

**Fun Projects**

**FOR WORLD HISTORY**

# **AZTEC, MAYA, AND INCA**



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# **Aztec, Maya, Inca**

## *Fun Projects for World History*

Jean Henrich, Writer

Bill Williams, Editor

Dr. Aaron Willis, Project Coordinator

Shoshana Muhammad, Editorial Assistant

Christina Trejo, Editorial Assistant

Social Studies School Service

10200 Jefferson Blvd., P.O. Box 802

Culver City, CA 90232

<http://socialstudies.com>

[access@socialstudies.com](mailto:access@socialstudies.com)

(800) 421-4246



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10200 Jefferson Blvd., P.O. Box 802  
Culver City, CA 90232  
United States of America

(310) 839-2436  
(800) 421-4246

Fax: (800) 944-5432  
Fax: (310) 839-2249

<http://socialstudies.com>  
[access@socialstudies.com](mailto:access@socialstudies.com)

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# History, Language Arts, Art - Aztec, Maya & Inca

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# History, Language Arts, Art - Aztec, Maya & Inca

## GENERAL OVERVIEW

*This collection of nine enrichment activities was designed to complement existing curricula and expand one's understanding of the ancient Aztec, Maya, and Inca. Studies have confirmed that using our hands helps us retain information. So, if you are looking for creative and simple, yet stimulating and exciting projects to spark learning, take the next step toward a highly engaging encounter.*

*There is truly nothing more stimulating than combining a hands-on activity with a subject being studied. Regardless of a learner's age, learning by doing will help maintain their interest, improve retention of information, and foster a desire to learn now and in the future.*

*In this collection, there are a total of nine hands-on projects and writing activities. To enhance the complete learning experience using this collection, character and setting development statements as well as extensive vocabulary lists are provided. A general materials list, detailed instructions, and extensive activity suggestions are provided for the nine projects that focus on the collection theme.*

*As an educator with 18 plus years of teaching and product development experience, it is my personal goal to encourage young people to be creative. Each of the activities included in this collection are based on actual artifacts representative of the ancient Aztec, Maya, and Inca. A conscious effort was made to develop activities that are constructed from readily available materials, yet result in stunning end products. Although having a wonderful end product is desirable, an essential part of learning is the process of creating something. A young person will gain a greater appreciation for the skills required by the ancient Aztec, Maya, and Inca when they accomplish an activity.*

*It is my heartfelt desire that both teacher and student will find the nine activities in this book a wonderful journey of creativity. Jean Henrich*





# AZTECS IN FOCUS



## *History* Ancient Aztecs

# History, Language Arts, Art - Aztec, Maya & Inca

## AZTECS IN FOCUS

The Aztec Empire ruled for hundreds of years until it was invaded by Spanish conquistadors. At the height of this empire, the Aztecs controlled a vast region stretching from the central region of Mexico to the Gulf of Mexico and south to Guatemala.

The capital of the Aztec Empire was Tenochtitlán. It is believed by historians that Tenochtitlán was the largest city of its kind in existence. The city was massive and featured amazing architecture including a great temple complex, canal system, and royal palace. It was the home for merchants, artists and craft people, farmers, hunters, warriors, and priests.



The word *Aztec* refers to all people who speak the Nahuatl language and resided in the Valley of Mexico at the time of the Spanish conquest. Originally the Aztecs called themselves Mexica or Tenochca. Today the name Mexico comes from the ancient word Mexica.



Sometime around 1325, the wandering people of the original Aztecs established the city of Tenochtitlán which is Mexico City today. The Aztecs became reknown as fierce fighters and builders. They also developed and maintained a successful agricultural economy, established a trade network, controlled and extracted tribute from territories they controlled, practiced elaborate religious rites and ceremonies, and ran an effective government system.

# History, Language Arts, Art - Aztec, Maya& Inca

## AZTECS IN FOCUS



Although many associate the Aztecs as primarily a warring society, they were very skilled in the arts. Among the talents demonstrated by the Aztec people were inscription, stonework, pottery, and feather work.

The temples and other buildings that are still visible today were created by stoneworkers who not only constructed these architectural wonders, but also carved statues, and fashioned beautiful objects from jade, obsidian, and even crystal. Their tools were simple—often made only from bone, rock, or wood—but what they were able to accomplish was staggering.

Like the ancient Egyptians, the Aztecs recorded their events using hieroglyphics or pictograms. Scribes would sketch out a pictogram which they would then color with pigments made from minerals, shells, insects, and vegetables.

There were hundreds of different symbols. Aztec writing was usually done by a priest or scribe. They wrote about their history and religious events, and they composed poetry. The Aztec books were called *codices*. Long strips of paper were fan-folded. Each end of the *codice* was covered with a piece of wood. Writings were on both sides of the paper. It was read from top to bottom and from left to right. *Codices* measured approximately 8 inches by 20 inches and were made from tree bark or treated deerskin.





# History, Language Arts, Art - Aztec, Maya & Inca

## AZTECS IN FOCUS

Aztec potters formed their vessels by hand. They did not utilize a potter's wheel. Pots were embellished with both painted and carved designs. Sometimes the vessels took the shapes of people or animals. They would add pieces of shell and jade to the exteriors. Many of the decorations were abstract patterns that were used to decorate both the interior and exterior of the container.

Feather workers took the plumage from colorful birds found in the rainforests. Bright tropical feathers were made into fans, shields, complete suits, and head-dresses. The feathers came from turkeys and ducks as well as the bright emerald green quetzal. They even made feather mosaics.



The Aztecs enjoyed music and dance. They had a wide variety of instruments including shells, whistles, rattles, trumpets, and flutes. Music and dance were often part of religious ceremonies. Children between the ages of 12 to 15 were taught in how to play musical instruments, sing, and dance. An Aztec band was made up of different rattles and drums. Some of the drums used in temples were so large and loud they could be heard from miles away.

All aspects of Aztec life were challenging and so were their games. *Tlachtli* and *patolli* were two different games enjoyed by the Aztecs. *Tlachtli* was a ball game that involved two teams using rubber balls on a court. Vertical hoops were positioned high overhead. One player on each team would attempt to make a “hoop” by using only his knees to kick the ball. Hoops were positioned on opposite walls midway down the court. This was like soccer-basketball. The team that managed to get their ball into the hoop first won the game.

# History, Language Arts, Art - Aztec, Maya & Inca



## AZTEC WRITING RECIPE

**DIRECTIONS:** Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 119 - 125.

### POSITION IN SOCIETY

Macehualli (warrior-farmer)

Member of a clan

Noble

Chieftain

Whitewasher

Mason

### HAIR

Coarse

Dark

Abundant

Scarce body and facial hair

Beardless

Bangs

Long

Braided

Decorated with eagle

### BODY

Short

Thick set Long arms Broad feet

Inclined to be pigeon-toed High  
foot arches

### FACIAL FEATURES

Jet-black eyes

Almond shaped eyes

Hooked nose

Dark to light

brown coloring

Pierced ears

Broad-headed

### CLOTHING

Simple

Maxtli (loincloth)

Tilmantli (mantle)

Sandals

Gold sandals

Embroidered underskirt

Huipil (poncho-like dress)

### EXPRESSIONS

Fierce

Confident Happy

Contented

Worried

Tired

### STEPS

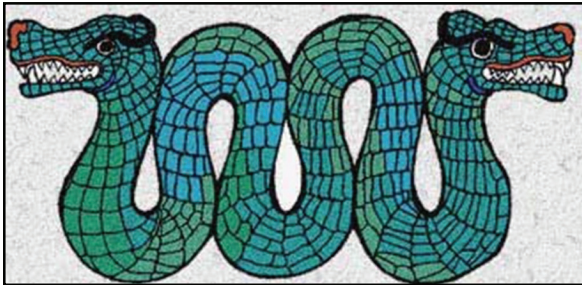
1. Indent and write one sentence introducing your character by name and occupation. (Use your own words for this step.)
2. Write one or more sentences describing his/her position in society.
3. Write several sentences describing his/her body.
4. Write one or more sentences describing his/her clothing.
5. Write one or more sentences describing his/her hair.
6. Write several sentences describing his/her facial features.
7. Write one or more sentences describing his/her expression.

# History, Language Arts, Art - Aztec, Maya & Inca

## Aztec Two-Headed Serpent Mosaic

### MATERIALS

- \*Scissors
- \*Paintbrush
- \*Sponge
- \*Oven - (optional)
- \*Glue - (Tacky Glue recommended)
- \*Eggshells
- \*PLAID FolkArt® Acrylic Paints in shades of black, turquoise, red, & green
- \*1 batch of clay recipe - (see recipe below) OR Original Sculpey® polymer clay
- \*Poster board
- \*Mixing bowl
- \*All-purpose sealer



### THE AZTEC TWO-HEADED SERPENT

It is believed that this turquoise and shell mosaic may have been worn as a pendant by a powerful noble. It measures about 16 inches long. To make mosaics, artists cut small pieces of crystal, pyrite, shell, jade, and turquoise and carefully fit the pieces into knife handles, helmets, shields, and skulls.

### CLAY RECIPE

Ingredients

1 cup flour

1/2 cup salt

1/2 cup water

1 tablespoon oil

**DIRECTIONS:** Mix together all of the above ingredients. Store in a plastic bag.



# History, Language Arts, Art - Aztec, Maya & Inca

**Helpful Hint:** Sometimes sticking the egg shell pieces on the surface of the glue-covered serpent can become messy. Use a popsical stick, skewer, or toothpick to help you press the eggshell pieces into place.

## 1. MAKE THE CLAY SNAKE

\*Make one batch of the clay recipe.

\*Select one of the two double-headed serpents based on the large diagrams on page 11 and form the snake from the clay. We selected the snake with the single center for our project.

\*Make the holes for the eyes using the end of a large straw.

\*Bake the clay snake in a 300 degree oven until hard, or air dry. If you are using the Original Sculpey for your serpent, follow the directions on the package for baking the polymer clay.



# History, Language Arts, Art - Aztec, Maya & Inca

## 2. ADD THE EGGSHELLS

\*Add a small amount of bleach and water to empty eggshells. Let sit for a while so the bleach can help kill any bacteria. Remove from the bleach solution and let air dry.

\*In a well-ventilated area, spray paint the surface of the serpent with black spray paint. Let dry.

\*Spread a small area of the serpent with tacky glue and press pieces of egg shell onto the surface until the double-headed serpent is completely covered with them.

\*Allow the eggshells to dry.



# History, Language Arts, Art - Aztec, Maya & Inca

## 3. PAINT THE SERPENT

\*Use a clean damp sponge dipped in turquoise and green FolkArt acrylic paint and gently dab over the surface of the eggshells. Let some of the white eggshells show through along with the black paint.

\*Paint the mouth and nose area with a shade of red FolkArt acrylic paint and the area around the eyes black as indicated on the illustration below.

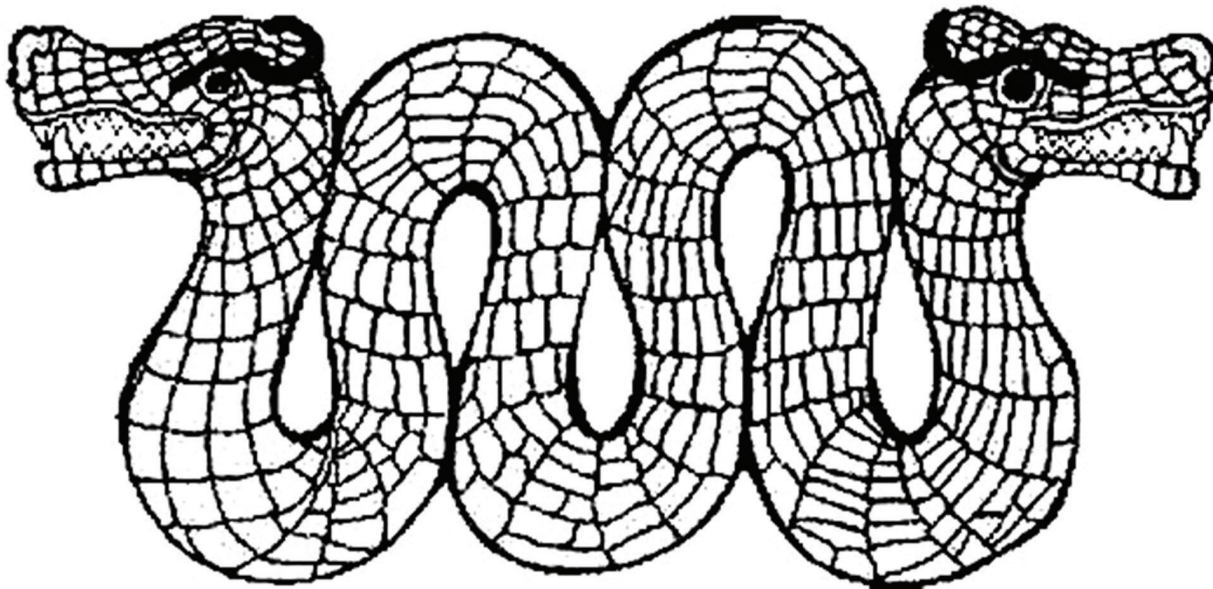
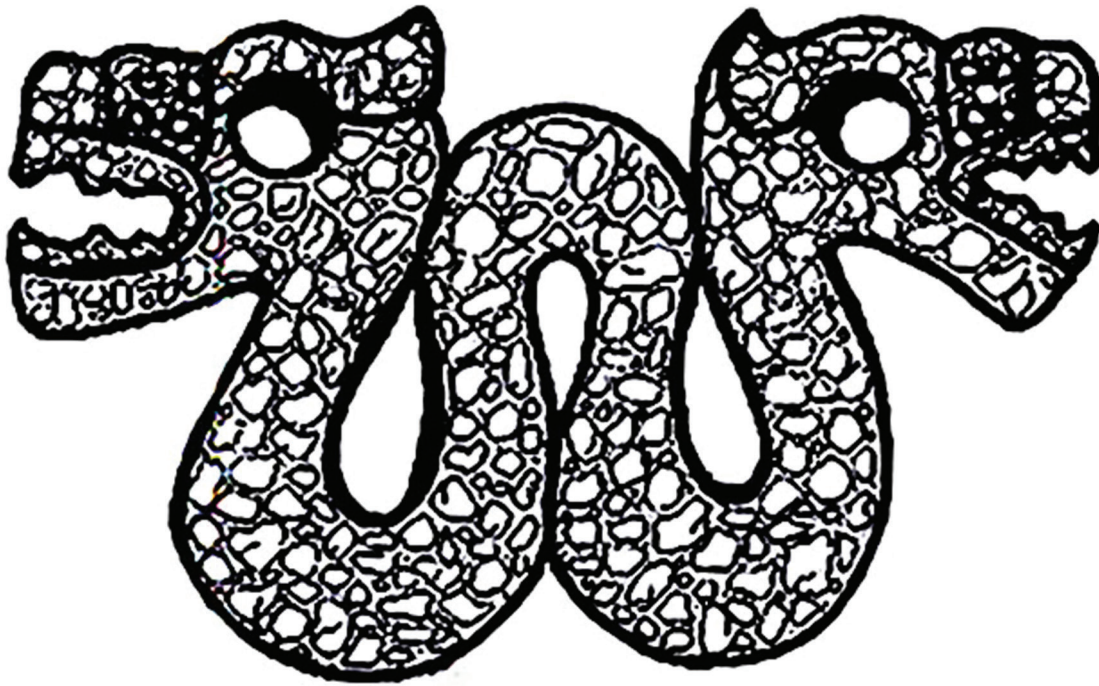
\*If desired, seal the surface with an all-purpose sealer.





