the next; it was a time when the grazing season was over and the flocks and herds were culled) and **Imbolc (1 February)** (possibly a time when the ewes began to produce milk and the next animal rearing season began).

On a social level, Samhain was a transitional period, when the spirits could pass between the two worlds - this pagan tradition still continues in our society today, at Halloween. There is evidence from sites such as Winnall Down and Danebury in Hampshire that some pits are filled with specially chosen 'offerings', such as animal carcasses and even human remains. These special deposits may have been the result of rituals or ceremonies, including feasts, possibly from these seasonal festivals.



From what we know of the Iron Age people from Roman writers they held many of their religious ceremonies in woodland groves and near sacred water, such as wells and springs. The Romans speak of human sacrifice as being a part of "Celtic religion". They tell us too that the "Celts" revered human heads.

According to Roman writers, "Celtic" warriors would cut off the heads of their enemies in battle and display them as trophies. They mounted heads in doorposts and hung them from their belts. They believed that the centre of spiritual power was the head, and that by taking the head of an enemy they took the power for themselves.

During the Iron Age people began to be buried in simple cemeteries containing hole-in-the-ground graves. Sometimes these contained bodies, sometimes ash and sometimes pots containing ashes. An Iron Age cemetery has been found at Harlyn Bay near Newquay in Cornwall.



Two Iron Age religious  
artefacts from  
Roquepertuse in France



# Iron

By 400 BCE iron was being smelted and made into tools all over the British Isles, including in Cornwall.

The arrival of iron must have been amazing. Apart from the simple use of a much harder metal in tools and weapons, iron must have changed the local economy of Cornwall a good deal. During the Bronze Age, there had to be a good deal of trade from Cornwall because not every area had tin and copper ores to make bronze. Iron, on the other hand, was relatively cheap and available almost everywhere, trade patterns changed at this time.

The tribes of Wales developed regional styles of working iron, gold, and other metals, following the western European style known as La Tene (after the village of La Tene in Switzerland).

## Trade

Essentials were grown or made locally and were traded over long distances across Britain. Most settlements have evidence of making clothes, woodworking and even blacksmithing. Luxuries, such as shale bracelets, pots, bronze objects, animal furs and feathers were also traded over long distances.

## What archaeologists find

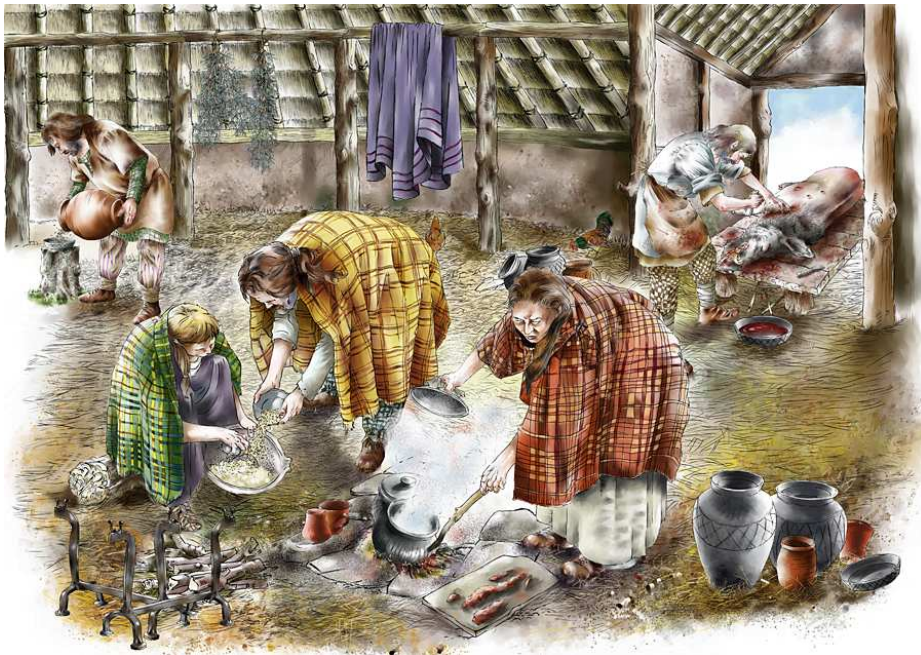
Fine metal objects like the Great Torc from Snettisham (Norfolk) are rare and unusual. The most common Iron Age remains are the rubbish from daily life, such as pot sherds, animal bones and broken tools. These small, forgotten things are valuable evidence of the daily life of Iron Age people.

## Celtic family life

The basic unit of Celtic life was a sort of extended family (several generations of family living together). Some people call these large extended families "clans".

There is a lot of evidence to suggest that the Celts farmed their children out to be brought up by more distant members of the "family". So Iron Age children may have been brought up by "foster parents", often the brother of the birth-mother.

Clans were linked together with other clans into tribes, each of which had its own social structure, laws customs, and possibly its own local gods.



## Druids

There is a lot of nonsense written about Druids. What we do know is that they were a sort of super-class of priests, political advisors, teachers, healers, and arbitrators. They had their own universities, where knowledge was passed on by word of mouth. They had the right to speak ahead of the king in council, and may have held more authority than the king.

They acted as ambassadors in time of war, they composed verse and upheld the law. They were a sort of glue holding together Celtic culture.

The Isle of Anglesey seems to have been an important centre for the work of the Druids.



A nineteenth century artist's idea of what Druids might have looked like... and probably completely wrong!

## Useful websites for teachers and students

<http://www.bbc.co.uk/wales/celts/>

<http://www.channel4.com/history/microsites/T/timeteam/ironage.html>

<http://www.bodrifty.co.uk/home.htm>

<http://www.english-heritage.org.uk>

[http://www.bbc.co.uk/history/ancient/british\\_prehistory](http://www.bbc.co.uk/history/ancient/british_prehistory)

<http://www.bbc.co.uk/history/forkids/>





## Exploring the village

It's important for school students visiting the site to be engaged, but not to the extent that they are driven by worksheets all the time and don't really interact with the place they are visiting.

So a visit to Carn Euny needs to contain variety and real opportunities for students to ask their own questions and speculate in an open-ended way, rather than constantly to seek answers to closed questions set by the teacher.

## **Starter activity: Think about it cards**

A good starter activity at sites like Carn Euny is to set a series of challenges (in the form of cards containing puzzles) which the students complete in pairs, reporting back orally to the teacher and swapping the card for another). Twenty minutes spent doing this at the start of the visit will enable students to understand the layout of the site and stimulate discussion, speculation and excitement. There are no "right answers" for the puzzles set.

Suggested cards are on the next page

# "Think about it" Cards

<p><b>Puzzle Card One</b></p> <p>How many people might have lived in this village?</p>	<p><b>Puzzle Card Two</b></p> <p>Which of the houses was the most simple and which was the most complicated?</p>	<p><b>Puzzle Card Three</b></p> <p>Why did they build their village on this hillside?</p>
<p><b>Puzzle Card Four</b></p> <p>What else were the houses made from apart from the stones we see today?</p>	<p><b>Puzzle Card Five</b></p> <p>Think about ten different noises you would have heard here when people lived here in the Iron Age</p>	<p><b>Puzzle Card Six</b></p> <p>Think about ten different smells you would have found here when people lived here in the Iron Age</p>
<p><b>Puzzle Card Seven</b></p> <p>What was the fougou used for?</p>	<p><b>Puzzle Card Eight</b></p> <p>What was the round room off the fougou used for?</p>	<p><b>Puzzle Card Nine</b></p> <p>What were some of the smaller buildings used for?</p>
<p><b>Puzzle Card Ten</b></p> <p>How important was the fougou to the people that lived here?</p>	<p><b>Puzzle Card Eleven</b></p> <p>What things would the people who lived here have needed to stay alive and comfortable?</p>	<p><b>Puzzle Card Twelve</b></p> <p>How easy would it have been to protect this village if it was ever attacked?</p>

## Exploring through group work

In this activity, each group has a different role/responsibility on site. Having done a starter activity which enables each student to see the whole of the site, the groups then specialise in certain areas. Understanding of the site develops through the groups activities and through the sharing of outcomes after the visit.

They are given follow-up time back at school and share their findings and ideas through a series of presentations or through a "market place".

This is a fairly traditional approach to looking at the village, through observation, measuring, drawing and discussion, but done in groups with each group becoming the experts in their particular investigation. The benefits of working this way include:

- Each student gets a detailed look at one aspect of the village and develops expertise in that area.
- It encourages post-visit co-operation and sharing, as each group needs the ideas and information from other groups.
- Effective use of time: a one hour visit would be enough for six detailed investigations of different aspects of the village

Each group needs some pre-visit preparation, in terms of knowing what they are going to look at and how they can go about their work. They will need materials and equipment in advance and to be confident in how to use them.

Suggested working groups are on the next page, with some thoughts about the pre-visit information they will need, a list of equipment required and some ideas of the outcomes they will reach



<p><b>Group One</b></p> <p>Mapping group, makes detailed map of one courtyard house</p> <p>Pencils Tape measures Clipboards Grid paper</p> <p>Outcome: a series of maps/plans that accurately show the layout of pone iron age dwelling</p>	<p><b>Group Two</b></p> <p>Reconstruction group, examines one house and reconstructs it from the available evidence</p> <p>Pencils Clipboards Paper</p> <p>Outcome: a series of reconstruction drawings that show what the houses might have looked like with roofs and wooden parts intact.</p>	<p><b>Group Three</b></p> <p>Photography group, uses digital cameras to make a record of different aspects of the village.</p> <p>Cameras</p> <p>Outcome: a set of photographs that record in detail aspects of the village, which the rest of the group can then use to illustrate/annotate</p>
<p><b>Group Four</b></p> <p>Fougou group explores the fougou and beehive room in great detail, drawing and mapping. This group becomes fougou experts. They spend some of the time speculating about its function and value to the village</p>	<p><b>Group Five</b></p> <p>Everyday life evidence group. This group scours the village for all sorts of evidence of daily life in the village.</p> <p>Maps Clipboards Pencils Paper</p> <p>Outcome The group locates and labels anything that tells a story of a typical day in the village and the lives of the people that lived there.</p>	<p><b>Group Six</b></p> <p>The building group looks at how the buildings were built, noticing materials used, shapes of stones, where wood and other materials would have been used and looking at the sizes of spaces, entrances and gateways.</p> <p>Pencils Clipboards Paper Tape measures</p>

## Mystery tour of the village

A way of exploring the site that takes some preparation but which repays in terms of interest, enthusiasm and surprise. The idea is to look at the village "through the keyhole". Students explore the village in small groups (with an adult to ensure safety). At various points around the village are pieces of evidence, puzzles to complete, *animateurs* to interrogate and other stimuli. By the end of the tour, students should have a good understanding of the site and its history.

The tour could end in the "beehive room" with a tale about life in the village.

