

# Projects

**ARCHAEOLOGY**  
*time in transition*

IT'S ABOUT TIME 2

## RECOMMENDED PROJECTS

The projects are designed to link the lessons in this resource pack. The specific Unit that will help the project is outlined below. The students will build on the skills acquired in the lessons. The projects are designed to reinforce the acquired knowledge and skills. There are a wide variety of projects ranging from practical fieldwork to chanting to use of national databases. All Record Sheets referred to within the body of each project are available at the back of the section.

\*For all project work Health and Safety guidelines must be followed.

Projects	Recommended Units
1. <b>Studying the Archaeological and Historical Landscape of Your Area</b>	All Units
2. <b>Visit a Medieval Monastery and Join in Chant with Nóirín Ní Riain</b>	Theme 1 Unit 2 Monasticism
3. <b>Organise and Go on a Pilgrimage</b>	Theme 1 Unit 3 Pilgrimage
4. <b>Commemorating the Dead—A Study of Graveyard Headstones &amp; Memorials</b>	Theme 1 Unit 4 Commemoration
5. <b>Buildings of Ireland—Compare and Contrast</b>	Theme 2 Unit 1 Housing
6. <b>Build Your Own Castle</b>	Theme 2 Unit 2 Defence
7. <b>Museum Visit and Taking a Closer Look</b>	Theme 2 Unit 4 Lifestyle
8. <b>Streetscape—An Historical Landscape</b>	Theme 3 Unit 1 Sources
9. <b>Archaeological Monuments of Ireland—a Desk Top Study</b>	Theme 3 Unit 1 Sources
10. <b>Explore how Excavations add to our Knowledge of the Past</b>	Theme 3 Unit(s) 2 & 3 Excavation and Post-X

It is recommended that the projects are presented in a report format. The emphasis should be on the factual information gathered and the students' interpretation of it. The project report may use the following headings where appropriate

- Introduction
- Description of project
- Location—to include street name/townland, parish, area/town, county, RMP Number
- Description
  - brief written description (form, fabric, function and date)
  - illustrations (plans, drawings and photographs)
  - record sheets
- Historical background
- Overall context - what was happening in Ireland at the time
- Interpretation
- Legal status (Record of Monument and Places (RMP), National Monuments, Protected Structures)
- Findings
- Reflection on engagement with the project

This resource pack has been prepared to enhance the students understanding of the archaeological and built heritage of Ireland. It is hoped that the students have acquired additional skills and knowledge to help unravel the incredible rich heritage of their own locality. Some of our heritage is obvious such as churches, castles, ringforts and monasteries. More of it is taken for granted and is less conspicuous such as stone walls, gates, piers and stepping stones. All pay silent testimony to the people who lived in the past. Studying these historic features, monuments and artefacts, helps the students to understand and appreciate the unique heritage of their own locality. Locality can vary from street, townland, parish etc. The size and specific scope of the project is for the student(s) and teacher to decide. It can be a small area with all the heritage included or a larger area with a specific time period or monument type. The project can also focus on specific topics within the locality e.g. Christian places of worship where the similarities and differences between the structures and artefacts can be recorded.

### Sources

- [www.archaeology.ie](http://www.archaeology.ie)
  - historical 6" maps
  - RMP Map
  - archaeological inventory
  - [www.buildingsofireland.ie](http://www.buildingsofireland.ie)
  - fieldwork
  - google earth
  - [www.excavations.ie](http://www.excavations.ie)
  - local library for reference material
  - [www.heritageireland.ie](http://www.heritageireland.ie)
- 
- Plot all the archaeological monuments/buildings on a suitable map.
  - Select suitable monuments/buildings to visit with public access such as churches and graveyards.
  - In the case of monuments or buildings on private land, permission from the landowner is necessary before a site visit is planned.
  - There are a number of monuments and buildings in State care/ownership to which the public have access to and for which excellent information is provided (reference *Guide to National and Historic Monuments of Ireland* by Peter Harbison, Gill and Macmillan 1992).

### Preparation

Essential items to bring with you should include appropriate footwear, notebook and pencil, compass, digital camera, measuring tape. Record the archaeological monument or building on the record sheet provided or design your own specific record sheet using the four key headings: **form, fabric, function** and **date**. Illustrate with your own drawings and photographs (see *Project Guidelines Guide to Fieldtrip Preparation*).

**Explore how monuments and buildings are protected**—check the RMP (for archaeology) and the County/town development plans (for Protected structures)

### Back in the classroom

Write a description of the archaeological and historical heritage that you have discovered in your locality. Prepare a report on the findings and explore how the archaeological and historical heritage can give us a greater understanding of the past. Publish the results in a local newspaper and remember the local historical societies are always keen for talks and articles. If there is no local historical society why not form one in the school.

This project can be added to by different year groups over the years.

If you discover a previously unrecorded archaeological monument (not listed on [www.archaeology.ie](http://www.archaeology.ie)) please complete the *Monument Report Form* and follow the accompanying instructions.

Locate the nearest medieval monastery in your area—[www.archaeology.ie](http://www.archaeology.ie) (classification will be under *Religious House*) and organise a field trip to the monastery. Ask the students to research the Rule of the monastic order of the particular monastery and bring a copy with you on the fieldtrip.

Many medieval monasteries are in State care and therefore are easily accessible. Some may have a formal set up with a tour guide. In this situation, it is advised to make prior arrangements to accommodate for class size.

### Preparation

- Find a suitable monastery
- Carry out a preliminary visit
- Prepare tasks to suit the selected monastery
- Practice chants

### Materials required

- Clip boards
- Camera
- **Building Record Sheet** (X no. of students)
- Measuring tape
- Drawing paper
- *Monks Monasteries and Monasticism* CD
- Hand tapes/rulers
- Pens/pencils
- CD player (with batteries)
- Compass
- Corn
- Rule of the Monastery

### On site

Assemble the students in the nave of the church, brief the pupils on the orientation and layout of the monastery recapping on (T1,U2) *Monasticism*.

Point out the main buildings within the complex such as nave and chancel of the church (noting its orientation), east window, cloister, chapter house, refectory etc..

### Distribute the Building Record Sheet

Give each student a **Building Record Sheet** and ask them to record a specific building within the monastic complex, (try to ensure that all the buildings will be recorded).

Give them a time limit for the task and then reassemble in the nave. Discuss with the students what they have observed.

### Distribute the Tasks

Now divide the students into small groups (two or three students) and assign a task to each group. Each task is designed to engage the student with the monument. These tasks can be expanded upon depending on information provided at the monastery. Inform the students that

- each team must report back to the class when the task is completed.
- allocate a set time for the tasks- it is not a competition or a race.
- nominate the chancel as the assembly point when the tasks are completed.

