



**PREHISTORIC
PARK**

TEVERGA PREHISTORIC PARK DIDACTIC GUIDE



Parque de la Prehistoria
TEVERGA • ASTURIAS

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1. What is Prehistory? Concept, Limitations and Study Methods

Prehistory is the longest historical period humankind has undergone. It commenced with the appearance of the human species, approximately three million years ago, up to the use of writing which was the final frontier for this stage.

Prehistoric studies go from the origin of the human species and its first cultural manifestations, to the organic and inorganic means in which its activities were developed, together with the ways of life and subsistence of the different prehistoric communities. Four large stages can be distinguished regarding its chronology: Palaeolithic, Mesolithic, Neolithic and the Metal Ages.

Prehistory is based on several disciplines in order to reconstruct the past, making it an interdisciplinary science. The archaeological scientific method is used to obtain data originating from sites. Three large areas can be differentiated within the archaeological method: fieldwork, laboratory work and interpretation.

Fieldwork includes searching for, identifying and evaluating the archaeological site together with its excavation. Therefore, the archaeological site is referred to as the natural or artificial place where the archaeological remains are found. Archaeological prospecting is the first step towards identifying and evaluating a site, with the possibility of differentiating between two stages: the previous study of the land (aerial photography, cartography, etc.) and moving the appropriate equipment to the site (compass, GPS, photographic and video cameras, etc.). Archaeological excavations aim to systematically obtain data for the prehistory researcher. Many specialists in different areas intervene in this task.

Laboratory work consists in analysing and studying the materials provided by the excavation. A basic issue is the chronology, there being the possibility of distinguishing between two dating modes: relative and absolute chronology.

Relative chronology dates archaeological elements by relating them with each other. The most used methods are: stratigraphy, typology, series, geological, botanical and palaeontological variation, etc.

Absolute chronology dates archaeological elements by relating them to an acknowledged event. The most used methods are: carbon fourteen, dendrochronology, potassium-argon 40 and thermoluminescence.

Lastly, interpretation would be the end of the process and the most important part. Prehistory researchers will use a specific methodological position to create their interpretation model.

2. The Hominisation Process: Developing Characteristics Distinctive to Humans

There are a series of developing characteristics conforming the features distinctive to humans: physical, social and cultural aspects and language.

A series of important physical changes will occur making up the homo genus. Adopting an upright position implied the following series of changes:

- Lengthening of the legs, with the feet acquiring the appropriate shape. Arms becoming shorter and the thumb becoming opposable, allowing for grasping and handling objects.
- The pelvis is restructured and the spinal column is inserted at the base of the cranium.
- The face tends to become more vertical, reducing the jaw and the bone edge located over the eye socket, the size of the forehead increases.
- The dental structure goes on to have 32 pieces and not 34 as in other primates.
- There will be an increase of the cranial capacity.

Becoming a biped implies brain-hand dialogue. Hands becoming free allowed for the creation of industry, that is to say, instruments and utensils enabling hunting, picking, quartering tasks and others. The biped system brought with it slower movement and greater energy consumption.

The food diet changed, no longer being basically vegetarian but becoming an omnivorous diet (meat and vegetables).

Finally, the progressive development in language capacity should be highlighted as it is a element differentiating from other primates.

2.5 million years ago homo habilis became the first representative of the human genus by creating stone utensils and tools.

3. The Palaeolithic: Lower, Middle and Upper

The Palaeolithic was the longest period of human history. Important climate changes took place during this age, with alternating glacial and interglacial periods. Three large stages can be distinguished within the Palaeolithic: Lower, Middle and Upper.

The Lower Palaeolithic started with the appearance of hominids and their first cultural statements. It developed throughout the greater part of the Quaternary Period, with its upper limit being the end of the Riss/Würm interglacial period and the beginning of the Würm glaciation. Its chronology starts 2.5 million years ago and reaches approximately one hundred thousand years ago. It is characterised by the presence of two lithic traditions with very slow evolution which were the Oldowan and the Acheulean. We find three basic types of site in this stage: the places serving as rooms, for quartering, and workshops for the lithic industry manufactures. The hunting and fishing techniques of these groups were very simple. It must be stated there is little data on these utensils and tools compared with that on the bone industry.

