

# Trethevy Quoit

Grid reference: SX 259688

St Cleer, Darite, Tremar



*One of the best preserved "portal dolmen" in Cornwall, a burial chamber from the late Neolithic period.*

1 mile North East of St Cleer off the B3254 (OS map 201; ref SX 259688) Trethevy Quoit is signposted from a small lay-by car park in the hamlet of Trethevystone, between Darite and Tremar.



## What do we know about Trethevy Quoit?

The "quoit" is an example of a "portal dolmen". In Cornwall there are several good examples of these late Neolithic/early Bronze Age burial chambers. Dating these tombs is difficult because there are few dateable finds from the time of its earliest use, but most archaeologists agree that they come from the Neolithic period, between 3500-2500BC. They possibly remained in use into the early Bronze Age. It is sited on a promontory overlooking the confluence of streams which flow southwards to become the River Seaton; the northern skyline is dominated by Caradon Hill and granite massif of Minions Moor.



Four large upright overlapping granite slabs form the sides of the chamber with lateral stones at front and back. The back stone is leaning inwards, and the massive capstone which is supported by these uprights rests at a crazy angle. It is not clear whether it was built this way or if it has partially collapsed or slipped. A round hole has been drilled through the top corner of the capstone.

A small antechamber was placed at the front of the monument but only one of the two original upright stones remains. A rectangular cut-out at the side of the upright stone that forms the front of the main chamber may have been an original entrance but it could be a later addition.

Like other portal dolmens in Cornwall, the quoit is surrounded by a stony mound or cairn which would probably have been more impressive than it is today. It is thought unlikely that the quoit would ever have been completely covered: perhaps the capstone remained just visible above the mound.

Excavations have shown that "quoits" such as this were constructed in the early and middle Neolithic period between 3700-3300 BC. They were used over long periods as communal tombs or ossuaries to house the bones of the ancestors. Due to the acidity of the soil no bones have been found in Cornish quoits, but excavations of quoits in other parts of the country have turned-up human bones in the chambers and pits and postholes in the forecourt area. Some quoits continued to be used into the Bronze Age, for the burial of cremations placed in burial urns.



Portal Dolmens are found all over the British Isles and throughout the world. In Britain they are most common in the west, in Cornwall, Wales, Scotland and Ireland. Recent studies indicate that sites were placed carefully in the landscape in relation to hills and water, with entrances aligned towards particular horizon features or celestial events.

# What are Chamber Tombs or Quoits? - 1

"Quoit" is the Cornish name for a type of megalithic structure made up of a number of large stones set upright to support a massive horizontal capstone forming a small chamber. Confusingly, they are also known as cromlechs or "portal dolmens". The stone chambers were used for communal burials in the Neolithic period. Excavations have shown that these kinds of sites were constructed in the early and middle Neolithic period between 3700-3300 BC. They were used over long periods as communal tombs or *ossuaries* (places where bones of ancestors are kept). The soil in Cornwall is very acidic and this is probably why no bones have been found in Cornish quoits. Excavations elsewhere have found human bones in the chambers and pits and postholes in the forecourt area. Some archaeologists believe that quoits continued to be the focus for funeral rituals in the form of cremations placed in burial urns into the early Bronze Age.

All over the British Isles and throughout the rest of the world you can find different types of Portal Dolmens. In Britain they are most common in the western parts such as Cornwall, Wales, Scotland and Ireland. There are examples further to the east in Wiltshire and Oxfordshire for example, where stones of a suitable size could be found with which to build them. Recent studies by archaeologists suggest that such graves were placed carefully in the landscape in relation to hills and water, often with entrances lined-up towards features on the horizon or events like special sunrises and sunsets.

These great megalithic tombs in Cornwall are some of the earliest of all surviving monuments. Trethevy is an example of one of these. A dozen survive in Cornwall. Three of them (Pawton, Trevethy and Zennor) have entrances or "portals" through which you pass into the tomb itself. Others, like Chun Quoit, is a closed box in the middle of a mound. The rest, including Lanyon and Trethevy, are now so ruined that it's almost impossible to work out what they originally looked like. These quoits consist of large upright slabs covered by a single, massive capstone that weighs many tonnes. The skill and organisation needed to build them is impressive. For example, Pawton Quoit in North Cornwall has a capstone weighing 14.5 tonnes.



## What are Chamber Tombs or Quoits? - 2

Some of the quoits still have the remains of earth mounds visible around them. There has been a lot of discussion about how they would have originally looked, some archaeologists feeling that the central stone structures we see today would once have been completely covered by the mound of earth; others think that the central structure was always visible, but surrounded by a low mound and kerb. There may have been a passageway through the mound to the central structure.

So far, only one of the tombs, at Sperris near Zennor, has been properly excavated. Many of them attracted the attention of grave-robbers and unqualified excavators over the centuries, and most of them have nothing in them that helps us to date them. At Sperris, the remains of a cremation (burnt bones) dated the tomb to about 1500BC, but this might just have been the last time it was used, the actual structure being much older.

### How were they used?

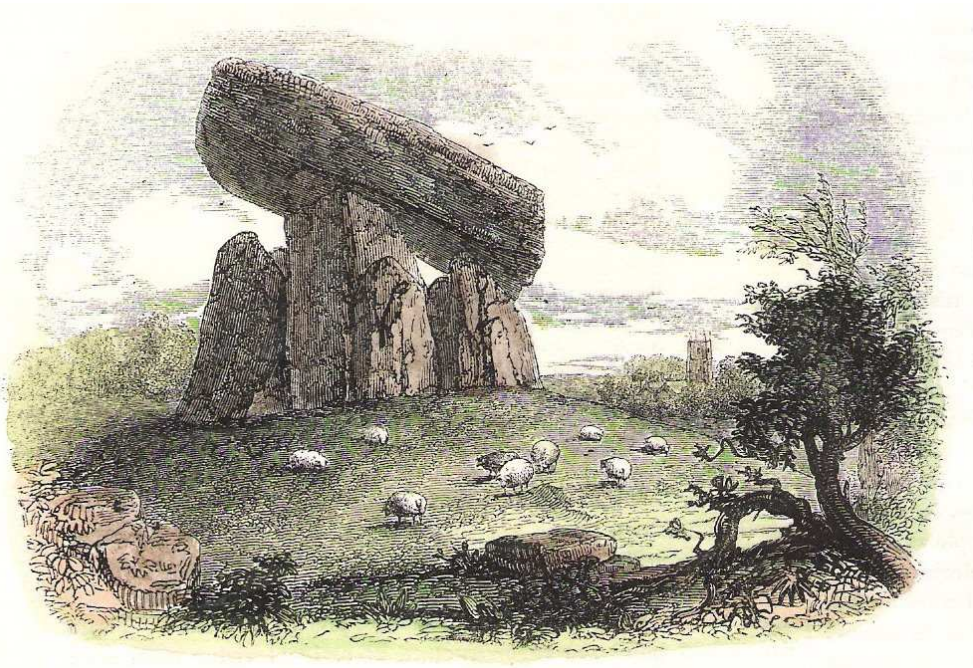
It seems most likely that when the tombs were built it was for "inhumation", the burying of whole bodies. When the Quoit at West Lanyon collapsed about 200 years ago, many skeletons were found inside it. It is likely that the tombs were used over a long time, maybe as much as 2000 years, during which time the way people were buried (whole bodies, ashes, ashes in pots) certainly changed. They were used to safeguard the remains of ancestors. There is some evidence that bones were removed and returned or re-arranged from time to time.



## What are Chamber Tombs or Quoits? - 3

The bones may have been part of ceremonies associated with the worship of ancestors. At this time (during the Neolithic or New Stone Age period) groups of people were becoming more and more settled and stable. They lived in one place and farmed the land. By building a "quoit" for the bones of ancestors, neolithic people showed their hereditary 'ownership' of an area of land and helped to create their own "tribal" identity.

Many of the quoits are in locations with panoramic views, often over high hills, rivers or the coast. This again shows the builders' wish to mark or control a specific area. The sites were probably part of communal histories or myths and were central to the way of life (culture) and thought-processes of our Neolithic ancestors.



## What are Chamber Tombs or Quoits? - 4

Despite all that we know about the Neolithic period, all of the archaeological investigations that have been made over the past 150 years or so, sites like Trethevy still cause us some problems. Exactly how they were used remains a mystery. So does dating them precisely, since little dateable evidence has ever been found in them. It is interesting that today we are far less certain about these sites than people were a couple of hundred years ago. Read the two paragraphs. One is from John Greig, writing in 1808 about Trethevy Quoit. The other is by Tony Blackman, President of the Cornwall Archaeological Society, writing in 2009.