### Tasks

- Using a hand tape measure the area of the chancel and nave. How many people when standing could fit in the nave? With two rows of stalls for monks and a space for the altar, how many monks could fit in the choir?
- Measure your pace, then pace the full extent of the cloister walk and calculate its length. Choose a prayer such as 'Our Father' (The Lord's prayer) and calculate how many can be said in 3 rounds around the cloister. (Dominicans have a particular devotion to the rosary).
- Grind some corn.
- Write out a vegetarian menu for the week.
- Draw specific features—east window, chapter house door.
- Photograph the finely carved detail and note the location.
- Photograph all aspects of the monastery.
- Record the detail from any information plaques present.
- If a graveyard is present record the headstones.

### At the Chancel

Students reassemble and feed back to the group. This may be an opportunity to discuss a chosen Rule of the monastery.

Finally ask the students to form a circle in silence and accompany *Nóirín Ní Riain* in the chosen chant. It is highly recommended that the students practice the chants they have selected in the classroom beforehand.

### Back in Classroom

Present the project on the fieldtrip.

**Nóirín Ní Riain**

*'We want you to join us in the chants. Chanting/singing together is very good for you. It releases endorphins in your body which are hormones for well being. Stress and negative cravings are reduced and your entire body and soul will feel better as you listen and sing. The past is history; the future is mystery; the present moment, the here/hear and now is the gift. The Divine is to be heard particularly in our ancient and sacred sites, stone circles, monasteries and 'hollow lands and hilly lands'. So join us in the present moment and through our voices link up with previous sounds and chanting to the Glory of God.'*

**TRACK 1 Ní neart go cur le chéile** – In power, we are together

A chant of justice and empowerment based on an a very old seanfhocal or proverb from the Irish tradition; a proverb that resonates with the soil and ground of Ireland.

**TRACK 2 Ba gni gneti, Ba Yahweh. Alleluia** (Let us together praise the Lord)

This is a South African chant praising the presence of the Divine, the Other in our lives and environment. You can clap along with us as we do: left hand once on left leg; right hand twice on right leg.

**TRACK 3 Alleluia** – an American chant which is a round, that is a chant that harmonises with itself as different voices come in and go out at different times. You could walk around the site as you sing this 3 phrase chant.

**TRACK 4 OM**

The oldest form of chanting or singing together on this planet is where people stood together in a circle and hummed a note which they believed was in harmony with the sound of the cosmos. In the East, particularly in Hindu/Indian tradition, this sacred sound is OM; In the West, this sacred sound is AMEN. Here we stand in a circle. Let you do likewise. We hum on OM keeping the sound going by breathing at our own natural rhythm which means that the sound never disappears because everyone breathes in and out at a different pace. The most powerful way to hum is to join your lips together but keep an open mouth inside so that the vibrations can resonate up into your head and down into your body.

This leads into AMEN which is a Hebrew word meaning 'So be it'

**TRACK 5 Greeting of the Seven Directions**

Chant text: Spirit of the ... carry me. Spirit of the ...carry me home to myself.

Turn to the East at the sacred/ancient site that you are at. Raise hands to the Direction and sing along with us if you may have heard this chant beforehand. Drop hands to relax while turning slowly to the next direction each time. Turn to the North which is to your left. Again raise hands while singing and drop hands to relax as you turn to the opposite direction directly behind you which is the South. Turn to the South. Join in with the chant again following same pattern of raising hands to greet the direction and lowering as you turn to the East. Turn to the East. Repeat pattern. Then look up to the sky and raise hands upwards palms upward. Turn to face the Sky.

Join in the chanting. Kneel to touch the Earth beneath your feet singing ‘Spirit of the Earth, carry me. Spirit of the Earth, carry me home to myself.’ Finally, stand and place your hands on your Heart singing ‘Spirit of my heart, carry me. Spirit of my heart carry me home to myself.’ Stand for a moment now in the silence of this sacred space and listen to the sounds all around you. Listen then to the sounds, the message which your heart is whispering to you. (Remember that the word for that inner sacred space inside you, ‘heart’ is simply the word ‘ear’ topped and tailed by a ‘h’ and a ‘t’.)

**TRACK 6** *Johann Pachelbel Canon in D Major*

This instrumental canon was written by the German Baroque composer and organist, Johann Pachelbel sometime around 1680. We sing it to the wonderful word, Alleluia which is an age-old ancient sound from Hebrew meaning ‘Praise the Lord’.

*‘to sing is to pray twice’*

St Augustine.

The monks in their devotion to God would have chanted several times a day in the Church. They would have chanted a variety of prayers in Latin. The chants provided are a variety of different chants in different languages and from a variety of spiritual sources. They are chosen through divine inspiration for their simplicity and variety.



**Chant** (from old French *chanter*) is the rhythmic speaking or singing of words or sounds, often primarily on one or two pitches called reciting tones. Chants may range from a simple melody involving a limited set of notes to highly complex musical structures. Chanting the Name of God/Spirit is a spiritual practice that is commonly used. Chants form part of many religious rituals, and diverse spiritual traditions consider chant a route to spiritual development. Chants are used in a variety of settings from ritual to recreation. Supporters or players in sports contests may use them. Warriors in ancient times would chant a battle cry.



Pilgrimage is an act of worship. People have been going on pilgrimage for thousands of years and is therefore an ancient ritual. The practice of pilgrimage is well established in all the major religions and continues to this day. By planning and going on a pilgrimage the students participate in this ritual.

Divide the students into small groups and give each group a pilgrimage destination to plan for. They must consider all aspects of planning the pilgrimage but also how they will market or showcase their plan to the other groups; they are the travel agents. Once the project is complete the students, if possible, can go on pilgrimage to one of the places.

### The following destinations are to be planned from your town to

1. Lourdes
2. Medjugorje
3. Jerusalem
4. Fatima
5. Rome
6. Mecca
7. Kapilabastu
8. Aparecida
9. Santiago de Compestela
10. A Local pilgrimage site e.g. holy well ([www.archaeology.ie](http://www.archaeology.ie)) or any on the Heritage Councils *Pilgrim Paths Project* (see *Journey of Worship* T1,U3,L1).

Each student in the group takes responsibility for one of key planning issues. These issues were as of much concern to the ancient traveller as they are to the modern Transition Year traveller.

This is a useful web link that may be helpful:

<http://www.greatgapyears.co.uk/OrganisingPlanningGapYear.html>

### Key planning issues

1. Route Plan and Transport
2. Food and Accommodation
3. Health and Safety
4. Travelling Essentials

Some areas of consideration for each group are listed below; these should be added to depending on the destination.

### Route Plan and Transport

- What type of transport is needed—such as car, bus, boat, plane?
- Budget—how much will the transport cost? Are group discounts available?.
- Is a passport/visa required?
- Planning an itinerary - how long will the journey take—are connection times good?
- Are adequate toilet and meal breaks provided?

### Food and Accommodation

- Is accommodation needed—what type of accommodation is available?  
*Hotel/Hostel/Camping etc.*
- Budget—how much will the total food and accommodation cost?
- Seasonal availability—when is it most cost effective to go?
- Can the accommodation cater for large groups or people with disabilities?
- Are special dietary needs catered for?  
Can packed lunches be provided for excursions?

