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Exploring Primary Sources— Maya, Inca, and Aztec Civilizations

This sample includes the following:

- Teacher's Guide Cover** (1 page)
- Teacher's Guide Table of Contents** (1 page)
- How to Use This Resource** (5 pages)
- Card Lesson Plan** (5 pages)
- Card** (2 pages)
- Document Lesson Plan** (7 pages)
- Document** (1 page)

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EXPLORING
PRIMARY
SOURCES

MAYA, INCA, AND AZTEC CIVILIZATIONS

Teacher's Guide



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How to Use This Resource

Lesson Plans

The learning outcomes are the focus throughout each lesson.

Digital-only reproducibles are clearly labeled.

Page references and digital filenames make lesson preparation easy.

The guiding questions help support development of inquiry by focusing on the primary source being studied.

Essential questions provide inquiry anchors for students as they investigate enduring understandings.

Maya Calendar

Maya (600 BC-AD 1562)

Mesoamerican Timekeeping

Learning Outcomes

- Students will understand how the Maya calendar related to achievements in astronomy and mathematics.
- Students will be able to explain how the intricate Maya calendars worked together to create a functional tool.

Materials

- Maya Calendar reproduction (maya-calendar.pdf)
- copies of Maya Time Keeps on Ticking (page 43)
- copies of Haab Calendar Wheel (page 44)
- copies of Wheel of Fortune (page 45)
- copies of Turning the Tozkin (digital only)
- copies of the Aztec Calendar document-based assessment (page 46)
- 12-month calendars

Essential Question

- How can culture affect scientific achievement?

Guiding Questions

- How would you describe the glyphs in this image?
- Do you think it was difficult to create a Maya calendar? Why or why not?
- Compare two of the glyphs. How are they different and how are they alike?
- What type of information did these glyphs help the Maya record?

Introducing the Primary Source

- Distribute modern calendars for groups of students to examine. Have groups record the most important information included in the calendars. Encourage groups to look beyond dates and examine information such as phases of the moon and major holidays.
- Share the Maya Calendar reproduction by passing it around and allowing students to see it up close. Then, project the digital image, or distribute copies of Haab Calendar Wheel for students to analyze more closely. Give students a few minutes to make lists of at least five observations or questions they have about the image. Have them discuss their questions with partners.
- Introduce the essential question, and discuss what it means to be a "civilized" society. Then, use the first two guiding questions to discuss the Maya calendar, and review how the glyphs on the calendar make it a functional tool. Encourage students to ask their own questions to facilitate further inquiry.

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Students collaborate to interact with the primary source through inquiry, textual analysis, and engaging activities.

The assessments provide opportunities for students to independently practice primary source analysis.

Key content vocabulary from the historical background information is bolded in student texts and defined here for reference.

Maya Calendar

Mesoamerican Timekeeping (cont.)

Analyzing the Primary Source

- Have small groups of students read the background information, *Maya Time Keeps on Ticking*. (A copy of this text at a lower reading level is provided in the Digital Resources.) Review the key words with students as necessary. As students read, they should annotate the text by underlining the ways the Maya recorded time and highlighting or circling the text.
- As a class, discuss the final two guiding questions to analyze the calendar symbols more thoroughly.
- Distribute copies of *Turning the Tozkin*, which can be found in the Digital Resources. Also, distribute copies of *Wheel of Fortune* to student pairs. Have student pairs complete their activity sheets by cutting out the *Tozkins* and answering the questions.
- Have student pairs complete the challenge activity on *Wheel of Fortune* and share their calendars in small groups.
- To learn more about Maya calendars, see page 119 for a technology-based extension activity.

Document-Based Assessment

- Distribute copies of *Aztec Calendar*. A digital copy of the primary source is provided in the Digital Resources (azteccalendar.pdf).
- Have students think about what they've learned throughout this lesson, carefully analyze the primary source, and respond thoughtfully to the questions.

Key Words

These key content words are included in both levels of the background information.

- almanac**—a calendar with important statistics, such as astronomical data
- Gregorian**—named for Pope Gregory XIII; the calendar used by most of the modern world
- intricate**—very complicated or detailed
- unprecedented**—never done or known before

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How to Use This Resource *(cont.)*

Background Information

The historical background information provides students with key information about both the time period and the primary source. It is provided at two different reading levels to support differentiation. When preparing for a lesson, decide which level best meets the needs of your students. Use one level for all students, or differentiate the reading levels by student need.

- Encourage students to write strong questions they have as they read these texts. The *Creating Strong Questions* lesson on pages 28–30 will prepare students for this important aspect of the inquiry arc.
- Suggestions for possible student annotations are provided in each lesson plan.

Name _____ Date _____

All That Glitters Is Not Gold

The Age of Exploration was a period of discovery from the early fifteenth to early seventeenth centuries. During that time, the Inca people were the largest and strongest society in what are now the Americas. At that time, Francisco Pizarro was an explorer from Spain. He heard about the vast amounts of gold in Peru, so he led an expedition of conquest there to see if he could find the gold.