### Trethevy Quoit

There is present little doubt amongst antiquaries with respect to the original Cromlech; it is generally believed to be a sepulchral monument used by the Druids to mark the places of interment of the Druid chief or such princes as were favourable to their order"

John Greig 1808

Quoits are difficult. Certainly 3500BC would be a date of their building – give or take – but use is much more difficult!

I have never heard of them being put up for use in the Bronze Age and would stick to the Neolithic. I think Pete Herring and I discussed in the past their use as centres of community living and they may have served a range of functions. Certainly our belief is that they were never covered but meant to be seen. I have the fond thought that they were meant to signify that this land was taken – we've cleared it, planted it, treasure it – it's ours!

Nearly always there is found the remains of an outer platform of stones – possibly to demark the boundary of approach. Of any of the monuments they are up for huge debate. No bodies found in Cornwall but in other parts of the country human remains have been found and skeletons have been disarticulated with groups of similar parts gathered together.

Not too helpful I'm afraid and don't know anyone who really can be. I always look upon them as replicating the large stone natural monuments which may have been viewed as ancestral buildings?

Tony Blackman 2009



# Images of Trethevy Quoit



Engraving of the quoit by William Borlase

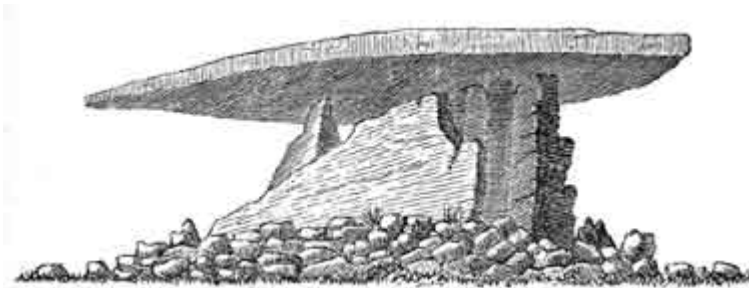


## Other local sites like Trethevy Quoit - 1

Zennor Quoit SW469380

Zennor Quoit was once a very good example of a portal dolmen, surrounded by a stone barrow about 14 metres in diameter. Unfortunately the stone in the barrow was a good size for building, and the mound has been robbed, so that it has disappeared today. The quoit has suffered in other ways: the capstone has slipped, a supporting stone was removed by a local farmer to build a shed and, about 150 years ago, it was saved from total destruction by a local vicar who heard that a farmer was intending to destroy it. During the eighteenth century when the quoit was still intact local antiquarian Dr Borlase described and provided detailed drawings of it.

**Zennor Quoit before  
its collapse.  
From Dr. Borlase's  
Antiquities of  
Cornwall.**



Zennor is a portal dolman, having a small porch at its entrance, probably built as an entrance to the chamber.

Over the years excavations of the quoit have found ancient remains such as pottery.



Cornwall Heritage Trust



## Other local sites like Trethevy Quoit - 2

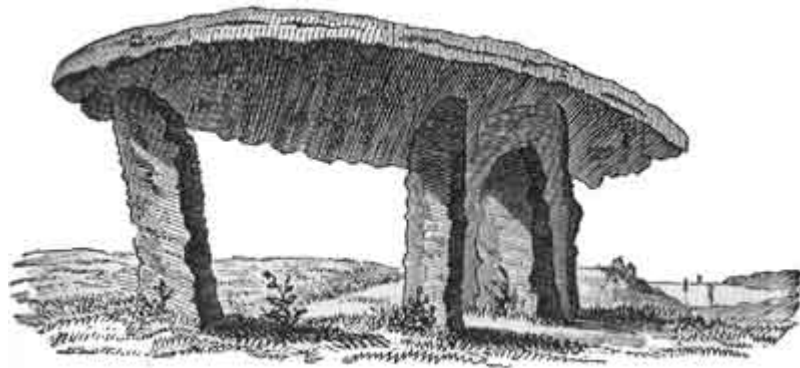
Lanyon Quoit SW430337

Lanyon Quoit is still an impressive structure, but it is not in its original form. Originally it was taller, tall enough, the story goes, for a man on horseback to pass under it. Its capstone had an original circumference of 47 feet, but a piece has since been broken off. This, together with an average thickness of 20 inches, made the capstone extremely heavy.

Unfortunately the capstone and one of the supporting stones collapsed in 1815. These were re-erected in 1824 but were not put back in their original position.

In the mid eighteenth century the quoit was excavated. A six foot deep pit was dug and a grave was found but we have no records of what was in it. The quoit has been excavated several times since. It may be that this, and the weight of the capstone, explain why it collapsed, though locals stories blame "a fierce storm"..

Lanyon Quoit From  
Dr. Borlase's  
Antiquities of  
Cornwall.



Lanyon Quoit is the the most accessible of all these sites in Cornwall, being only 50 meters from the road.

The remnants of a second quoit are close by, at West Lanyon, but this is on private land.



## Other local sites like Trethevy Quoit - 3

Chun Quoit SW402339

Chun Quoit is the best preserved quoit in Penwith. Its structure is still true and has not changed since its construction. It is located on high ground just below the Iron Age hillfort of Chun castle, overlooking the north coast of Penwith.

The capstone is supported by four standing stones, so the quoit is a "closed box", which you can get into if you are careful. .



Chun Quoit has been excavated, but no artefacts or human remains have been found. It is surrounded by traces of a large low stony mound, but this may never have been very high and the capstone was probably always visible. The mound is ringed with a low kerb of small boulders. Archaeologists have suggested that other stones visible in the top of the mound are the remains of burial boxes or "cists", making a 'forecourt' in front of the entrance to the chamber in which burial rituals may have taken place. Chûn Quoit's location is spectacular and not accidental: the ocean is visible from the site to the north-west and south-west and the site can be seen from a distance in many directions.



## Other local sites like Trethevy Quoit - 4

Mulfra Quoit SW453354

Mulfra is a closed box quoit. The capstone has collapsed and leans on the supporting stones. There are three supporting stones today, but originally there were probably four.

The Quoit was originally surrounded by a two foot high stone barrow of 120 feet in circumference. Like many such sites, this mound suffered from stone robbing and now only small traces of the mound are visible.

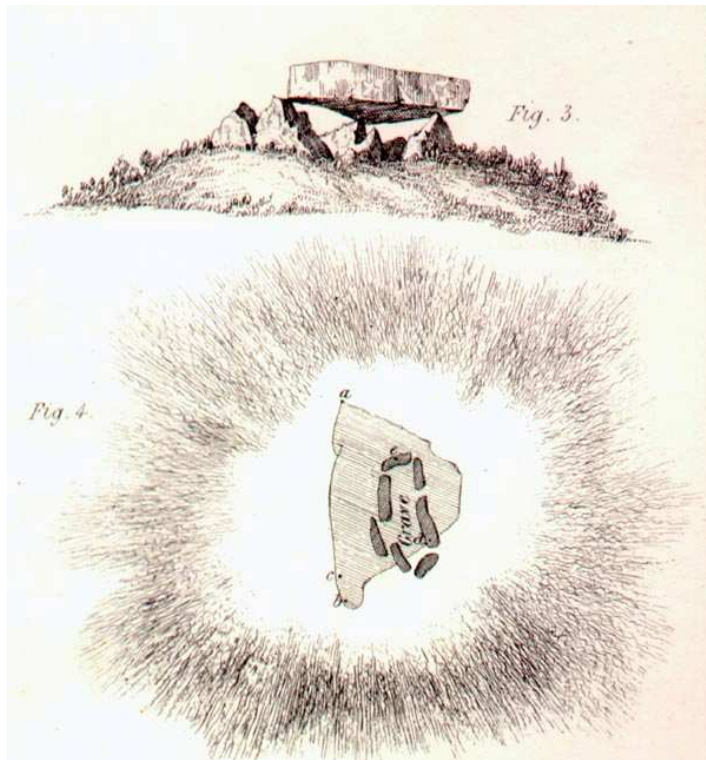
Mulfra Quoit has been excavated, but there were no finds of any importance.



## Other local sites like Trethevy Quoit - 5

Pawton Quoit SW 966696

Sometimes known as the Giant's Quoit, Pawton Quoit has a massive capstone that rests horizontally on three uprights with a further three uprights making up the rest of the chamber. It would once have had a barrow surrounding it, probably with the capstone still showing. The capstone is 15feet long, 2.5feet thick and weighs about 14 tons.