### Health and Safety

- What should happen if accidents and injuries occur when travelling?
- Budget—is health insurance, immunisation etc. required?
- Should a first aid kit(s) be provided—if so what items should be included?.
- Risk assessment—are there potential threats from animals and insects?
- Risk assessment—is the area to be visited prone to naturally occurring hazards such as earthquakes, floods etc.?
- Checking the weather—what type of protection from the elements is needed?

### Travelling Essentials

- Budget- how much daily allowance do I need?
- What type of essential equipment do I need? *Backpack, compass, mobile phone etc.*
- What type of clothing and footwear are required?—what items should I not pack?
- What do I need to record the pilgrimage? *Camera, notebooks etc.*
- Can I understand the language—do I need a phrase book?

### In classroom

Each group presents their finding to the whole class and the class can discuss their preferences, the best presentation, best value for money, most fun pilgrimage.

### Finally go on the pilgrimage.

An old graveyard is an exceptional resource for teaching and a wide range of themes can be adapted to fulfil many sections of the curriculum. In every parish there is at least one historic graveyard. The graveyards are an important and accessible source of information on local history. The study of the memorials can be seen as documents in stone providing us with a vast range of information. Detailed information about the people can also be gathered - age, where they lived, life expectancy male and female etc. The systematic recording of memorials in a graveyard provides important data that can be analysed by the students. This valuable record can then be lodged in the local library or published in the local historical journal.

### Materials required

- Clip boards
- Measuring tape
- Hand tapes/rulers
- **Graveyard Memorial Record Sheet**
- **Guide to Drawing Plan of Graveyard**
- String/wool
- Large sheets of paper
- Crayons
- Pencils/biros
- Compass

### Organising a visit to a graveyard

- Locate a suitable old graveyard (containing 18th/19th century memorials) for a fieldtrip and carry out a preliminary visit. Check the site for suitability and safety. Check the worksheets and adapt them for use.
- Inform the graveyard caretaker (if applicable) of the proposed visit. Check if a burial is to take place on the day of the visit and reschedule if necessary.
- Plan for safety—if visiting an unkempt graveyard check for hidden hazards. Establish 'no go' areas.
- A nature study can make an interesting extra research topic as graveyards are an excellent natural habitat. Depending on the season, different flora and fauna will be present.

The preparatory visit will establish if there is enough flora and fauna to record. Outline the project to the class and go through the **Graveyard Memorial Record Sheet** and the **Guide to Drawing Plan of Graveyard**. If a church is present the students can use the **Monument Record Sheet** to record it. Historical research in the local library would be useful (see *Project Guidelines Guide to Typical Features of an Irish Graveyard*).

### Consult

- Record of Monuments and Places map (the map will provide a basic outline of the graveyard).
- [www.archaeology.ie](http://www.archaeology.ie)
- Archaeological Inventories.
- Local historical books or journals.
- Unpublished records of the graveyard (it may have been previously surveyed).

### Care and Respect

Graveyards, no matter what state they are in, are sacred places and should be treated with care and respect. It is important that graves are not disturbed by whatever activity the students partake in. Make it clear to the students what level of behaviour is expected from them when they are in the graveyard. Graveyards by their very nature will contain human bones; in some cases these can be exposed during internment or simply visible in old vaults. These remains must be treated with due respect.

### GRAVEYARD VISIT

Brief the students re graveyards recapping on the history of burials in Ireland and the use of headstones in 18th and 19th centuries. (T1,U4,L2)

#### Features of Christian burial of 17/18/19th centuries

- Grave orientated east-west
- Grave plot marked by a memorial—usually inscribed. This is the most common form of headstone.
- Memorial inscription is facing east towards the rising sun and the direction of the risen Christ on the Day of Redemption.

Note the burial closest to the church—the first preferred option was to the south of the church, then, as the graves got more numerous, to the east and west. The north side was not as fashionable and was used only when there was no other option.

Review both the **Graveyard Memorial Record Sheet** and the **Guide to Drawing Plan of Graveyard**.

Divide the students into pairs and give one team the task of drawing a plan of the graveyard and assign the recording of headstones to the other pairs. It would be interesting to record an entire graveyard but this may take a number of visits. The project can also be based on a selection of headstones from the graveyards. If a church is present one team can be allocated to make a record of it using the **Monument Record Sheet**.

#### Team 1

Make out plan of the graveyard using **Guide to Drawing Plan of Graveyard** as reference. Identify on plan the boundary, entrance features, church and other notable features on the plan. **Materials required**- clipboard, paper (graph paper helps), pencil and eraser, measuring tape.

Using string/wool divide graveyard up into four quadrants—take one quadrant and plan grave/grave markers assigning numbers (on plan and on the ground) to each grave marker on the plan as you go.

Using chalk, mark the headstones with their assigned number and mark with a symbol if recorded.

**All other teams**

Record Grave Memorial using **Graveyard Memorial Record Sheet** noting location and number assigned. Sometimes the inscription is difficult to read. There are a number of techniques to help (a) visit the graveyard when the sun is to the south; this will cast a shadow on the inscription, (b) use a mirror to reflect light onto the memorial to create a shadow, and for the more daring (c) visit the graveyard at night with a torch. Making a rubbing can also be useful but usually the inscription needs to be clear to make a good rubbing. Taking a rubbing can be a very rewarding experience and can lead to a much greater appreciation of the memorial. It also makes a useful a copy of the inscription and decorations. Place large sheet of paper over area to be rubbed, affix with masking tape or hold steady. Rub over with a crayon. Practice helps! (Avoid rubbing headstones that are in a poor state of repair).

Each member of the team should record at least two headstones. The students will have the details of the headstone and the teacher needs to lead the students to confirm that they are Christian burials and in accordance with the Christian method of burial practice as noted above.

**Back in Classroom**

Collate the data to answer the following questions

- Average life span of male and females in 19th century
- Most common memorial type in 18th century
- Most common memorial type in 19th century
- What is the ratio of male to female?
- What are the most common family names on the memorial?
- What was the most common material used in the memorial?
- What are the most common Christian names used?
- What are the top ten memorial decorations?

Discuss the results making reference to what it tells us about the cultural, social and religious aspects of the memorials and the people who were buried there.

**Discussion**

- Age profile male and female
- Family names and location—are they still in the area
- Common Christian names
- Large memorials versus low grave markers—does this reflect status/stratification of society?
- Disappearance of the landed gentry (locate the nearest Country house in the area—are any family members buried in this graveyard?)
- Where do other religious denominations get buried?

Write up the report including the results—publish it in a local historical journal or local paper.

Major changes took place in Ireland after 1690 (Williamite Wars) which had profound political, social and religious impact.

These changes are expressed in the upsurge of building that occurs in the 18th and early 19th centuries. Many of these buildings remain today in our towns and cities and in our rural countryside. Looking at these buildings can enrich the students knowledge and understanding of the period.