Pizarro's ship landed near a town on the coast called Tumbes (TOOM-bis). The Inca were curious about these explorers and invited them ashore. Pizarro and his men saw gold-plated walls in temples and gold jewelry on the people. Meanwhile, news traveled to the ruler of the Inca Empire—Huayna Capac (wuy-NAH kah-PAHK). He heard about the "house on the sea" where the bearded men with light skin lived. Huayna Capac wondered if this was a bad omen. Then, unexplained new illnesses brought by the Spanish spread through the Inca people, and Huayna Capac died.

After Huayna Capac's death, his two sons—Atahualpa (ah-tuh-WAH-puh) and Huascar (WAHS-kah)—took over the empire. Just before Huayna Capac died, he had split the kingdom in half and gave each son one half of the empire to rule. But the sons' greed overtook them, and they became involved in a civil war. Atahualpa eventually won. The Spanish began approaching Atahualpa's kingdom on horseback. The Inca people became frightened and fled. This allowed the Spanish to proceed unharmed.

Pizarro led his men farther into Peru in search of Atahualpa. For some unknown reason, Atahualpa allowed the Spanish to come straight to him. The following day, Pizarro prepared his men to capture Atahualpa. Before he could attack, Spanish law stated that he had to give a warning. He sent his priest to give the Inca to surrender and become Christians. When they refused, Pizarro captured Atahualpa and **massacred** his people.

Even though they outnumbered the Spanish, the Inca did not try to stop Pizarro. Atahualpa tried to earn his freedom by promising Pizarro gold. Both men signed an agreement, and gold men coming from all over the empire. Then, Pizarro went against his word and put Atahualpa on trial for **treason**, and having worshipped false gods, and having multiple wives. He was found guilty and killed. After Atahualpa's death, the Inca finally rebelled and fought against the Spanish. But the guns the Spanish used were too powerful for the Inca. In the end, the Spanish overtook the Inca entirely, and their empire came to an end.



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Pizarro Meets Atahualpa

Within the Teacher's Guide, the texts are leveled at a seventh- to eighth-grade reading level and are denoted by a triangle in the top right of each page.

Name _____ Date _____

All That Glitters Is Not Gold


The Age of Exploration took place from the early fifteenth to early seventeenth century. They were the largest civilization in what are now the Americas. Francisco Pizarro was an explorer from Spain. He heard about the large amounts of gold in Peru. So, he went to find gold.

Pizarro's ship landed near a town on the coast called Tumbes (TOOM-bis). The Inca were curious about these men. So, they invited them ashore. Pizarro and his men found gold-plated walls in temples. Meanwhile, news traveled to the ruler of the Inca Empire: Huayna Capac (wuy-NAH kah-PAHK), the "house on the sea," or Pizarro's ship. He wondered if this was a bad omen. Then, unexplained new illnesses brought by the Spanish spread through the Inca people. Huayna Capac died.

After Huayna Capac's death, his two sons took over the empire. They were named Atahualpa (ah-tuh-WAH-puh) and Huascar (WAHS-kah). Just before Huayna Capac died, he had split the kingdom in half. He gave each son one half of the empire to rule. But the sons' greed overtook them. They became involved in a war for more power. Atahualpa eventually won. The Spanish began approaching Atahualpa's kingdom on horseback. The Inca people were scared and ran away. This allowed the Spanish to proceed unharmed.

Pizarro led his men farther into Peru, looking for Atahualpa. Atahualpa allowed the Spanish to come straight to him. Historians do not know why he chose to do that. The next day, Pizarro prepared his men to capture Atahualpa. Spanish law stated that he first had to give a warning. So, he sent his priest to ask the Inca to surrender and become Christians. They refused. Pizarro captured Atahualpa and **massacred** his people.

The Inca outnumbered the Spanish, but the Inca did not try to stop Pizarro. Atahualpa tried to earn his freedom. He promised Pizarro lots of gold. Both of them signed an agreement. Then, Pizarro went against his word. He put Atahualpa on trial for **treason**, worshipping false gods, and having many wives. He was found guilty and killed. After Atahualpa's death, the Inca finally rebelled and fought against the Spanish. But the guns the Spanish used were too powerful for the Inca. In the end, the Spanish took control of the entire Inca Empire.



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Pizarro Meets Atahualpa

Texts leveled at a fifth- to sixth-grade reading level are denoted by a square and are only provided in the Digital Resources.

Glossary terms are bolded to highlight their importance to the content. All glossary words are included in both levels of the information.

A Student Glossary is provided in the Digital Resources. This document includes the vocabulary words and definitions from all 16 lessons.