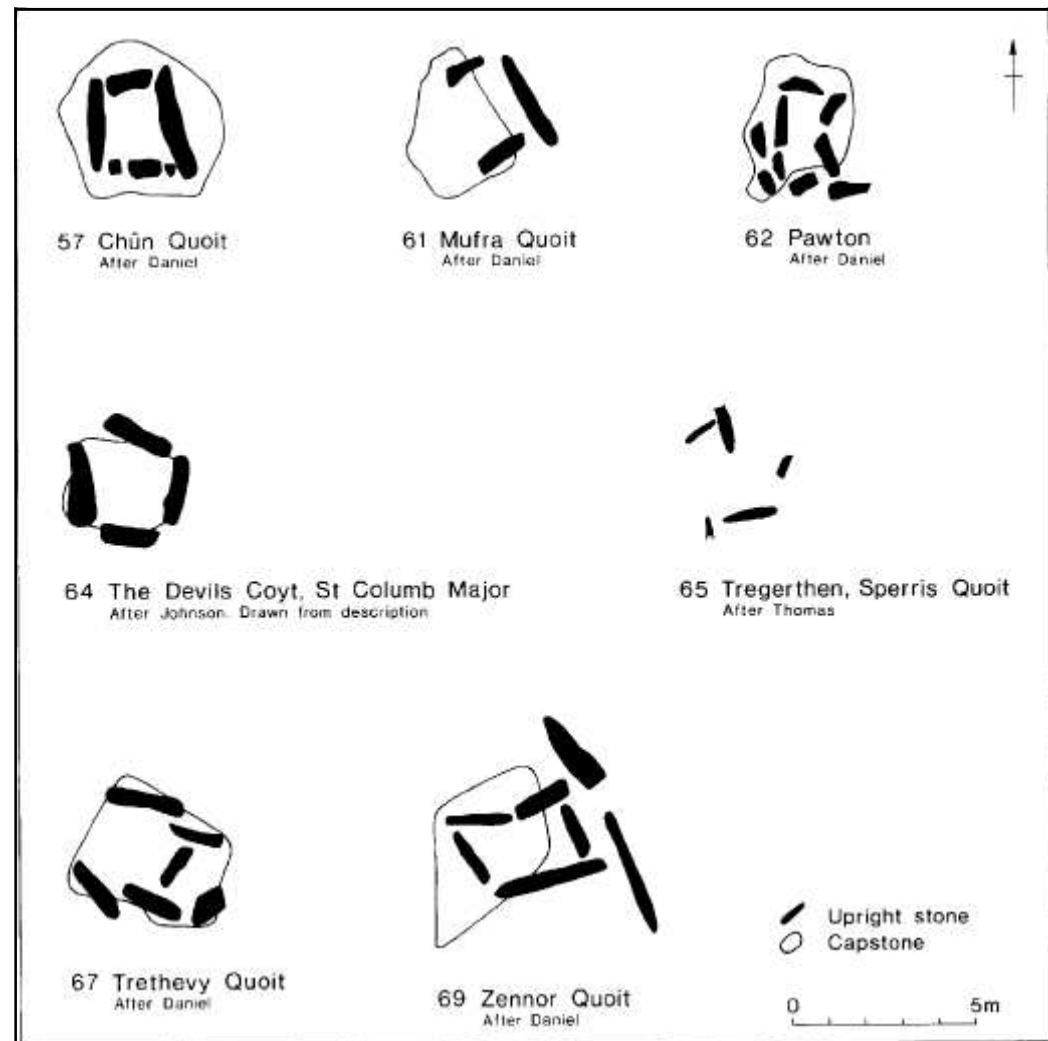


Borlase's picture of Pawton Quoit as it looked over 200 years ago

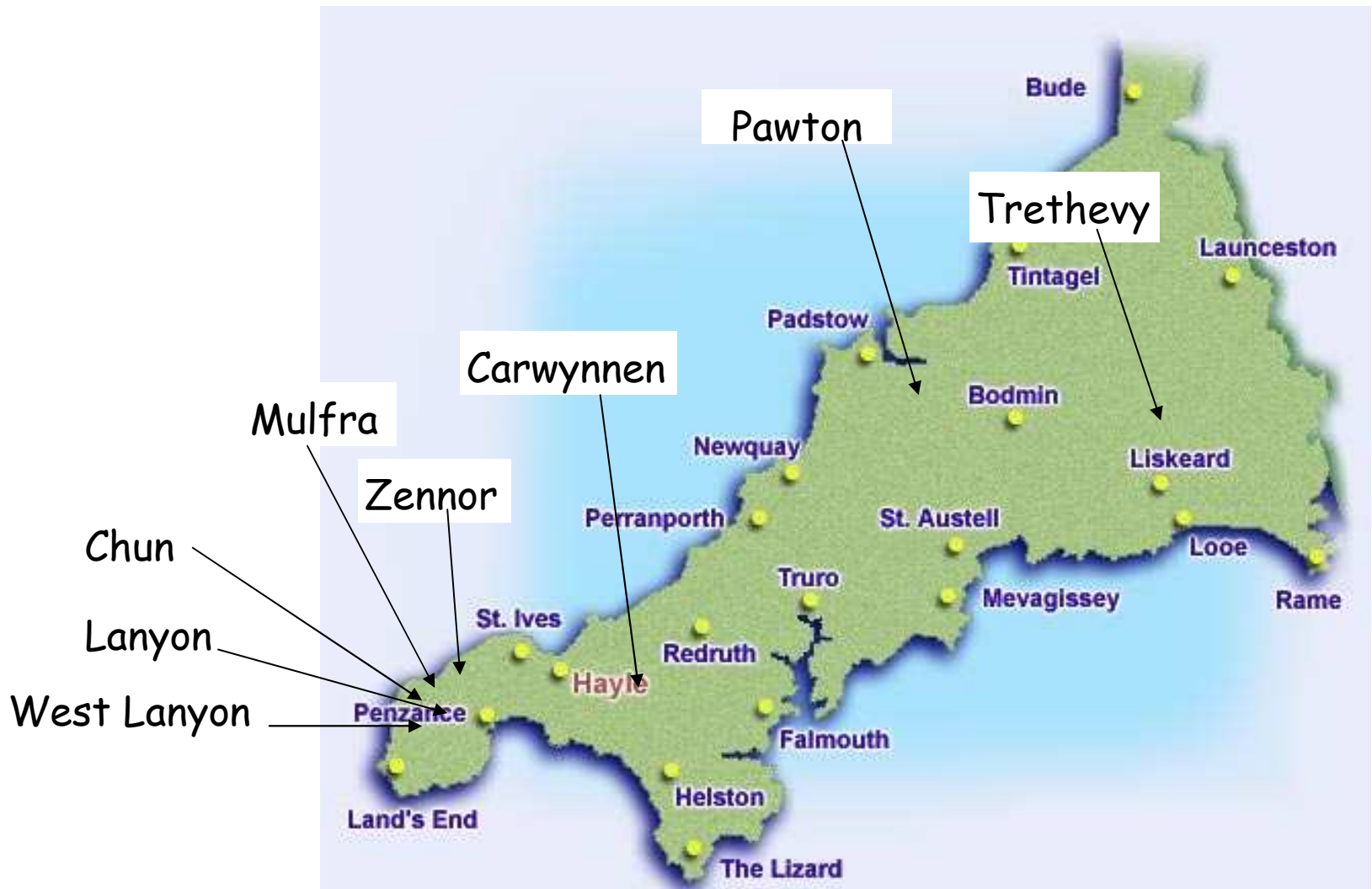


# Plans of some of the Cornish Portal Dolmens.

This illustration is taken from *CORNISH ARCHAEOLOGY* No. 25 (1986), *The Neolithic in Cornwall* by R.J. MERCER



# Location map: Cornish "Quoits"



## Glossary: some words explained—1

Word	What it means
Megalith	A "large stone"...so a quoit like Carwynnen is a "megalithic" structure
Microlith	A very small piece of worked stone.
Neolithic	The New Stone Age
Prehistoric	The time before writing.
Quern	A stone used for grinding grain.
Quoit	Cornish word for a chamber tomb like Carwynnen
Dös	The Swedish word for a dolmen
Wattle and Daub	A wall of woven sticks covered in mud to fill in the gaps.
Tomb	A grave.