This project uses the website of the National Inventory of Architectural Heritage (NIAH) [www.buildingsofireland.ie](http://www.buildingsofireland.ie)

The NIAH is a section within the Department of Arts, Heritage and the Gaeltacht. The work of the NIAH involves identifying and recording the architectural heritage of Ireland, from 1700 to the present day.

Divide the students into four groups. The 4 tables below represent the current class list for Co. Kilkenny from the NIAH website. Assign one table per group. Ask the students to sort the classes under the following themes

- Civic or Public Use
- Commerce
- Industry
- Religious
- Housing
- Transport

Civic	Commerce	Industry	Religious	Housing	Transport
Courthouse	Market House	Mill (water)	Church	Worker's House	Bridge
Garda Station					

Ask the students to suggest other themes (e.g. Agriculture, Monumental, Landscape/ Garden).

When the lists are compiled discuss the importance of the relationships between the themes, for example, how industry and commerce enabled some people to become very wealthy and build large country houses etc.

Using the **Building Record Sheet** record 40 buildings of similar type from across the country. Study the similarities and see if there are any regional features.

Select one of the themes such as Housing for example, divide the selected County Surveys available online between the four student groups (remember that some large counties will have more records than others). Ask the students to examine the data under different headings

- Aristocracy/Protestant Ascendancy—Country houses
- Middle Classes—Urban town houses/Large farmers' houses
- Working Classes—Houses (vernacular)

Discuss the **Form** , **Fabric**, **Function** and **Date** of the buildings.

### Classifications of buildings for Co. Kilkenny

abbey  
 almshouse  
 apartment/flat (converted)  
 aqueduct  
 aviary/dovecote/pigeon house  
 bakery  
 bank/financial institution  
 barn  
 barracks  
 bell tower/stand  
 bishop's palace  
 bridge  
 building misc  
 canal (section of)  
 castle/fortified house  
 cathedral  
 chimney  
 church hall/parish hall  
 church/chapel  
 cinema  
 clubhouse  
 coaching inn  
 cobbles/flags/paving/kerbing  
 college  
 convent/nunnery  
 cottage ornee  
 country house  
 court house  
 creamery

icehouse  
 industrial school  
 kennels  
 kiln  
 lamp standard  
 laundry  
 library/archive  
 malt house  
 manse  
 market building  
 market house  
 market place  
 mausoleum  
 mill (water)  
 mill manager's house  
 miller's house  
 monastery  
 monument  
 museum/gallery  
 nursing/convalescence home  
 office  
 officer's house  
 outbuilding  
 park  
 post box  
 post office  
 presbytery/parochial/curate's house  
 priory  
 public house

custom house  
 dormitory building  
 exchange/tholsel  
 factory  
 farm house  
 farmyard complex  
 folly  
 foot bridge  
 fountain  
 friary  
 garage  
 garda station/constabulary barracks  
 garden  
 garden structure misc  
 gate lodge  
 gates/railings/walls  
 graveyard/cemetery  
 guest house/b&b  
 hall  
 handball alley  
 heritage centre/interpretative centre  
 holy well  
 hospital/infirmery  
 hostel  
 hostel (charitable)  
 hotel  
 house  
 hunting/fishing lodge

quay/wharf  
 railway station  
 rectory/glebe/vicarage/curate's house  
 RIC barracks  
 school  
 school master's house  
 shop/retail outlet  
 signal box  
 sports hall/gymnasium  
 stables  
 steps  
 store/warehouse  
 street name plaque  
 summerhouse  
 theatre/opera house/concert hall  
 toll house  
 town/county hall  
 tunnel  
 vent pipe  
 viaduct  
 walled garden  
 water pump  
 water tower  
 well  
 wheelguard  
 worker's house  
 workhouse  
 workshop

Castles have always held a fascination to those interested in the past. They are a store of information and by their nature often have fascinating stories associated with them. The people of Ireland have protected and defended themselves throughout the ages but the key defensive monuments to stand out in the Irish landscape are the stone castles. This project explores the variety of castles that occur in your area (within 16km) and the people who built them. Why were they built and what do they tell us about the past?

### Materials required

- Discovery Map of the area
  - **Monument Record Sheet**
  - **Student Handout** for Castles (*Castles Throughout the Ages T2,U2,L2*).
1. Using **www.archaeology.ie** find the nearest Norman castle (12th-13th century) upstanding in your area (Classification: Castle–Anglo-Norman masonry castle). If none exist widen the search to the nearest Norman castle to your school.
  2. Using **www.archaeology.ie** find how many tower house castles there are within 16km of your area (Classification: Castle–tower house). If none exist widen the search to the nearest tower houses to your school.
  3. Using **www.archaeology.ie** find how many 17th century fortified house castles are within your area (Classification: House–fortified house).
  4. Using **www.buildingsofireland.ie** find how many neo-Gothic houses there are within your area. Go to the country houses in your area and find the ones in a neo-Gothic style.

Make a record of the location of all the castles discovered in your area and mark these on the Discovery Map. Each student is to carry out a desk top study of a castle from 1, 2, or 3 above and provide the following information

- Description to include drawings and photographs. Pay particular attention to the defensive features used in the building.
- RMP Number and townland.
- Relevant historical detail.

Organise a field trip to a castle in your area and make a record of the building using the **Monument Record Sheet**.

See: *Project Guidelines Guide to Fieldtrip Preparation*

**Caution:** Many castles are in poor repair and may not be suitable for close inspection by the students.

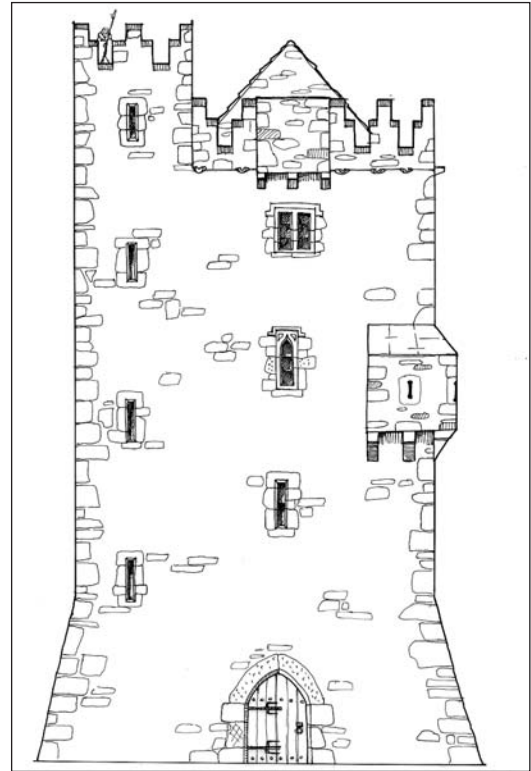
### Back in Classroom

Ask the students to make a model of a stone castle (1-3) in a medium of their choice—stone, wood, papier mâché, cake mix, clay, tapestry etc. Attention should be paid to the defensive features of the particular castle. The models should be carefully planned and supported by preparatory drawings and descriptions based on earlier research and field work.