How to Use This Resource *(cont.)*

Student Activity Pages

Maya Stela

About the Statue
A stela is an upright slab or column with inscriptions honoring a person or a place. The stela on the left was built for one of the most powerful rulers of Copan. His name was 18 Rabbit. It was built in the year AD 782. It shows 18 Rabbit as one of the maize gods. 18 Rabbit wears a headdress with corn stalk leaves and a corn ear over his head. 18 Rabbit commissioned more stelae and architecture than any other ruler in Copan. The image on the right shows artist Frederick Catherwood's 1844 drawing of this ancient stela. Today, historians rely on Maya stelae and historical drawings to learn details about Maya rulers, warring tribes, and accomplishments of empires.

Analyzing History

- What five words would you use to describe this stela to someone who has never seen it?
- If you were a Maya leader, how would you want your reign to be remembered?
- If this stela could talk, what would it say? Create a cartoon showing this scene.
- If you were 18 Rabbit, what kinds of things would you have written on your stela?

Historical Writing

Fiction
Imagine that John Stephens and Catherwood hosted a reality TV show. What would it be called? Write an article for an entertainment magazine that describes this new show.

Nonfiction
Write the script that would be on the back of your personal stela. It should describe your best accomplishments. Remember that Maya leaders often embellished.

Writing Challenge
Research why Stephens and Catherwood never traveled together after their second trip. Write about what you learned.

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Background information provides a concise description of the primary source image students will study.

Activities for students increase in complexity, providing scaffolded opportunities for student engagement.

Fiction and nonfiction writing prompts promote deeper connections to the primary source.

An inquiry-driven writing task challenges students to take their learning to the next level.

A Rousing Game of Patolli

Name _____ Date _____

About the Image
This image shows four people playing a game of patolli while the Aztec god of dance, gambling, and song, Macuilxochitl (maaw-kwoch-itl-SHAHIV-cheek), looks on. This image was first printed in a sixteenth-century Aztec codex, or book. The codex focuses on mainly religious stories, beliefs, and myths. In total, the codex was just 92 pages long. The inclusion of the game of patolli shows how important the game was to Aztec society.

Directions: Work in a small group to create a patolli game board. When you have finished, follow the rules to play the game.

How to Create the Game

- Draw the outline of an X with rounded edges. Divide the center of the X into four squares.
- In each arm, draw a line from the center to the tip of the X. Draw 8 rows in each arm for a total of 16 squares in each arm.
- In each arm, shade the fifth and sixth squares from the center a different color. These squares count as double squares.
- Decorate the game board with important Aztec symbols.

How to Play the Game

- Each player sits at the end of one of the arms of the game board.
- Place the markers in the first left space in the row closest to you.
- Take turns rolling the number cube and moving clockwise the number of dots on the dice.
- If a player lands on a square that has another player's marker in it, the player gets to take that marker off the board and keep it.
- The player that stays alive the longest or finishes with the most markers wins.

Challenge
Research games the Maya played which were similar to the games the Aztec people played. Re-create one of the games, and compare it to patolli.

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Key information about the primary source reproduction prepares students for the activity.

Engaging activities encourage students to use higher-order thinking skills as they analyze the primary source.

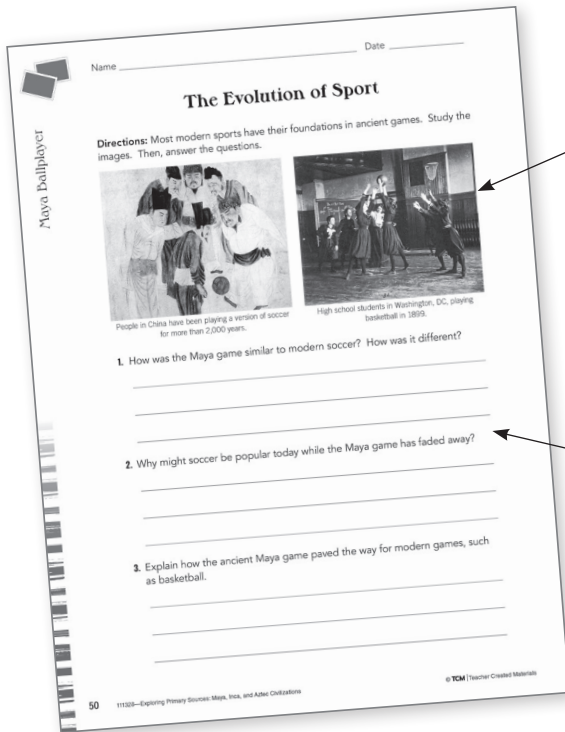
Extension challenges are provided to engage students in more complex tasks.

- **Hint:** Find and use the photograph button on your copier when copying student reproducibles, including document-based assessments. This will produce clearer images that will be easier to analyze.

How to Use This Resource *cont.*

Document-Based Assessments

A document-based assessment (DBA) connected to the content of each lesson gives students an opportunity to practice primary source analysis. These DBAs practice key skills needed for many social studies assessments in middle school and high school.



Each DBA includes a visual or textual primary source.

Students use general knowledge of the time period, what they learned in the lesson, and details in the primary source to respond to the constructed-response questions.