Ideas of objects/puzzles/roles to have dotted around the site are on the next  
page

*No writing, lots of thinking, lots of emotional engagement, lots of imagination*



## Mystery tour of the village - 2



<b>Puzzle</b>	<b>Piece of evidence</b>	<b>Role</b>
<p>The fogou: nobody knows what it was for, though there are lots of ideas. Students stand in the fogou and make up ideas about what it was used for</p>	<p>A piece of brightly patterned cloth to be found in one of the living areas of a courtyard house</p>	<p>An old Iron Age man, in costume, working in one of the houses, ready to answer questions about the village, life in the Iron Age and people's beliefs</p>
<p>A long thin room in the northern-most house. Student stake turns to stand in the room and say out loud what they think it was used for</p>	<p>A piece of iron chain left in one of the workshop rooms off the central courtyard of a house</p>	<p>An Iron Age man, in costume, working in one of the fields next to the village, ready to answer questions about his life.</p>

## Mystery tour of the village - 3

<b>Puzzle</b>	<b>Piece of evidence</b>	<b>Role</b>
<p>The drain hole in the corner of one of the courtyard houses, with the covered drain leading to it.</p>	<p>A quern (a picture of a quern) or a pot of grain left in the middle of one of the living areas of a courtyard house</p>	<p>A Roman soldier standing looking at the village from the corner of the site, ready to answer questions about what he knows about the site.</p>
<p><b>Puzzle</b></p> <p>Stand in the middle of the small round house at the south-east corner of the village (near the gate).</p> <p>How did they put a roof on this?</p>	<p><b>Piece of evidence</b></p> <p>A handful of old pottery pieces "found" in the middle of a workshop. What do they tell us?</p>	<p><b>Role</b></p> <p>An Iron Age woman, in costume, working in one of the houses, ready to answer questions about her life.</p>

## A simple activity: thinking about the village - 1

**The idea** is simply to get student to leave objects in the places where they think they would have been used. Bring a box of modern artefacts with you and invite students in turn to take an object, explore the village, and leave it where they think it would have been used. Alternatively, use the pictures on the next few pages, (printed/laminated) as the objects.

You can use modern objects just as effectively as old artefacts, or a mixture of both.

**The second phase** is to explore the whole village in a group/ groups, looking for the deposited objects and the student have to explain to the rest of the group why they left things where they did.

**Finally**, you could get a large map of the village and plot where things were left. You'll have the chance to speculate about the locations of some of the objects (where *did* they go to the toilet and why?)

### Suggested objects

Toilet roll	Plate	Garden tool	Needle and thread
Cooking pan	Stuffed animal (pig?)	Knife	Stool
Sleeping bag	Sack of grain	Small statue/figurine	Candle
Bucket	Jug	Dog	Hammer
Quern (grindstone)		Baby	Mirror

## **A simple activity: thinking about the village - 2**

### **Follow up: a few ideas**

#### **Smells from the today/the past**

Students in a circle, eyes closed. Teacher starts, " Today I can smell..." and each person in the circle has a go, until it gets back to the teacher. Then the teacher says "Then I would have smelled.." and this passes on again until it's complete.

#### **Sounds from the today/the past**







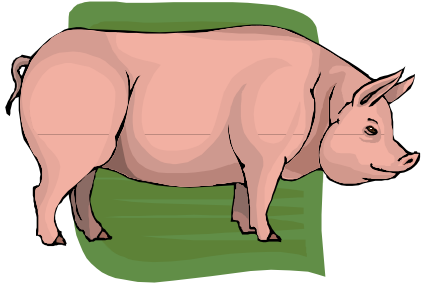
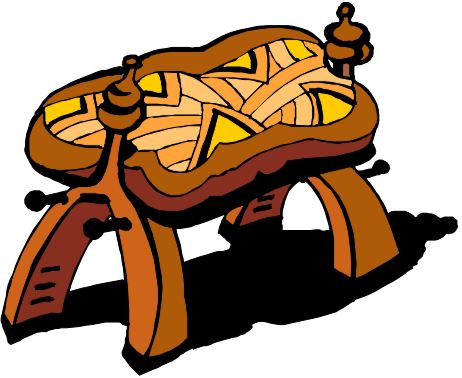
Students in a circle, eyes closed. Teacher starts, " Today I can hear..." and each person in the circle has a go, until it gets back to the teacher. Then the teacher says "Then I would have heard...." and this passes on again until it's complete.

#### **Roleplay**

In groups, students work in groups of 4/6 to create a 3 minutes piece of drama about life in an iron age house. They have 10 minutes to prepare it, then act it out in front of the rest of the group, using one of the courtyard houses as a set and theatre.


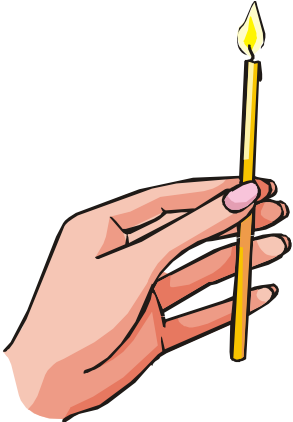








### A simple activity: thinking about the village - 3

<p>Toilet roll</p> 	<p>Plate</p> 	<p>Garden tool</p> 	<p>Knife</p> 
<p>Needle and thread</p> 	<p>Cooking pan</p> 	<p>Stuffed toy animal (pig?)</p> 	<p>Stool</p> 







# A simple activity: thinking about the village - 4

<p>Sleeping bag</p> 	<p>Candle</p> 	<p>Jug</p> 	<p>Farm tools</p> 
<p>Small statue/figurine</p> 	<p>Sack of grain</p> 	<p>Bucket</p> 	<p>Dog</p> 



## A simple activity: thinking about the village - 5

<p>Hammer</p> 	<p>Loom (weaving frame)</p> 
<p>Mirror</p> 	<p>Baby</p> 

## Documentary challenge: making a ten minute programme about the site

Every child has a role. The challenge is to tell the story of the village and produce a 10 minute programme that involves everyone. It could contain a mixture of interviews, news reports and acted scenes.

Some could be in role as characters from the village's past; some could be newscasters, camera operators, script-writers, makers of prompt boards, guides, site managers, archaeologists.

There are several ways of managing this. It can, with older students, be achieved without any significant guidance from the teacher: students decide who is going to do what, work co-operatively and produce the programme in real time after an hour at the site.

On the other hand, it may be necessary to assign roles. If this is the case, suggested roles are on the next page.

The report could be themes around an issue like:

Do we treat ancient sites properly?  
Threat to Ancient Site from local farming?  
Come to wonderful Cornwall and see its history.  
Tourism: good or bad?



<p><b>Camera operator</b></p> <p>Works the camera/s</p>	<p><b>Newscaster</b></p> <p>Introduces the story back at the "studio"</p>	<p><b>Makers of prompt boards</b></p> <p>Large sheets of paper with the script to be read</p>	<p><b>Japanese visitors</b></p> <p>Visiting the site, are interviewed</p>	<p><b>School student/s</b></p> <p>Visiting the site, are interviewed</p>
<p><b>On site reporter/s</b></p> <p>Handle the interviews at the site and then hand back to the studio</p>	<p><b>Script-writers</b></p> <p>write the script to be read onto large sheets of paper/card</p>	<p><b>American visitors</b></p> <p>Visiting the site, are interviewed</p>	<p><b>Local farmer</b></p> <p>Passing the site and drops in to give his opinion</p>	<p><b>Character from the past</b></p> <p>Mysteriously reawakened by all the noise</p>
<p><b>Guides</b></p> <p>Working at the site, ready to be interviewed</p>	<p><b>Site managers</b></p> <p>Visiting the site, are interviewed</p>	<p><b>Archaeologists</b></p> <p>Working at the site, ready to be interviewed</p>	<p><b>Local school teacher</b></p> <p>Using the site, are interviewed</p>	<p><b>Character from the past</b></p> <p>Mysteriously reawakened by all the noise</p>
<p><b>Director</b></p> <p>Organises the whole thing (may not be necessary or desirable)</p>	<p><b>Time travel reporter</b></p> <p>Handles the interviews with the characters from the past</p>	<p><b>Local councillor/MP</b></p> <p>Invited to give his/her opinion</p>	<p><b>Location finder</b></p> <p>Works out the best places for each shot.</p>	<p><b>Roles for making the documentary</b></p>

## Thinking about values and beliefs: how did village like this work -1

A different way of interacting with the village could be to think in terms of the beliefs and values of people who might have lived here. To get away from speculating about iron-age people's value systems (though there is much value in doing this), a simple way to raise the issues of values and beliefs while visiting the site is to play a version of "the island game".

Set up three separate areas of the village (three of the houses), each one with a different set of rules.

The students visit each of the locations, where they listen to the rules of that place, ask questions, discuss and then move on.

Having visited all three locations they are asked to choose which one they would like to go and live in. They then move to the one of their choice.

Once there, they put some flesh on their choices by discussing in a circle how the house will be run, what laws there will be, how they will be enforced and what will happen to anyone who breaks the laws. They will decide how the house is run/who will do what.

After 15 minutes of discussion, the groups come together again to explain how their house will be run. Anyone wishing to change their minds and join another house can now do so, but this is the last chance for that to happen.

They then return to the house of their choice for more discussion and thinking, before the teacher ends the activity.



## Thinking about values and beliefs: how did village like this work -2

Village Rules (Location One)	Village Rules (Location Two)	Village Rules (Location Three)
<p>All adults have a say in the running of the village</p> <p>Every decision is made by majority voting</p> <p>Punishments for wrong-doing decided by the whole village</p> <p>Each villager donates 10% of produce each month to central store in case of hardship</p> <p>Each family owns its own house, areas of land and is responsible for itself</p>	<p>All adults have a say in the running of the village, by voting for ruling council of 7</p> <p>Every decision is made by these 7 by majority voting</p> <p>Punishments for wrong-doing decided by the council</p> <p>The council's rules must be obeyed</p> <p>Each family owns its own house, but all land is common and shared by all</p>	<p>The village is ruled by the oldest man/woman in the village</p> <p>The decision of the oldest man/woman is final</p> <p>Punishments for wrong-doing decided by the leader</p> <p>The leader's rules must be obeyed</p> <p>Each family owns its own house, but all other property including animals is common and shared by all</p>

## Exploring the village through role-play

This could work in a number of ways:

- Using old students/adults other than teachers as characters at stations around the village, each with a different story to tell, each ready to be interviewed about their lives in the village. Outline roles for this approach are on the next sheet.
- Put a “family” of students into a house setting. With a plan of the house and the possible functions of different parts of the building, they develop a role-play based on one event in a typical day.....getting up/preparing a meal/sitting round a fire in the evening and going to bed
- Towards the end of a site visit, when the students feel they know the place quite well, each of them is given a role-card and they spend twenty minutes in the village in that role. Suggested role cards are available in this pack.

Each of these approaches could lead to some imaginative follow-up work, through more drama in the classroom, creative writing or art-work





## Exploring the village through role-play: suggested roles

<p><b>An old man</b> You are an old man who has lived and worked in this village all of your life. The furthest you have travelled is about 20 miles away, though there are people in the village who sail by boat across the sea for many days. You farm the land around the village, helping to grow what the village needs to stay alive.</p>	<p><b>An old woman</b> You have lived here all your life. You live with your son and his family...all of the families in the village live like this, three generations together. You still work every day, grinding seeds for flour, preparing food, making butter and cheese, plucking birds. It is a good place to live, never too hot, never too cold but often wet and windy.</p>	<p><b>A young man</b> You were born here and will probably die here. Life is fine, following the seasons, trying to grow as much as you can in the summer to keep you live and warm in the winter. The times you enjoy most are the celebrations, the festivals that mark the start of the new seasons, especially the festival of mid-summer. Then there is food, drink, music and laughter.</p>	<p><b>A young woman</b> You have lived here all your life. Your parents work as farmers, tending the animals, growing the crops that keep you alive. Your house has a large central courtyard, with rooms leading off. It is snug in winter, but you all have to sleep in the same room, around a fire. You have heard of other places a long way away and hope to visit them one day.</p>
<p><b>A child</b> For as long as you can remember you have helped in the house and now you are helping in the fields, looking after the animals, collecting eggs from the chickens, picking up the grain that falls at harvest. Everyone in the village has to work, otherwise people would be hungry. You like the dark, smoky warmth of your parents' house.</p>	<p><b>A visitor</b> You are a Roman, visiting the far south-west edge of the Empire. You come originally from Italy but have been away from home for years. You like the people from here in the far-west; you can trade with them, they never cause any trouble. Few Romans like you ever come this far west, to the place they call "The country of the setting sun"</p>	<p><b>A tinner</b> Your family lives in the village and you share their house. Unlike others in the family you work as a tinner in the valleys around here, trying to find tin in the muds and gravels at the bottom of streams. You smelt this in a furnace, turn the black powder into a silver metal, and then sell it to whoever you can for a good price.</p>	<p><b>A farmer</b> You farm the land around the village. You have cattle and sheep, which give you milk, meat, leather and wool. You grow wheat, barley and oats and some vegetables like peas and beans on the small patches of land around your house. In the winter you kill most of your animals, because it is too hard to feed them when it is cold.</p>



# Puzzle trail: find the things and complete the activities on this page by exploring the village

Find this



What was it for?