The Middle Palaeolithic commenced towards the end of the Riss-Würm interglacial period to develop fully during Würm I and II. In chronological terms it can be dated approximately between one hundred and twenty thousand and one hundred and one hundred and thirty-five thousand years ago. The Mousterian industrial complex developed in this period generally using the Levallois technique. In this stage we find the presence of Homo Neanderthalensis and Homo Sapiens. These human groups carried out scarcely selective hunting and were most of all opportunists. They occupied rocky shelters and caves, although there are some open air settlements.

The Upper Palaeolithic developed in the Würm glacial period, that is to say, approximately between thirty-five thousand and eight thousand five hundred

years ago. Its origins must be sought in the Middle Eastern and European cultures. In this stage we also find other subdivisions such as: the Périgordian, Aurignacian, Châtelperronian, Gravettian and Magdalenian. Each of these cultural eras has very specific characteristics which are summarised as follows:

- The Châtelperronian is characterised by the Châtelperron heads. The bone industry is scarce and low quality.
- The Aurignacian. Its industry is based on large blades, scrapers and chisels, together with an important bone industry.
- The Gravettian is characterised by La Gravette heads, together with scarcely finished off sheet scrapers, folded back sheets and Noailles-type chisels. Small rounded feminine figures, called Venuses, made out of stone, bone or ivory are also found.
- The Solutrean developed in the western area of Europe. The pieces which most stand out are projectile heads finished off on one or both sides.
- The Magdalenian, in which there is a wide development of the bone industry.

With regard to human groups it can be indicated that an important technical evolution takes place, with great internal organisation of groups and refinement of the hunting and picking strategies. A much more marked funerary world can be found than in previous periods. The development of parietal art takes place in this period.

4. Palaeolithic Art

Palaeolithic Art is the most important expression of creativity left by human beings in the Upper Palaeolithic. Only those statements which have survived the elements and being buried are known, that is to say, those recorded on hard animal materials and minerals on rocky surfaces.

Great controversy arose regarding the authenticity of this art after its discovery by Marcelino Sanz de Sautuola in Altamira, with this debate being finally suppressed with the appearance of other sites containing Palaeolithic art.

Chronologically, Palaeolithic art commenced 40,000 years ago and ended 12,000 years ago, there being two types of artistic statement: Parietal Art and Mobiliary Art.

4.1. Parietal Art

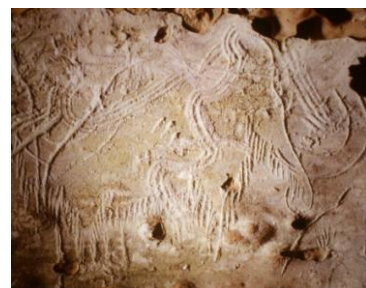
This is the art found either painted, engraved or modelled as low relief inside caves, rocky shelters or in the open. The large amounts of art found inside caves may lead to think they lived there, this being totally false as Palaeolithic men lived at the mouth of caves or at their entrance.

4.1.1. Location

The establishment of Palaeolithic parietal art was different throughout the European territory, being distributed from the south of Spain and Portugal over to Russia. The region with the highest site concentration is Western Europe and, more specifically, Spain and France where 90% of the sites discovered up until now can be found.

The main area of concentration in the Iberian Peninsula is the Cantabrian Coast, made up by Asturias, Cantabria and the Basque Country, while finding several disperse nuclei in places like Portugal, Andalusia, the Eastern Coast or the central Plain throughout the rest of the Iberian Peninsula. In France, the sites are concentrated in Aquitaine, the Pyrenees and the Rhone basin.

In Spain the main sites located inside caves are those of Altamira, El Castillo, Tito Bustillo, El Pindal, etc., while in France those which stand out are Lascaux, Chauvet, Niaux or Rouffignac, among others. Among the sites in rocky shelters we have La Viña in Spain and Cap Blanc in France, while the most significant open air sets are Foz Coa in Portugal and Piedras Blancas in Spain.



Mammoth, Rouffignac Cave,

4.1.2. Technical Resources

Both drawing and engraving are the methods used in parietal art. To draw and paint Palaeolithic men used minerals, iron oxides to obtain a red colour, iron hydroxides for yellow and manganese oxide for black, the latter also achieved using charcoal. Some other colours appear such as shades of violet in Tito Bustillo due to an iron oxide vein found in the cave itself. Furthermore, this mineral base joins organic agglutinants such as resin or fat.

They had different ways of painting, passing a fragment of the mineral or coal over the support, using airbrushes, brushes, fingers and tampons. One of the particular characteristics in the use of the airbrush was the creation of hands as a negative, such as those in Gargas or El Castillo.