1. Norman Keep



2. Tower House



3. Fortified House

Display models in the school.

For a virtual tour of castles see Offaly Castles Project  
[www.gridpointsolutions.com/occ\\_castles/](http://www.gridpointsolutions.com/occ_castles/)

Museums are the keepers of the vast majority of all the archaeological and cultural artefacts of the nation. All artefacts found during the course of an archaeological excavation are stored by a certain designated museum throughout the country.

The functions of the museum are

- Repository for all archaeological objects found in Ireland.
- Preservation of artefacts.
- Conservation of artefacts.
- Promote and exhibit all examples of Irelands' portable material heritage.
- Interpret the collection and make them accessible to audiences both at home and abroad.
- Educate.

### Research

- Using **www.excavations.ie** discover what excavations were carried out in your locality. Find out if the site was published and what type of artefacts were excavated. Your local museum may exhibit some artefacts excavated from your local area.

Once you arrive at the museum familiarise yourself with the location of all the exhibitions. Then starting from the earliest period of Irish prehistory (Mesolithic), work your way through the main periods in both prehistoric and historic Ireland.

- Mesolithic
- Neolithic
- Bronze Age
- Iron Age
- Early Medieval
- Later Medieval
- Post Medieval
- Early Modern period

Take one period and examine the artefacts from that period in time. Another option is to examine the artefacts of a particular activity—ornaments, cooking, warfare. Using the **Artefact Record Sheet**, record all the relevant information about the artefact of your choice.

Describe the **Form, Fabric, Function** and **Date** of the artefact. What does it tell us about the lifestyle activity of the owner? What does it tell us about the lifestyle activity of the community?

As the taking of photographs is not allowed in museums it is important to sketch the artefact. Browse the web to find a similar artefact from the same period.

Through the understanding and recording of buildings on a historical streetscape, students become aware of and appreciate more fully their built environment.

Divide the class into 4 groups. Assign the following tasks.

1. Record a current historical streetscape of their local town.
2. Acquire information from Griffith's Valuation of 1850 re the chosen street.
3. Acquire information from the 1901 census.
4. Acquire information from the 1911 census.

Ask all the students to refer to the 1840, 1930 Ordnance Survey maps and also use current maps to add to the understanding of the chosen streetscape.

**Group 1** Record a current streetscape of your town. The buildings along a street line form a distinct pattern of shape, size and colour. By standing back and looking at the buildings in these terms the students will have a better understanding of what they are recording.

The Street can be recorded individually by using the **Building Record Sheet** for each individual building or collectively in a Streetscape montage.

**Materials required:** clipboard, pencil, camera, paints and brushes, **Building Record Sheet**. Streetscape: A4 paper and a roll of wall paper lining. (Display the finished streetscape on a classroom wall).

**Group 2** Visit the library and research Griffith's Valuation for the chosen street. All information obtainable is to be recorded and added to the streetscape under the corresponding buildings.

**Group 3** Visit the library and research the 1901 census for the chosen street. The names of the occupants, ages, professions, number of rooms etc to be recorded and added to the streetscape.

**Group 4** Visit the library and research the 1911 census for the chosen street. The names of the occupants, ages, professions, number of rooms etc to be recorded and added to the streetscape (see [www.census.nationalarchives.ie/](http://www.census.nationalarchives.ie/)).

### In the Classroom

Ask the students to report back on their findings and integrate their results into a final report. The report should explore how the resources available can give us a great understanding of our past. Determine the percentage of buildings that have changed use, changed family or no longer exist. Publish the results in a local newspaper and school newsletter.

### Streetscape

The student takes one individual building along a street line and draws it on the A4 sheet (see *Archaeology in the Classroom—Its about Time!* for drawing guidelines in Module 9 *Teacher Guidelines*).

Each student is to note who is recording to the right and left of them as the drawings will all be placed side-by-side later. The scale of the drawing will depend on the individual streetscape—if there is a mix of one and two storey buildings then half an A4 page can be used for a single storey and a full page for a two storey. Only draw the front elevation and also allow plenty of space for the roof. If there is a gap between the buildings or an archway this will need to be accounted for. Have plenty of spare pages so that if somebody is unhappy with their drawing they can start again. Ensure that the students note the colour(s) of the building and any other interesting details including street number, etc. When the streetscape is finished, take the drawing back to the classroom and paint in the colours and features. Paint the glass of the windows in black. When finished glue all the drawings onto the wallpaper in the same order they occurred on the streetscape. Give the montage a title and date.

**Note:** This project can be adapted to a wider urban or rural area by looking at the buildings within a parish or townland.

Archaeology is the study of past cultures through the analysis of the material remains people left behind (artefacts and monuments). The landscape is continually changing with each generation eroding traces of those who have lived before them. The study of the monuments in your area can give a greater insight into the economic, cultural and social life of past neighbours.

This project uses the database of the Archaeological Survey of Ireland [www.archaeology.ie](http://www.archaeology.ie) The database can be browsed or searched using multiple fields, including **County, Townland, Town, Classification** and **Sites and Monuments Record (SMR) Number**. It is periodically updated.

- Divide the students up into groups of four or five.
- Where it is possible try to have students who live relatively near each other in the same group.
- Get the students in each group to make a list of their townlands/town. If too many students in the group live in the same townland choose an adjacent one so that there are four or five townlands on the list.
- Get each student in turn to search the database.
- From the list of monuments supplied get information about their date by clicking on the classification link. Similarly get further **Record Details** by clicking on the 'details' icon. From this list, record the following information:

<b>SMR Number:</b>	
<b>Class:</b>	
<b>National Grid Reference (E,N):</b>	
<b>Townland(s):</b>	
<b>Record of Monuments and Places:</b>	

Get each group to report back on

- The most common monument classification in their area.
- The range in date of the different monument types.

Lead student discussion about what the range and date of monument types is saying about their local area.

- What is the earliest known occupation of the area?
- Is there a monument type from all the main periods?—If not ,why do they think this is so?
- If there was no written history could the range in monument types help in recreating the past?

If the monument is included in the **Record of Monuments and Places (RMP)** it will say 'Yes' in the **Record Details**. Do any of the records say 'No'? If so, discuss why this may be the case. Factors for this may include:





- A post 1700 AD date.
- No exact location.
- A natural feature.
- The monument has been fully excavated.

Archaeological excavation is one of the key methods used in archaeology to gather information about buried deposits. Archaeological excavation involves the systematic removal and recoding of layers of soil along with any buried features and artefacts. Archaeological excavations are carried out under licence issued by the Department of Arts, Heritage and the Gaeltacht and the National Museum of Ireland. A vital part of excavation is making the information gathered available to interested parties. In Ireland today, the internet is an important medium in making this information accessible. The students can explore through the internet the archaeological excavations in their province and explore how it gives a greater understanding of their local area.