# History, Language Arts, Art - Aztec, Maya & Inca

## TWO VERSIONS OF THE AZTEC TWO-HEADED SERPENT



# History, Language Arts, Art - Aztec, Maya & Inca



## INCA IN FOCUS



### *History* Ancient Inca

# History, Language Arts, Art - Aztec, Maya & Inca

## INCA IN FOCUS



The Incan Empire began with the conquest of the Moche in Peru. The Incan warriors were an effective conquering peoples due to their fierceness and hierarchical structure. Because of their skill, the Inca established one of the most astounding cultures of the Americas. They constructed grand cities and fortresses in the highlands of the Andes Mountains, established an extensive system of roads, and built homes and religious buildings from blocks of stone that could weigh several tons each.

Incan society was arranged in a very structured manner. At the very top level of Incan society, the *sapa*, or high priest (or ruler), reigned supreme. Family members, including women of the *sapa*, could hold positions of authority. The next level in the hierarchy were the architects, regional army commanders, and temple priests. The last two class levels were composed of army captains, skilled artisans, farmers, and herders.

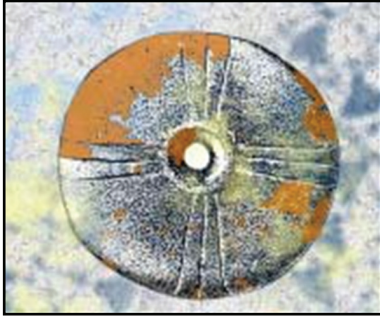
Although farmers were at the lowest level of Incan society, they were the providers. They paid taxes, provided food, and made up the labor force. Their extensive irrigation systems ensured a constant source of food for the Incan empire. They grew a variety of potatoes, cotton, tomatoes, peanuts, and coca. They raised llama, alpaca, and vicunas for wool, and pack animals for meat and transportation. The Inca raised dogs, poultry, and guinea pigs for food as well. Their planting and harvest cycles were based on a calendar derived from the stars and planets. Incan farmers were so effective, they often produced surplus food which was then stored under the supervision of Incan officials for times of famine or war.





# History, Language Arts, Art - Aztec, Maya & Inca

## INCA IN FOCUS



As their empire grew in size and strength, the Inca built huge fortresses on the steep mountain slopes. One of the most famous of these fortresses was Sacasahuman which was located near the capital city of Cuzco. One of the most famous of all Incan cities was Machu Picchu. Positioned on the edge of the Incan Empire, the city provided a natural fortress protected by the steep Andean slopes.

The Incan Empire was connected by an elaborate road system. Although the Inca did not have the wheel, they paved their roads with flat stones and provided barriers to protect the messengers from losing their footings along the narrow paths. Their extensive road system that included bridges allowed trained runners or messengers to cover as much as 250 miles a day through a relay system.

As with the Maya and Aztecs, the Inca worshipped a sun god they called Inti. The Inca worshipped six primary gods—sun, moon, earth, thunder, lightning, and sea. Heaven was represented by a condor, while the underworld was represented by an anaconda.

The Inca did not tolerate crime. Murder and theft were punishable by death. Criminals were thrown off a cliff, had their hands or eyes cut out, or were hung up to starve to death. There were no prisons since crime was punishable by death.

By the 1500s, the Incan Empire was the largest and wealthiest of all empires in the Americas.





# History, Language Arts, Art - Aztec, Maya & Inca

## INCA IN FOCUS



As the Inca conquered different people, they merged those peoples' skills and culture into their own. As a result, they integrated the skill of weavers, potters, metalsmiths, and weapons makers.

Although the Inca had no written language, they developed a system of record keeping to keep detailed accounts of people, troops, agricultural harvest, and needs throughout the empire using twisted ropes with knots called *quipus*. All conquered people were required to learn their language in order to unite everyone.

Government officials maintained harvests in central storage locations that were divided among the population during times of need. Although the general population was strictly controlled by the rulers, they were protected by the army and were provided food, shelter, and work.

Incan palaces featured sunken stone baths. They devised elaborate channels that directed water into the baths.

Since wood did not grow in the Andes Mountains, the Inca created reed boats or rafts. These rafts could be as large as 20 feet in length. Some were even fitted with masts of reeds for raising and lowering woven sails.



# History, Language Arts, Art - Aztec, Maya & Inca



## INCA WRITING RECIPE

**DIRECTIONS:** Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 119 - 125.

### BODY APPEARANCE

Medium height  
Thickset  
Large hands  
Long arms  
Broad feet  
Tended to be pigeon-toed  
High foot arches  
Short  
Small wrists  
Large chest  
Well-developed legs  
Wide spread feet  
Broad forehead  
High cheekbones  
Prominent nose  
Small, almond shaped eyes

### HOME

In the mountains  
Thick stone walls  
Thatched roof  
No windows  
Guinea pigs eating scraps  
of food

### HAIR

Braided with colored  
woolen strings  
Headgear  
Bound  
Tied  
Bangs

### CLOTHING

Simple  
Unpretentious  
Poncho  
Onka (woven alpaca wool)  
Yacolla (woolen cape)  
Breechcloth  
Large ear ornaments  
Woolen belt  
Usuta (sandals)  
Sash

### SPECIAL SKILLS

Weaving cloth of alpaca or  
wild vicuna  
Building with stone  
Making terraces for  
farming  
Warrior  
Farming maize (corn)

### STEPS

1. Indent and write one sentence introducing your character by name and where he/she lives.  
(Use your own words for this step.)
2. Write several sentences describing his/her body appearance.
3. Write one or more sentences describing his/her hair.
4. Write several sentences describing his/her clothing.
5. Write one or more sentences describing his/her home.
6. Write one or more sentences describing his/her special skills.

# History, Language Arts, Art - Aztec, Maya & Inca

## ANDEAN REED BOAT

*The Urus of Lake Titcaca, located 12,000 feet high in the Andes Mountains, used a reed, the totora, to build long boats with upturned ends. They were made of bundles of reeds tightly packed together to make the boat waterproof. These boats are similar to ones found on the lakes and swamps of Argentina and along the Peruvian coast.*



### MATERIALS

- \*Scissors
- \*Darning needle
- \*Raffia
- \*Florist wire

# History, Language Arts, Art - Aztec, Maya & Inca

## 1. FORM THE STRAW/RAFFIA BUNDLES

\*Take several strands of straw and bundle them together in equal portions.

\*Take another strand of raffia and tie the strands together into a bundle. Repeat this process until there are approximately five bundles of straw 12" long.



\*Insert a wire through the length of each bundle.



\*Join all five bundles together and wrap the ends together with additional strands of raffia.



# History, Language Arts, Art - Aztec, Maya & Inca

## 2. “SEW” THE BUNDLES TOGETHER AND FORM THE BOAT

\*Thread a darning needle with an additional strand of raffia and sew all five bundles together using overlapping sewing stitches.



\*When you are content with the overall assembly of the boat, bend the front and back of the boat upward.



# History, Language Arts, Art - Aztec, Maya & Inca



## MAYA IN FOCUS



### *History* Ancient Maya

# History, Language Arts, Art - Aztec, Maya & Inca

## MAYA IN FOCUS

The Mayan civilization evolved into one of the most profound and advanced civilizations of the Americas. The Mayan Empire covered a region that is now present-day eastern and southern Mexico, Guatemala, Belize, El Salvador, and western Honduras.

At the peak of the Mayan Empire from the period of 300 to 900 AD, the Mayan people constructed enormous stone pyramids and temples, carved magnificent sculptures, and were skilled in mathematics and astronomy. They recorded their achievements with hieroglyphs and maintained control over their territories with a vast army, trade system, and agricultural system.

Originally, the Maya lived in small villages with homes made of poles with an adobe exterior and thatched roofs. Their farming techniques were basic—seeds were planted with simple wooden sticks. Eventually, their farming techniques improved with the use of fertilizers and crop rotation. Homes began to have their own gardens and terraces.

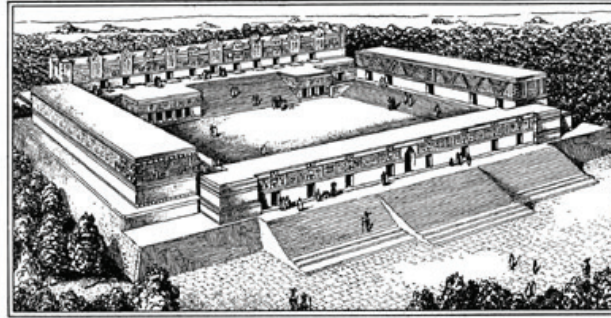
Their primary crop was maize, which the women would grind into meal and make tortillas on flat pottery griddles over an open flame. They also prepared a corn drink called *atole*, which was ground maize mixed with water. Another favorite beverage was *balche*, which was made from the bark of the balche tree and fermented honey.





# History, Language Arts, Art - Aztec, Maya & Inca

## MAYA IN FOCUS



Although corn was their main crop, their diet included pineapples, papayas, chili peppers, avocados, squash, beans, and cacao. The Maya hunted turkey, deer, and rabbits, which they used in stews. They fished using hollowed-out tree trunks as boats. Hunting tools were simple, but effective. The Maya used bows and arrows to fish in the lagoons around their homes and to hunt birds and other forest prey.

The Maya built huge limestone temples and pyramids deep in the jungles. Without the use of metal tools, the wheel, or transport animals, the Maya carved out expansive cities. They invented calendars that were based on astronomical events and were skilled mathematicians.

Their grand palaces and temples can still be viewed today. Some of the most famous are Chichen Itza, Copan, Tulum, Tikal, Palenque, and Uxmal. These architectural wonders were decorated with friezes and hieroglyphics. Within the city complexes, they also created reservoirs for storing rainwater.





# History, Language Arts, Art - Aztec, Maya & Inca

## MAYA IN FOCUS

As military conquerors, many of their people came from different backgrounds but shared a common culture. Their arts and religion united them. It is estimated that their territory was approximately 60,000 square miles and had upwards of two million citizens.

The Maya recorded important events in books called codices. They were a short, strong people with slanting eyes, and dark hair, and sloping foreheads. They wore ornate necklaces and large earplugs.

Daily life revolved around farming, going to the market, and participating in religious festivals. Mayan homes were simple: they were either rectangular or oval in shape with roofs made with grass or palm leaves.

Religion played an important role in their everyday lives. They worshiped many different gods including the rain god Chac, gods of the soil and sun, a god of the corn, and gods that ruled the underworld and death. They believed that humans were the descendants of the sun and moon. They practiced human sacrifice. Some of their temples were so enormous they towered above the canopy of the jungle. The Temple of the Giant Jaguar in Tikal reaches a height of 161 feet.



# History, Language Arts, Art - Aztec, Maya & Inca

## MAYA IN FOCUS



The Mayans believed in an afterlife. They buried their dead under house floors and in the ground and, on occasion, they cremated the remains, which were then buried in caves or placed in urns underground. The rich were buried in special tombs.

With such a vast empire to control, the Maya constructed an elaborate road system to connect their various cities. Some roads were covered with stones 30 feet wide. Roads were usually used for religious or government processions.

The elite of Mayan society were transported in litters by slaves. The Maya preferred to travel by canoes along the canal systems. Merchants would bring many different things to a market for trade such as feathers, flint, obsidian, jade, and animal pelts from jaguars, ocelots, and pumas.

The Maya wore clothes woven from cotton. Men wore loincloths with long fronts and backs while the women wore tight skirts or long smock-like dresses. Both men and women wore jewelry and ear plugs made from wood, shell, jade, and obsidian.