Several of these words come from Ancient Greek. Archaeologists have fitted words together to create new phrases to explain things:

Lith means stone.  
Micro means small.  
Mega means big.  
Meso means middle



## Glossary: some words explained - 2

Word	What it means
Anta	The term used in Portugal for a dolmen
Archaeologist	A person who studies the past
Cromlech	A word in Welsh, Cornish and Breton used to describe a prehistoric megalithic structure. <i>Crom</i> means "bent" and <i>llech</i> means "flat stone". Confusingly, the word has two meanings nowadays. In English it usually refers to dolmens, the remains of prehistoric stone chamber tombs like Carwynnen. In French it is used to describe stone circles or partial circles.
Dolmen	The "proper" name for structures like Trethevy Quoit. The word "dolmen" comes from the expression <i>taol maen</i> , which means "stone table" in Breton, and was first used archaeologically by a Breton amateur antiquarian and soldier Théophile Malo Corret de la Tour d'Auvergne (1743-1800)
Domesticated	Animals that have been tamed and live with people
Evidence	Clues which tell us about how people lived.
Flint	A stone which breaks into sharp pieces
Hünenbett Hünengrab (both German) Hunebed (Dutch)	Names for dolmens in Germany and the Netherlands, which are to do with idea of giants building the structures.





## Glossary: some words explained - 3

<b>COMMON NAME</b>	<b>HISTORICAL NAME</b>	<b>DATE RANGE</b>
<b>Old Stone Age</b>	<b>Lower Palaeolithic</b>	<b>350,000 - 70,000 BC</b>
	<b>Middle Palaeolithic</b>	<b>70,000 - 30,000 BC</b>
	<b>Upper Palaeolithic</b>	<b>30,000 - 10,000 BC</b>
<b>Middle Stone Age</b>	<b>Mesolithic</b>	<b>10,000 - 4,000 BC</b>
<b>New Stone Age</b>	<b>Neolithic</b>	<b>4,000 - 2,500 BC</b>
<b>Bronze Age</b>	<b>Bronze Age</b>	<b>2,500 BC - 800 BC</b>
<b>Iron Age</b>	<b>Iron Age</b>	<b>800 - 43 AD</b>



# Trevethy Quoit and the rest of Europe -1

Dolmen sites in Britain border the Irish Sea and Atlantic coast in south-east Ireland, Wales, Devon and Cornwall. In **Ireland**, they are more on the west coast, in the Burren and Connemara, including well-known examples, such as Poulnabrone dolmen. The largest dolmen in Europe is the Brownshill Dolmen in County Carlow, Ireland. Its capstone weighs about 150 tonnes.

A great many examples can also be found on the **Channel Island of Jersey**, such as La Pouquelaye de Faldouet, La Hougue des Géonnais and La Sergenté. The most famous of these sites is La Hougue Bie a 6,000 year old neolithic site that sits inside a large mound; later a chapel was built on the top of the mound.

Various dolmens are located around the Mediterranean islands of **Malta and Gozo**.

In **France**, important megalithic zones are situated in Brittany, Vendée, Quercy and in the south of France (Languedoc, Rouergue and Corsica).

In **Spain** dolmens can be found in Galicia (such as *Axeitos*, pictured below), Catalonia (like *Romanyà de la Selva* or *Creu d'en Cobertella*) and Andalusia (like the *Cueva de Menga*).

Dolmens can be found all over **Portugal**, from simple ones to the more complex examples of megalithic architecture, such as the Almendres Cromlech or the Anta Grande do Zambujeiro.

In Mecklenburg and Pomerania (**Germany**) and Drenthe (**The Netherlands**), large numbers of these graves were disturbed when harbours, towns, and cities were built. The boulders were used in construction and road building.

In **Italy** some dolmens can be found in the south (Puglia) and in Sardinia.

In **Bulgaria** there are many dolmens, and more are being recorded by archaeologists.

In **Turkey**, in the Provinces of Edirne And Kirklareli there are dolmens.



# Trethevy Quoit and the rest of Europe - 2



Poulnabrone dolmen, Ireland



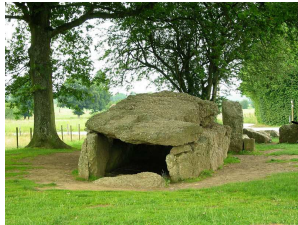
Nord-Trøndelag dolmen,  
Norway



Dolmen, Tanum Kommune,  
Sweden



Lancken-Granitz  
dolmen, Mecklenburg,  
Germany



Wéris dolmen in Belgium



Dolmen/Hunebed Noord  
Laren, Groningen, Netherlands



Pentre Ifan dolmen, Wales



Bisceglie dolmen, Puglia, Italy



Dolmen de Axeitos, Galicia, Spain



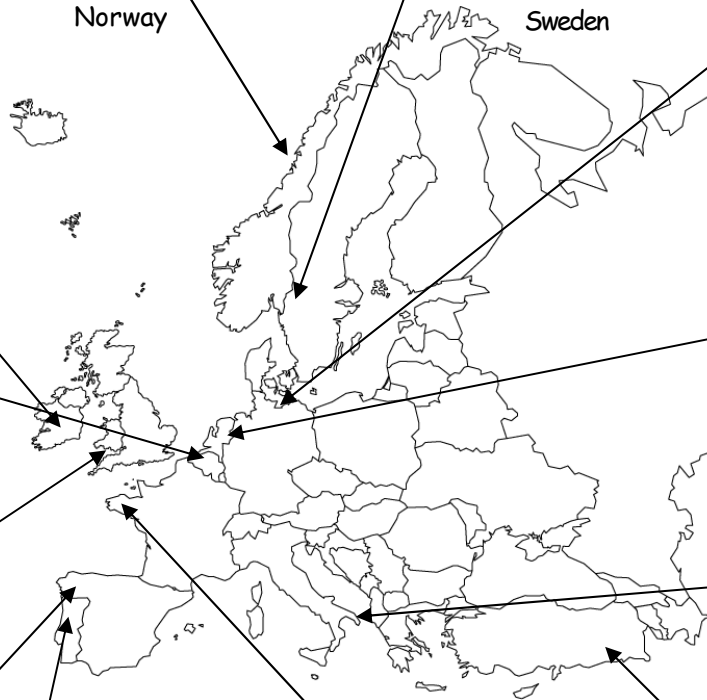
Anta da Pedra da Orca, Portugal



Dolmen de Kerinec, Brittany



Mezar dolmen, Turkey



# Trethevy Quoit and the rest of Europe—3

Dolmen sites fringe the Irish Sea and are found in south-east Ireland, Wales, Devon and Cornwall.

In Ireland dolmens are found more on the west coast, particularly in the Burren and Connemara. There are several in Northern Ireland.

In Mecklenburg and Pomerania (Germany) and Drenthe, the Netherlands large numbers of these graves were destroyed when harbours, towns, and cities were built.

Many can be found on the Channel Island of Jersey, such as La P ouquelaye de Faldouet, La Hougue des Géonnais and La Sergenté. The most famous of these sites is La Hougue Bie a 6,000 year old neolithic site

There are hundreds of dolmen sites all over Brittany

In France other important megalithic zones are situated in the Vendée, Quercy, Languedoc, Rouergue and Corsica).

Dolmens can be found all over Portugal

In Spain dolmens can be found in Galicia, Catalonia and Andalusia,

Dolmens are located around the Mediterranean islands of Malta and Gozo

In Italy dolmens can be found in the south and in Sardinia

In Bulgaria there are many dolmens, and more are being found by archaeologists.

Turkey has dolmens Kirklareli and Edirne

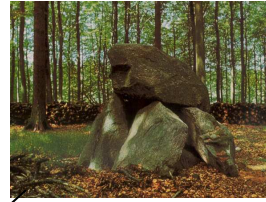


# Trethevy Quoit and the rest of Europe - 4

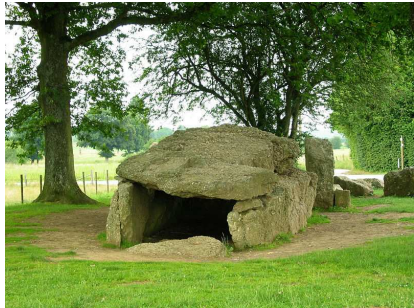


Poul nabrone dolmen

A neolithic dolmen in Zeeland, Denmark.



Angle dolmen, Pembroke, known as the Devil's Quoit.