Find this



What was it for?

Find this



What was it for?

Find this



What was it for?

Find this



What was it for?

Find this



What was it for?

## Living in the Iron Age: reconstruction

### Live a day in the life of an iron age village

There are places in Cornwall (contact details on this page) where you can visit with a class and enjoy an "Iron Age Experience", which includes living in reconstructed houses, cooking over open fires, weaving, dyeing...even smelting tin. A visit to Carn Euny might be the ideal stimulus to explore life 2000 year ago in this way, perhaps using an already existing site, using your own school grounds or even the fields immediately around Carn Euny itself.

### School site based experience

It is possible to simulate life in an iron age community by reconstructing iron age settlements on school grounds using simple materials. Plastic sheeting replaces the thatch or turf roof, milk crates or similar objects can make reasonable walls, some poles and rope being used to lash the structure together. In the days before Risk Assessments made such activities more difficult, one school in Cornwall regularly had students constructing such buildings as a challenge, and then sleeping in them overnight.

### The rest of the Iron Age experience (over two days) included activities such as:

Cooking iron age food over open fires    Preparing flour from grain using a quern    Weaving and dyeing

Story-telling and poetry writing/performance    Celtic sports challenge    Music and dance

Schools interested in mounting such an experience on their own land are invited to contact Cornwall Heritage Trust for ideas and support

## Living in the Iron Age: reconstruction

### Carn Euny based experience

There is a limit to what is possible at Carn Euny because it is a listed and protected site. Any activities that are undertaken must leave no physical impact on the site. So reconstruction at Carn Euny is limited to imaginative role-play/drama involving such things as story-telling, dressing up in role and exciting the imagination in ways that leaves no physical impact on the village.

The possibility exists for using land near to the village for more reconstructive work of a simple kind (cooking Iron Age food, for example). The physical difficulties of access mean that anything more ambitious than this is better (more easily) done near to school premises.

Schools wishing to pursue these ideas are invited to contact Cornwall Heritage Trust for support.

### Where you can experience "Life in the Iron Age" in Cornwall:

- Bodrifty Farm, Newmill, Penzance, Cornwall TR20 8XT, UK | Tel: UK(0044) 01736-361217  
<http://www.bodrifty.co.uk/home.htm>
- Bodmin Moor/Trewortha Farm: contact Tony Blackman about using his reconstructed village with school groups: Tony Blackman, Edwins Thatch, Ventongimps, Callestick, Truro TR4 9LH 01872 572725

# Prehistoric trading game...an iron age market

Each of the students is part of a family group bringing commodities to market. Each has a shopping list. They have to return to their own home with what they need to keep their family alive over the coming month. There is no money so goods have to be bought through barter. Part of the exercise is to understand that different goods had different relative values and that the less there was of a commodity, the more it would cost to buy it.

Set up families and "stalls" with the following commodities and quantities (15 sets of commodities/15 "families"; you can adjust quantities or combine products depending on how many students are available.

10 iron axes  
6 knives  
8 sacks of flour  
6 sheep  
10 pieces of cloth  
7 leather bridles for horses  
8 goats  
10 pieces of cheese  
4 pieces of butter  
10 loaves of bread  
5 clay pots  
6 cooking pots  
8 pots of salt  
10 pots of fish oil  
24 fish

**Iron Age shopping list**  
At the market your family must  
get

1 iron axe  
1 knife  
1 sack of flour  
1 sheep  
1 pieces of cloth  
1 leather bridles for a horse  
1 goats  
1 piece of cheese  
1 pieces of butter  
1 loaf of bread  
1 Clay pot  
1 COOKING pot  
1 pot of salt



Instructions for the game:

Give each family pair the commodity they have brought to market; they make these out of sugar-paper/pens/scissors and display them on their stall; they make up a cry to attract people to their stall ("Fish for sale...get your fish here")

One person stays behind at the stall, the other takes some of the commodity out to trade

Groups have to keep a close eye on their shopping list, bartering for the things they need

They can trade on any extra things that they gather

Allow trading for 15 minutes.

Hold a circle-time style discussion of experiences during the game; who did well? Who found it more difficult? What was in short supply? Why was this? What would the effects of this be? Which families would survive comfortably,. Which would not? What should be done with anyone who stole during the market?

# Mapping the site

## Teachers' Sheets

### Learning Objective

To understand how to map a site using a tape measure and a protractor.

### Activity

Students are going to draw a map of the site using a surveying technique used since at least Roman times.

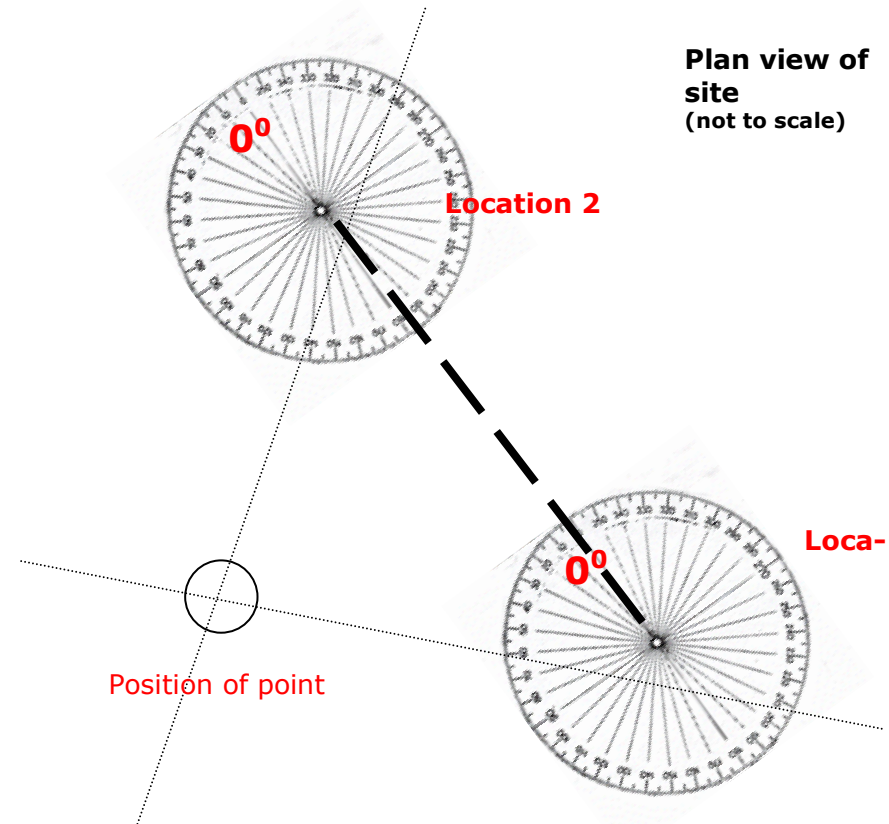
Students will need to find two areas on the site which give a clear view of the whole site and make sure there is a flat working surface in each location.

At each of the locations place a protractor on a sheet of paper (to make it easier to read) and align the protractors in the same direction. **Hint:** you could line  $0^\circ$  on one protractor with the second location and  $180^\circ$  on the second protractor with the first location.

Now they measure the distance between the two protractors (this is the only distance measurement required).

They will then need to draw this line in the centre of a sheet of A3 paper using a scale ( $5\text{mm} = 1\text{m}$  should allow most things to fit). This sheet of paper will become the map.

Now the students will pick points around the site which they wish to survey. This is done by recording the direction to each point from each of the two protractor locations.



# Mapping the site

## Teachers' Sheets

These two directions can then be drawn onto the "map" by plotting two direction lines. The point's position is represented by the point on the map when the two lines cross.

### Extension

Ask students to fill in the detail and colours on the map (the points between the plotted points).  
Then ask students to draw a map of what you think the site would have looked like when people lived there.

#### Resources that are needed:

##### *Class sets of:*

Student worksheets

A3 paper

1m rulers

Protractors

### Issues to consider

There are a number of issues you will need to consider. Depending on the group these may be discussed and planned for with the students.

**Safety:** This historic site is very uneven. Depending on the group of students you will need to consider how to best manage the group.

**The site is not level:** Because the site is not level it may lead to difficulties and inaccuracies in the plotting of positions.

# Mapping the site

## Students' Sheet

We are going to draw a map of the site using a surveying technique used since at least Roman times.

### Step 1

Find two areas on the site which give a clear view of the whole site. At each of the location place a protractor on a sheet of paper and align the protractors in the same direction.

### Step 2

Now they measure the distance between the two protractors.

### Step 3

They will then need to draw this line in the centre of a sheet of A3 paper using a scale. Use 5mm = 1m

This sheet of paper will become the map.

### Step 4

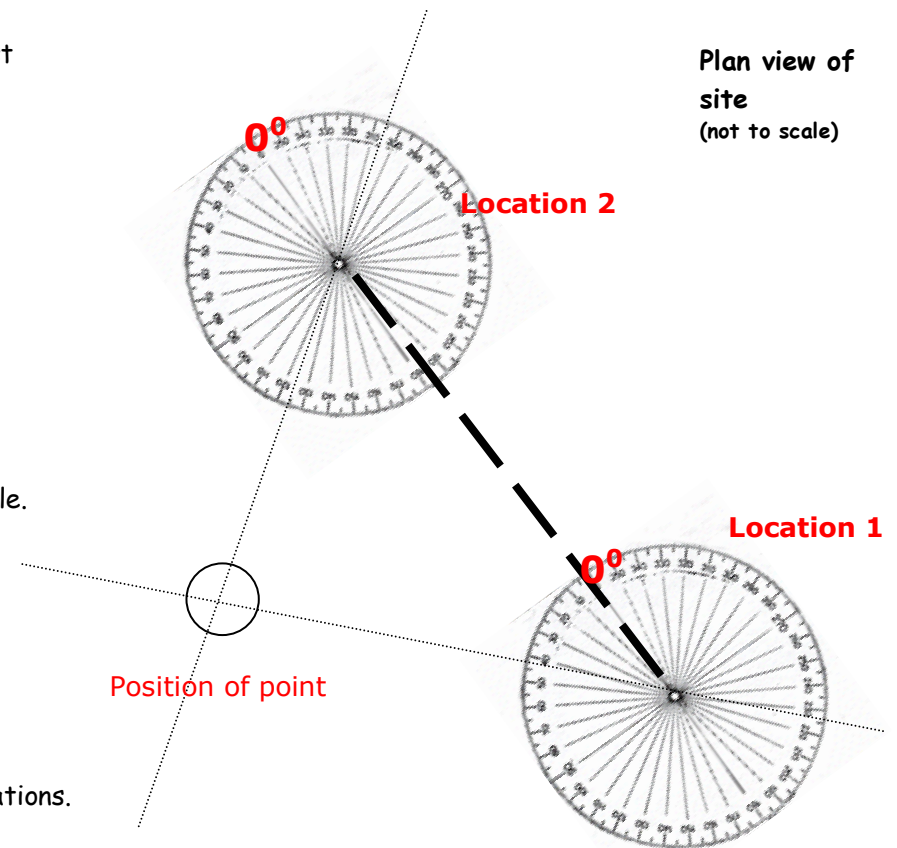
Now we pick points around the site which they wish to survey.