# History, Language Arts, Art - Aztec, Maya & Inca



## MAYA WRITING RECIPE

**DIRECTIONS:** Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 119 - 125.

### SKILLS & TALENTS

Astronomy  
Mathematics  
Scribe  
Mason  
Warrior

### HAIR

Long  
Black and lustrous  
Braided and wrapped around the head  
Cropped short  
Intricately braided  
Cut in bangs

### ACTIVITIES

Grinding corn for tortillas  
Farming  
Building ball courts and terraces  
Cutting down trees  
Transporting limestone blocks

### EYES

Almond-shaped  
Dark and mysterious  
Flashing  
Glassy

### BODY

Tattooed  
Painted (Red and black for warriors, blue for priests and those being sacrificed)  
Short in stature

### FACIAL FEATURES

Broad-headed  
Pierced earlobes  
Pierced nose  
Beardless  
Dark, lustrous eyes  
Hooked nose  
Pointed teeth  
High cheekbones  
Cross-eyed

### CLOTHING

Poncho  
Sandals  
Richly woven dresses  
Oversized necklaces  
Feather cape  
Plumed headdress  
Kub (piece of decorated woven cloth)  
Cotton breechcloth

### ACCESSORIES

Rattle  
Nosebar  
Ear plugs  
Obsidian mirror  
Knife  
Sword  
Chants

## STEPS

1. Indent and write one sentence introducing your character by name.  
(Use your own words for this step.)
2. Write one or more sentences describing his/her facial features.
3. Write one sentences describing his/her hair.
4. Write one or more sentences describing his/her body.
5. Write several sentences describing his/her clothing.
6. Write one or more sentences describing his/her eyes.
7. Write several sentences describing his/her accessories.
8. Write several sentences describing his/her skills/talents.
9. Write one or more sentences describing his/her different activities.



# History, Language Arts, Art - Aztec, Maya & Inca

## PICTURE OF A MAYAN WARRIOR-KING

### MATERIALS NEEDED

- \*Sponge
- \*Sheetrock compound
- \*PLAID FolkArt “stone-colored” acrylic paints such as yellow ochre, browns, and greens
- \*Large paintbrush
- \* 1/2” - 3/4” sheet of STYROFOAM Brand Foam
- \*Batch of papier-mache paste (see recipe this page)
- \*Permanent magic markers, crayons, or paints
- \*Instant coffee granules



### MAYAN WARRIOR-KING

Known as Ruler 2 of Guatemala’s Petexbatun region, this Mayan warrior-king was portrayed on a carved stela from 731 AD. His tomb yielded shell mosaics from a headdress, a jade necklace and bracelets, and bloodletting instruments for rites to nourish the gods.

### PAPIER-MACHE PASTE RECIPE

Ingredients: 1/2 cup rice flour  
2 cups cold water  
2 cups boiling water in a pot  
3 tablespoons sugar

**Directions:** Mix the cold water and rice flour in a large bowl. Add this mixture to the pot of boiling water. Stir mixture until it returns to a boil. Remove the pot from the heat and add the sugar. Stir the mixture again and set aside to cool.

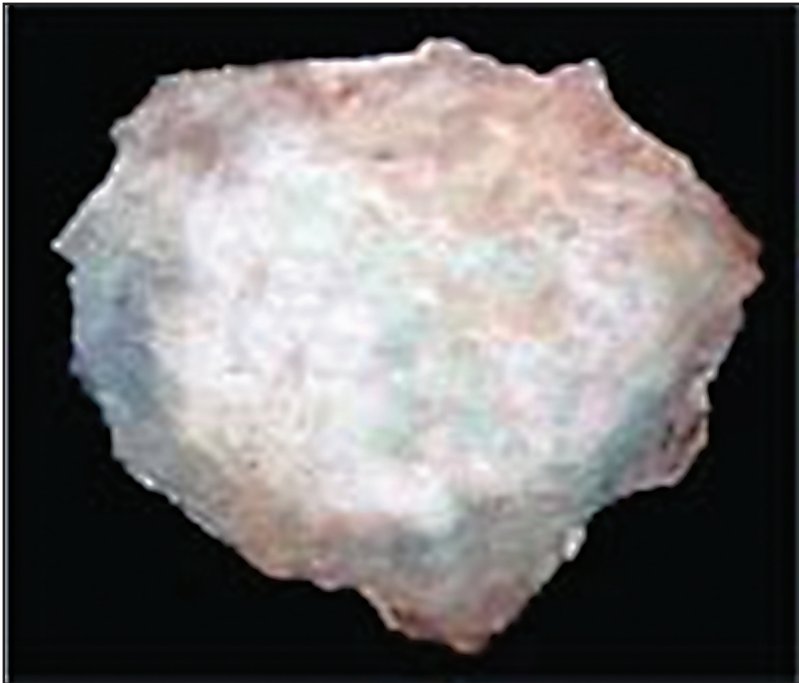


# History, Language Arts, Art - Aztec, Maya & Inca

## 1. MAKE THE FOAM PIECES AND PLACEMENT SHEET

\*Break off the edges of a 1/2" - 3/4" thick pieces of STYROFOAM® Brand Foam in a random manner.

\*Spread the surface with sheetrock compound. Let dry completely.



\*Use a variety of watered-down “stone-colored” acrylic paints and lightly paint the surface of the sheetrock. Let dry.

# History, Language Arts, Art - Aztec, Maya & Inca

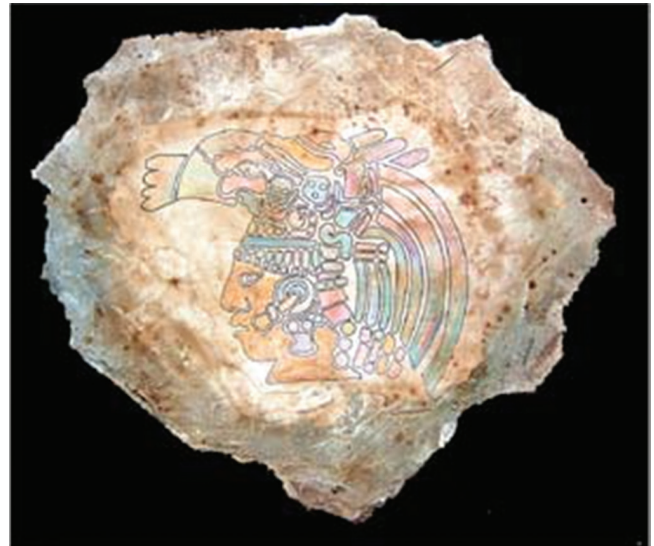
## 2. COLOR THE MAYAN WARRIOR-KING

- \*Enlarge a copy of the Mayan Warrior-King pattern on page 29 to a size that is slightly smaller than the sheetrock coated STYROFOAM® Brand Foam.
- \*Color, paint, and embellish this pattern as desired with permanent art materials.
- \*Carefully tear off the edges around the picture.



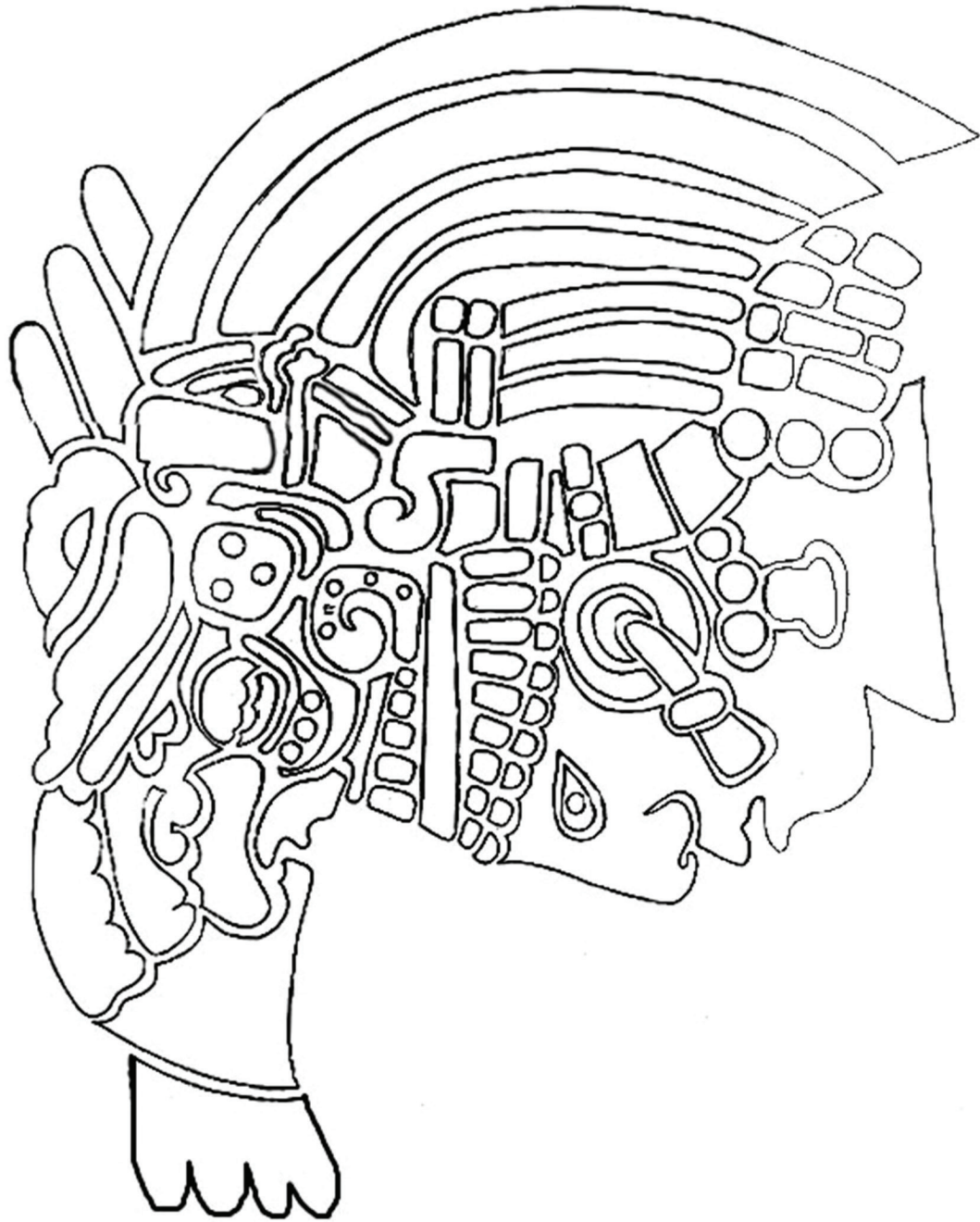
- \*Mix up a batch of papier-mache medium. Use a large paintbrush to coat both the surface of the sheetrock coated foam and the back and front of the colored picture.

- \*Position the picture on top of the STYROFOAM Brand Foam.
- \*While it is still damp, sprinkle on a few granules of instant coffee. Let dry. Seal with an all-purpose sealer if desired.



# History, Language Arts, Art - Aztec, Maya & Inca

## MAYAN WARRIOR-KING PATTERN





# MAYAN & AZTEC, INCAN DOCTORS IN FOCUS



*History*

Aztec, Mayan & Incan Doctors



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN DOCTORS IN FOCUS



The medical practices available to the Aztec, Mayan, and Incan cultures were advanced. The Aztecs, Mayans, and Incans used a variety of plants to cure illnesses, but they also had skilled “doctors” who were able to assist people suffering from various diseases or problems.

These doctors included midwives and healers. Various herbs and plants were sold at the market. Some were gathered from the wild, but others were raised in gardens. Roots, seeds, maguey leaves, copal resin, tobacco, vanilla, coca, and maize were blended into concoctions to treat various complaints.

Some types of fruit were also used. The papaya, for example, was used as a digestive aid. It was used to treat warts and corns. The very ripe fruit was used to treat stings and bites.

The leaves of the avocado were brewed into a tea that was used to treat coughs, colds, and fevers. Leaves were made into a poultice to treat sprains, rheumatism, and headaches.



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN DOCTORS IN FOCUS

The leaves from pineapples were crushed, heated, and applied as a paste for bruises, fractures, and sprains.

We use the allspice berry as a spice for baked goods. The ancient Aztec, Maya, and Inca found alternative uses. They used the allspice leaves and berries to make a warming application for those suffering from aches or joint problems from arthritis by mixing the crushed ingredients with oil.



Different palm trees provided fibers for baskets, thatched roofs, and textiles. The coconut palm provided not only a nourishing food, but it also was used to treat people suffering from a variety of health problems.

One of the most recognized medicines is quinine. Quinine was gathered from the bark of a tree and was used to prevent and treat those afflicted by malaria.



Incan doctors included shamans and priests. They would perform a variety of rituals along with providing medicinal cures to treat their patients. Tobacco smoke was blown around the room of an ill person by the Incan doctor to rid the room and person of evil spirits. The smoke was also used as a form of sacrifice to various gods. Incan doctors also ingested cocaine juice to help them have visions to determine the cause of an illness.

Some of the botanicals the Inca incorporated in healing included quinine to reduce fevers and the bark of the molle tree for treating wounds.

# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN DOCTORS IN FOCUS



Aztec, Mayan, and Incan healers also used chocolate to treat illnesses. Raw cocoa powder was made into drinks to treat various heart problems.

The following are a few of the other medicines used by these cultures:

**ATLINAN, COANEN, OBSIDIAN**—Used as astringents. These were used to stop the flow of blood or other secretions.

**AZIN**—Used as a demulcent. This item was used to help soothe inflamed nervous membranes. Other examples of demulcents include glycerine and olive oil.

**TEQUIX**—Used as a febrifuge. Febrifuges are medications that help reduce fevers.

**NIXTAM, YOLOX**—Used as a nervine. Nervines have the ability to quiet nervousness.

**CHALALATIL**—Used as a sedative. This item was used to help calm or tranquilize those suffering from pain or irritability.