Weris dolmen in Belgium



Gelendzhik dolmen



Dolmen de Axeitos, Galicia, Spain



Dolmen de la Pierre levee, Brétignolles sur mer, Vendée,



## Trethevy Quoit and the rest of Europe - 5

### Names for dolmens across Europe

Megalithic tombs like Trevechy Quoit in Europe are found all over Europe. In different cultures they have different names.

The term *dolmen* originates from the expression *taol maen*, which means "stone table" in Breton, and was first used archaeologically by Théophile Corret de la Tour d'Auvergne.

The German word for a dolmen *Hünenbett* or *Hünengrab* and Dutch *Hunebed* all come from the idea that giants built the structures.

In Wales they are confusingly called *cromlech*, which in other places means something very different to archaeologists. The Cornish word *quoit* is only used in Cornwall. *Anta* is the term used in Portugal, and *dös* in Sweden.

Archaeologists use the term *portal dolmen*.

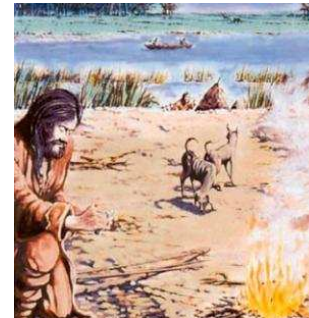


## What were the people like who built Trethevy Quoit?



- How did they live?
- What did they eat?
- Where did they live?
- What did they believe?
- What did they look like?

By the time the quoit was erected, let's say about 5000 years ago, our ancestors were people just like us. They may have lived differently, had different beliefs and values, different habits and a different diet, but they were as intelligent as modern human beings (!) and able to live, work and raise their families in conditions that to us would be very challenging. So, what do we know about the Neolithic inhabitants of West Cornwall? The following pages tell us about them.



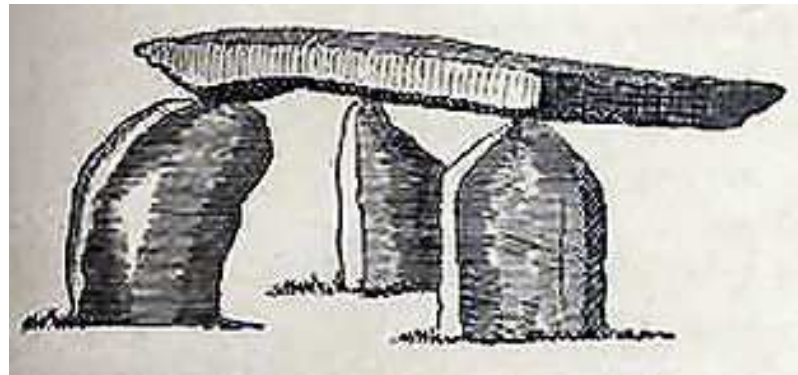
## NEOLITHIC - THE NEW STONE AGE: 4,000 - 2500 BC

The "Neolithic" or "New Stone Age" was a moment when human behaviour and activity suddenly changed. It was when humans first started to farm. This changed their lifestyles completely. Rearing animals and growing crops, they no longer needed to have a nomadic way of life following the herds of wild animals. They built stone monuments, like the quoits, made pottery and lived in more or less permanent settlements.

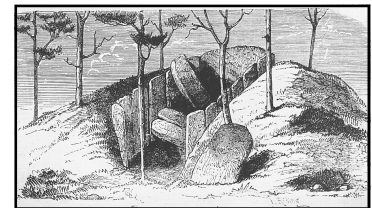
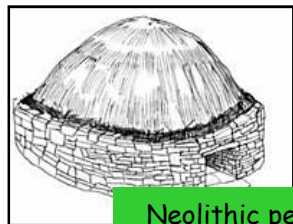
This all happened in Britain round about 4000 BC. This is when we get the first evidence of farming in the archaeological record. Most archaeologists think that this was the most important technological advance in human history. It meant that communities no longer had to search for their food everyday. Although life was still very hard, there was now time for other things: thinking, inventing, building, experimenting. And so human society began to discover new things, try new ideas and think in new ways.

The knowledge of agriculture and domesticated livestock came to Cornwall via the influence of immigrants from continental Europe. Possibly, Neolithic farmers lived alongside the Hunter-Gatherer natives for some time before the more settled, farming lifestyle took over. The Neolithic farmers began to build permanent settlements and, by using fire and more advanced stone tools like polished stone axes, began to chop down forests over large areas of land, for the planting of crops. The modern Cornish landscape has its distant origins in the actions of these earliest of farmers.

It was these people who built Trethevy Quoit.







Sometime around 4000 BC the ideas of farming, and perhaps some of the first livestock, crossed the Channel and arrived in England.

Neolithic people built their own houses out of the materials available to them. In some parts of Europe they lived in rectangular log cabins. In other places they built round houses out of stone, thatch and turf.

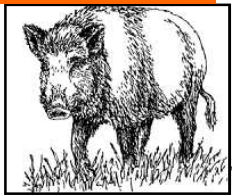
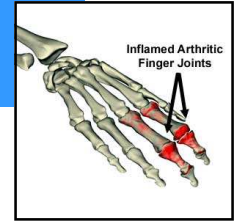
Living in settled communities Neolithic people had more time and more resources to give to big projects that needed a lot of effort; so things like quaits, houses, banks and ditches all began to appear at this time.



### During the Neolithic period humans began to farm

Neolithic farmers settled in "villages", cleared the land, planted wheat and barley, and raised herds of domesticated sheep, cattle, and pigs.

Life was short: men lived to about 35 years and women to 30. They suffered from arthritis and often from malnutrition—not enough to eat.



Life was not easy: a constant struggle to scratch a living from the earth.

They wore simple, practical clothes from the things they had available to them: skins and woven cloth using whatever fibres they had available.

These people were farmers but they hadn't discovered all they needed to know about using the land, so every 10-20 years the soil would be exhausted, no longer able to support crops. The group, maybe as small as ten people, would have to move on. It seems that they moved around a fairly small region in this way, packing up when the land would no longer produce. After the land had lain fallow long enough to regenerate they could have returned to the original settlement. They would have hunted with dogs to add food to their diet.

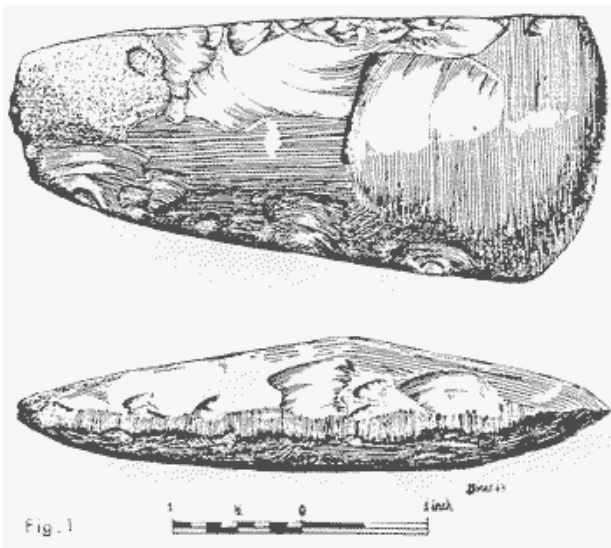


## How and where did the people who built Trethevy Quoit live - 1?

Neolithic people built their own houses out of the materials available to them. In some parts of Europe they lived in rectangular log cabins or houses with walls made from wooden planks and **wattle and daub**. The roof was thatched using reeds. In other places they built round houses out of stone, thatch and turf. This is probably what the builders of Trethevy Quoit lived in, although none of their houses has ever been found.

They would have hunted with dogs to add food to their diet. Living in settled communities Neolithic people had more time and more resources to give to big projects that needed a lot of effort; so things like quoits, houses, banks and ditches all began to appear at this time. Neolithic farmers settled in "villages", cleared the land, planted wheat and barley, and raised herds of domesticated sheep, cattle, and pigs.

Life was short: men lived to about 35 years and women to 30. They suffered from arthritis and often from malnutrition—not enough to eat. They lived in "extended family" groups, with children parents and grandparents living together.