Digital Resources

Projecting primary sources while students are analyzing them allows for whole-class discussions.

At times, projecting full-color versions of a primary source may be more beneficial than copying them on black-and-white copiers.



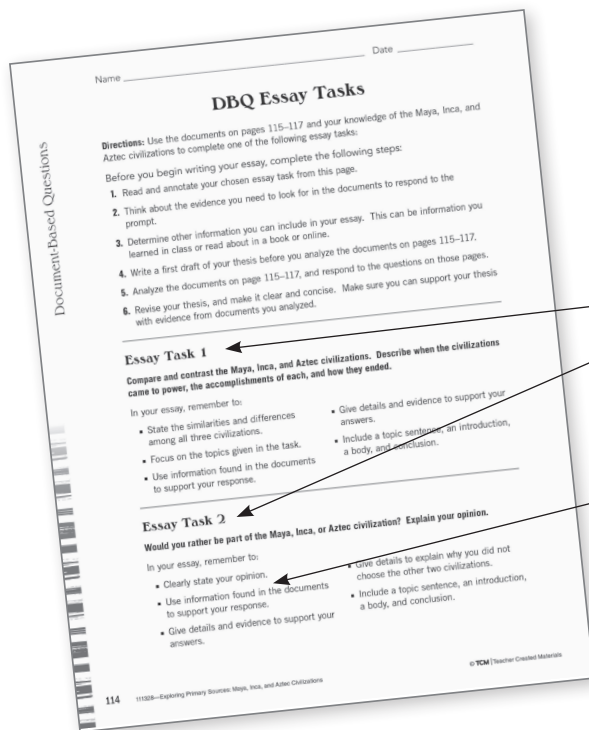
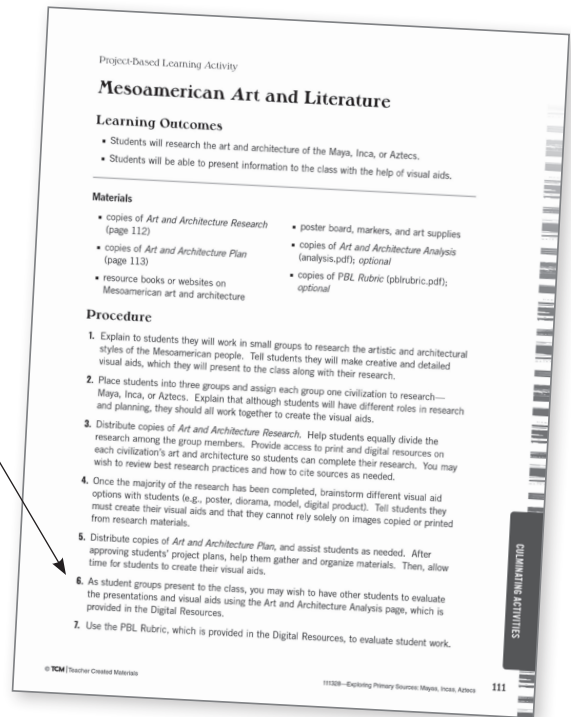
How to Use This Resource *(cont.)*

Culminating Activities

Project-Based Learning Activity

Engaging project-based learning (PBL) activities provide opportunities for students to work collaboratively and share what they've learned about the content.

Student presentations of PBL work are excellent for inviting guests to visit and see what students are doing.



Document-Based Questions

Document-based questions (DBQs) require students to analyze multiple DBAs and then respond to essay tasks in cohesive, well-supported essays.

Two essay tasks allow students to choose which DBQ they'd like to answer.

Each has a specific question and indicators to guide student responses.



Stela!

Learning Outcomes

- Students will discover the significance of the travels and findings of John Stephens and Frederick Catherwood.
- Students will be able to explain how the Maya used monumental architecture to portray status.



Materials

- copies of the *Maya Stela* primary source card (mayastela.pdf)
- copies of *Every Picture Tells a Story* (page 33)
- copies of the *Catherwood's Views* document-based assessment (page 34)

Essential Question

- How do stories change depending on who's telling them?

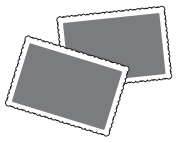
Guiding Questions

- What is the first thing you notice when you look at the two images of this stela?
- Based on the pictures, what kind of person might this sculpture have been built to honor?
- What impact did Stephens's and Catherwood's discoveries have on modern understandings of the ancient world?
- Why might 18 Rabbit have embellished his accomplishments?



Introducing the Primary Source

1. Ask students to journal about a place—either present day or historical—that they're curious about or have always wanted to visit. Prompt them to write about unanswered questions they have, stories they've heard about the place, descriptions of how the place looks, and ideas of who lives or lived there. As a class, create a drawing of a location chosen by one of the students. Discuss the types of external factors that could alter the drawing or change others' perceptions of it.
2. Share the photograph and illustration of the Maya stela on the primary source card. Give students a few minutes to make lists of at least five observations or questions they have about the images.
3. Introduce the essential question, and use the first two guiding questions to discuss how status was important to the Maya. Encourage students to ask their own questions to facilitate further inquiry.