**The following website offers a list of different Aztec herbal medicines:**

**<http://anahuac.home.insightbb.com/aztec/medicine.htm>**

# History, Language Arts, Art - Aztec, Maya & Inca



## DOCTOR WRITING RECIPE

**DIRECTIONS:** Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 119 - 125.

### VARIOUS NAMES FOR DOCTORS

Hampi-camayoc  
(remedy keeper)  
Shaman  
Masseur  
Physician  
Sorcerer  
Bone-binder  
Ticitl - (cure doctor)  
Talisman

### PAYMENT

Gold ornaments  
Silver ingots  
Tunics  
Sandals  
Food

### ACCESSORIES

Amulets  
Nose ornament  
Lucky shell or stone  
Arm bands  
Feather headdress

### DISEASES

Yellow fever  
Malaria  
Pneumonia  
Bronchitis  
Worms  
Leprosy

### TRANSPORTATION

Walking  
Donkeys  
Llama

### CURES

Salt emetic  
Incense  
Roots  
Divine stones  
Enchantments  
Shells  
Purging  
Eagle's wings  
Bleeding  
Hank of hair  
Herbs  
Tobacco to purify by  
smoke  
Surgery

### STEPS

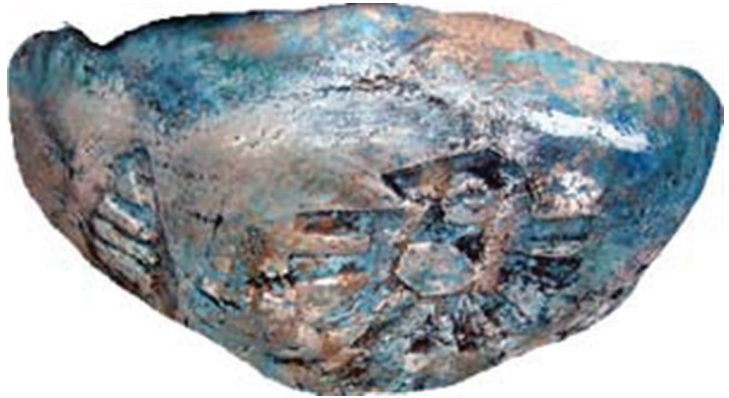
1. Indent and write one sentence introducing your character by name, and where he/she lives. (Use your own words for this step.)
2. Write one sentence describing his/her doctor's "name."
3. Write several sentences describing the different cures he/she uses.
4. Write one or more sentences describing the different diseases he/she helps cure.
5. Write one or more sentences describing his/her accessories.
6. Write one sentence describing the different payment he/she receives.
7. Write several sentences describing the transportation he/she uses to get from one location to another.



# History, Language Arts, Art - Aztec, Maya & Inca

## Clay Pot

*Aztec, Mayan, and Incan doctors would prepare various herbs and other cures in pottery bowls. Many pots from these cultures were stamped with symbolic representations of fantastic creatures. This activity is designed to give you an opportunity to make your own clay pot with stamped motifs.*



### MATERIALS NEEDED

- \*Ovenproof bowl
- \*Foam stamps - directions on pages 39 - 43
- \*Variety of Plaid FolkArt® Acrylic Paints
- \*Clay Recipe - (see recipe) or Original Polymer clay - Original Sculpey®
- \*Sponge
- \*Aluminum foil
- \*Rolling pin
- \*Oven (optional)
- \*All-purpose sealer

### ASSEMBLY

**Helpful Hint:** Aluminum foil can now be purchased with a nonstick coating. This will make the activity that much easier.

### DECORATED POTTERY

Pottery was often decorated with stamps. Stamps were applied to the surface of a container when the clay was still workable. The result was a decoration in relief.

### CLAY RECIPE

#### Ingredients

- 1 cup flour
- 1/2 cup salt
- 1/2 cup water
- 1 tablespoon oil

**DIRECTIONS:** Mix together all of the above ingredients. Store in a plastic bag.

# History, Language Arts, Art - Aztec, Maya & Inca

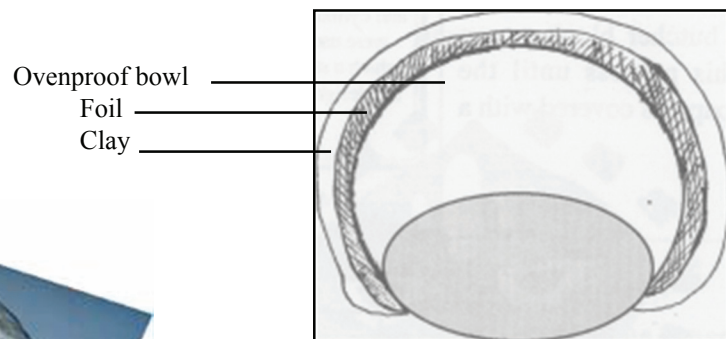
## 1. MAKE THE CLAY BOWL

\*Cover the outside of an ovenproof bowl with a layer of aluminum foil.



\*Roll out a 1/2" thick sheet of clay dough or polymer clay.

\*Carefully lay the rolled-out clay over the outside surface of the aluminum foil wrapped ovenproof bowl.



# History, Language Arts, Art - Aztec, Maya & Inca

## 2. DECORATE THE OUTSIDE OF THE BOWL WITH STAMPS

- \*Make and use one or more of the stamp designs provided on pages 39 - 43 to press into the surface of the clay covered bowl. Follow the directions on page 39 - 40 to make the stamps.
- \*Cut off any excess clay from the bottom of the bowl with a knife.



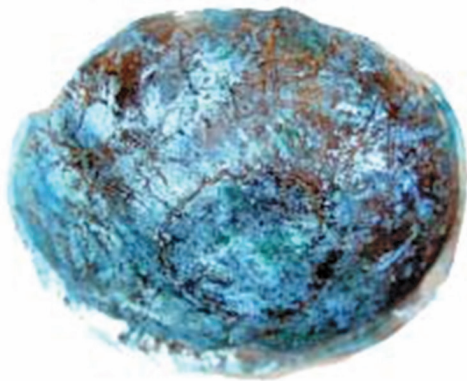
- \*Bake the clay in a 300 degree F oven until brown or allow to air dry. If you have used Original Sculpey follow the directions on the package for baking the polymer clay.

# History, Language Arts, Art - Aztec, Maya & Inca

## 3. PAINT THE BOWL

\*Remove the dried clay bowl from ovenproof bowl.  
Remove aluminum foil from the inside of the clay bowl.

\*In a well-ventilated area, completely spray the interior and exterior of the bowl with black spray paint. Let dry.



\*Dab a damp sponge with one or more colors of acrylic paint over the interior and exterior surface of the bowl. Let dry.

\*If desired, sponge on a small amount of FolkArt® gold acrylic paint for added accent.

\*Seal the container with an all-purpose sealer.





# History, Language Arts, Art - Aztec, Maya & Inca

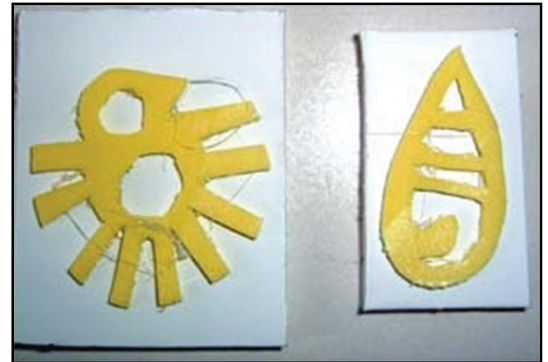
## CLAY POTTERY STAMPS OF ANCIENT MEXICO & MESOAMERICA

### MATERIALS

- \*Craft foam—inexpensive, easy to cut and glue, available at most craft stores.
- \*Tracing paper
- \*Scissors (embroidery scissors recommended)
- \*Corrugated cardboard (scrap wood is more lasting if the stamp will be used repeatedly)
- \*Glue—(Tacky glue recommended)
- \*Gluestick

### ASSEMBLY

**Helpful Hint:** Craft foam comes in precut shapes and, in some cases, it already has adhesive on the back of the shapes. Use the different precut shapes to make some of the stamp designs.



### STAMPS OF ANCIENT MEXICO

Stamps were usually made of baked clay, but occasionally from metal or bone. Stamping was often used to decorate pottery.

Cloth, skin, and paper were printed by applying an inked stamp to the surface. A variety of vegetable and mineral dyes were used including charcoal, indigo, and a parasite of certain tropical trees for yellow.

Patterns were circular, triangular, rectangular, and irregular.

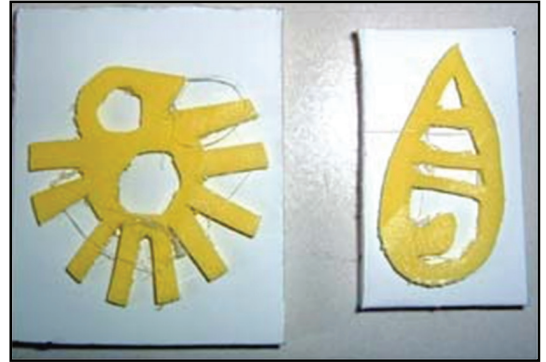
# History, Language Arts, Art - Aztec, Maya & Inca

## 1. MAKE THE PATTERNS & CUT OUT THE FOAM

\*Make a tracing paper copy of one or more of the ancient stamp motifs on pages 41 - 43.

\*Using the glue stick, attach the tracing paper design to a piece of craft foam equal to the size of the tracing paper.

\*Carefully cut out the design using your scissors.



## 2. ASSEMBLE THE FOAM STAMPS AND STAMP

\*Cut out a foam core board shape that is at least 1/2" larger than the foam stamp design your made in Step 1.

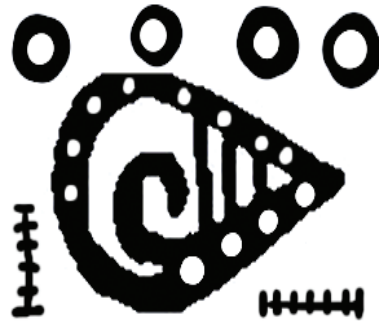
\*Glue the foam stamp design to one side of the foam core board with tacky glue. Let dry completely.

\*Press the pottery stamps to decorate the exterior surface of your pot.



# History, Language Arts, Art - Aztec, Maya & Inca

## CLAY POTTERY STAMP DESIGNS



# History, Language Arts, Art - Aztec, Maya & Inca

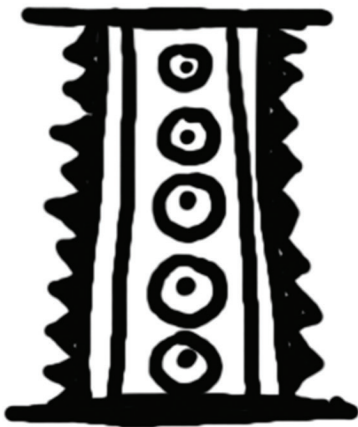
## CLAY POTTERY STAMP DESIGNS





# History, Language Arts, Art - Aztec, Maya & Inca

## CLAY POTTERY STAMP DESIGNS



# History, Language Arts, Art - Aztec, Maya & Inca



## AZTEC & MAYAN TEMPLES IN FOCUS



### *History* Aztec & Mayan Temples

# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC & MAYAN TEMPLES IN FOCUS



As in many societies, religion played a central part in the lives of the Aztec and Mayan peoples. Their social structure, government, art, and festivals were based on their religious beliefs. These beliefs were carried out in great part at magnificent architectural buildings—their temples.

### THE AZTECS

The Aztecs had many gods and many beliefs. Their temples were constructed to please their gods.

The Aztecs believed in 13 heavens and nine hells. They believed the earth was flat and worshiped approximately 1,000 gods. Religious events were recorded with number symbols and hieroglyphics. Among the different gods the Aztecs worshipped were Huizilopochtli, the god of war and the sun.

This god had directed the Aztecs to the lands they would claim for their home. Another god the Aztecs worshipped was the rain god Tlaloc. The feathered snake god, Quetzalcoatl, was the god of self-sacrifice and the arts.

The god they worshipped the most was the sun god. Each day, the Aztecs worshipped the sun as it fought against the darkness of the night to rise in the morning to save mankind. At a temple called Teocalli, many religious ceremonies took place. This temple featured sacred pools used for ceremonial cleansing and living quarters for Aztec priests. It was the responsibility of the Aztec priests to make human sacrifices to insure the constant rising of the sun. This was based on their belief that to keep the sun rising each day, a sacrifice of blood was required.



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC & MAYAN TEMPLES IN FOCUS



Aztec sacrifices were awful, but many prisoners believed that at their death they would automatically rise to heaven. Prisoners of war were sacrificed on God's Feast Day. The human sacrifices were offered to both the earth and sun gods to insure successful growth of food.

Captives would be stretched over an altar that had been placed on the top of an extinct volcano. The high priest would then light a fire over the sacrificial victim's heart and rip it from his chest. The heart was then cut and the priest would raise it to the sun and then place it into a sacred dish.

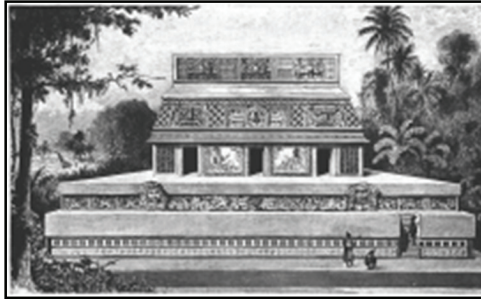
How an Aztec died determined where he or she would go after death. Normal death would indicate that the soul would pass through nine lives of the underworld before reaching the land of the dead, or Mictlan. Warriors who died in battle or women who died during childbirth passed directly to the sun god who resided in the sky.





# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC & MAYAN TEMPLES IN FOCUS



### THE MAYANS

Like the Aztecs, temples played an enormous role in Mayan society. The Mayan religion was called Popol Vuh. They had many festivals and carried out many rituals to honor their many gods. Their gods included the gods of the rain, wind, harvest, war and death, birth, and the cardinal points.