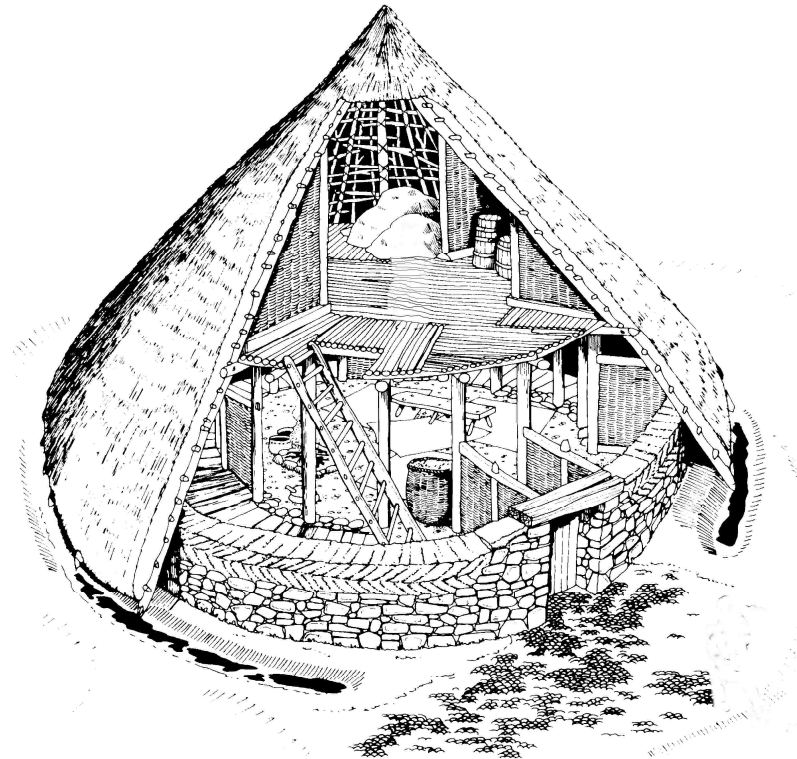


## How and where did the people who built Trethevy Quoit live - 2?



Probably in small settlements like this, within sight of the Quoit, surrounded by land that they farmed but away from the dangers of flood, high winds and wild animals. There are "ancient settlements" marked on maps not far from Carwynnen and Troon, dating probably from the Iron Age. Some archaeologists think it is possible that these were on the site of much earlier settlements. The people who build the Quoit would probably have needed to move village every few years as the soil became exhausted and no longer grew crops so well.

They probably built houses that looked something like this, using the materials they found locally such as stone, wood reed and turf. These houses are not much different from those lives in right through the Bronze and Iron Age...a design that lasted at least 5000 years.



## How and where did the people who built Trethevy Quoit live - 3?

The people who built Trethevy Quoit was amongst the first farmers in Europe. . They cut down trees using stone axes. These were made from a variety of different types of stone, some local (from the Mounts Bay Axe Factory) and some from long distances away. Archaeologists know that axes, tools and weapons were traded over great distances.

When the land was cleared of trees, walls and fences were built, dividing the landscape into fields. Crops like wheat and barley were grown and the grain stored in pots. Instead of hunting for meat, animals were domesticated. Sheep, pigs, goats and cattle all grazed in the new fields. Archaeologists have found the bones of all these animals at Neolithic sites.

They hadn't discovered all they needed to know about using the land, so every 10-20 years the soil would be exhausted, no longer able to support crops. They didn't know much about fertilizing the land. The group, maybe as small as ten people, would have to move on.

They probably moved around a fairly small area in this way, packing up when the land would no longer produce. After the land had been left alone ("fallow") long enough to recover they could have returned to the original settlement.

They worked on the land all year through, doing different tasks at different times

spring	ploughs and spades were used to work the land and the seeds were sown.
summer.	Then the growing crops were tended
autumn	<b>flint</b> tools like sickles to harvest the crop

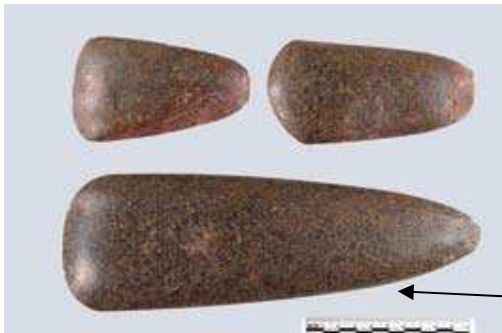


# How did the people who built Trethevy Quoit live -

The Neolithic builders of Trethevy Quoit used stone tools and weapons . These were sophisticated, carefully designed, strong, sharp and enabled their owners to work the land successfully, feed and protect themselves, and to build significant structures and communities.

## Axes

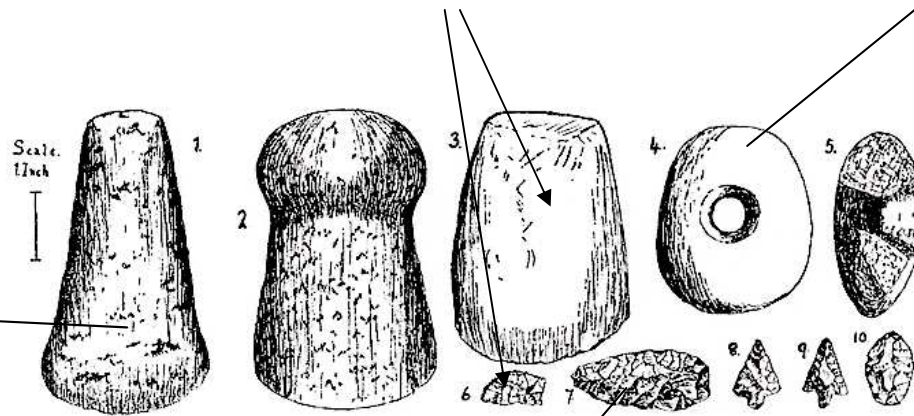
For chopping trees and shaping wood



The nearest know "axe factory" in Cornwall is less than 10 miles from Trethevy Quoit

## Blades and scrapers

Used for cutting (skins, meat, vegetables) and scraping (skin, fat )



## Spindle whorls

For weighting thread during weaving

## Microliths

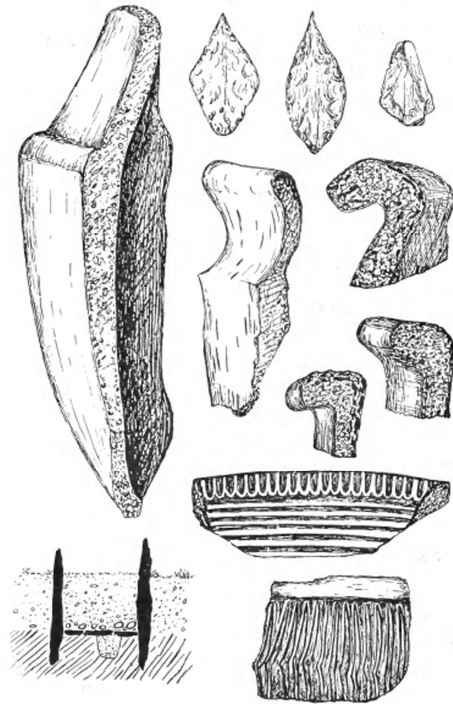
Tiny stone blades used as arrowheads and as barbs in harpoons

## Spear and arrow heads

Used for hunting



## How did the people who built Trethevy Quoit live - 5?



Pottery was a very important Neolithic invention

Neolithic people learned how to make clay pots. For the first time they were able to store and carry food and water in pots. They could also be used for cooking.

Archaeologists have found many of these pots buried with the dead in some tombs. Sometimes they contain the ashes of people buried in the tomb. It is possible that this happened at Trethevy Quoit, though no pots or pot fragments have ever been found there.

Pots were made and baked on a fire to dry out the clay. Many potters decorated the pots they made in particular ways and these decorations help us to understand where and when the pots were made.



After grain (wheat, barley or oats) was harvested it was stored in pots until it was needed. It could be boiled into porridge or ground into flour on a stone **quern**. The flour could then be baked into bread.



## What did the people who built Trethevy Quoit eat – 1?

wheat	flour, bread, soup, beer
barley,	flour, bread, soup, beer
sheep	meat, milk, cheese
cattle	meat, milk, cheese, butter
pigs	meat
vegetables	Carrot (possibly), onion (probably), cabbage (probably), peas (probably), some beans (probably)
hunting	Wild meat (e.g. deer, boar)
gathering wild food	Nuts, fruit, berries when available (depends on the time of year)



# What did the people who built Trethevy Quoit eat — 2?

## Diet and health

Recent research at Bradford University has shown that prehistoric people swapped a diet of fish for meat and vegetables as soon as the chance came to do so. They studied the change in diet during the Neolithic period between 5,200 and 4,500 years ago, looking at what bones tell us about how diet changes as people began to farm instead of hunting and gathering their food.