This project uses the database of Irish Excavation Reports [www.excavations.ie](http://www.excavations.ie). The database contains summary accounts of all the excavations carried out in Ireland—north and south—from 1970 to 2005. It is periodically updated.

The database can be browsed or searched using multiple fields, including **Year, County, Site Type, Grid Reference, Licence No., Sites and Monuments Record (SMR) Number** and **Author**.

This project will focus on the **Year, County** and **Site Type** search fields. Divide the students into 5 groups and get each group to select one county from your Province in the table below.

Leinster	Munster	Connacht	Ulster
			
Carlow, Dublin, Kildare, Kilkenny, Laois, Longford, Louth, Meath, Offaly, Westmeath, Wexford, Wicklow	Clare, Cork, Kerry, Limerick, Tipperary, Waterford	Galway, Leitrim, Mayo, Roscommon, Sligo	Antrim, Armagh, Cavan, Derry, Donegal, Down, Fermanagh, Monaghan, Tyrone

- Into the main search field enter the **County** and leave the other fields blank with the **Year** field set to 'any'. Record the total number of excavations for your county.
- Into the main search field enter the **County** and leave the other fields blank except for the **Year** field. Begin by entering 1970 and note the number of excavations for that year. Follow the process for the other years in the drop down list. Tabulate the result findings or display in a graph.

Discuss the results and what the number of excavations may be saying about the economy and development in your Province and Ireland as a whole.

From the table below assign each group a **Site Type**.

Ringfort	Fulacht Fia	Standing Stone	Church	Bridge

Into the main search field enter the **County** and **Site Type** and leave the other fields blank with the **Year** field set to 'any'. Record the total number of excavations for the **Site Type** in your county.

Discuss the results

- Are certain **Site Types** more numerous than others?
- Why do you think this is so?

## GUIDE TO FIELDTRIP PREPARATION

The vast majority of archaeological monuments are in private ownership and are not generally accessible to the public—see [www.archaeology.ie](http://www.archaeology.ie) or RMP maps for monuments in your area. There are a number of monuments that have public access, like churches, graveyards and holy wells. Other monuments may be accessible because of their location by the roadside, in a public park etc. In the case of monuments that are on private land, permission from the landowner will be required before any site visit can take place. The teacher should also visit the monument beforehand and make a risk assessment of the site (see *Health and Safety Guidelines*). There are also many archaeological monuments in State ownership to which the public have access but where there is no entrance fee or guided tour, though they may be information boards. The *Guide to National and Historic Monuments of Ireland* is a good source of information on archaeological monuments in State care and accessible to the public. The other main type of fieldtrip is to a formal ‘visitor attraction’ where there is probably an entrance fee and a guided tour. In this case, since the fieldtrips are activity based, it would be best to check beforehand if such activities are permitted.

### Preparation

Whatever type of fieldtrip is organised, the main focus of the visit should build on the students’ classroom learning and allow them to explore the physical monument. The teacher is advised to visit the monument prior to the field trip and get to know the monument layout. This will allow the teacher to have a good understanding of the monument before the field trip. The preliminary visit can also assist in the preparation of activity sheets. The Primary School resource pack *Archaeology in the Classroom – It’s about Time!* ([www.itsabouttime.ie](http://www.itsabouttime.ie)) has some interesting exemplar activity sheets and suggestions. It is important for the student to know what type of monument they are visiting, and have some idea of its date and function.

The tasks are designed to engage the student with the monument and therefore should be quite specific to the monument. These should relate both to the nature and date of the monument itself and can relate to some element of the wider curriculum familiar to the students—art, biology, maths, drama etc. These will need to be designed in advance of the visit and the materials brought on site. For example, in the case of the task of grinding corn, this will necessitate bringing some grains of corn on site and finding suitable stones to grind the corn. Other related tasks can be tied in such as nature studies. Both urban and rural sites are likely to feature wildlife. Whether the task involves trees, shrubs, wild flowers, birds, animals, insects etc., the teacher will need to visit the monument beforehand as different elements of flora and fauna are likely to be in evidence at different times of the year. It might be useful to bring appropriate guide books (trees, birds, wild flowers) on site so that the students can do some on-site research.



### **Poetry/Stories and Drama**

These activities should be focused on the closing activity. Keep the instructions simple, as the students will not have much time for an elaborate composition. It will add an extra dimension to the task if the students are asked to commit their composition to memory and to avoid using paper.

### **Arts and Crafts**

These tasks should relate both to the nature and date of the monument itself. They may also be connected to the closing activity. For example, at a stone circle, the task could be to make a garland from the local vegetation.

### **Singing and Dancing**

These activities should take place at a place of worship centred around a ceremonial activity.

## GUIDE TO TYPICAL FEATURES OF AN IRISH GRAVEYARD

### Church

The most usual place to find an old graveyard is around an old medieval parish church or abbey. The church is usually in ruins, built on top of by a later church or no longer survives. An old graveyard will be filled with mainly 18th/ 19th and 20th century memorials but the graveyard could be much earlier. If the graveyard contains or contained a medieval church (check Archaeological Inventories) then the graveyard is at least that old, the medieval burials were not usually memorialised with headstones or markers. After the Reformation in the sixteenth century the old church lands, including the parish church and graveyard, passed to the Church of Ireland. There might, therefore, be a Church of Ireland church or a ruin of one in the graveyard built on top of the earlier medieval church. The name of the parish will often be the same name as the graveyard. If a church is present it should be recorded as a rough outline on the graveyard plan (see **Guide to Drawing Plan of Graveyard**) and could be recorded as a building (**Building Record Sheet**). Graveyards on the grounds of Catholic Churches are unlikely to be earlier than the 19th century. Why? The effects of the Penal laws. Catholic Emancipation in the early 19th century allowed Catholics to build new churches on new ground away from their traditional burial place.

### Enclosing Walls and Entrance

A stone wall encloses most of our old graveyards. These walls were built in the early 18th/19th century to formally define the area of burial around the church. This was part of an attempt to regulate the act of burial by controlling access to the graveyard. Access is provided by a gate and sometimes by stiles. If the original gateway survives it is worthy of attention as it is likely to have fine stone piers and a wrought or cast iron gate.

There are many ancient customs associated with the act of burial, e.g. carrying the coffin around the graveyard anticlockwise. Some graveyards have special stiles with a central flat topped central pillar which provided a resting place for the coffin whilst those carrying the coffin passed through the stile. Students could find out if there are any old customs associated with the graveyard.

### Burials Location

The oldest graves are usually located just to south and east of the medieval church. If the church is gone it is usually a good indicator of where the church was located. The location of the burials reflect a belief that the 'holy' side of the church was to the south and east. By contrast the north side of the church was avoided at all cost and usually kept for strangers or when space was limited.

Another very strong belief was the facing of the body towards the east-the direction of the risen Christ on the Day of Redemption. Therefore the body is aligned east-west with the head at the west end as if facing east. Consequently the headstone inscription will also be on the east face of the memorial that will be at the west end of the grave.