Throughout the Mayan territory, magnificent stone pyramids were constructed. Mayans would make pilgrimages to the sacred cities of Iazmal and to the island of Cozumel. Human sacrifice was not originally part of the Mayan religious process. At Chichen Itza, another temple site, human sacrifices were conducted during times of national crisis. When sacrifices were conducted, many were voluntary victims, often virgins. Chichen Itza also featured an observatory where the skilled Mayans were able to track the war star—Venus.



Temples and pyramids were constructed to honor the Mayan kings and their gods. The main temple was always the highest. Many of these stone pyramid temples were built in the middle of the rainforest. The temples and pyramids were constructed based on astronomical calendar. One of the most reknown temples is El Castillo. This temple has 365 steps that represent the days of the year. There are 91 steps per side with four steps at the top.

# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC & MAYAN TEMPLES IN FOCUS

One of the grandest Mayan temples was located at Teotihuacan. Located in the central Mexican highlands, the buildings were constructed to align with the solar system and stars.

In the Nahuatl language, *Teotihuacan* means “The City of the Gods” or “Where Men Become Gods.” Surrounding the great Pyramid of the Sun was a complex of approximately 600 other pyramids ranging in size. The great Pyramid of the Sun was constructed over a natural cave that featured four chambers. Mesoamericans believed that caves were the entrance to the spirit world. The Maya called the spirit world Xibalba.

It is estimated that at its height, Teotihuacan had as many as 200,000 people.



Another Mayan city with temples was Tikal, inhabited over 1,200 years ago. Located in the rainforests of Guatemala, huge plazas that once were populated by the Mayans are now homes for wild animals and birds. Tikal was surrounded by cultivated fields and farms.



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC & MAYAN TEMPLE WRITING RECIPE



**DIRECTIONS:** Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for setting can be found on pages 126 - 131.

### LOCATION

Peninsula of Yucatan  
Near Mount Tajumulco  
In a deep valley  
Lowlands  
Tikal (a city)  
Uaxactun (a city)  
Jungle

### PEOPLE

Children  
Young couple  
Old couple  
Maize farmers  
Nobles  
Chieftain

### SCENERY

Lush with vegetation  
Volcanic range  
Flowers  
Cactus  
Desolate  
Gleaming stone  
Tall grass  
Jungle

### STRUCTURE

Pyramid  
Tiered  
Stone-steps  
Square shape  
Vaulted roofs  
High platforms  
Huge blocks of stone

### DESIGNS

Frieze of jaguars and eagles  
Stylized head of the  
sky serpent  
Chac-Mool (Mayan god)  
Feathered serpent heads  
Geometric patterns  
Figure of a priest with a  
plumed headdress

### APPEARANCE

Shrouded in mist  
Covered in sunlight  
Awesome  
Breathtaking  
Cloud-encircled  
Forbidding  
Ancient  
Timeworn

### ANIMAL LIFE

Exotic birds  
Deer  
Lizards  
Monkeys  
Leopards  
Tapirs  
Pheasants  
Pumas

### STEPS

1. Indent and write several sentences describing the location of the setting.
2. Write several sentences describing the appearance of the temple.
3. Write several sentences describing the structure of the temple.
4. Write several sentences describing the designs on the temple.
5. Write one or more sentences describing the landscape around the temple. (Use your own words for this step.)
6. Write one or more sentences describing the different animal life that live in or near the temple.
7. Write several sentences describing the scenery around the temple.

# History, Language Arts, Art - Aztec, Maya & Inca

## TIERED TEMPLE DIORAMA

*Aztec and Maya temples were constructed with huge stone blocks. Stairs would lead to the very top of the temple where sacrifices, many of which were human, were conducted. Recreate an Aztec or Mayan temple. Use your imagination to add details and scenery.*

### MATERIALS

- \*11" X 17" box
- \*X-Acto® knife - ADULT SUPERVISION REQUIRED
- \*Eggshell halves - (Washed and dried)
- \*Paintbrush
- \*Sand (optional)
- \*Pen or pencil for tracing
- \*Scissors
- \*Tracing paper
- \*Glue - (Tacky glue recommended)
- \*Plaid FolkArt® Acrylic Paints - black, red, shades of green and brown
- \*Tape
- \*Posterboard or thin corrugated cardboard
- \*Sponge



### AZTEC & MAYAN TEMPLES

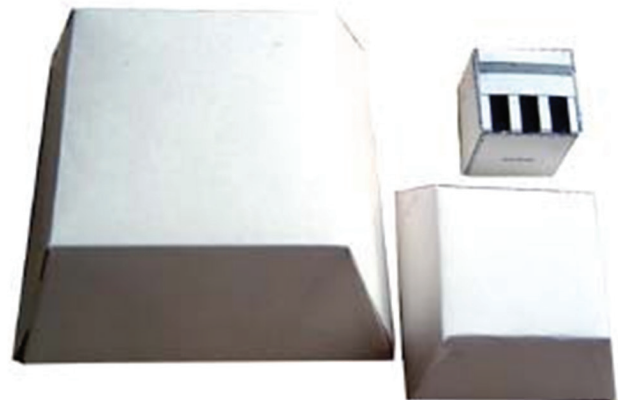
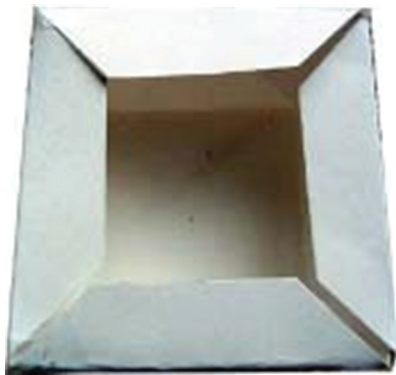
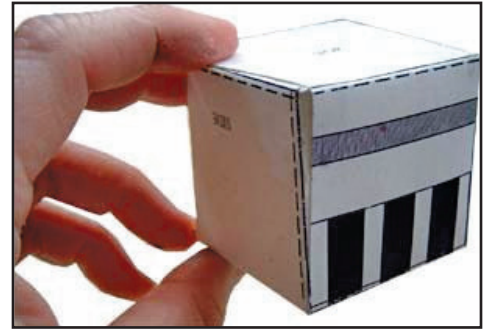
Imagine you are an explorer. You come upon a stunning stone pyramid in the heart of the rainforest. Let your imagination help you create your diorama.



# History, Language Arts, Art - Aztec, Maya & Inca

## 1. MAKE THE PATTERNS

- \*Using tracing paper, duplicate the diorama patterns on pages 56 - 57.
- \*Paste your copies onto posterboard, card stock, or thin corrugated cardboard.
- \*Cut out all pieces and assemble each section. The dashed lines on the pattern indicate a fold line.
- \*Use tape or glue to secure each of the “Glue Tabs” in place.



## 2. STACK THE LAYERS

- \*Center each smaller tier in the middle of the tier below it with glue; allow to dry. If you would like, you can make your temple with just two bottom layers and then add the top of the temple as we have shown here.

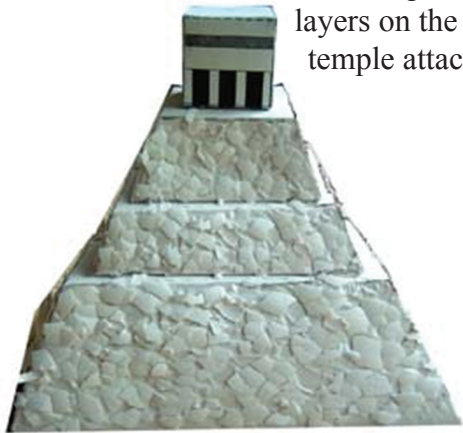
**HELPFUL HINT:** For even more detail on the construction of the temple, please see page 54.

# History, Language Arts, Art - Aztec, Maya & Inca

## 3. ADD THE EGGSHELL

\*Spread glue over a small section of the temple sides where the pieces of eggshell are to be placed. Doing a small section at a time will prevent needing to reapply glue.

\*Press pieces of broken egg shell into the wet glue. Follow this procedure for all sides of the temple. This illustration shows three layers on the bottom with the top of the temple attached.

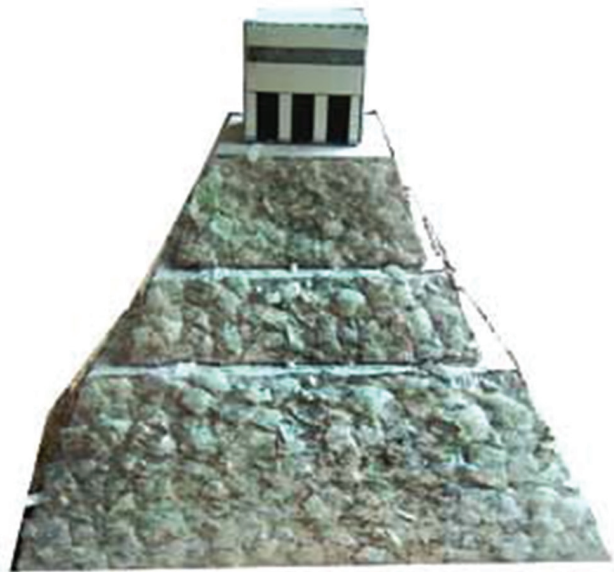


## 4. PAINT THE OUTSIDE

\*Completely cover all sides with black paint. Make sure the paint goes in between the cracks of the eggshell.

\*Before the black paint dries, dab off excess paint with a piece of damp sponge until the white of the eggshells shows through.

\*Dip a clean piece of damp sponge in your selection of FolkArt acrylic paints and dab over the surface of the eggshells. Don't completely cover the white eggshells if you want an "aged" look to the temple.



# History, Language Arts, Art - Aztec, Maya & Inca

## 6. MAKE THE DIORAMA

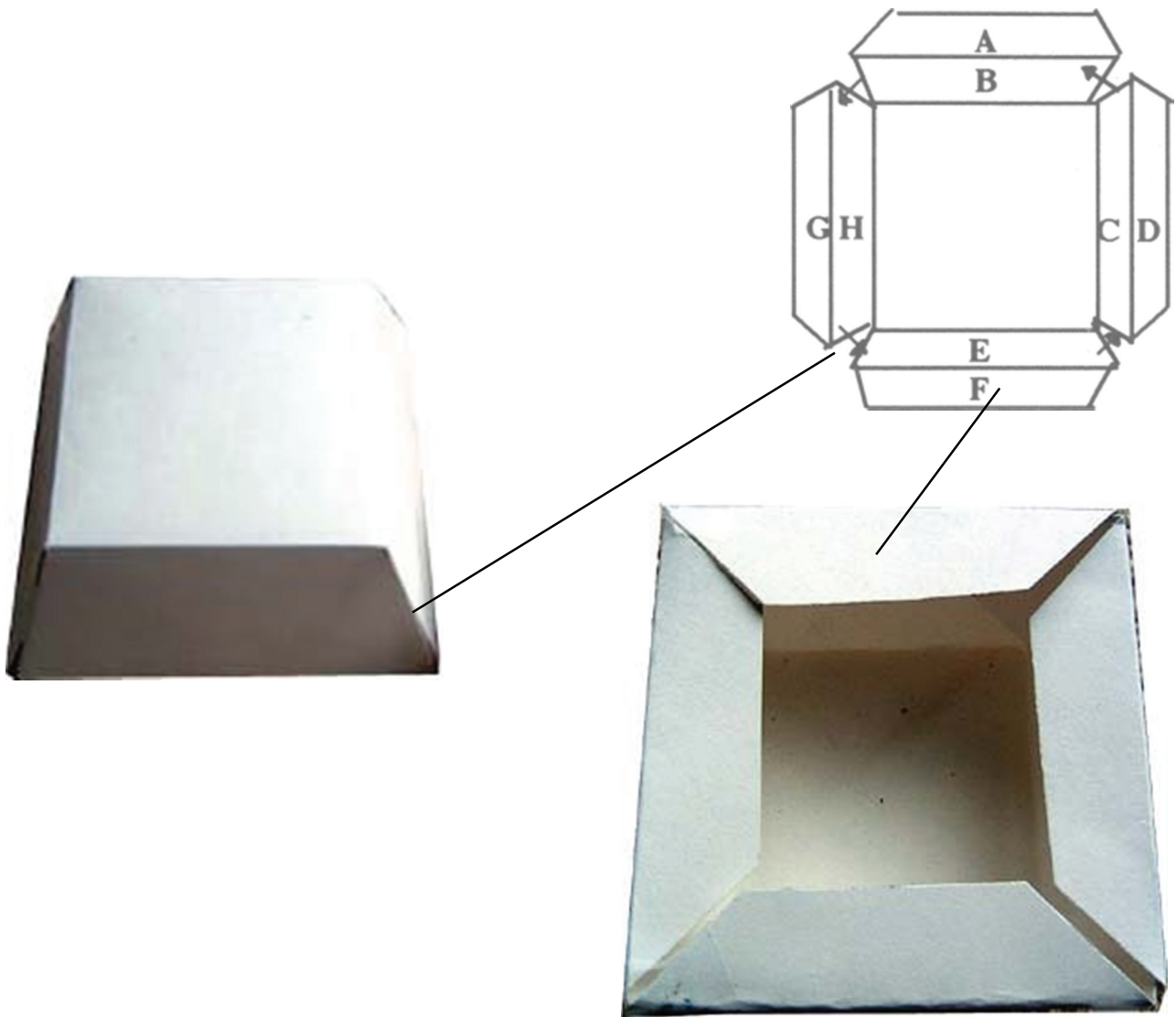
- \*Take a box measuring at least 11" X 17" inches.
- \*Cut off one of the long sides. WITH ADULT SUPERVISION, use an X-Acto knife to cut the sides and back as shown below to create an uneven edge.
- \*Decorate the sides and back with "jungle" plants using FolkArt acrylic paints, crayons or markers.
- \*Place the finished temple in the center of the diorama.
- \*Collect branches with dead leaves, grass clippings, small rocks, etc. and arrange around the temple to create a jungle setting for the temple.