They found there was quick and complete change from a marine- to a land-based diet among both people who lived by the sea and those who lived inland at the start of the Neolithic period. So, even the builders of Trethevy Quoit who lived not far from the sea probably gave up fishing and went farming instead.

The switch to red meat from fish gave them some advantages: a diet high in red meat and raw vegetables created strong immune systems and surprisingly good teeth. Our Neolithic ancestors ate a diet that tended to scrape their teeth clean and they were not eating a great deal of sticky starchy food that encourages tooth decay (the starch turns quickly to sugar in our mouths).

So, they were fairly healthy: although there were stresses in their lives, they didn't have lots of stress in terms of living space or having to fight for food; they did not suffer from diseases like anaemia, they had very active lifestyles, which may have led to more injuries but to fewer problems like obesity.

Of course, in a thousand other ways, they were not as healthy as us. Common diseases like tonsillitis or influenza could kill. When you died at 35 in 2500 BC, it may well have been from the sort of infection that might mean a visit to the doctor nowadays; and a broken ankle could mean that you had trouble walking for the rest of your life. Even "everyday" illnesses were much more serious in Neolithic times than they are today.





# 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 Trethevy Quoit. You have won Heritage Lottery Funding to design and build a visitor centre to Trethevy Quoit 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 Trethevy Quoit. 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 Trethevy Quoit 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 Trethevy Quoit

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 Trethevy Quoit

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 the quoit some 5000 years ago

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 quoit by taking it apart, to find out what it was for

A person who was there when it was built

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

A person from a local history group who would like to rebuild the site as he thinks it might have looked, with a mound around it, new stones to replace the lost ones and the whole thing bolted together to stop it falling down again.



## Public Enquiry role-play.. Trethevy Quoit 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 Trethevy Quoit . This activity will help students to think hard about things like

- who owns History?
- who are sites like Trethevy Quoit 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 Trethevy Quoit is in the way of the new main road to from Liskeard to Launceston, which the government wants to build to relieve pressure on the old route. 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.

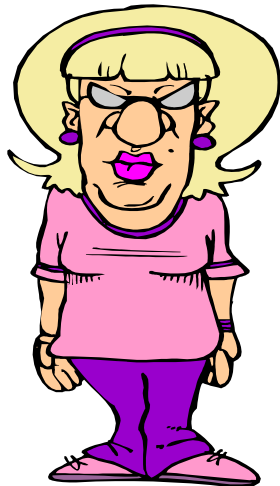
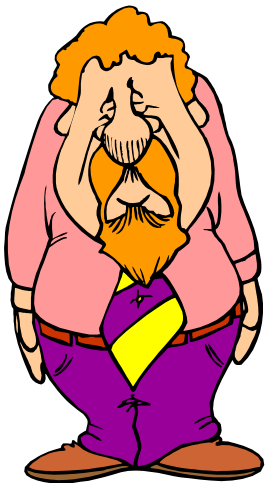
It is recommended that a site visit forms part of the preparation for this work; this could be done as a "normal" school visit, but it could also be done in role, as part of the "public enquiry" protest, so that even the site visit is a role-play.

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).

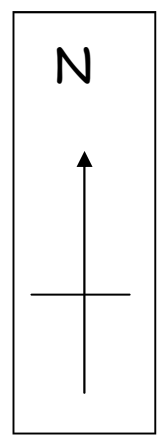
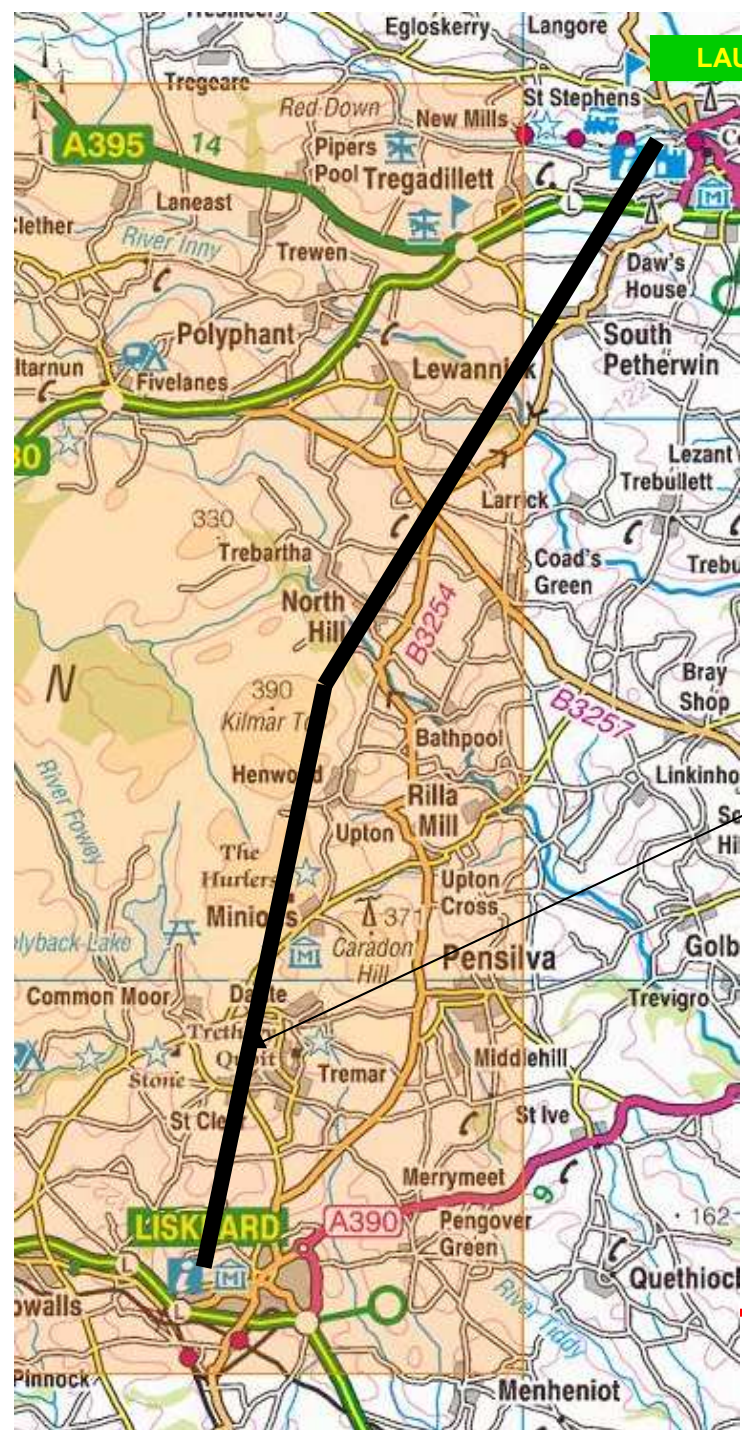


## Demolition of Trethevy Quoit roleplay

- Pictures of Trethevy Quoit (from this pack/from the website downloadable Powerpoint files) and from other websites via a Google Images search)
- Information about Trethevy Quoit (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




# Plan of the new Liskeard-Launceston link road through Trethevy Quoit



Trethevy Quoit

**Key**

Planned new road 



## Demolition of Trethevy Quoit roleplay role-cards

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

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.

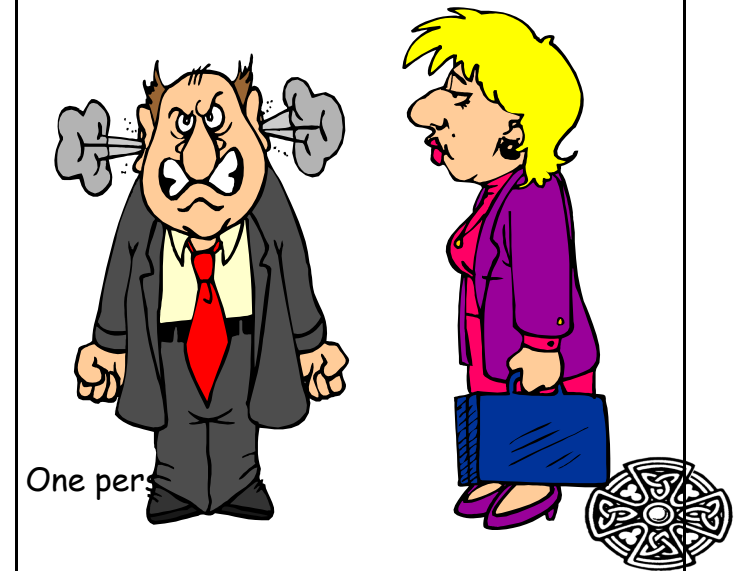
You need to make a short presentation in which this person presents this point of view



One person

A local representative of the tourist industry, who points out the huge benefits of the new road in allowing people to travel between Liskeard and Launceston more easily.