Stela! *(cont.)*

Analyzing the Primary Source

1. Have small groups of students read the background information, *Every Picture Tells a Story*. (A copy of this text at a lower reading level is provided in the Digital Resources.) Review the key words with students as necessary. As students read, they should annotate the text by underlining the physical description of the ancient city of Copan and placing checkmarks next to all the ways Stephens and Catherwood altered the lost city, physically or otherwise.
2. After students have read the background information, return to the second guiding question so students can revisit their hypotheses. Then, discuss the final two guiding questions.
3. Provide time for students to complete at least two activities from the back of the primary source card.
4. Have student pairs create a T-chart. In the left column, have students imagine a list of all the things 18 Rabbit may have taken credit for. Encourage them to include items that are outlandish (as 18 Rabbit likely would have done), such as defeating large armies. In the right columns of their charts, have students fact-check and correct each of 18 Rabbit's outlandish claims.
5. To learn more about Maya stela, see page 119 for a technology-based extension activity.

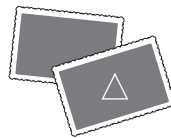
Document-Based Assessment

- Distribute copies of *Catherwood's Views*. A digital copy of the primary source is provided in the Digital Resources (catherwood.jpg).
- Ask students to think about what they've learned throughout this lesson, carefully analyze the primary source, and respond thoughtfully to the questions.

Key Words

These key content words are included in both levels of the background information.

- **commissioned**—ordered someone to do or produce something
- **machetes**—wide, heavy knives that are able to be used as weapons but are often used as tools
- **stela**—a carved stone pillar made to honor someone or something
- **Yucatán Peninsula**—a land mass that separates the Gulf of Mexico from the Caribbean Sea, where many Maya ruins were found



Every Picture Tells a Story

The ruins of mysterious Maya cities lay untouched by the modern world until the nineteenth century. Around that time, a New York lawyer named John Stephens became interested in the lost cities of Central America. Stephens had previously traveled to Europe and to Egypt and wanted to travel and learn more.

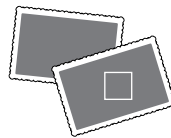
Stephens was so impressed with the region that he became a diplomat to Central America. He needed someone to accompany him on his expeditions. Stephens knew an artist named Frederick Catherwood who had also traveled around the world. The two men set out for Central America in 1839. They hoped to discover ruins and learn about ancient people. Local guides took them on mules through the muddy jungle. The narrow paths were slippery with rocks. Roots bulged from the ground. They had to wade through swamps filled with mosquitos and other creatures. The guides used **machetes** to cut through the thick vines.

After six days, they finally arrived at an amazing sight. Spread before them was the Maya city of Copan (koh-PAN). Copan was the cultural center of Maya civilization for many years. A worker told Stephens that he owned this part of the jungle and charged Stephens \$50 for all the ruins of Copan. Stephens and Catherwood hired workers to clear away the jungle vines. They recorded and drew everything they saw there. They uncovered ball courts, temples, pyramids, and carved symbols on statues and staircases.

The expedition then left Copan and traveled to ruins in Honduras, Guatemala, and the **Yucatán Peninsula**. They returned home three years later and published an illustrated book about what they'd seen. Stephens and Catherwood later returned to Central America to study even more Maya ruins. While back in Copan, Catherwood first saw this **stela** and drew a copy of it. The stela was built in the year AD 782 for one of the most powerful rulers of Copan, whose name was 18 Rabbit.

The stela is not only an amazing sculpture, but it also contains glyphs that record 18 Rabbit's accomplishments. 18 Rabbit **commissioned** more stelae than any other ruler in Copan. This is why historians know so much about him. Some facts on the stela are exaggerated and make 18 Rabbit seem like a better ruler than he was, but the glyphs do share the dates that he ruled and other groups he likely defeated. Historians today rely on the detailed record keeping of the ancient Maya to determine fact from fiction.





Every Picture Tells a Story

The ruins of mysterious Maya cities lay untouched by the modern world until 1839. Around that same time, a New York lawyer named John Stephens became interested in the lost cities of Central America. Stephens had traveled to Europe and to Egypt. He wanted to travel and learn more.

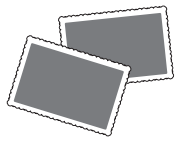
Stephens was so impressed with the region that he became a diplomat to Central America. He needed someone to accompany him on his travels. Stephens knew an artist named Frederick Catherwood who had also traveled around the world. The two set out for Central America in 1839. They hoped to discover ruins. They also wanted to learn about ancient people. Local guides walked them on mules through the muddy jungle. The paths were slippery. Roots stuck out from the ground. They waded through swamps with mosquitos and other creatures. The guides used **machetes** to cut through the thick vines.