# History, Language Arts, Art - Aztec, Maya & Inca

## TEMPLE CONSTRUCTION

1. Score and fold along lines A, B, C, D, E, F, G, and H.
2. Secure the glue tabs to the inside of each temple wall. Use scotch tape over the glued tabs to further secure them.
3. Fold bottom tabs under the tiers to form a base. Apply glue to the bottom tabs on the top three tiers.





# History, Language Arts, Art - Aztec, Maya & Inca

## SUGGESTIONS FOR PAINTING AND MAKING VEGETATION

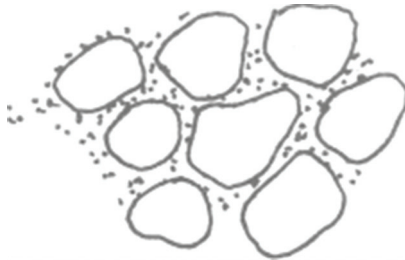
### PAINTING

1. Consider dipping a sponge into several shades of green acrylic paint and applying to the upper portion of the diorama panels. This will create a background of foliage.
2. Add tree trunks by painting broad strokes from the base of the panels to the bottom of the sponged greenery.
3. Paint thin lines upward and outward through the foliage to create branches.



### TEXTURE

1. Prior to painting the temple, add some sand to the paint. This will create a “stone” look to the surface of the temple along with the broken egg shell.
2. Spread some pre-mixed Activa Celluclay instant papier-mache over the ground and allow to dry. Paint this surface with greens and browns.



### VEGETATION

1. Stick branches with dried leaves into chunks of clay. Place grass clippings, bits of rock, and wood on the bottom of the diorama for ground vegetation.
2. Make your own vegetation from the following man-made materials:
  - a. Tear layers of used sponge and layer over the bottom of the diorama to create a “mossy” look.
  - b. Make tree foliage from sheets of paper or cut out foliage from styrofoam meat trays. Sponge on shades of green paint. Attach to small branches by making two slits in the styrofoam leaves with an X-Acto knife. (Make sure the meat trays have been cleaned!)



## History, Language Arts, Art - Aztec, Maya & Inca

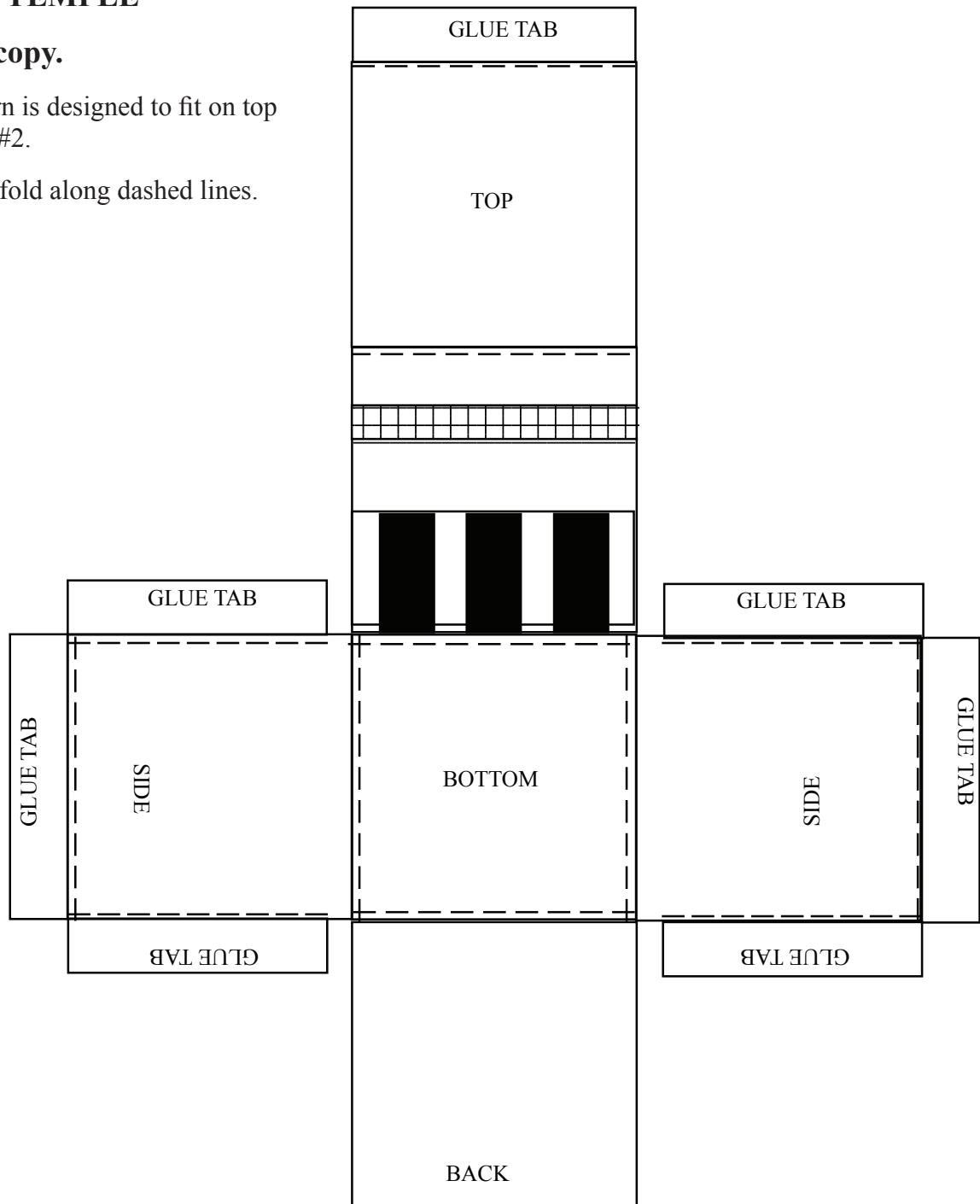
# PATTERN #1

## TOP OF TEMPLE

**Make 1 copy.**

This pattern is designed to fit on top of Pattern #2.

Score and fold along dashed lines.



# History, Language Arts, Art - Aztec, Maya & Inca

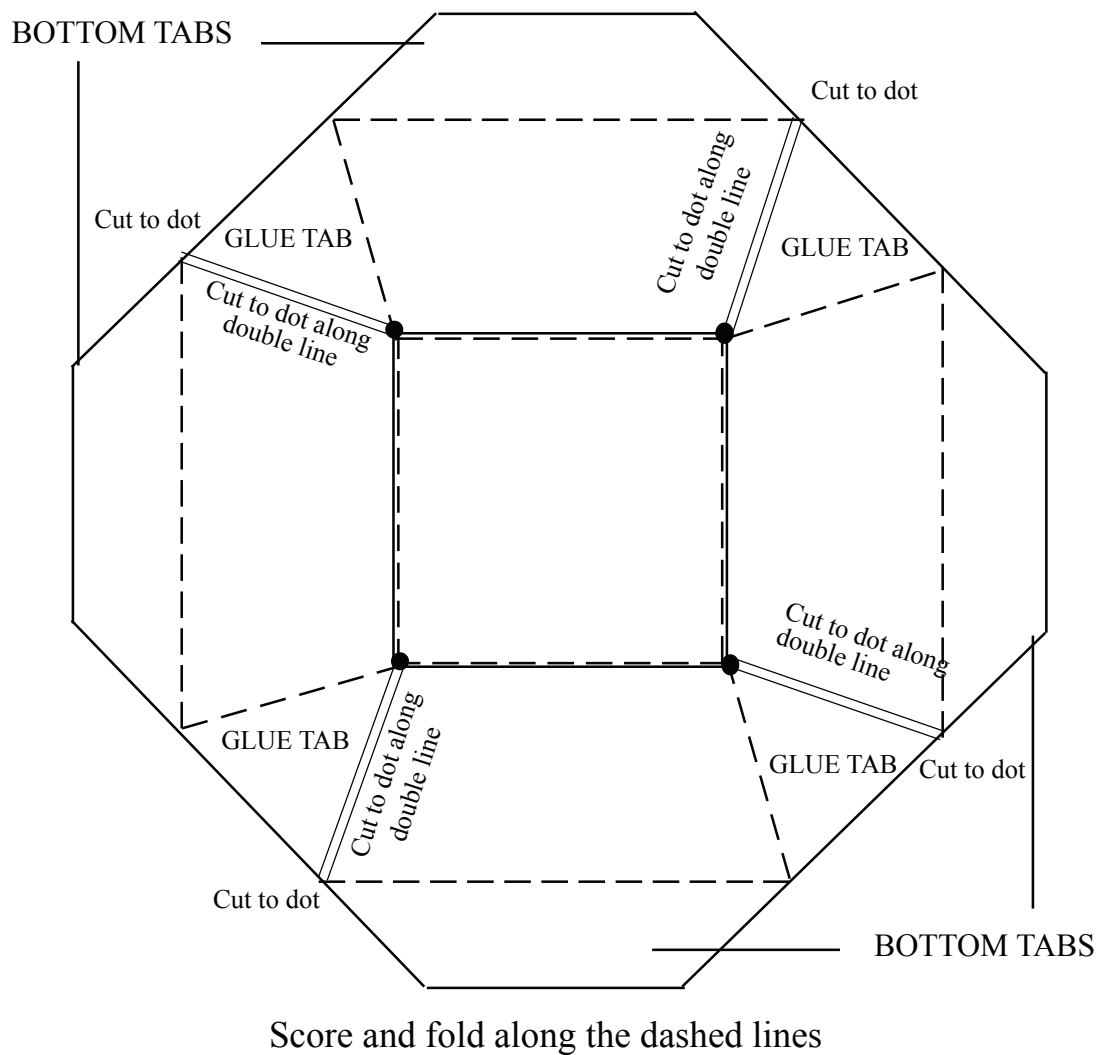
## PATTERN #2 LAYER OR LEVEL

**Make 1 copy of each layer onto heavy cardstock or poster board.**

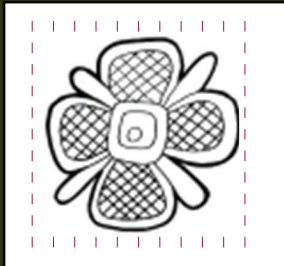
Increase the template by 50% for the top layer.

Increase the second layer 150%.

Increase the third layer 250%.



# History, Language Arts, Art - Aztec, Maya & Inca



## Aztec, Mayan & Incan Farms in Focus



### *History* Aztec, Mayan & Incan Farms



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN FARMS IN FOCUS

The Aztec, Maya, and Inca had varied diets. All were agricultural cultures, though each had distinct differences in what they ate and how they grew their food.

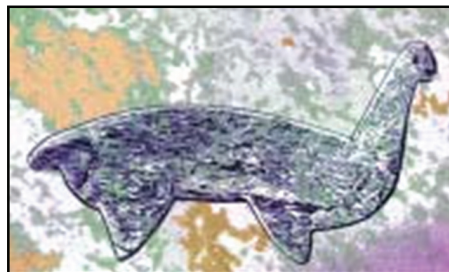
### THE AZTEC

The main city of the Aztec culture was at Tenochtitlán. It was built on an island in the middle of Lake Texcoco. As an island, there really wasn't any farm land, but the Aztecs were inventive and created farmlands called *chinampas*.



*Chinampas* were a fascinating invention. The Aztecs wove great reed mats and floated them on the water. Each mat was surrounded with a fence. Next they placed rotten vegetables, silt, and mud on top of each mat. Willow trees were planted around the sides of each *chinampas*. Willow trees grow very fast and as they did, their roots would bind into the rotted vegetables, silt, and mud on the mats, preventing the soil from washing away.

The Aztecs would then plant a variety of vegetables including tomatoes, squash, chili peppers, potatoes, and maize, a type of corn. Irrigation was not a problem since the vegetables were sustained by the constant supply of water that surrounded each *chinampas*. These man-made vegetable islands were ideal for growing a variety of vegetables since the water was rich in nutrients. Simple wooden digging sticks and hoes were all the equipment necessary for tilling, growing, and harvesting the crops.



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN FARMS IN FOCUS

Fishermen provided the residents of Tenochtitlán with fish, ducks, frogs, and turtles captured with fishing nets made with maguey cactus fibers.

The Aztecs generally ate twice a day. There was a variety of food made from the maize including tortillas and tamales, which were steamed maize stuffed with meat or vegetables and *atole* (a type of corn porridge). They also would eat a variety of fruits, edible flowers, dogs, and wildlife from the surrounding forests.

Warriors and the nobility would drink and eat food prepared with chocolate. Only royalty was allowed to drink chocolate. Another drink the Aztecs prepared only for consumption by warriors, nobles, and royalty was an alcoholic drink called octli. *Octli* was made from the sap of the maguey plant. The sap would ferment in large pots. Overconsumption of octli was punishable by death.



## AZTEC, MAYAN & INCAN FARMS IN FOCUS



### THE MAYA

The Mayan diet was also plentiful and varied like that of the Aztecs. The Yucatan peninsula is a hot, dry, and sometimes drought-ridden region. Water was a problem for the Mayans. There were not many rivers to obtain water for their farms, but they did use sink holes, or cenotes, and underground cisterns to collect rain water.

The thin soil was difficult to farm. The Mayans would clear a forest by burning it and then plant maize along with other crops such as peppers, beans, squash, avocado, papaya, manioc, guava, tobacco, and cacao.

The surrounding forests were filled with animals the Mayans would hunt for food. Monkeys, tapirs, iguana, duck, turkeys, deer, and armadillo were made into a variety dishes. Mayan hunters would use bows and arrows, darts, blow guns, and spears to kill food. They also would train a type of dog called an acehpek to assist them in hunting wild animals. The Mayans fished mostly in salt water where they used nets and hooks and line to catch fish. They also caught turtles and sea birds, and they gathered oysters.