In each case record the direction to each point from each of the two protractor locations.

### Step 5

These two directions can then be drawn onto the "map" by plotting two direction lines.

The point's position is represented by the point on the map when the two lines cross.





## Maths puzzles

A series of short activities to help acquaint students with the site through Maths

<p><b>How many people lived here?</b></p> <p>Pick one house at the village</p> <p>How many people could have lived in this one house?</p> <p>Now work out how many might have lived in the whole village.</p> <p><b>You need:</b> a map of the village</p>	<p><b>Looking at the roof of the fogou</b></p> <p>How many stones have been used to build the roof of the main chamber?</p> <p>What is the average size of the stones used?</p> <p><b>You need:</b> a tape measure</p>	<p><b>How many lifetimes has this village been here?</b></p> <p>If the average human lifespan is about 40 years, how many lifetimes has this village been here?</p> <p><b>You need:</b> to find out how old the village is</p>
<p><b>How long is the fogou?</b></p> <p>Find a way of measuring the length of the fogou.</p> <p><b>You need:</b> a partner A length of string</p>	<p><b>Looking round the village</b></p> <p>How many right angles (90 degree corners) can you find in the village?</p> <p>Where are they?</p> <p>Can you reach any conclusions about prehistoric houses as a result of your investigation?</p>	<p><b>Make up your own Maths puzzle based on the village and ask a friend to try to find the answer.</b></p>



## Fogou: teacher's notes

There are a number of these structures in northern Europe and the name fogou is unique to Cornwall (it comes from the Cornish word *vau* or "cave") - elsewhere they are called souterrains. Their precise purpose remains unknown - from underground homes to cattle sheds to cold food store to rooms for ritual purposes. It may be that we will never know what they were for. When Timeteam visited Boleigh fougou in the 1990s, they could come to no firm conclusions about what it was built for. So the fougou gives the teacher a chance to pose a real historical problem to school student and for them to speculate on the same terms as archaeologists and experts.

Fogous have been found at various places in Britain and Ireland, mainly near villages and fortifications, but their purpose remains a mystery. The *Carn Euny fougou* is thought to be unique in that it leads to a stone lined round chamber which has partly collapsed. It is a particularly well-preserved example. It consists of a passage about 20m (65ft) long, a side passage leading to the unusual circular stone-walled chamber (the domed roof of which has collapsed), and a tiny creep-passage, possibly the original entrance.

Excavations so far have given a date of between 500 and 300BC for the fogou.



## What *were* fougous for? An on-site activity plus follow-up work

An obvious but useful starting point is just to get the students sit in the fougou and the beehive chamber, trying to imagine all the uses it might have had. They can record their ideas on paper, on video or audio tape. Because there is no “right answer”, this can be the starting point for

- some very good discussion work,
- a series of presentations by different groups followed by a vote
- research work using the internet and published sources (see the bibliography section of this unit names of useful books and websites
- drama, roleplay and hot-seating activities can follow from this
- and the possibility of other local visits remains (Boleigh fougou is a few miles south east of Carn Euny; the ruined fougou at Chysauster can be visited; and the fougou at Pendeen Manor Farm to the north-west can also be visited by arrangement)

Teachers may find the following list of suggested uses of the fougou useful. The bracketed comments are possible counter-arguments):

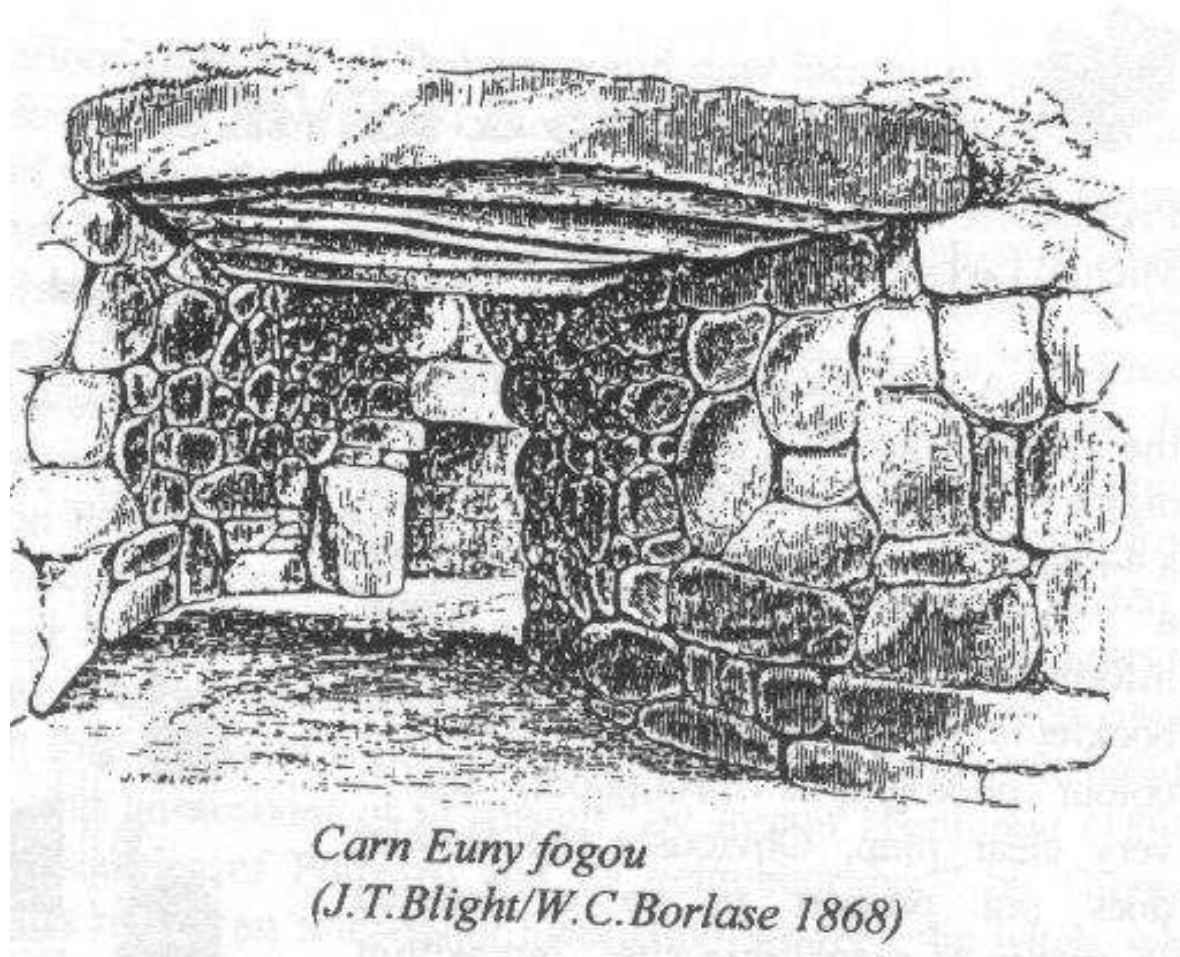
**Food storage.** (They had standard grain pits for that, why build anything so elaborate?)

**Cattle shed.** (Why build it underground?/the cattle would have to be very small

**Refuge against raiders.** (How safe from attackers would you be shut up in a hole?)

**Ritual use (charnel house/rites of passage centre/meeting point/a place inside the earth to be nearer “an earth goddess?”).** (explanations like this are often offered by archaeologists when they don't know the answer)