Grinder with iron oxide plate

Edged instruments, such as chisels, or simply by passing the fingers over soft surfaces covered with a thin layer of clay were used for engraving.

We can also find relief, an engraving whose incisions are so deep that the figure becomes a sculpture projecting from the rock or the supporting bone and

normally found in external shelters.

4.1.3. Themes Represented

The thematic organisation of Palaeolithic art distinguishes two large sections. On the one hand there was a group integrating all animal and human representations.



In this group it should be highlighted that 95% of animal

Vulvas, Tito Bustillo Cave, Spain

highlighted

representations correspond to a small group of seven species; horses, bison, aurochs, deer, mammoths, goats and reindeer. However, rhinoceros, lions, canines, bears, megaloceros and even seals, whales and birds, among others, are also represented.

However and depending on the area, some animals are represented more than others. In this way, the Mammoth is the main animal in Rouffignac. In the Cantabrian region there is a clear dominance of cervids (35%), followed by horses (21%), bison (17%), goats (14%) and aurochs (7.4%), without forgetting the presence of the chamois in this region. In the rest of the Iberian Peninsula, cervids continue being highly represented with 23.4%, but far behind horses which amount to 40.5%. With the exception of goats, deer and reindeer, the majority of the animals represented by Palaeolithic men have disappeared. An example of this could be the Megaloceros, the great cervid that disappeared at the end of the last glaciation, an animal provided with enormous palmed antlers whose span could exceed four metres.

The paintings are usually juxtaposed (one next to another) or superposed (some over others) and, with exceptions, there is no feeling of movement or landscape, as we may currently perceive these using our symbolic parameters.

The human figure almost always appears in a strange manner, with the feminine figure being more realistic than the masculine figure. In many cases, that which is masculine and feminine is reduced to their sexual attributes and, on the odd occasion, associated to the animals.

The second group includes all that which is neither animal nor human. It integrates lineal and geometric motifs denominated idiomorphous or signs whose meaning is unknown.

4.1.4. Theories on the Interpretation of Palaeolithic Art

The first interpretation, proposed by E. Lartet, H. Christy and E. Piette, would be an aesthetic interpretation, that is to say, “art for the sake of art” or simple decoration of the dwellings as Palaeolithic men would dedicate part of their time to leisure. Research with present primitive societies would leave aside this

interpretation and give rise to another, the theory of totemism, which states the animals represented would represent protective animals.

Salomón Reinach in 1903 was the first in considering the magical-religious interpretation, consisting in representing that one wished to hunt or have (fertility). Other researches, like Breuil, also adopted this theory.

Leroi Gourhan and Emperaire considered a new theory, structuralism, fiercely criticising the magical-religious theory. This new theory completely changed the view on prehistoric art as it generally used the scientific method.

Other theories have been put forward such as that of shamanism, in which the specialists defending it extrapolate animistic ideas, according to which all living things have a supernatural spirit driving them. This interpretation is compatible with totemism and sometimes leads to their confusion. The intermediaries between the animistic and supernatural world and the material world would be the shamans or witch doctors, using the painted caves as sanctuaries forbidden to those not initiated, sacred places where minority rituals, reserved to a few chosen ones, were held.

All theories have parts that are acceptable and others which can be criticised. Up to now, none of them has been proven in a reliable manner as they are proposals which are difficult to demonstrate.

4.1.5. Chronology

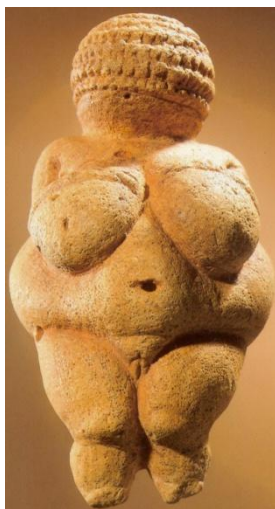
There have been different ways of ordering Palaeolithic parietal art chronologically. In a simplified manner we could start by referring to an ancient stage which would integrate the Aurignacian, Gravettian and the beginnings of the Solutrean which would cover from some 37,000 years ago to 19,000 years ago, containing paintings with side views of animals, showing large bodies, a marked cervicodorsal line and few internal details. This would be followed by an archaic period made up by the Upper Solutrean and the start of the Magdalenian, that is to say, starting 19,000 years ago and ending 15,500 years ago and containing animal diagrams of the previous period, in a static position but with anatomic details referring to their coats or suggesting volume. Finally,

another late stage corresponding to the rest of the Magdalenian, going from 15,500 years ago to 11,000 years ago, a stage in which the maximum expressive richness is achieved, together with the appearance of multiple conventions, a plurality of techniques in the same figure, reaching the peak of naturalism.