They traveled like this for six days. Then, the group arrived at an amazing sight. They were at the Maya city of Copan (koh-PAN). Copan was the center of Maya culture for many years. A worker told Stephens that he owned this part of the jungle. He said he would charge Stephens just \$50 for all the ruins of Copan. Stephens and Catherwood hired workers to clear away jungle vines. They recorded and drew everything they saw. There were ball courts, temples, and pyramids. There were carved symbols on statues and staircases.

They all left Copan and traveled to more ruins. They went to Honduras, Guatemala, and the **Yucatán Peninsula**. Stephens and Catherwood returned home three years later. They published an illustrated book about what they'd seen. The pair later returned to Central America to study even more ruins. They also went back to Copan. There, Catherwood first saw this **stela**. He drew an exact copy of it. This stela was built in the year AD 782. It was created for one of the most powerful rulers of Copan. His name was 18 Rabbit.

The stela is an amazing sculpture, and it also contains glyphs, or ancient writing. The writing is a record of 18 Rabbit's accomplishments. He **commissioned** more stelae than any other ruler in Copan. This is why historians know so much about him. Some facts on the stela make 18 Rabbit seem better than he was, but the glyphs do share the dates that he ruled and other groups he likely defeated. Historians today rely on the detailed record keeping of the ancient Maya to learn the truth.





Name _____ Date _____

Catherwood's Views

Maya Stela

Directions: Study the image. Then, answer the questions.



Title: Catherwood's Views of Ancient Monuments in Central America & Yucatan, 1844

1. Describe the details of the structure that Frederick Catherwood included.

2. Why did John Stephens bring Catherwood on the expedition?

3. The work Stephens and Catherwood did laid the foundation for future studies of Maya civilization. How did their work help others to learn about the Maya?



Maya Stela

About the Statue

A *stela* is an upright slab or column with inscriptions honoring a person or a place. The stela on the left was built for one of the most powerful rulers of Copan. His name was 18 Rabbit. It was built in the year AD 782. It shows 18 Rabbit as one of the maize gods. He wears a headdress with corn stalk leaves and a corn ear over his head. 18 Rabbit commissioned more stelae and architecture than any other ruler in Copan. The image on the right shows artist Frederick Catherwood's 1844 drawing of this ancient stela. Today, historians rely on Maya stelae and historical drawings to learn details about Maya rulers, warring tribes, and accomplishments of empires.

Analyzing History



- What five words would you use to describe this stela to someone who has never seen it?
- If you were a Maya leader, how would you want your reign to be remembered?
- If this stela could talk, what would it say? Create a cartoon showing this scene.
- If you were 18 Rabbit, what kinds of things would you have written on your stela?

Historical Writing



Fiction

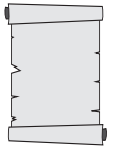
Imagine that John Stephens and Catherwood hosted a reality TV show. What would it be called? Write an article for an entertainment magazine that describes this new show.

Nonfiction

Write the script that would be on the back of your personal stela. It should describe your best accomplishments. Remember that Maya leaders often embellished.

Writing Challenge

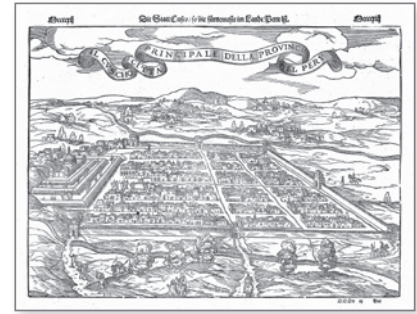
Research why Stephens and Catherwood never traveled together after their second trip. Write about what you learned.



Walk Back in Time

Learning Outcomes

- Students will create brochures for walking tours of Cuzco.
- Students will be able to explain how engineering contributed to the establishment of the Inca civilization.



Materials

- *Map of Cuzco* reproduction (mapofcuzco.pdf)
- copies of *Meet the Inca* (page 59)
- copies of *Map of the Inca City of Cuzco* (page 60)
- copies of *Marketing Cuzco Walking Tours* (page 61)
- copies of the *At Home with the Inca* document-based assessment (page 62)

Essential Question

- What happens in the absence of an organized government?

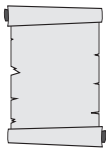
Guiding Questions

- What do you notice about the layout of this city?
- What appears to be the most important building on this map? What kind of building do you think it is?
- Does this city seem well protected? Why or why not?
- Would you like to visit this city? Explain your reasoning.



Introducing the Primary Source

1. Have students work in small groups to create a map of their school. Ask them to highlight the areas they feel are the most important. Have them identify where the people in charge are typically found and how those people ensure that everything runs smoothly. Have groups share their maps with the rest of the class.
2. Share the *Map of Cuzco* reproduction by passing it around and allowing students to see it up close. Then, project the digital image, or distribute copies of *Map of the Inca City of Cuzco* for students to analyze more closely. Have student pairs discuss observations or questions they have about the image.
3. Introduce the essential question, and use the first two guiding questions to discuss the map. Discuss what information about the Inca might be learned from initial impressions of the map. Encourage students to ask their own questions to facilitate further inquiry.