# Images of the fogou

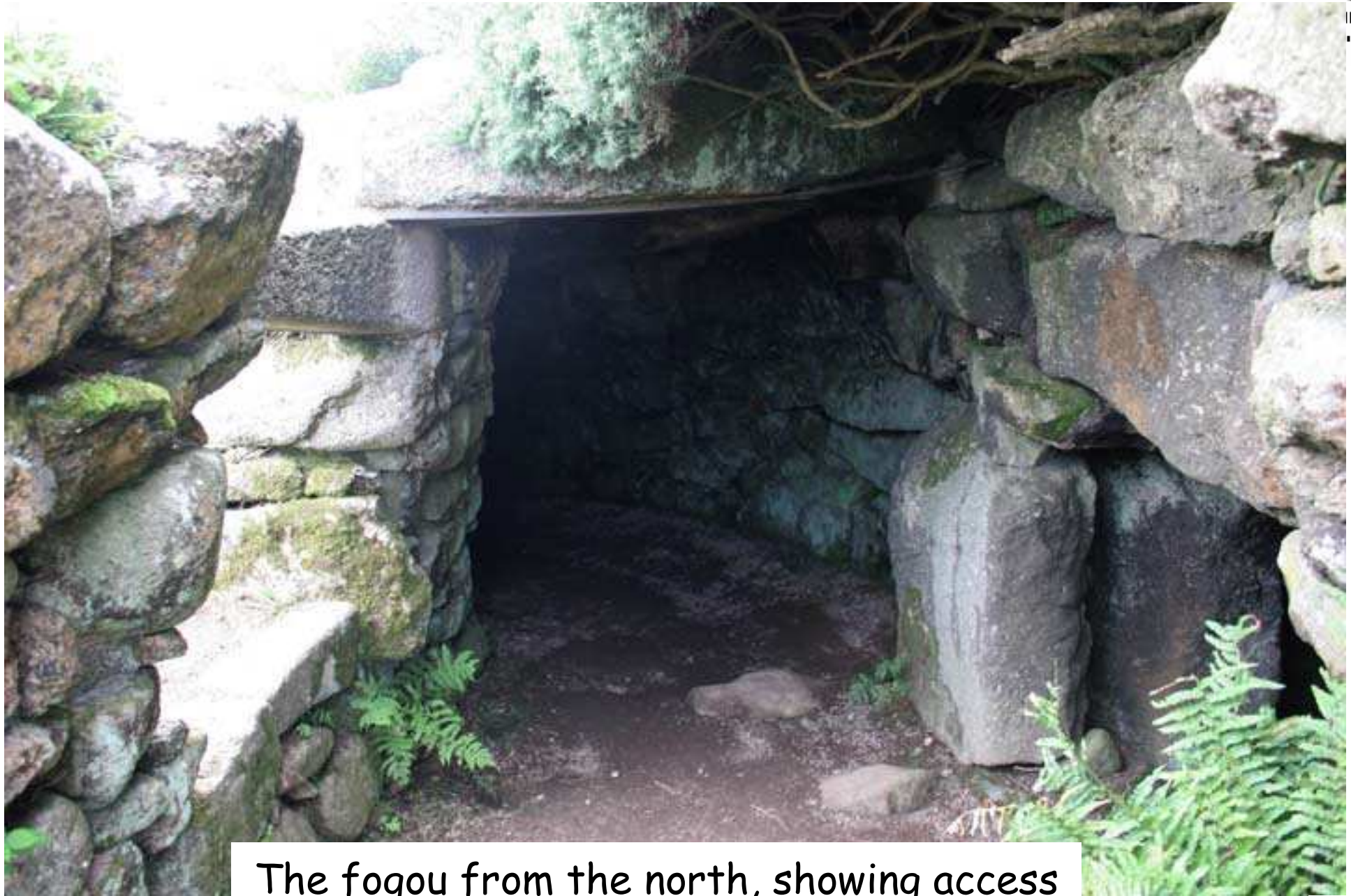






The beehive hut, accessed via the fogou



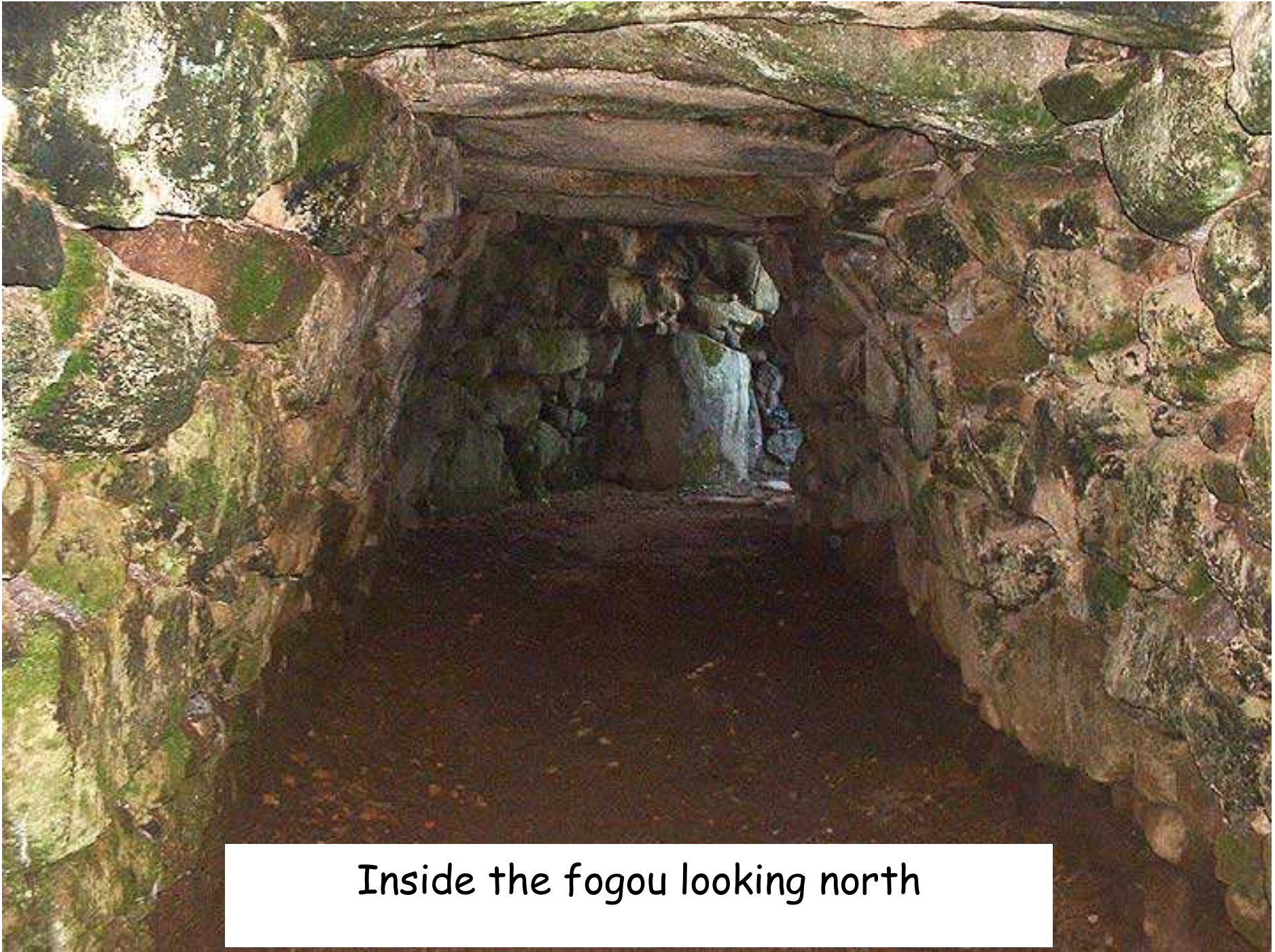


The fogou from the north, showing access to the beehive hut on the right





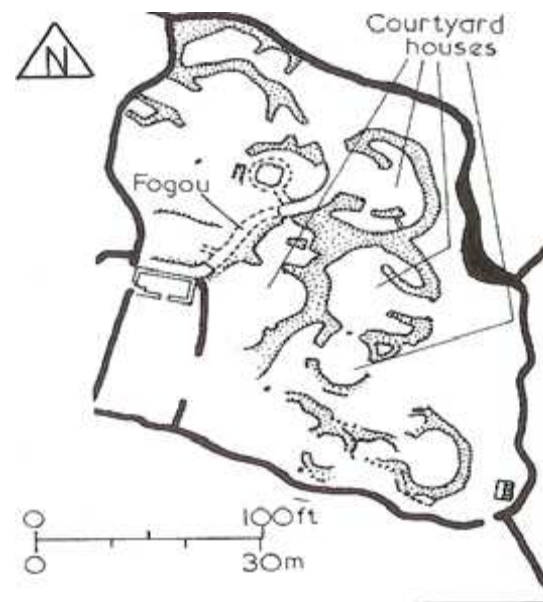
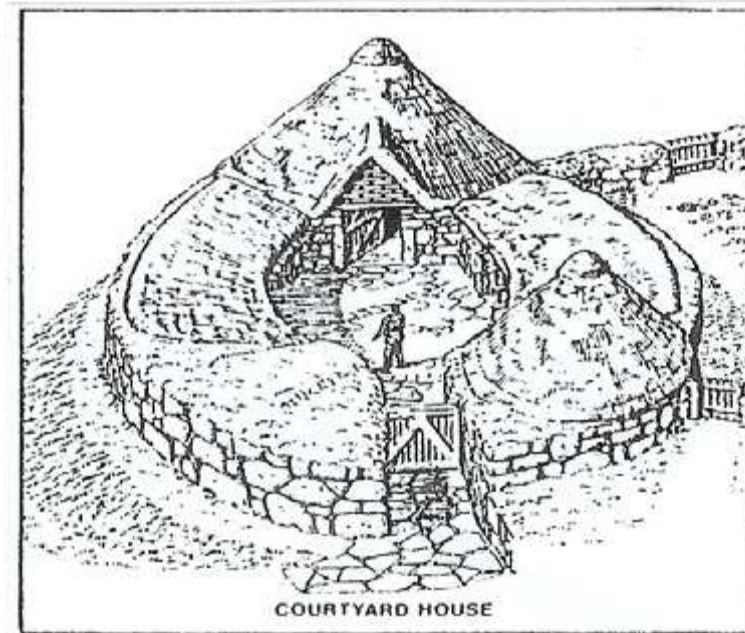
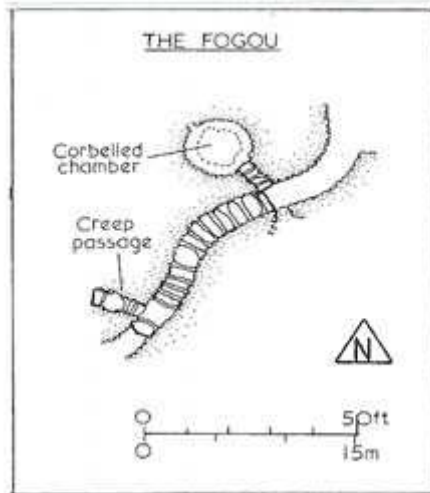




Inside the fogou looking north



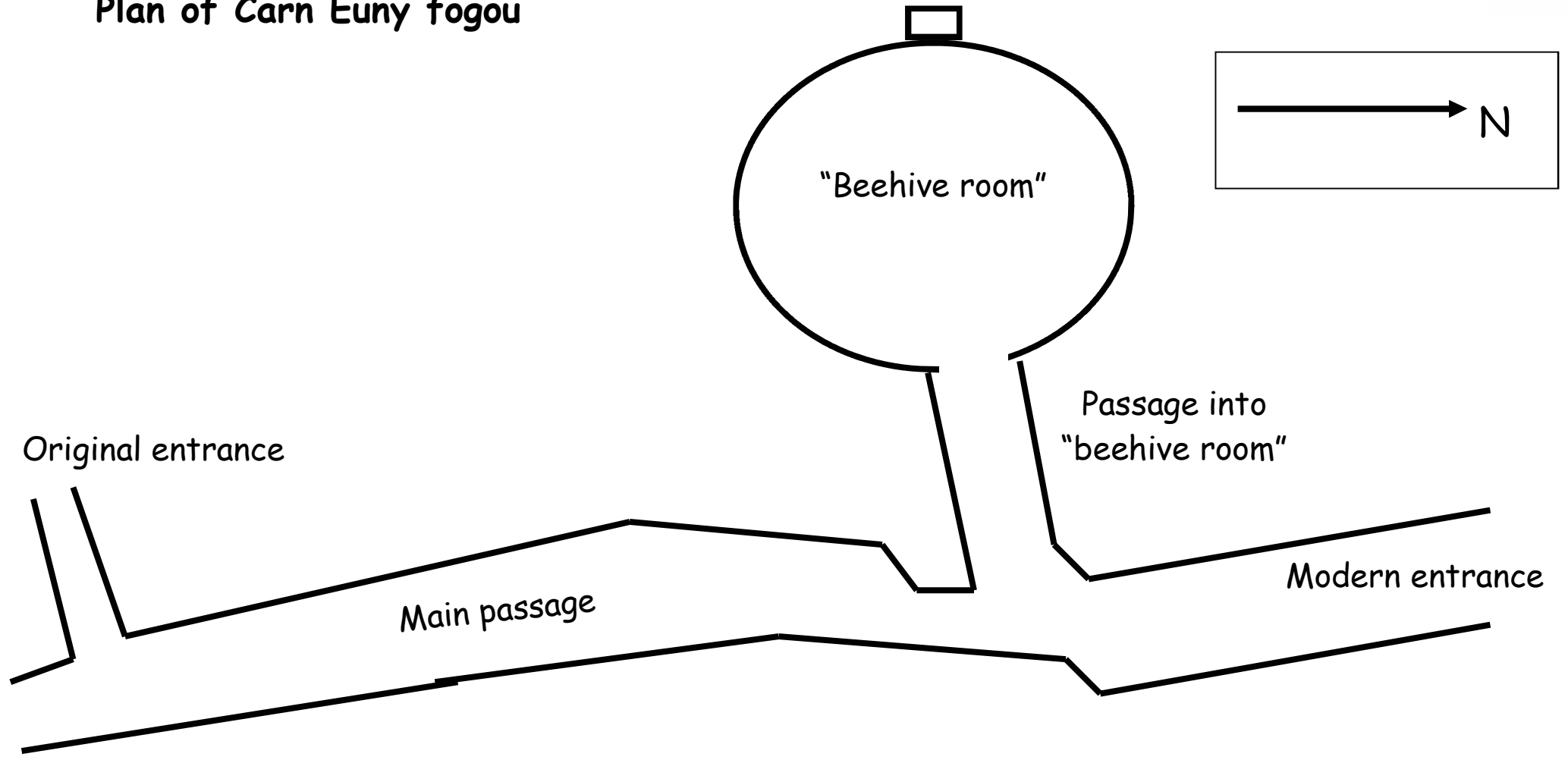
# Craig Weatherhill's plans and drawings of the site



These maps and illustrations are reproduced with the permission of Craig Weatherhill. They are from his excellent books *Belerion* and *Cornovia* (Alison Hodge)



# Plan of Carn Euny fogou



# Visit follow-up activity: Designing a visitor centre and booklets for the site

A good visit follow up activity which also encourages students to think about:

Who "owns" the past?  
How should sites like this be cared for?  
How can a site like this best be presented to visitors?  
What do different visitors to the site want from it?