4.2. Mobillary Art

As opposed to parietal art, Palaeolithic mobillary art was rapidly defined as art, from the discovery of the first piece of mobillary art in the Madelaine cave in France in 1864, where an ivory fragment with the representation of a mammoth was found.

It is considered a figurative or symbolic representation which can be transported. This type of art is represented on tools for everyday use and weapons such as chisels, assegais, thrusters, command staffs, needles, collar beads, etc., together with engravings on rocks, mollusc shells, stone statuettes (Venuses) and all kinds of artistic representations on movable objects.



Venus of Willendorf

The themes used during the Upper Palaeolithic in mobillary art were extremely varied, going from simple strokes to complex graphic sets, with around 25% of the representations being of animals, in particular wild goats, cervids and horses, over other species which would be the minority.

The human figure is also represented although at much lower level than signs and animal figures. However and as already indicated, there is a rounded-shape sculpture

typical of the Palaeolithic in which women are made out of

stone, clay, etc., these being the well-known Venuses, with very marked sexual features (large breasts and hips). The best known are the Venus of Willendorf (Austria), that of Lespugue, Brassempouy and Laussel in France and Grimaldi in Italy. The Venus of Willendorf is hardly 11.5 centimetres tall and is the most

paradigmatic one due to such voluminous curves and because it can be appreciated how her author applied an aesthetic criterion which was to unite lines, conceiving the figure with globular shapes which affect all the parts of her body, even the curls of her hair.

Mobiliary art has shown diverse theories on its interpretation since its discovery. As in the case of parietal art, it is a controversial issue in which research has also attempted to find its meaning, with all the difficulties this implies.

5. The Singularity of Tito Bustillo, Niaux and Peña Candamo

5.1. The Tito Bustillo Cave

The Torreblanca speleological group formed by ten Asturian youngsters, among them Celestino Fernández Bustillo, planned several visits to the caves of Ribadesella, starting their descent down the chasm of Pozu'l Ramu to discover the prehistoric entrance to the Tito Bustillo cave. On 11th April 1968 they decided to explore the gallery of the cave and discovered the representations of the Chamber of Vulvas and the Main Panel.

Celestino Fernández Bustillo died three weeks later due to a mountain accident and the cave was renamed after him.

The finding had great repercussion both at national and international level due to the amount of paintings discovered, being considered one of the most important rupestrian sets of Palaeolithic Art in Asturias and of the Cantabrian Coast, even being compared with the main European sites known up until then.

The cave is a gallery some 800 metres long and containing twelve sets of rupestrian art with paintings, engravings of signs, animals and anthropomorphic representations. Its chronology ranges from 25,000 BC to 10,000 BC. The part which most stands out and the only one which can be visited is the Main Chamber,

where there are successive representations of horses, reindeer, goats, bison, aurochs, undetermined animals, signs and lines of difficult interpretation.

The excavations carried out have revealed an important occupation in the Magdalenian age, in which groups of hunters-pickers used harpoons, assegais, spatulas, etc. for their basic activities which were hunting, fishing and picking. On 7th July 2008 the UNESCO included the Tito Bustillo cave in the World Heritage list.

5.2. The Niaux Cave

The Niaux cave is in the French Pyrenees, specifically in the region of Ariège. The set of parietal art it possesses includes the majority of the species that are proper to the prehistoric fauna of the Pyrenees. The material used for these paintings was manganese oxide and charcoal. The chronology of the paintings belongs to the Magdalenian, that is to say, fourteen thousand years ago. The most representative panel of the cave is the black chamber in which we find three levels of fauna groupings: the first level has the bison, the second shows the goats and figures of horses appear in the third. These three animals are the most repeated bestiary in parietal art.

5.3. The Peña Candamo Cave

In 1914, Hernández Pacheco became aware of the existence of a cave in San Román, in the municipality of Candamo, for which reason he decided to visit it and perform his initial research, although its existence was well-known by the inhabitants of the area since the beginnings of the 19th century. The importance of the artistic representations decorating its walls was acknowledged internationally.