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



One person

Demolition of Trethevy Quoit 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



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.

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## Demolition of Trethevy Quoit roleplay role-cards

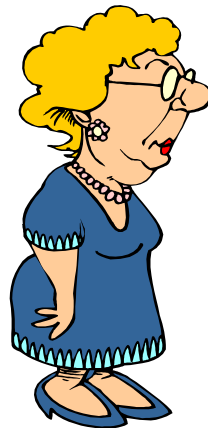
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## Demolition of Trethevy Quoit roleplay role-cards

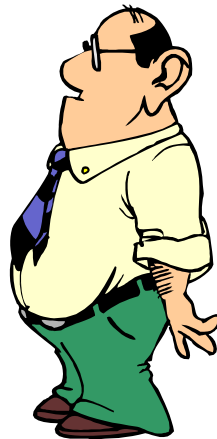
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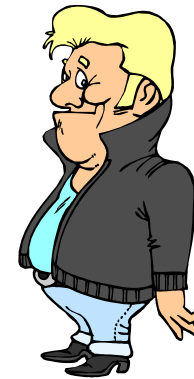
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## Demolition of Trethevy Quoit roleplay role-cards

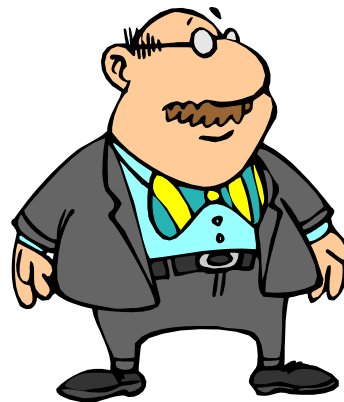
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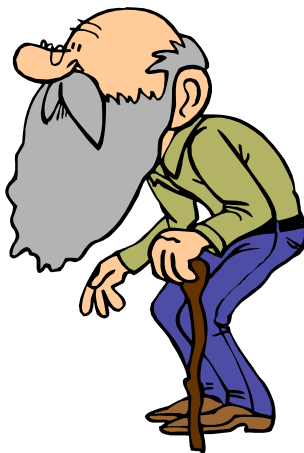
The jury has to elect its own spokesperson who will manage the discussion and announce the jury's decision to the Public Enquiry when asked to do so by the Chairperson



## Demolition of Trethevy Quoit 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 Trethevy Quoit in several books, who argues against it being demolished because it is a special site.

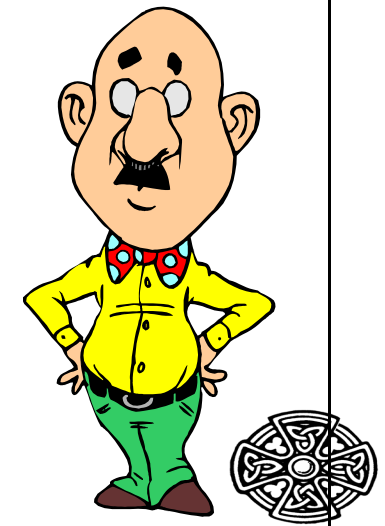
You need to make a 2 minute presentation that focuses on that idea.



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 Trethevy Quoit .

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



One person

## Demolition of Trethevy Quoit roleplay role-cards

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 Trethevy Quoit 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 site.

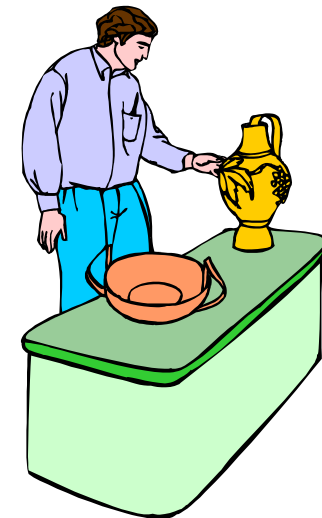
The presentation should include maps, Powerpoints, hand-outs containing ideas that support the preservation of the village in its current state. The three could be a local archaeologist, a local councillor and a local resident.



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 Trethevy Quoit 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 Trethevy Quoit 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 Trethevy Quoit . The presentations should include maps, powerpoints, hand-outs containing ideas that support the preservation of the site 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 travel more easily between Liskeard and Launceston, 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.
8. A 2 minute presentation that focuses on that idea. A local writer who has included Trethevy Quoit 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 Trethevy Quoit 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 five-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—2

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 Trethevy Quoit 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)*

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 distance from the quoit. . 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*

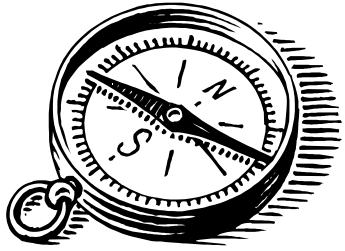
*To the South lies the noise of Launceston  
Busy people charging through their lives etc.*

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 next page 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*



Cornwall Heritage Trust

(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 Trethevy Quoit.)

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 Trethevy Quoit, the questions could be by one member of the village who built it 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.



Cornwall Heritage Trust

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."

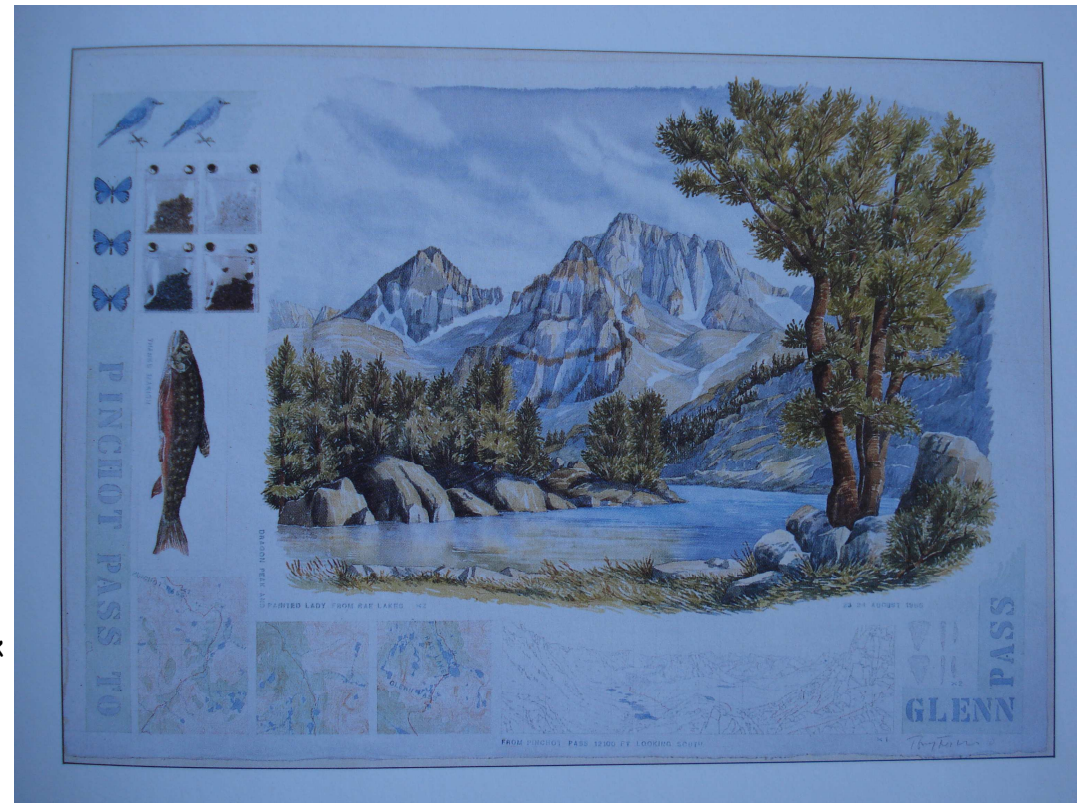
<http://www.tony-foster.co.uk/>

Arm the children with plastic bags before you set out and ask them to collect anything that is going to remind them of their visit to the quoit. 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 postcard. 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 Trethevy Quoit 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.