**Class is split into groups of four. The groups are given this challenge:**

You are the owners of Carn Euny. You have won Heritage Lottery Funding to design and build a visitor centre to Carn Euny in the next field. This will explain the site to visitors before and after their visit. It can contain a museum, a shop, cafe and toilets, cinema and anything else that helps visitors to enjoy and understand their visit to this site. You have three hours to design this centre and the information leaflet about the site that will be given to each visitor, free of charge.

After three hours, you will have the chance to show your work to the rest of the class. The class will vote on which group has produced the best visitor centre plans, booklet and overall visitor experience.

# Visit follow-up activity: Designing an advertising leaflet

You work for English Heritage, which owns Carn Euny. English Heritage wants to attract more visitors to the site each year, but here are problems because it is so remote and difficult to find. English Heritage realises that people will only make the effort to visit Carn Euny if they can be convinced that it's worth visiting.

You work for an advertising agency employed by English Heritage to produce advertising leaflets for the site. These will be available all over Cornwall, in hotels, caravan sites, tourist information offices, railway stations and places like that. They hope that people will pick them up, read them and decide to visit Carn Euny.

Your task is to design a leaflet that will make people want to visit the site. The leaflet needs to be:

Attractive

Easy to read

Full of pictures that show people what's at the site

Full of instructions about how to find Carn Euny

Some information about the village: what is it, who lived there and what the remains tell us about how people used to live.



## After the visit follow up activity: Hot-seating

Hot-seating is a great way of developing a real understanding of something being studied. It works best when people have a good deal of knowledge of a topic; then, the questions asked are more detailed and penetrating and the answers have to be more carefully thought about. Hot-seating is a form of role-play, and everyone is effectively in-role, as one member of the group assumes the position of a key individual and the others ask him or her detailed questions. **Here are some suggestions for the role of the person to be put "in the hot-seat":**

The person trying to persuade the village to build a fogou

A local person who wants to have the site bought by the government for protection

A government official who wants to roof the whole site in glass and turn it into a living museum

An archaeologist who wants to excavate the fogou by taking it apart, to find out what it was for

A person who was there when the courtyard houses were built.

The producer of Timeteam who does not think it would make a good place for a Timeteam programme

A person from a local history group who would like to rebuild one of the houses at the site, by adding to one of the courtyard houses everything that has rotted away, so that visitors get a better idea of what the place was once like.



## Public Enquiry role-play.. Carn Euny is to be knocked down for new road

A good way of getting students to think about History in a broader way is to look at some of the issues surrounding a site like Carn Euny. This activity will help students to think hard about things like

who owns History?

who are sites like Carn Euny preserved for, and is it important to do so?

what things deserve to be preserved and why?

who makes decisions about things like that and how are they made?

The role-play takes the form of a public inquiry and debate, with students taking the roles and the final decision being left to a student jury. The following pages contain the role-cards/maps/other information of the sort that a public enquiry would use, plus an explanation of how the event could be managed.

The scenario is that Carn Euny village is in the way of the new main road to Land's End, which the government wants to build to relieve pressure on the old A30. The basic materials to run this activity are in the pack, though there is no limit to the amount of preparation work that the people in role could undertake when preparing the materials for their presentations.

It is recommended that a site visit forms part of the preparation for this work; this could be done as a "normal" school visit, but it could also be done in role, as part of the "public enquiry" protest, so that even the site visit is a role-play.

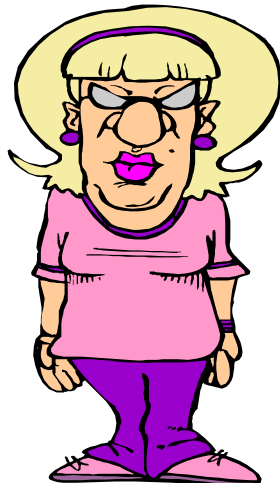
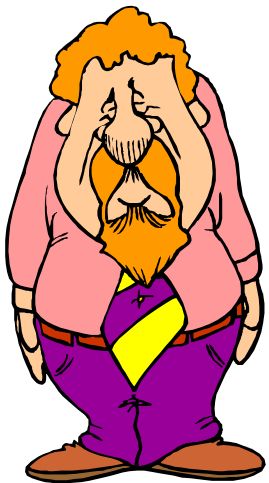
There are enough roles here for 25 people, but it would be easy to add more (for example by giving some of the single roles "assistants" who help with the research and presentations).



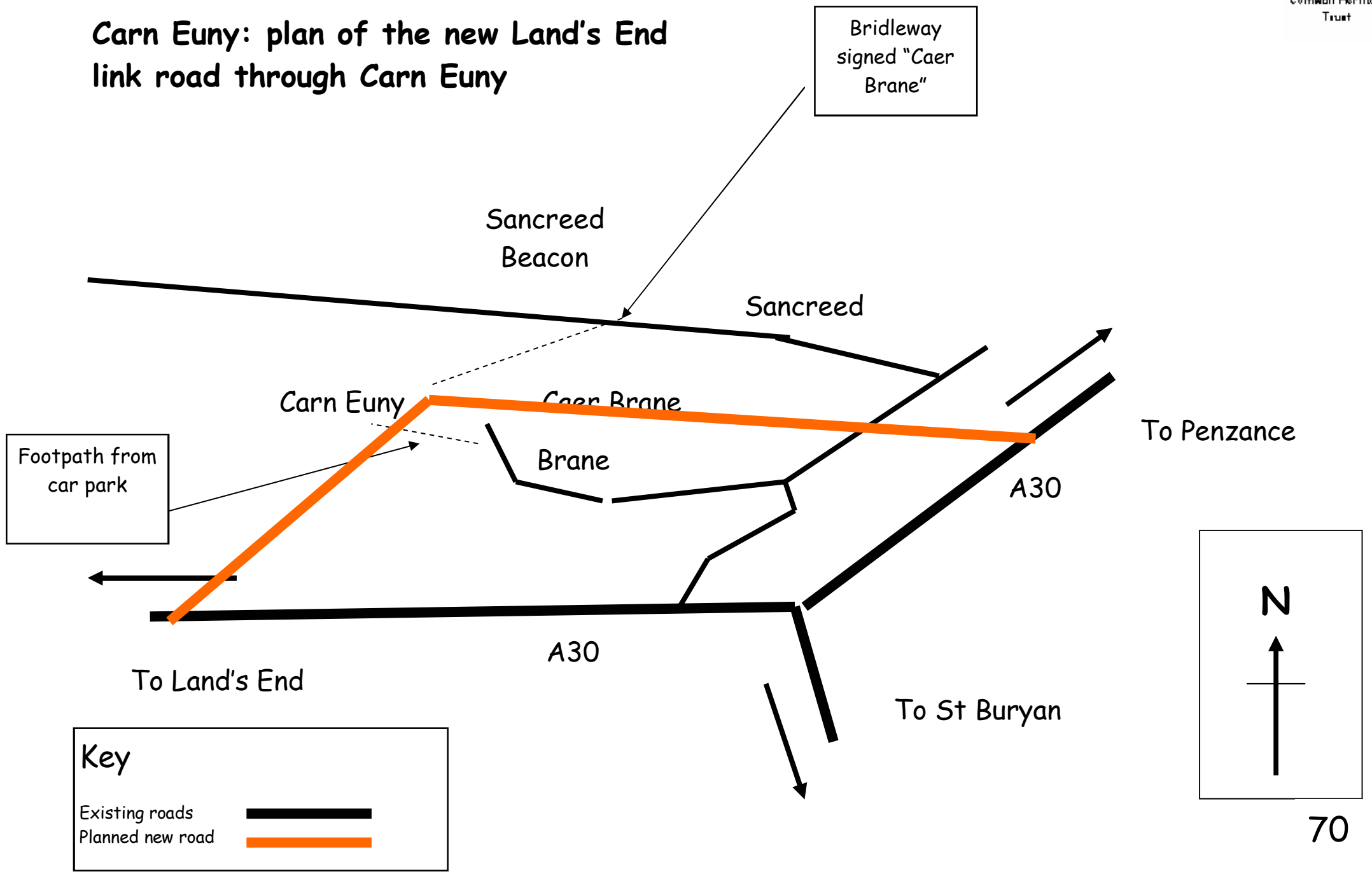


## Demolition of Carn Euny roleplay props

- Pictures of Carn Euny (from this pack/from the CHT website downloadable Powerpoint files) and from other websites via a Google Images search)
- Information about Carn Euny (from this pack, from other websites, from the CHT website)
- Maps showing the "proposed route of the new road"
- Tips sheets to help the presenters come up with their main arguments: each presenting group has a tip sheet in this pack



# Carn Euny: plan of the new Land's End link road through Carn Euny





## Demolition of Carn Euny roleplay role-cards

The national archaeologist who argues against the building of the road (main argument: this is a special site, esp. the fougou)

You need to make 2 minute presentation that focuses on that idea.



One person

A local farmer who owns the nearby land, who stands to make millions of pounds in compensation if the road is built.

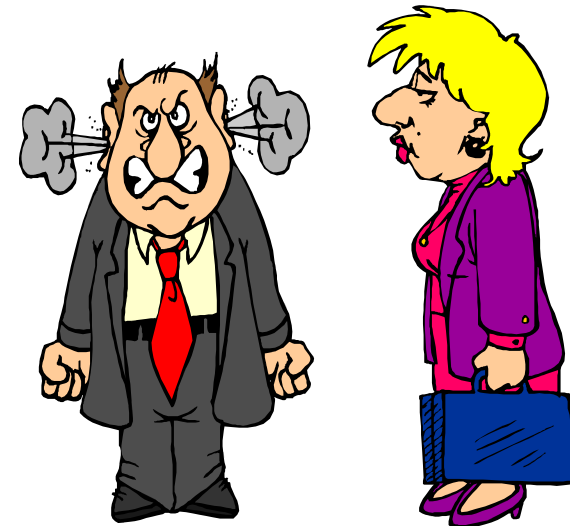
You need to make a short presentation in which this person presents this point of view



One person

A local representative of the tourist industry, who points out the huge benefits of the new road in allowing people to visit Land's End (the most important visitor attraction in Cornwall) more easily, so bringing more visitors and money to the county.

You need to make a 2 minute presentation that focuses on that idea.



One person



## Demolition of Carn Euny roleplay role-cards

Member of the jury who sits and listens to the presentations given by the others and then goes with the other jurors to a private place to make the decision about whether the site should be demolished or not.