The treatment received by the paintings and engravings degraded their conservation, for which reason the cave was closed so the restoration of the natural conditions of the cavern could commence.

The cave is approximately 60 metres long and has several chambers in which large groups and superpositions of paintings and engravings should be highlighted representing bulls, deer, bison, chamois, bovids, horses and other animals which are difficult to identify.

The representation techniques go from engraving simple lines to multiple strokes performed using red, black and sienna paint with which the figures of animals are contoured or the signs are reproduced.

The Small Chamber is the most spectacular set of the cave. This is a niche located in the highest part of a stalagmitic cascade, in which an opening makes it possible to appreciate a composition of several figures of horses, associated with the silhouette of a bull. The outline of the figures manages to give movement to the representation. This was declared UNESCO World Heritage on 7th July 2008.

6. Chronological Table

		POLARIDAD	OIS	CRONOLOGÍA ALPINA	SERIES CLIMÁTICAS	PERÍODO CULTURAL	TECNOCULTURAS	
3000	HOLOCENO	B R U N N E S	1	POST-GLACIAR	Subatlántico	EDAD DE LOS METALES		
4500					Atlántico	NEOLÍTICO		
7500					Subatlántico	EPÍPALEOLÍTICO / MESOLÍTICO		
8500					Boreal			
10000	PLEISTOCENO SUPERIOR		2	WÜRM	Preboreal	PALEOLÍTICO SUPERIOR	MAGDALENIENSE SOLUTRENSE	
11000					DRYAS III			
11800					Allerød			
13000					DRYAS II			
18000					Bölling			
20000					DRYAS I			
					III-IV	PALEOLÍTICO MEDIO	GRAVETIENSE AURIACIENSE	
					Laugerie			
					Tursac			
					Arçay			
					II-III			
					W. II			
35000	PLEISTOCENO MEDIO		3	RISS	I-II	PALEOLÍTICO INFERIOR	Industrias neandertales evolucionadas MUSTERIENSE (Aparición Talis Levallois) ACHELENSE Industrias sin bifaces del R. Cantos trabajados tardíos Abbevillense Industrias de cantos trabajados (Pebble Culture)	
75000			4		W. I			
118000			5a		Riss-Würm			
128000			6		R. III			
			7		R. II			
			8		R. I			
			9		Mindel-Riss			
			10		MINDEL			
			11		Günz-Mindel			
780000	PL. INF.		12		GÜNZ			
			13		Donau-Günz			
			14		DONAU			
1200000	PLIOCENO	MATUYAMA	15					
1800000			16					

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ADDRESSES OF INTEREST ON THE INTERNET:

<http://www.museoevolucionhumana.com/es>

<http://www.centrodearterupestredetitobustillo.com/>

<http://museodealtamira.mcu.es/>

8. Collaborations

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EXERCISES

Exercise 1: We are not that different

With the passage of time we have evolved and perfected the utensils we use in our everyday lives. Help us couple these present objects with those used in prehistory.



Flashlight

Venus of Lespungue



Present-day airbrush

Biface



Colour pencils

Arrow head



Present-day harpoon

Bullroarer



Swiss army knife

Bone marrow lamps



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Bow and arrows

Prehistoric harpoon



Present-day sickle

Prehistoric airbrush



Present-day bronze sculpture

Iron oxide and
Charcoal



Mobile phone

Prehistoric sickle



Exercise 2: Prehistory, an erroneous view of the past

In this activity we will put in practice all we know on prehistory. For this, we will draw a picture related to this period.

Also in this section, we will try and refute some misguided ideas that are common regarding prehistory. For this, we performed a small study to get to know the different stereotypes attributed to this age.

- Below are some examples:

“Prehistoric man lived with dinosaurs”

“Blood was used for cave paintings”

“Prehistoric men lived in caves”

“They used fires as lighting to paint inside the caverns”

“Mankind comes from the monkey”

- Now we will respond to this kind of statement:

Prehistoric human groups never co-existed with dinosaurs as the latter had already become extinct millions of years previously.

The paintings found on cave walls were made with iron oxide, manganese oxide, goethite or charcoal, among other materials.

Prehistoric communities did not live inside caves but at their entrance or outside them, that is to say, in the open.

The lighting systems employed inside caves were the bone marrow lamps. If they were lit by fires or torches, the smoke generated by them would reduce their capacity to breathe. Marrow grease served as fuel for these prehistoric lamps.