Domestic animals were raised by the Mayans to supplement their diets. Turkeys and peccary, a type of pig-like creature, along with dogs were raised for food. Mayan farmers even raised bees. Hollow logs were used to maintain beehives.



## AZTEC, MAYAN & INCAN FARMS IN FOCUS



### THE INCA

Unlike the Aztec and Mayan cultures, the Inca cultivated food on the slopes of the Andes mountains, along the dry Pacific coast and in the lowlands of the Amazon forest. Historians believe that the Inca grew about 70 different types of crops.

The two most unique features of the Incan farming system was the footpath and road system they developed for distributing their crops throughout their territory, and the terraced fields that utilized irrigation systems.

The Inca were excellent record keepers. Each family had their produce recorded by the leaders. Their primary produce was corn (sara), dehydrated potatoes (chuno), and a type of seed called quinoa.





# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN FARMS IN FOCUS



We often think that dehydrating vegetables is a new technique for preserving food, but the Inca used this method very effectively. The Maya would select small potatoes which were placed at high elevations to freeze over night. In the morning, the frozen potatoes would be gathered into piles where men and women would stomp them with their feet. The water inside the potatoes would be squashed out, leaving a potato mash which was dried. They would rehydrate the potatoes later with some water. With only simple wooden digging sticks and ploughs, Incan farmers were often able to produce more food than was required. At

the time of harvest, any food that was not eaten was dried and stored in the event of famine or war.

The Inca also supplemented their diet with different types of potatoes, chili peppers, an edible root called oca, quinoa, and maize. Llama and guinea pig meat was also eaten. Cocoa was a drink served only to the elite, but they also made an alcoholic drink from maize called chicha, which was consumed in large quantities. Incan hunters would use blow pipes and bows and arrows to hunt animals such as pumas, deer, and fish.



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN FARMS WRITING RECIPE



**DIRECTIONS:** Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for setting can be found on pages 126 - 131.

### PEOPLE

Farmers and workers  
Carrying bundles  
Tilling the field  
Talking together

### ACTIVITIES

Making grass mats  
Making fiber sandals  
Making canoes  
Making weapons  
Bartering at the market

### SCENERY

Grain waving in the breeze  
Rolling hills  
Irrigation ditches  
Terraces  
Children playing  
People tilling the fields  
Animals grazing

### SEASONAL ACTIVITIES

Planting time (March)  
Corn ripens in July  
Sacrifices take place to appease the gods for rain and sun throughout the year

### OTHER PRODUCE

Beans  
Squash  
Camoti (sweet potato)  
Tomatl (tomatoes)  
Chilli (hot peppers)  
Huautli (Amaranth pigweeds)

### PREPARING THE FIELDS

Trees felled with stone axes  
Ash turned into the soil  
Using rotting trees to provide humus  
Earth tilled using a wooden digging stick  
Corn kernels placed in 4" to 5" deep holes

### WHAT IS DONE WITH THE PRODUCE

Made into bread  
Ground with a stone mortar  
Using the cumal (a baking device)  
Making tamales  
Store grain in cornbin

### STEPS

1. Indent and write one or more sentences describing the people at the setting.
2. Write one or more sentences describing the other produce grown in the farm fields.
3. Write one or more sentences detailing the scenery around the fields.
4. Write one or more sentences describing the seasonal activities that occur.
5. Write several sentences describing the off-season activities. (Use your own words for this step.)
6. Write one or more sentences describing how the fields were prepared.
7. Write several sentences describing what is done with the produce after it is gathered.

# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN VEGETABLE GARDEN

*Aztec, Mayan, and Incan farmers would have been responsible for providing food to the people of their nations. This activity will give you an opportunity to grow seeds and plants commonly grown by the ancient Aztec, Maya, and Inca. Gardeners were skilled not just in raising plants, but also in irrigation and terracing. Observe pictures from this region of the world and you will still see evidence of how they were able to maintain their farms and provide much needed water.*



### MATERIALS

- \*Soil
- \*Terracotta pots
- \*Plaid FolkArt® Acrylic paints or paints suitable for terracotta containers
- \*Paintbrushes
- \*Popsical sticks
- \*Peat pellets
- \*Magic markers
- \*All purpose sealer
- \*Selection of the following seeds or plants: beans, squash, sweet potato, tomatoes, chili peppers, corn, gourds
- \*Journal to record vegetable seed growth

### 1. PAINT THE POTS

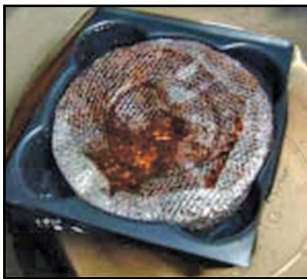
- \*Select one or more of the motifs on page 67 to decorate the exterior of your terracotta pots. Don't worry if the designs aren't perfect. The Aztec, Maya, and Inca had only very basic tools, but were able to create stunning works of art.
- \*Paint the designs selected onto the pots. Seal the pots when dry.



# History, Language Arts, Art - Aztec, Maya & Inca

## 2. PLANT THE SEEDS

- \*With an adult's help, place a peat pellet onto a small saucer.
- \*Add approximately 1/4 cup warm water to the pellet. The pellet will absorb the water in about ten minutes or less. Gently pull back any netting that may still cover the top of the peat pellet.



- \*Stick the three different seeds into the top of the rehydrated peat pellet.
- \*Place the saucer in a warm and sunny location. Water whenever necessary.
- \*Keep a record of how long it takes for the seeds to sprout.
- \*Carefully divide the seedlings and plant them at least 12" apart outside after they have grown at least 2" tall, or plant them in individual terracotta pots you previously decorated.



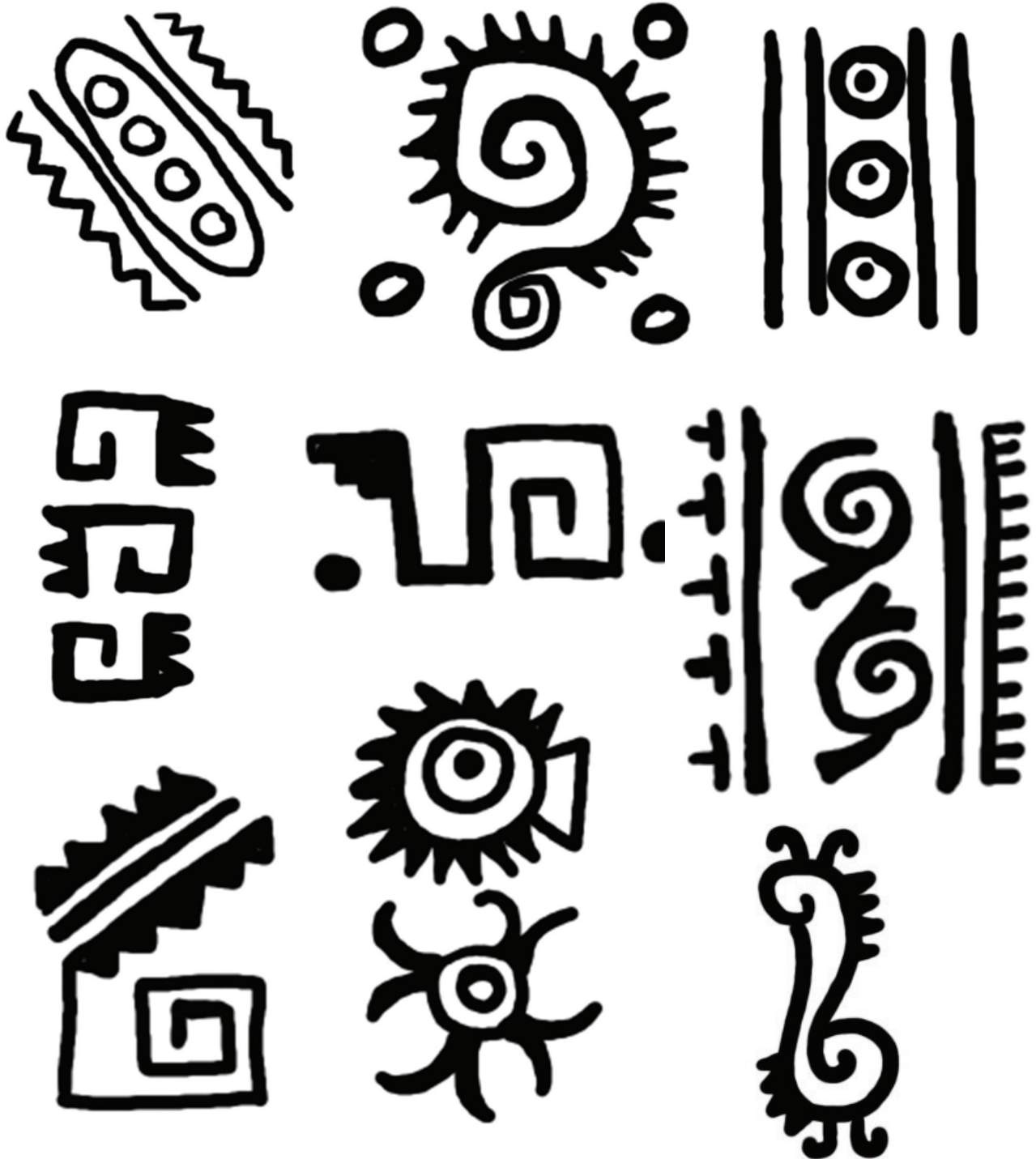
## 3. KEEP RECORDS

- \*Record the date, time, and weather conditions on the day you plant your seeds. Keep an accurate record of your vegetable's growth.



# History, Language Arts, Art - Aztec, Maya & Inca

## DECORATED POT MOTIFS



# History, Language Arts, Art - Aztec, Maya & Inca

## QUINOA RECIPES

The Aztec, Maya, and Inca had simple foods. Maize or corn was the main food in their diets, but they also ate many other foods such as vegetables, beans, squash, and potatoes. Quinoa (pronounced keen-wa) is a grain being “rediscovered” by scientists today and is considered a “super grain.”

Quinoa is grown in the Andes mountains of South America. Quinoa dates to the time of these ancient societies. The ancient Inca referred to quinoa as the “mother grain.” According to the National Academy of Science, it is considered one of the best sources of protein available.

In Incan tradition, quinoa was considered both spiritually and nutritionally as the “mother grain.” In reality, quinoa is not an actual grain, but belongs to the goosefoot family which includes beets and chard. Quinoa grows best in high altitudes in excess of 10,000 feet and also does well in poor soil conditions, cold air, and even drought. There are many varieties of quinoa available.

Quinoa has a strong and somewhat bitter flavor when prepared plainly. Part of the bitterness can be eliminated by first rinsing off the coating that remains as a residue on the dry grains. It is an excellent substitute for rice, potatoes, or pasta. In Bolivia, the Aymara Indians still utilize the entire plant. They treat and grind the seeds for making flour for tortillas. The leaves are eaten as a vegetable and fed to livestock. The stalks of the plant are used for kindling.



# History, Language Arts, Art - Aztec, Maya & Inca

There are many different versions of pilaf and flat bread that you can try. The following are two possible versions.

## Recipe 1 - Quinoa Pilaf

### Ingredients

1 tbsp. olive oil  
1 - 2 cups chopped vegetables of your choice:  
carrots, zucchini, onion, squash, green beans,  
celery, and mushrooms  
1/2 tsp. minced garlic  
3/4 cups water  
1 tsp. chicken boullion  
1/4 - 1/2 tsp. salt  
1 1/2 tbsp. minced parsley  
1/4 thyme  
1/4 tsp. black pepper  
1/2 cup quinoa  
pinch of cinnamon

### DIRECTIONS

- \*Heat olive oil in a heavy saucepan.
- \*Add the chopped vegetables that you want to add to your pilaf.
- \*Saute vegetables until the onion is transparent and the vegetables are tender and crisp. Add the pinch of cinnamon and stir well
- \*Add the quinoa and stir the grain into the vegetables until it is completely covered with the olive oil.
- \*Add the water and chicken boullion. Stir together and bring to a boil. Reduce the heat and let simmer for 8-12 minutes.

## Recipe 1 - Quinoa Flat Bread

### Ingredients

1/2 diced onion  
1/2 cup quinoa  
1 tsp. honey  
2 eggs beaten together  
1/2 tsp. baking soda  
1 tbsp. olive oil  
1/2 tsp. salt  
1/2 qrt. warm milk  
1/2 tsp. cinnamon

### DIRECTIONS

- \*Heat the olive oil in a heavy fry pan.
- \*Add the diced onion and saute until the onion becomes transparent.
- \*Reduce the stove temperature to low and add the Quinoa. Stir the quinoa until it is completely covered with the oil.
- \*Add the honey, sea salt, and milk. Stir gently, but continuously until the quinoa begins to absorb the liquid and thickens.
- \*Remove the fry pan from the heat and add the beaten eggs, baking soda, and cinnamon. Stir the ingredients together well.
- \*Spoon the mixture onto a parchment lined baking sheet.
- \*Bake in a 350 degree oven for approximately 35 - 45 minutes or until the top begins to brown.

# History, Language Arts, Art - Aztec, Mayan & Inca

## AMARANTH AND CORN BREAD

Amaranth is a protein-rich grain. It was used by the Aztecs for its “supernatural” powers and as part of their religious ceremonies. The Spanish conquistadors banned the eating of amaranth since it was associated with the sacrifices made by the Aztecs during their ceremonies. As a result of this ban by the conquistadors, amaranth was almost lost to the world, but in a few remote locations of Mexico and the Andes it continued to be cultivated. This grain can be cooked and eaten as a hot cereal, added with other flours for baked goods, popped like popcorn, toasted, and even sprouted. Amaranth flour can be added to soups and stews as a thickener. Since it has no gluten, it is a favorable alternative for people with wheat allergies.