The jury has to elect its own spokesperson who will manage the discussion and announce the jury's decision to the Public Enquiry when asked to do so by the Chairperson



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## Demolition of Carn Euny roleplay role-cards

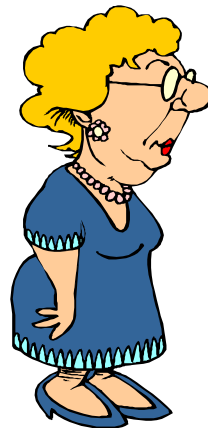
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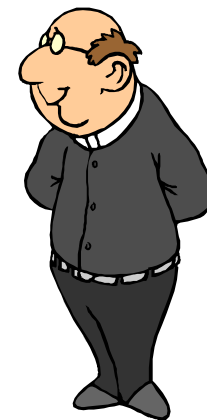
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## Demolition of Carn Euny roleplay role-cards

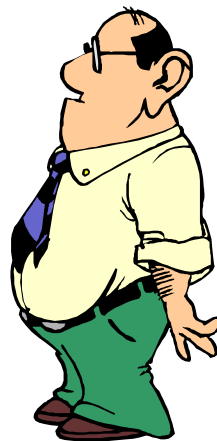
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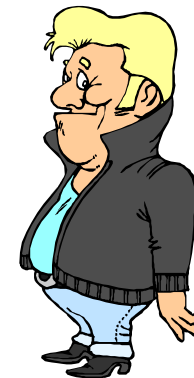
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## Demolition of Carn Euny roleplay role-cards

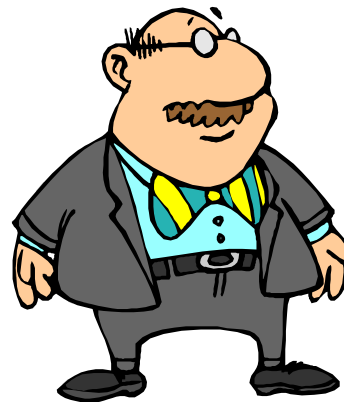
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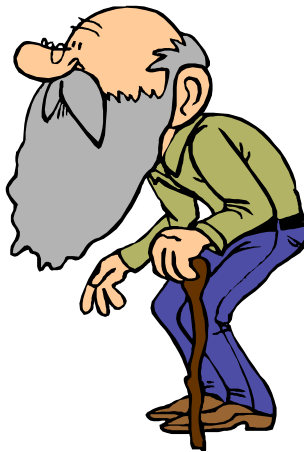




## Demolition of Carn Euny roleplay role-cards

A local historian, who argues that the site should be preserved because of its importance in Cornish history and heritage.

You need to make a 2 minute presentation that focuses on that idea.



One person

A local writer who has included Carn Euny in several books, who argues against it being demolished because it is a special site.

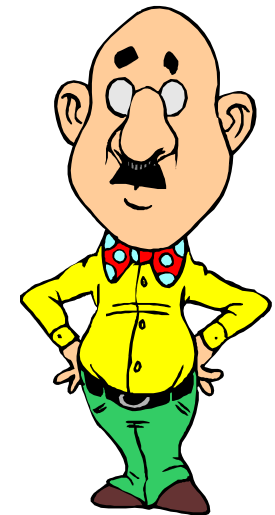
You need to make a 2 minute presentation that focuses on that idea.



One person

Chairperson who administers proceedings, calls each of the presenters to address the jury, makes a brief summing up of the arguments for and against demolition of Carn Euny.

After the jury has had its discussion, you have to ask the Jury Spokesperson to announce the result to the public enquiry.



One person

The three government officials do a five minute presentation explaining why the road is needed, what the route is, why this is the best road for the new road, how much of the village will be destroyed by it and why this is felt to be ok

This presentation should/could included maps, a Powerpoint show, hand-outs to the jury etc. etc.



Three people

The three local people make their own 5 minute presentation about their objections to the road being built through the village.

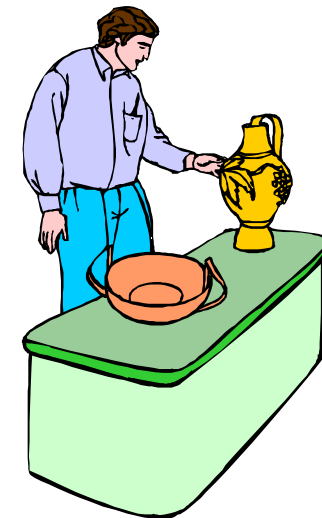
The presentation should include maps, Powerpoints, hand-outs containing ideas that support the preservation of the village in its current state. The three could be a local archaeologist, a local councillor and a local resident.



Three people

The national archaeologist who sees no reason why this site should be preserved (the main argument is that there are other, better places to see similar things, this is not special or unique).

You need to make a 2 minute presentation that focuses on this idea



One person

## Demolition of Carn Euny roleplay materials

### Structure of the public enquiry

#### Order of presentations/decision-making

Chairperson who administers proceedings calls each of the presenters in the following order to address the jury

1. The three government officials do a five minute presentation explaining why the road is needed, what the route is, why this is the best road for the new road, how much of the village will be destroyed by it and why this is felt to be ok  
This presentation should/could included maps, a powerpoint show, hand-outs to the jury etc. etc.
2. The three local people make their own 2 minute presentations about their objections to the road being built through the village.  
The presentations should include maps, powerpoints, hand-outs containing ideas that support the preservation of the village in its current state. The three could be a local archaeologist, a local councillor and a local resident.
3. The national archaeologist who sees no reason why this site should be preserved (the main argument is that there are other, better places to see similar things, this is not special or unique). A 2 minute presentation that focuses on this idea
4. The national archaeologist who argues against the building of the road (main argument: this is a special site, esp. the fougou)  
A 2 minute presentation that focuses on that idea.
5. A local farmer who owns the nearby land, who stands to make millions of pounds in compensation if the road is built. A short presentation in which this person presents their point of view
6. A local representative of the tourist industry, who points out the huge benefits of the new road in allowing people to visit Land's End (the most important visitor attraction in Cornwall) more easily, so bringing more visitors and money to the county. A 2 minute presentation that focuses on that idea.
7. A local historian, who argues that the site should be preserved because of its importance in Cornish history and heritage.  
A 2 minute presentation that focuses on that idea.



8. A local writer who has included Carn Euny in several books, who argues against it being demolished because it is a special site. A 2 minute presentation that focuses on that idea.
9. The chairperson then sums up the ideas that have been put forward and invites the jury to have a look at the leaflets that have been prepared, to look carefully at the presentations and then to go to a separate room to consider their verdict.
10. The jury then elects a their own Spokesperson who runs the discussion. This needs to be allowed no more than six minutes to run, the decision being made by a majority vote.
11. The jury returns to the main enquiry room, the Enquiry Chairperson asks if the jury has made a decision and the Jury Spokesperson announces it.
12. As with all roleplays, the debrief at the end is the most important part and this may even lead to opportunities for further work (what was the most powerful argument? Why? Does this apply to all historic sites? Is this a valid way of making decisions like this? and lots of other issues that will emerge). At the very least, students could produce a newspaper front page/radio news report/video a tv style news report about the whole event).

## Using the site to inspire poetry writing—1

The site is inspiring but give the pupils a chance. If you were told "OK, write a poem about this place," would you produce a masterpiece?

An idea or two to consider before writing:

1. **Really look.** Look intently at your subject and really try to see it, not just write what is in your head. What colour is the sky? Have a look! (It's not always blue!) "Seeing" can be a euphemism for using ALL your senses. It might mean touching something, listening, smelling.....even tasting, perhaps?
2. **Language.** Choose your words with care and make them work hard for you. Use the very best words to say what it is you want to say. Although many teachers stress the use of **describing words**, (and they are important, of course,) choosing the right **verb** is equally important. Avoid "unhelpful words" like "move." How much more interesting it is to say "clouds **tip-toe** across the sky" rather than "clouds **move** across the sky!"

Avoid lists of participles.

The wind is **blowing** in the trees  
The waves **are crashing** on the shore  
*The sun is shining.*

With a bit of thought, this becomes

*The wind **blows** through the trees*  
While heavy waves **crash** on the shore,  
Though the sun still **shines**.

Okay, not perfect, but already the use of the main verbs gives the weather more power.

## Using the site to inspire poetry writing—2

3. **Be precise.** When writing, you're usually trying to put over what is in your mind into the mind of a reader. In order to do this, it is usually important to be **precise** about detail. Read the following line to the children.

Flowers grow in the hedgerow

Ask the children what the word "**flower**" makes them think of. They will probably come up with several things, from completely blank looks to suggestions like "petals," "perfume" or various colours. They may suggest

various flower species. The point is, the word "flower" triggers off all sorts of different responses. However, if you write

*Yellow daffodils grow wildly in the hedgerow*

it is only possible to think of one image and the whole scene becomes so much clearer. If "*a bird sings loudly from a tree*" it's often better to make the bird up rather than be vague. "*a Robin sings loudly from a holly bush*" is so much more easily imagined.

4. **Focus.** It is a good idea for the pupils to direct their attention to single subjects or small areas at a time. When working with poet Philip Gross once, he said we should look for "**details that no-one else would notice - and then keep them secret!**" The following suggestions, which generally attain some kind of **rhythm**, by following various **shapes** and **patterns**, are ways of doing this.

## Using the site to inspire poetry writing—3

### Yesterday and Today—1

Ensure that the pupils have lots of ideas about the day-to-day working life of the village. Discuss with them the various jobs being undertaken, sounds they might hear, smells they might smell, animals around the site, smoke from fires etc. Having some pictures of what Carn Euny may have looked like when people lived here would help.

This is a useful way of focusing attention first in one area, then another. Try the following:

*Use "Yesterday" and "Today" or "Now" and "Long ago" as the first words for each line." Look alternately at the pictures and then at the present-day scene and draw ideas from the actual scene and the old pictures.* ("Yesterday" is, of course, a symbolic word for two-and-a-half thousand years ago.)

Use a scribe (who can be you.) Ask the group of children to give you a line about the things they can see, firstly in one time, (Yesterday,) then in another (Today.)

You will end up with a series of lines (see example below) that you can take back to school. **Photocopy** it for the children and **draft as follows**:

1. Give the children one well-spaced photocopy between two. Tell them to go through the lines, discussing them with their partners and changing any words or phrases they want to. They can add extra lines if they are good ones.
  - don't make the lines long and unwieldy
  - make changes that give the lines more power and feeling.
  - Be precise with your language. E.g. say "daffodil" not "flower" and "creep" or "run," not "move."
2. When they've finished this, cut the lines into strips. The children can then move the strips about to make new patterns. E.g. they could put all the
  - "Yesterday" lines together and all the "Today" lines together
  - two "Yesterday" lines followed by two "Today" lines - etc. The possibilities are many.
3. When they've finished arranging all the strips, run a vertical strip of sellotape down them. (Do this quickly before someone opens a door or something!)

## Using the site to inspire poetry writing—4

### Yesterday and Today—1

4. Finally, decide whether all the “Yesterdays” and “Todays” have necessarily to stay at the beginning of the lines. E.g. the “Yesterdays” could

stay at the beginning and the “Todays” could go at the ends. Try moving just one, or every third one. Experiment!

The following was written as a group poem whilst looking at a redundant mine (National Trust “Cornish Engines” site) at Pool in Cornwall, and also looking at old photographs of the busy mine in its heyday.

*Yesterday, buzzing drills bored the rocks  
Now, the deserted ruins stand empty  
Yesterday, women moulded dough into loaves  
Now, only ivy-haunted buildings stand here  
Yesterday, oily machinery creaked and turned  
Now, doors stand open, blown by the wind  
Yesterday, candles flickered on helmets  
Now, ruined roof slates clatter to the floor  
Yesterday, workers slaved for tin and copper  
Only ghosts of miners dig here now!*

*(Year Fives)*

Notice how the last “now” has been moved to the end of the line and makes a “full stop” for the poem.

**Variations:** Use “**Up here**” and “**Down there**” if you’re working on a hillside. If you’re in a building, look through the windows and go **Inside** and **Outside**.

## Using the site to inspire poetry writing—5

### Near ..... and Far!

This is another good way of encouraging the pupils to focus on one area at a time.