Walk Back in Time *(cont.)*

Analyzing the Primary Source

1. Have small groups of students read the background information, *Meet the Inca*. (A copy of this text at a lower reading level is provided in the Digital Resources.) Review the key words with students as necessary. As students read, encourage them to annotate the text by underlining contributions of the Inca people. Have them draw checkmarks by any contributions that endure today. **Note:** This kit uses the more common “Inca” spelling. However, it is important to note for students that the original “Inka” spelling is also correct.
2. Discuss any questions that came up as students annotated the text. As a class, discuss the final two guiding questions to analyze the map more thoroughly. Reflect on new insights students have of the map as well as of the Inca in general.
3. Distribute copies of *Marketing Cuzco Walking Tours*. Have student pairs create brochures for visitors to Cuzco.

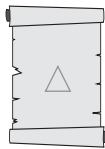
Document-Based Assessment

- Distribute copies of *At Home with the Inca*. A digital copy of the primary source is provided in the Digital Resources (athome.jpg).
- Have students think about what they’ve learned throughout this lesson, carefully analyze the primary source, and respond thoughtfully to the questions.

Key Words

These key content words are included in both levels of the background information.

- **amputations**—the act of surgically cutting off limbs
- **bloodline**—the ancestors and descendants of a person or animal
- **hierarchy**—a system in which people or groups are ranked one above the other according to status
- **stucco**—fine plaster used for coating walls



Meet the Inca

The Inca people lived near the city of Cuzco for hundreds of years. Cuzco is high in the Andean mountain range and was the center of the Inca community. The city was built with a fortress around it for protection. In just 200 years, the Inca Empire expanded to include about nine million people and covered 350,000 square miles (906,500 square kilometers).

The government was based in Cuzco and was highly organized. One emperor, called the Sapa Inca, was the supreme ruler. The Inca believed the Sapa Inca was a descendent of the sun god. He kept his **bloodline** pure by marrying his sister. He also appointed his relatives to be his governors. Four ruling governors served under the Sapa Inca. From there, a strict **hierarchy** of leadership kept everything running smoothly. Each ruling governor oversaw 10 district rulers. The district rulers managed village leaders, who relied on foremen. Finally, the village foremen oversaw the village officials.

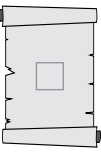
Common people paid taxes not with money but by performing physical labor for the betterment of the empire. The Inca were therefore able to produce many public works projects. They built 10,000 miles (16,000 kilometers) of stone roads. They created suspension bridges made from ropes that reached 330 feet (100 meters) long. They constructed terraces along steep hillsides to make the land farmable. They stored grain in stone warehouses to prepare for times of famine. They covered temples, such as the Temple of the Sun in Cuzco, entirely with gold. Central courtyards in Cuzco

contained figurines made from gold, showing Inca life.

In many ways, the Inca were far ahead of their time. They performed surgeries, such as **amputations**, and used medicine to control pain. They knew how to measure distances accurately and how to weigh items. They had an accurate lunar calendar, which they used to mark time. Among their most lasting creations was their beautiful clothing that was woven in detailed patterns.

Depending on one's status in Inca society, life in Cuzco was either very difficult or very enjoyable. Most peasants were farmers who worked tirelessly for long hours. They lived in one-room **stucco** homes with grass roofs and slept on the floor. Wealthier Inca had homes with multiple rooms. The emperor often chose gifted peasant children—both boys and girls—to study and serve him in his palace. At the same time, other peasants were offered as human sacrifices to the gods. An Inca's social status affected every part of their life.