The human being and the monkey have a common ancestor but either species evolved separately.



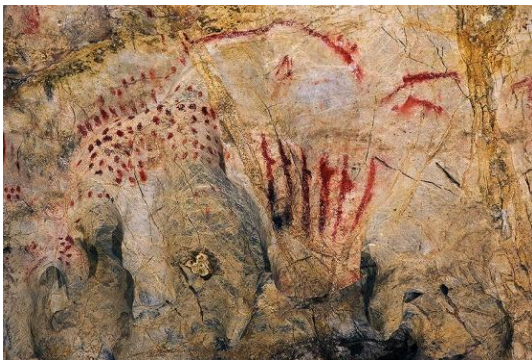
Views of prehistory through the eyes of a kid in Primary education

Exercise 3: Description and interpretation

Let us imagine for a moment that we are archaeologists and that we have just discovered a series of paintings in an unknown cave. Describe in writing the following images answering, in man orderly fashion, to the following questions: What can you see? How are the images situated? What do they represent? How can we interpret the image? Please use vocabulary that is correct and appropriate. Organise your answers in paragraphs.



Chamber of vulvas.
Tito Bustillo Cave



Signs. Pindal Cave



Mammoth. Pindal
Cave



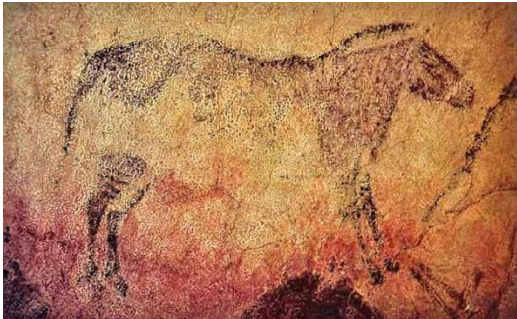
Bison. Niaux Cave



Venus of Lespugue.
Ridaeux Cave



Animals and signs.
Llonín Cave



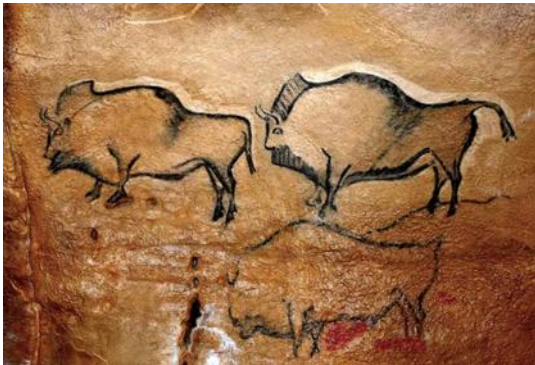
Tarpan horse.
Tito Bustillo Cave



Goat's head.
Tito Bustillo Cave



Bisontes. Cueva de Altamira



Bison. Covaciella Cave

Exercise 4: Highlight the correct answer

In this activity we will apply all that we have learned about Prehistory. Choose the correct answer to each question:

1. What material did they use for the paintings found inside the caves?

- a) Spray.
- b) Iron oxide, manganese oxide or charcoal, among others.
- c) Colour pencils.

2. How did they provide lighting inside caves?

- a) With flashlights.
- b) With torches and fires.
- c) With bone marrow lamps.

3. What is a biface?

- a) A lithic prehistoric tool.
- b) A prehistoric toy.
- c) A stone spear.

4. Did prehistoric communities co-exist with dinosaurs?

- a) Yes, they even domesticated some species.
- b) No, dinosaurs became extinct millions of years before.
- c) Yes but they did not domesticate any species.

5. What animals are represented most in the paintings found in caves?

- a) Lions, cats and sharks.
- b) Mammoths, monkeys and cockroaches.
- c) Goats, bison and horses.

6. What is prehistory?

- a) Prehistory is the longest historical period for humankind. It commenced with the appearance of the human species, approximately three million years ago, up until the use of writing, this being the final frontier of this stage.

b) Prehistory is the longest historical period as it covers the appearance of writing up until the present.

c) Prehistory is not the shortest period of humanity.

7. What instruments were used for hunting?

a) A revolver.

b) Bows, arrows, harpoons, assegais, etc.

c) None as they were vegetarian.

8. When did farming and livestock become widespread?

a) Palaeolithic.

b) Neolithic.

c) Holocene.