### Memorial

It was only as recent as the late 17th century but mainly from the 18th century onwards that individual graves were marked by memorials like headstones, vaults, stone crosses etc. This represents a new attitude to death whereby the body became important and the need arose to identify individual family plots by marking them with a permanent memorial stone. The tradition of commemorating the dead person by erecting a memorial continues to this day but the traditional beliefs and customs have now been abandoned such as- buried close to the church, east west orientation.

**Vertical Headstones**—These are the most common form of memorials to the dead in Ireland and may be the only documented evidence of the ordinary people. The earliest headstone in the graveyard will probably date to the 18th and 19th century, though you may be lucky and find a rare example of a late 17th headstone. Headstones are endlessly fascinating with various forms, styles and shapes depending on the fashion of the time.

**Horizontal slab laid over grave, Inscription on top.** Less common than the vertical headstone.

### Vaults Table Topped and Chest tombs

Though not as common as headstones old graveyards contain a number of Table Topped and Chest tombs which were frequently used by the local landed gentry as burial places in vaults beneath. A table topped tomb has a large flat slab resting on legs like a table, a chest tomb has a similar slab resting on slabs of stones on the side forming a rectangular box. The large flat slab is usually inscribed commemorating whoever is buried beneath. The burial place is situated in a subterranean vault beneath. Because of the displacement of so many of these families in the late-19th/early 20th century most of these tombs are no longer used or cared for and have fallen into disrepair. In some areas particularly in the west the soil cover is not deep enough so above ground vaults were commonly used to house the dead.

**Cross**—It is quite common to find crosses inscribed or a small cross on top of the memorial but in the late 19th/early 20th century it became common to erect crosses as grave markers. They range from simple Latin crosses to more ornate Celtic revival ringed crosses. The revival of Celtic dance, language and music was the fashion of the time and it is no surprise it translated into graveyard markers—Celtic high ringed crosses.

**Low uninscribed grave markers** -These are a common feature in many graveyards. They mark the burial place of those who could not afford a headstone. They often occur in rows and can trip you up very easy if the graveyard is overgrown.

**Kerb**—Graves can be marked by a simple kerb stone around the grave. Often railing or chains are set into the kerb. The kerbed grave has become popular in 20th century graveyards in combination with a headstone. Discouraged in recent times with the need to use lawnmowers to cut the grass.

**Pedestal** - Though far less common than headstones, pedestal monuments were erected to memorialise the dead by the more well-to-do in society. They range from pedestals of all shapes, column, obelisks, pyramids, broken column (reflecting a life broken). They can be topped with an urn, urns draped with cloth, finials, spheres etc.

## GUIDE TO DRAWING PLAN OF GRAVEYARD

The primary purpose of the plan is to record the location of the memorials being recorded by the pupils. There is no need for the plan to be exactly to scale or drawn precisely. A fairly rough outline will do once the memorials recorded are marked clearly on the plan so that their location can be found again.

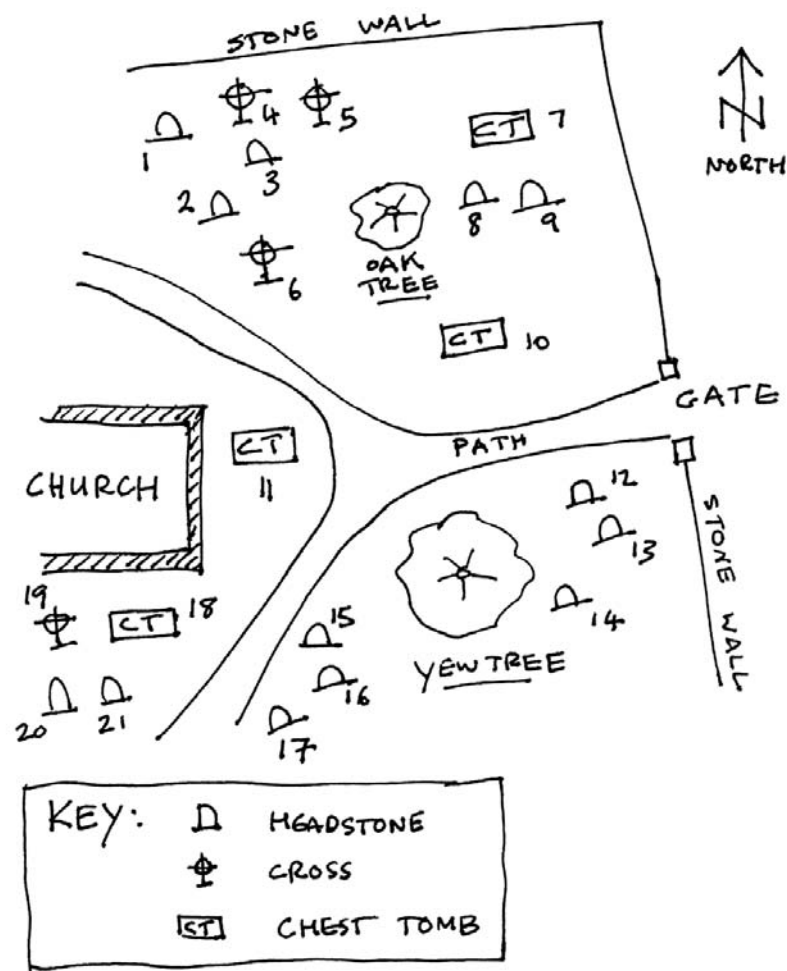
Most graveyards are enclosed by a wall of some type and this can be represented by a single line. To draw this you will need to know roughly the shape of the graveyard. It may not even be necessary to draw the entire outline if the memorials recorded occur in only a part of the graveyard.

Apart from the enclosing wall, it will be useful to mark in the main features like entrance gates, paths, large trees and a church if present.

You also need to mark in the memorials being recorded by the pupils and to number them clearly. A simple key, like the one below, showing headstones, crosses, chest tombs etc. will also help in finding the memorials again.

Always try and have the top of the plan facing north and show the north sign on your plan.

Example:



Address .....

Street Number .....

Townland .....

Description Detached  Semi-detached  Bungalow

No. of bays ..... No. of storeys .....

Building material .....

Roof type ..... Material .....

Are the walls rendered? .....

Original function .....

Inscription .....

Present use .....

Previous owner(s) .....

Present owner .....

Photograph

<p>Front elevation</p>	<p>Door</p>
<p>Side elevation</p>	<p>Window</p>

Date of building .....

Architectural style .....

Condition .....

Date of visit .....

Recorded by .....

Protected structure No. ....