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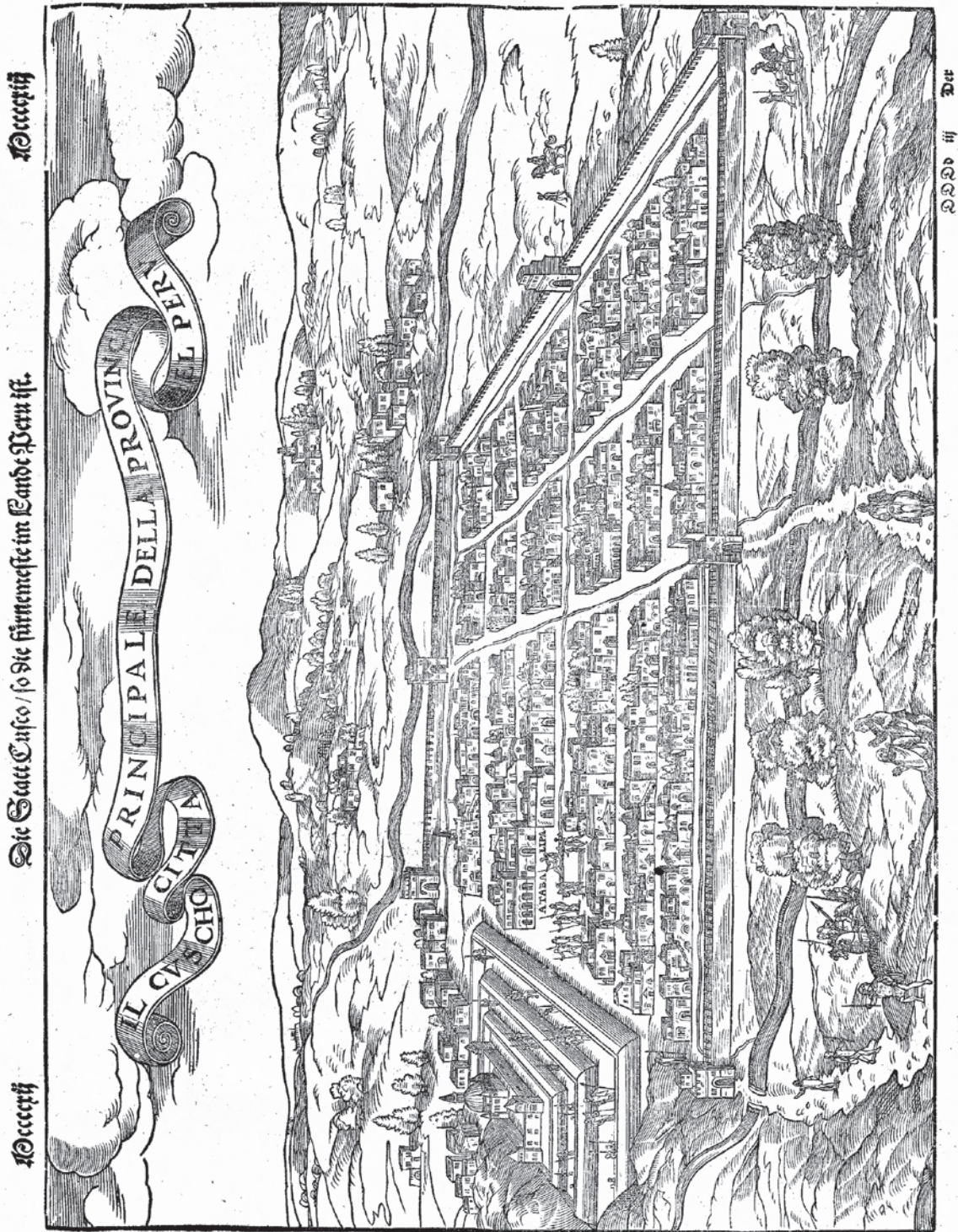
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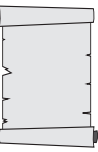
Depending on your status in Inca society, life in Cuzco was either very hard or very pleasant. Most peasants were farmers who worked for long hours. They lived in one-room **stucco** homes. Their homes had grass roofs. They slept on the floors of their homes. Wealthier Inca had homes with multiple rooms. The emperor often chose gifted peasant children—both boys and girls—to study and serve him in his palace. At the same time, other peasants were offered as human sacrifices to the gods. An Inca's social status affected every part of their life.



Map of the Inca City of Cuzco

Map of Cuzco





Marketing Cuzco Walking Tours

About the Map

This woodcut of Cuzco, Peru, was published in Paris in 1575. It is one of the earliest maps of a city from the New World. Francois de Belleforest published this map, which he called *Il Cuscho Citta Principale della Provincia del Peru*, or “The Main City Cuscho of the Province of Peru.”

Directions: Imagine you live in Cuzco at the height of the Inca Empire and work as a tour guide of the city. Work with your partner to prepare a brochure for visitors who would like to walk through the city. Fold a sheet of paper into three sections. Fill the six panels of the brochure (three on the front and three on the back) with the following information:

Panel 1: the name of your company and a catchy slogan

Panel 2: “Welcome to Cuzco” description that will let visitors know they have arrived

Panel 3: descriptions of what guests will see as they walk through the city

Panel 4: description of what life is like for the Inca people

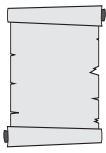
Panel 5: description of the Temple of the Sun

Panel 6: descriptions of the various homes and work situations visitors will encounter



Challenge

Record a commercial advertising your tours. Make sure to include the information from your brochure. Share your commercial with the class.



At Home with the Inca

Map of Cuzco

Directions: Study the photograph, and then answer the questions.



house found among the ruins of the Inca Empire in Peru

1. What features do you notice about this home? What materials did the Inca people appear to use to build their homes?

2. What advantages and disadvantages could come from living in this house?

3. Do you think this was the home of a wealthy person? Explain your answer.

IL CUSCO
CITTÀ
PRINCIPALE DELLA PROVINCIA
DEL PERU