1. Sit them down with a view across Carn Euny and into the distance. Have them begin by thinking exactly where they are sitting (and it's quite useful to have all the children start with the same line. It can be changed when drafting.) For example "Say something about the grass we're sitting on."
2. Use the words "beyond the ..." to help move away from the first line and focus their concentration onto an area just **beyond** the first area.
3. Ask the pupils to look for something that catches their eye just a short distance away. This could be something that no-one else would notice. Look at it carefully and think about the best words to use.
3. Gradually move into the distance, repeating the question, and build up a series of lines. (Your "line of concentration" doesn't need to be straight.)

*We sit on dry grass patched with yellow flowers  
Beyond the grass  
    A rough wall curves around the bend  
Beyond the wall  
    The grey road winds down the hill  
Beyond the road  
    The castle squats, guarding the straits  
Beyond the castle  
    The sea sparkles in the sunlight*

*(Year Fives at St Mawes Castle)*

### Variations

1. Try starting in the distance and moving in.
2. Try starting at one of these two points and moving away and then back again.

## Using the site to inspire poetry writing—6

### Directions

I always take a little compass with me, just so I can be sure of getting the directions correct when doing this!

#### Either

1. talk to the pupils about things that the inhabitants might have been able to see all those years ago

or

2. discuss all the things that have only existed more recently.

You can decide whether you want the pupils to write from an ancient point-of-view, or from a present day one.

Get a little height above Carn Euny. Ask the children to look North and write a line about something interesting that they can see. (Obviously, you don't have to begin with North but it's somehow logical.)

*To the North, the sky is hidden by trees*

They should then face a new direction and write again:

*To the East, the village snuggles in the valley*

And again:

*To the South rolls the misty sea*

And once more:

*To the West there stands the old stone cross*

## Using the site to inspire poetry writing—7

Now look at the same directions again, direction by direction. Focus carefully and add another line to the one you have:

*To the North, the sky is hidden by trees'  
Their bony fingers clutching baskets of rooks*

*To the West there stands the old stone cross  
Cool in a coat of green lichen*

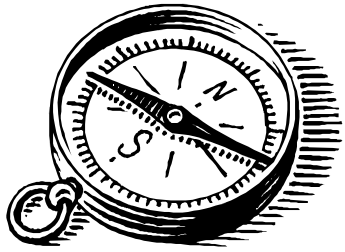
*To the South rolls the misty sea,  
Restless and uncomfortable            etc.*

Repeat this process until you have four lines for each direction:

*To the North, the sky is hidden by trees'  
Their bony fingers clutching baskets of rooks  
And waving them to the wild winds  
And the blue sky.                            etc.*

Use the photocopiable page 87 of the pack , if it's helpful





# Directions

I look North and see

.....

.....

I look                      and see

.....

.....

I look                      and see

.....

.....

I look                      and see

.....

.....

*Photocopy this page for pupils to use)*

## Using the site to inspire poetry writing—8

### Counting Syllables

#### Haiku

This is a popular form to use with children and I've often had discussions about how closely to the original Japanese form one should attempt to get them to write. Let's consider three rules and then perhaps you can decide for yourself what will work best with your own children!

1. Think of a haiku as being a "word-photograph." For example, if someone walks into a room, does something whilst there, moves around a bit and then goes out again and in order to capture that one would need to take a whole series of photographs, then that probably wouldn't make a haiku. The haiku would be based on just **one** photograph.
2. What most people know about haiku is the syllable form.

There are three lines:

the first line has five syllables,  
the second line has seven syllables  
the third has five again, totalling seventeen in all.

3. The haiku is a poem about seasons and each poem should contain a "season word." (In Japanese, a "kigo.") The season word can be obvious, i.e. it can be named. It can be more subtle - for example, cherry blossoms indicate spring, snow indicates winter, and insects indicate summer, but it can be much more understated.

Should we make children stick to this exactly? Probably not, especially if a child has written something really good but to search for a missing syllable would ruin it completely!

#### *The Tall Palms at Trebah Gardens*

*Punk rocker trees*  
Dancing to the music  
Of the seasons

*Year 4*

(Generally speaking, haiku don't have a title but, if you allow your children to make one, that gives just a little more leeway for aiding the description.)

## Using the site to inspire poetry writing—9

### Senryu

A [senryu](#) has the same syllable count as a haiku, but does not require a reference to the seasons; rather it deals with human nature, and is more likely to be funny. The dividing lines between haiku and senryu can easily become blurred in English.

### Tanka

Tanka is a poem written in a form that children may find easier to write if they have written haiku first. The tanka is, however, older than the haiku and has been popular in Japan for at least 1300 years. They were often composed as a finale to an occasion. No event was quite complete until a tanka had been written about it. During Japan's Heian period (794-1185 A.D.) it was considered essential for a woman or man of culture to be able both to compose beautiful poetry and to choose the most aesthetically pleasing and appropriate paper, ink, and symbolic attachment - such as a branch or a flower - to go with it. . (This would be a suitable exercise produce a beautiful souvenir of a visit to Carn Euny.)

Usually, each line consists of one idea and, ideally, the five lines flow into a whole thought.

- the first line has five syllables,
  - the second line has seven,
  - the third has five,
  - the fourth has seven syllables
- and the fifth has seven syllables, totalling thirty-one syllables in all.

As with haiku, one of the most valuable reasons for using these forms with children is to give them practice at saying as much as possible in as few words as possible.

## Using the site to inspire poetry writing—10

### Katauta and Mondo

Whilst looking up various poetry forms on the web, I came across this one. I've never tried it with children personally but it seemed that the "question and answer" format could be very rewarding for certain pairs or groups of children, and in the context of Carn Euny, the questions could be by one member of the village needing to know the answer to something away from the village. The answers (written by another pupil) could be written by someone who has been there, or who has had experience of that place or occurrence.

The Katauta was an old and specific form of Japanese poetry nineteen syllables in length written as five, seven and seven syllables, with the whole considered to be an utterance of the length of one breath. The Katauta is now believed to be a means of conveying a question and an answer among primitive people, perhaps as part of spring festivals similar to the fertility rites and planting/harvesting rituals of other primitive societies and cultures. When placed together with an answer following a question, they become even more interesting poetically. For example:

Katauta 1.

*Passing across  
The new land of Tsukuba,  
How many nights did we sleep?*

Katauta 2.

*Counting my fingers,  
It has been nine times by night  
And will be ten times by day.*

The two parts put together become:

*Passing across  
The new land of Tsukuba,  
How many nights did we sleep?  
Counting my fingers,  
It has been nine times by night  
And will be ten times by day.*

This **joined-up** question and answer is called a "Mondo." (This Mondo was composed by two men; Takeru Yamato crossed eastern Japan to a place called Kai and recorded the question part. The reply was recorded by an old man responsible for tending the fires. 4<sup>th</sup> C?)

## Art - Something a little different

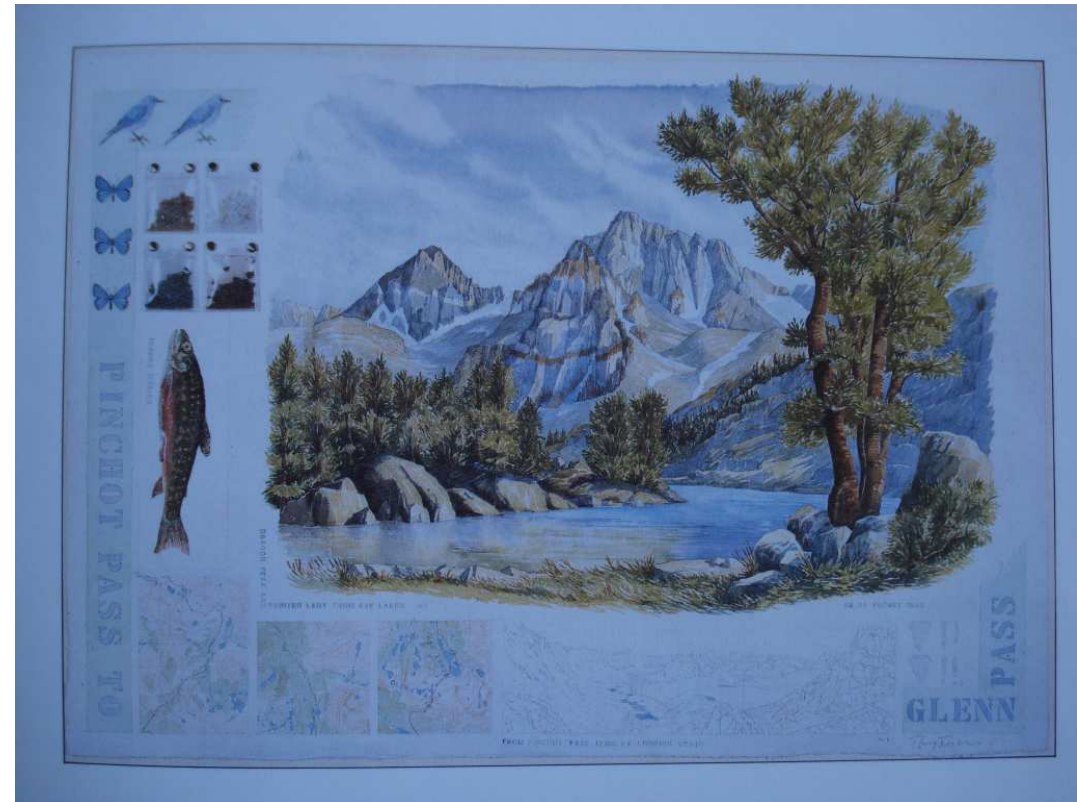
### The "Tony Foster Experience!"

Before setting out on the journey, have a look at the work by artist Tony Foster. Tony is a great traveller, an explorer and has travelled to some of the world's most difficult and inhospitable places to undertake his paintings, which he describes as "watercolour diaries."

<http://www.tony-foster.co.uk/>

Arm the children with plastic bags before you set out and ask them to collect anything that is going to remind them of the day at Carn Euny. They can keep a piece of their chocolate wrapper perhaps, or write a brief note about the bus journey. There may be photographs taken, or a photocopy or drawing of a map to add. Maybe they'll stop on the way and buy a post-card. There may be lichen to collect, small pebbles and so on.

During the day, encourage the children to begin a painting or drawing (use oil-based pastels if you don't want to cope with wet paintings.) Give them good-quality pastels and paper, maybe off-white or a shade of grey or green.



Have them really look at the area in which they are interested and record it as carefully as possible. Take a photo for each child (so easy in this digital age) so that they can finish accurately back in school. (That's what Tony often does!)

Either get the children to leave a margin around their original work or mount the finished work on a larger piece of strong paper or card and add the other reminders of the day around the edge. Use small plastic bags affixed to the picture for lichen, small stones, sand etc. Glue on paper objects, pressed leaves and flowers.

## Art - How about an abstract painting?

Have a look at the works of Sir Terry Frost. (There isn't a specific website but a trawl through Google will find several galleries showing his work. Try the "Beaux Arts" in London, for example.

Sir Terry enjoyed painting from the landscape, although you might not think so, at first. Often the sun, boats in a harbour, the shape of hedge-rows and fields inspired the original shapes on which he based his brightly coloured paintings. Although the colours would be unusual for a landscape, in "Lizard Black" it is possible to imagine the boats in the harbour beneath a bright summer sun.



Notice how clean and sharp the colour is in Sir Terry's paintings.

Find Carn Euny on "Google Earth," or use another source to get a bird's eye view of the site.

Look carefully at the main shapes that make up the site and reproduce the ones that you find most interesting onto good quality paper. Use strong colour to fill them in.