9. What chronological stages are there within the Palaeolithic?

a) Lower, Middle and Upper.

b) Middle and Intermediate.

c) Low and High.

10. What is a dolmen?

a) Dolmens did not exist in prehistory.

b) It is a large stone in a vertical position.

c) It is a megalithic construction.

Exercise 5: Order the concepts

Classify the following facts in terms of the prehistoric period they to which they belong.

NEOLITHIC

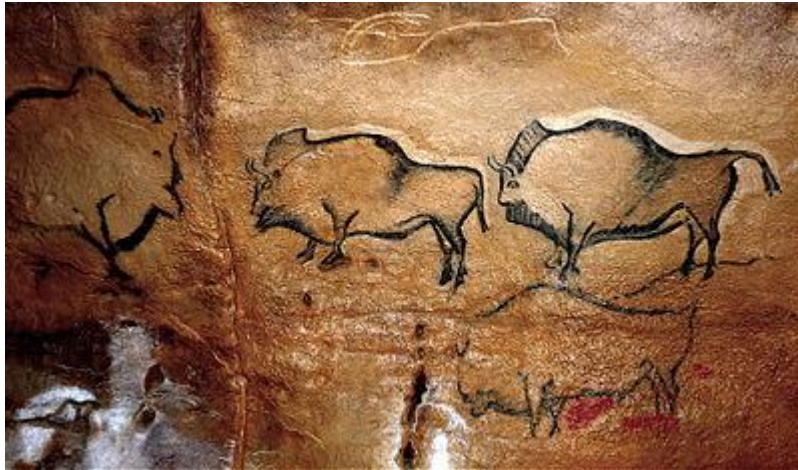
- 1) Its economy was food producing, based on farming and livestock.
- 2) Animals began being domesticated.
- 3) Pottery started appearing.
- 4) Human groups became sedentary.
- 5) Creation of stone structures such as menhirs, dolmens and cromlechs.

PALEOLITHIC

- 1) Presence of nomadic groups.
- 2) Use of the biface.
- 3) It is the longest period of the history of humanity.
- 4) Venus of Willendorf, mobillary art.
- 5) Homo Erectus.

Exercise 6: What cave is it?

Help us discover the name of the cave the image shown below belongs to. For this we will have a series of questions related to prehistory to enable this task. If we answer correctly and join the first letter of each correct answer we will find its complete name.



- 1) What do we call the lithic instrument cut in a rudimentary manner, with a sharp edge and preserving most of the natural surface of the support, that is to say, the *cortex*?

_ H _ P _ IN _ T _ O _

- 2) What do we call the mineral with a reddish shade used in prehistoric paintings?

_ R _ N O _ _ D _

- 3) What are the feminine sculptures found from the Palaeolithic called?

_ E N _ _

- 4) How do we call the primitive weapon thrown with the hand or by means of a thruster?

_ SS _ G _ _

- 5) Where did Palaeolithic artists paint?

_ A _ _ S

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6) What is the first period of the Palaeolithic called?

_ O _ _ R

7) What was the purpose of a dolmen?

_ _ R _ _ L

8) What instrument was used to hunt being formed by a wooden pole with a stone cut on both sides?

_ P _ A _

9) What did they use to light up the inside of caves?

_ ON _ M _ _ RO _ _ A _ P _

10) What is the instrument used to paint the negative hands found in caves called?

_ IR _ R _ _ H

ANSWER: _ _ _ _ _ **CAVE**

Exercise 7: True or false

1. Parietal art is mostly found in Great Britain. FALSE
2. They drew the animals they hunted. FALSE
3. Purple shades are a colour that is characteristic to Tito Bustillo. TRUE
4. The conservation of the paintings is not important. FALSE
5. Marcelino Sanz de Santuola discovered Altamira. TRUE
6. Cave paintings appear where Palaeolithic men lived. FALSE
7. They were very bad painters. FALSE
8. Paintings do not last long with time. FALSE
9. Venuses are masculine figures made out of stone. FALSE
10. The biface is a lithic instrument that is characteristic to the Lower Palaeolithic. TRUE

Exercise 8: Choose the correct answer regarding parietal art

1. They painted with:

- Blood and fat from dinosaurs
- Ochre and charcoal

2. Instead of painting they often scratched the rock to:

- Engrave
- Model

3. The places chosen to paint and engrave were:

- Caves and rocky shelters
- Places in the open, caves and rocky shelters

4. They represented the following themes:

- Human figures, animals and signs
- Animals, landscapes and dolmens

5. What animals did they usually represent?

- Cats, dinosaurs and horses.
- Horses, goats and bison.