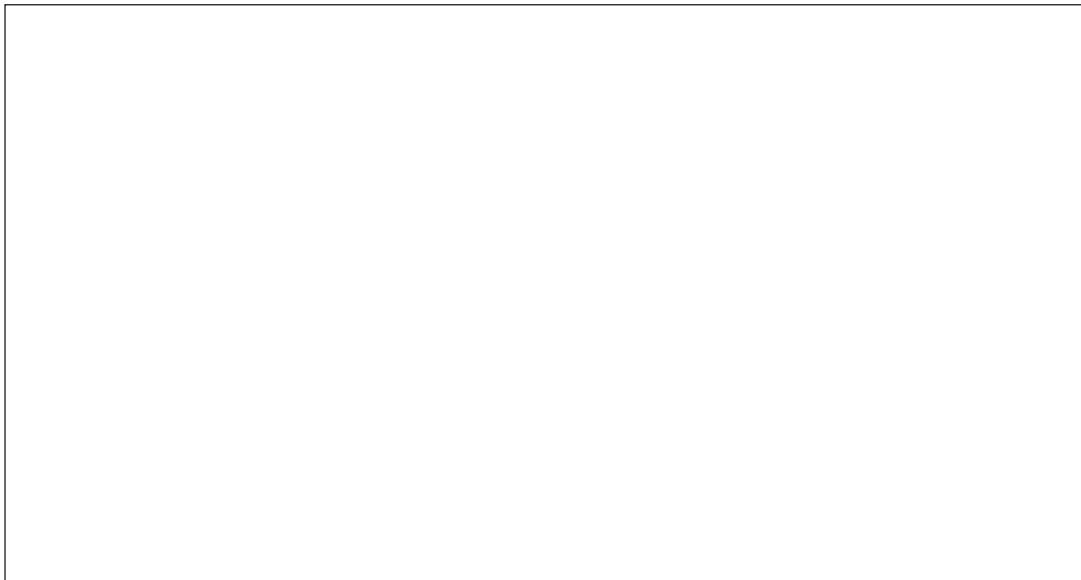
RMP No. ....

Notes

<p><b>Townland</b> .....</p> <p><b>Street Name</b> .....</p>	<p>SMR/RMP No. ....</p> <p>Date visited .....</p> <p>Recorded by .....</p>
<p><b>Monument Type</b></p> <p>Form .....</p> <p>.....</p> <p>Fabric .....</p> <p>.....</p> <p>Function .....</p> <p>.....</p> <p>.....</p> <p>Date .....</p>	<p>Photograph</p>
<p><b>Plan of Monument</b></p>	
<p>Historical Background</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>Interpretation</p> <p>.....</p> <p>.....</p> <p>.....</p>

*Put extra drawings and photographs on the back of this sheet*

1. Draw the artefact in the box below



- 2. Form (shape): .....
- Fabric: Soft/Solid/Flexible/Combination .....
- Material: Manmade or natural .....
- Dimensions: Height ..... Width .....
- 3. Function: What was it used for? .....
- 4. How was it made? (handmade or machine-made)  
Describe: .....  
Where was it made? .....
- 5. Is the artefact common or rare? .....
- 6. Is there any writing or decoration on it? .....
- 7. What is the purpose of this writing or decoration? .....
- 8. How old is it? .....
- 9. If this artefact was found on an archaeological site
  - (a) What does it tell us about the owner?  
Young or Old ..... Male or Female ..... Rich or Poor.....  
Anything else?: .....
  - (b) What does it tell us about lifestyle activity? .....
  - (c) What does the artefact tell us about the society that produced it?  
Were they literate? .....
  - Does it have an aesthetic quality? .....
  - What kind of economy? Trading/market/barter.....
  - (d) Any other comment(s)? .....

Graveyard Name .....

Address.....

Location of memorial in graveyard  
.....

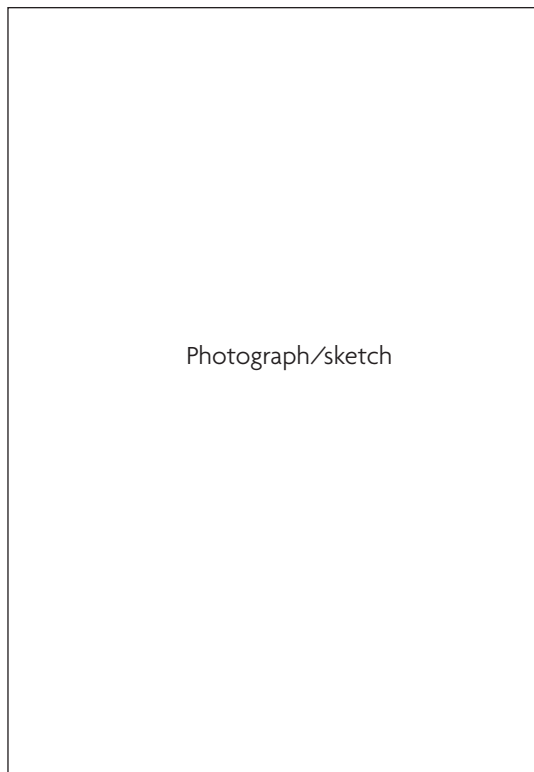
Family Name of Memorial  
.....

Memorial Number.....

Memorial Earliest Date.....

Memorial Type

- 1. Vertical headstone     2. Horizontal slab
- 3. Table tomb             4. Chest tomb
- 5. Cross     6. Kerb     7. Pedestal
- 8. Low stone with no inscription
- 9. Mausoleum             10. Vaults
- 11. Other.....



Condition of memorial .....

Inscription facing: north     east     south     west

Memorial Material:

Stone (a) Sandstone     (b) Limestone     (c) Marble     (d) Granite     (e) slate

Other: (f) Wood     (g) Metal     (h) Other.....

How was it made: Machine cut             Hand cut

Makers name (if present).....

Dimensions of memorial: Height .....cm    Width .....cm    Thickness .....cm

**INSCRIPTION – USE BLOCK CAPITALS**

.....

.....

.....

.....

.....

.....

.....



### Details of people – Record information of the people named

Surname	Christian	Maiden	Sex M/F	Year of death	Month of death	Relationship to person No. 1	Other comment
1.							
2.							
3.							
4.							
5.							

### Inscription Details

How is the Lettering made?

(a) incised–cut into the stone                       (b) raised

Font type:    (a) Roman                       (b) *Roman italics*                       (c) Sans Serif   
                   (d) COPPERPLATE                       (e) **Gothic**                                       (f) **Clarendon**   
                   (i) Egyptian                                       (j) other

Condition of inscription .....

### Type of Decoration (Tick all that apply)

(a) skull     (b) cherub     (c) urn     (d) cross     (e) IHS     (f) dove     (g) lamb   
 (f) fish     (g) angel     (h) skull and cross bones     (i) hourglass     (j) INRI   
 (k) XP     (l) symbols of Christ Crucifixion:-nails, ladder, scourge, 30 pieces of silver, ladder     (m) Holy figure     (n) celtic interlace     (o) other

Notes.....  
 .....  
 .....

### Report data

Date of memorial ..... Type .....

Material ..... Ages of deceased .....

What month did they die? .....

M ..... F .....

Family name on memorial ..... Are the family from the parish? .....

Fashion of Christian names .....

Decoration type ..... Font .....

Recorded by (Student's name) .....

Date of visit .....