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Exercise 9: Find the five caves containing parietal art

G	R	P	G	I	P	T	Z	J	L	U	I
D	O	T	I	V	H	C	H	S	J	C	Q
E	N	H	Z	N	N	O	O	U	X	B	U
N	P	B	C	Ç	D	M	N	U	K	X	Q
J	S	E	A	J	V	A	A	Z	Y	A	W
R	S	I	S	Ñ	U	C	L	F	R	I	S
A	Y	X	T	T	S	U	Q	I	X	F	I
X	S	M	I	A	G	I	M	U	W	C	F
P	O	G	L	B	V	A	A	X	S	H	Ñ
U	M	V	L	Z	T	I	T	I	Q	Y	A
G	E	S	O	L	N	R	Z	Ñ	G	Ñ	G
S	K	Z	A	S	X	W	J	L	V	A	G

Exercise 10: Answer correctly the following questions

1. Which are the five animals represented most often in parietal art?

Horse	Cat	Bison	Giraffe
Pig	Goat	Deer	Elephant
Cow	Auroch	Ostrich	Sheep

2. When did parietal art commence?

- Neolithic
- Lower Palaeolithic
- Bronze Age
- Upper Palaeolithic
- Epipalaeolithic
- Middle Palaeolithic

3. Where do we find the greatest concentration points of parietal art?

- France
- Italy
- Germany
- Spain
- Russia
- Norway
- Sweden
- Morocco
- Lithuania

Exercise 11: Find the two Palaeolithic art researchers

Aznar

Breuil

Malagueta

Puyol

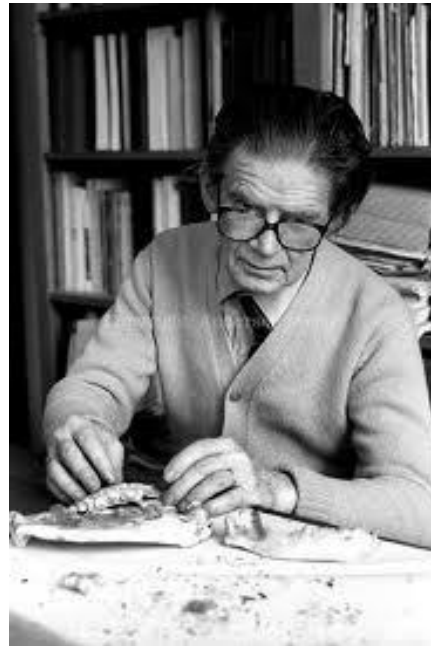
Ramos

Calderón

Leroi Gourhan

Ferran Diaz

Adams



Exercise 12: What instruments did they use to paint and engrave?

Paintbrush

Computer

Chisel

Airbrush

Felt-tip pen

Flowers

Tampons

Hands

Animal blood

Exercise 13: Draw a Palaeolithic Venus. What meaning could this figure have for prehistoric communities?



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Draw your picture on this sheet.

Exercise 14: Reasons for which the Palaeolithic human being did not live deep inside caves.

- Too humid.
- Possible collapsing.
- It was very dark.
- Claustrophobia.
- They did not know how to orientate themselves inside the cave.
- Control of the territory.
- Too many dangerous animals.
- It was very cold.
- They could not light fires.

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Exercise 15: Prehistoric word search puzzle

In this word search puzzle, help us discover five animals representing prehistoric communities in caves.

C	N	U	Q	O	R	E	I	R	V	M	Z
Q	Y	H	N	K	S	Z	C	P	D	N	T
R	D	I	C	R	W	A	D	K	E	Z	Q
Ñ	p	G	O	A	T	V	M	W	E	R	L
R	Y	H	K	S	V	P	S	S	R	E	F
E	C	D	I	X	V	E	R	Ñ	Y	Ñ	U
I	N	Z	O	E	R	I	N	L	O	H	I
N	T	V	W	I	M	A	M	M	O	T	H
D	D	B	W	F	L	H	I	J	U	P	W
E	Ñ	Q	S	C	O	Z	O	J	Ñ	O	A
E	V	G	S	Q	J	C	E	S	A	C	S
R	G	K	M	V	Q	L	X	T	D	O	E