### Recipe 1 - Amaranth and Corn Bread

#### Ingredients

1/2 cup amaranth flour	1 egg
1/2 cup all-purpose flour	3/4 cup plain yogurt
1 cup yellow cornmeal	3/4 cup milk
2 1/2 teaspoons baking powder	1/4 cup melted butter or margarine
1/2 teaspoon baking soda	
1/2 teaspoon salt	

#### DIRECTIONS

- \*Combine all dry ingredients in a large bowl.
- \*Slightly beat egg in a separate bowl. Add the yogurt and whisk until smooth.
- \*Add and whisk together the milk and butter to the yogurt mixture.
- \*Pour the liquid mixture into the dry ingredients and stir together until just moistened.
- \*Pour mixture into an oven-proof baking dish sprayed with vegetable spray.
- \*Bake for 20 to 25 minutes in a 400 degree oven or until a toothpick or knife comes out clean when inserted in the center. Slice and serve while warm.





## Aztec, Mayan & Incan Marketplaces and Commerce in Focus



### *History* Aztec, Mayan & Incan Marketplaces and Commerce

# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN MARKETPLACES AND COMMERCE IN FOCUS



All successful empires were based on a solid commerce systems. This was true for the Aztec, Mayan, and Incan empires. Each was able to integrate the many talents and resources available throughout the empire through extensive trade with neighboring communities and people.

### THE AZTEC

There is little doubt that Tenochtitlán, the Aztec island capital, required outside supplemental items to support its population. Although it was a self-supporting economy based on the chinampas (flat mats placed in low areas of lakes and covered with soil and rotting vegetation and then cultivated), the city's population of approximately 100,000 to 300,000 required other goods.



It is estimated by historians that almost half of Tenochtitlán's population were farmers. There were a large number of priests and skilled craftspeople that made up the rest of the society. As an urban center, it attracted and kept an active and thriving marketplace. Spanish conquistadors estimated that approximately 60,000 people would use the market.



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN MARKETPLACES AND COMMERCE IN FOCUS

Tenochtitlán's population was divided into levels. The *calpulli* were skilled trade and craftspeople. The *calpulli* would make the pots and provide the metalwork and feathered embellishments enjoyed by their fellow citizens. *Calpulli* appear to be related family members. Each individual *calpulli* specialized in a particular craft which was also arranged into levels or ranks.

Aztec marketplaces were thriving. There were items for sale by featherworkers, by sculptors who carved onyx and obsidian into useful tools. There were Mitla fabrics, jewelry, furs, and food that could be purchased. Even slaves could be purchased.

### THE MAYA

What many do not realize is that the Mayans established extensive traderoutes with other Mayan city-states. The primary reason for these trade routes appears to be the need for and use of salt. Historians believe that the Mayan city of Tikal was the major location for the salt trade. Salt would come from the north from obsidian, and jade arrived from western Guatemala in the Chiapas highlands.



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN MARKETPLACES AND COMMERCE IN FOCUS



Salt was used to preserve food, as medicine, and for trade. Obsidian was cut and shaped into useful tools. Fragments of obsidian called *spall* were transported by porters, who then provided the skilled craftsmen the fragments they would turn into functional items.

The Mayan marketplaces featured the works of skilled craftsmen and women. Fine cotton and fiber cloths made from agaves, like the maguey or sisal, were woven into elaborate textiles. Multicolored feathers were offered in the form of elaborate headdresses, masks, feather mosaics, and crowns. Skilled metal workers would craft exquisite silver and gold jewelry, and vessels that were sometimes decorated with jade and semiprecious jewels. Of course there were vast quantities of food such as various peppers, beans, squash, potatoes, corn, avocados, pumpkins, tomatoes, and cacao beans.

### THE INCA

The Inca were an efficient society. Their empire was connected by extensive foot paths that were used by chasquis, or messengers, located at specific posts and distances. The network of elaborate roads allowed the Inca an efficient way to transport and import product.

The Inca were very organized. Records were maintained by government officials. Since the Inca did not have a writing system, they utilized a detailed system for record keeping on a knotted rope called a *quipu*.



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN MARKETPLACES AND COMMERCE IN FOCUS

The *quipu* had a series of knots that represented different amounts or units. Individual cords would be tied to a thicker cord similar to a long fringe. Knots representing ones, tens, hundreds, thousands, and tens of thousands were used to track many things such as crop yields and storage capacity.

An individual called a *quipu camyoc* was the Incan version of an accountant. They were trained to know the difference between the different knots and the amounts they represented.

Long caravans of traders would traverse the high plateaus surrounding the Andean villages where they would bring exotic fruits and vegetables, cotton, cocoa, fish, and even bat guano from distant places to the Incan marketplaces. The resilient llama could carry up to 90 pounds on its back and walk as far as 60 miles in a day. Traders would feature ocelot furs brought from the Amazon rainforest, llama pelts, woven belts, bundles of colorful feathers, and pottery to their Andean customers.



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN MARKETPLACE WRITING RECIPE



**DIRECTIONS:** Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for setting can be found on pages 126 - 131.

### LOCATION

In the mountains  
By the water  
Deep in the jungle  
The city  
Cuzco Xicalango

### PEOPLE

Coastal Indians  
Mountain Indians  
Indians from the jungle  
Farmers  
Traders  
Craftsmen

### SCENERY

Statues  
Temple in the distance  
Stone walls  
Jungle trees  
Items displayed on  
brightly woven mats  
Llamas

### SOUNDS

People talking  
Birds singing  
Children laughing  
Bartering  
Animal sounds  
Traders arguing

### ITEMS FROM THE COAST

Alpaca wool  
Coastal cotton  
Dyeing colors  
Seaweed  
Dried fish  
Reed for basket making

### ITEMS FROM THE MOUNTAINS

Weavings  
Pottery bowls  
Carvings  
Potatoes  
Corn

### ITEMS FROM THE JUNGLE

Chonta palm (a hard wood)  
Birds  
Jungle animals  
Batwings' fur  
Quinine  
Rubber  
Tobacco  
Sassafras

### STEPS

1. Indent and write one or more sentences describing the location of the market.
2. Write several sentences describing the people at the marketplace.
3. Write one or more sentences describing the scenery.
4. Write several sentences describing the various items for sale. Include items from the coast, Andean mountains, and jungle.
5. Write several sentences describing the sounds you can hear.
6. Write one or more sentences describing the colors and scents you observe. (Use your own words for this step.)
7. Write one or more sentences describing the climate. (Use your own words for this step.)

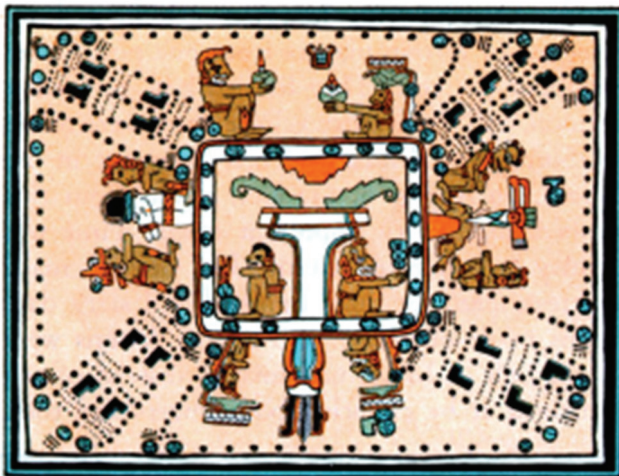
# History, Language Arts, Art - Aztec, Maya & Inca

## MAYAN MOSAIC JAR

*The Aztec, Maya, and Inca had numerous vessels to hold their various items. This project will give you an opportunity to recreate a Mayan Mosaic Jar. The real jar would have had pieces of jade covering its exterior and a carved head of stone.*

### MATERIALS NEEDED

- \*Scissors
- \*Hole punch
- \*Plaid FolkArt® Acrylic Paints - black, shades of red, gold, cream, and green
- \*Craft foam
- \*Sea sponge
- \*Paintbrush
- \*Empty oatmeal box with lid
- \*1 X 12 inch strip of posterboard
- \*Glue - (Tacky glue recommended)
- \*Plastic bowl
- \*STYROFOAM® Brand Gentle Grip™ Dry Floral Foam (2 x 2 x 3)

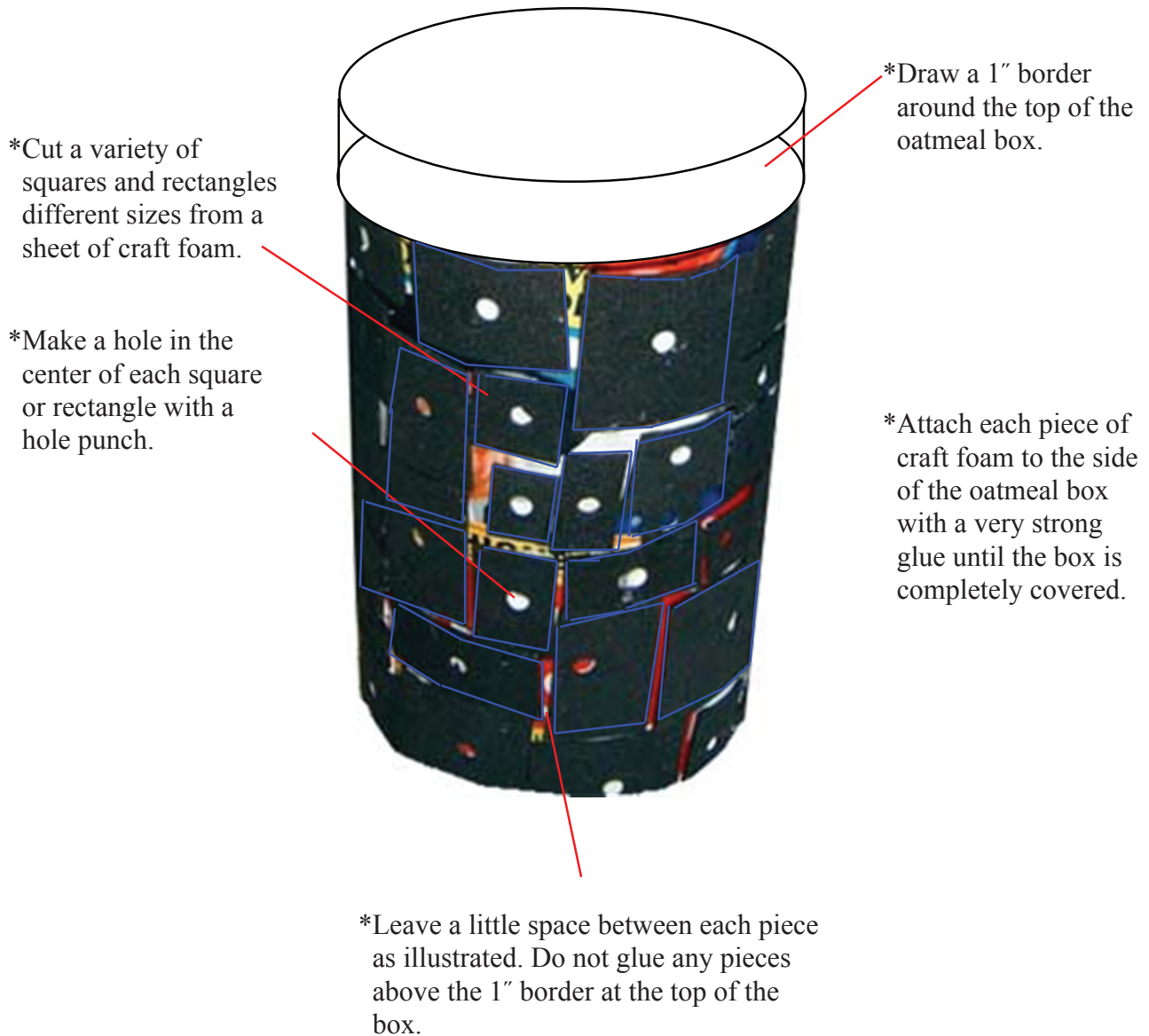


### A MAYAN JAR

This Mayan mosaic portrait jar was found in the eighth-century tomb of Double-Comb, the ruler who brought the city-state of Tikal to its cosmopolitan height.

# History, Language Arts, Art - Aztec, Maya & Inca

## 1. COVER THE CONTAINER





# History, Language Arts, Art - Aztec, Maya & Inca

## 2. MAKE THE LID

\*Cut and glue a 12" X 1" strip of posterboard to the rim of the oatmeal box lid.

\*Hold in place with a piece of tape until the glue dries.



\*You will need approximately 10 octagon pieces (8-sided shape) and 20 triangular pieces of craft foam to cover the outside of the bowl.

\*Glue each shape to the top of the plastic bowl as illustrated. Allow to dry.

\*Glue the plastic bowl upside down to the top of the oatmeal box lid.

\*Allow to dry completely.

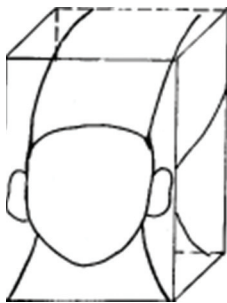


# History, Language Arts, Art - Aztec, Maya & Inca

## 3. MAKE THE HEAD

\*Use a plastic knife to carve and mold the 2 X 2 X 3 inch piece of STYROFOAM® Brand Gentle Grip™ Dry Floral Foam into a head shape as shown on this page. Don't worry if the facial features are very rough. This will give an "aged" look to the final appearance.

\*Attach the styrofoam head to the plastic bowl lid



### STEP 1

Draw an outline of the head shape into the foam.



### STEP 2

Cut out the head shape with a plastic knife.



### STEP 3

Form the facial features by pressing into the foam with a pen tip or with a blunt knife. Use a sponge to dab a combination of green, gold, and cream over the surface of the head to give it a "stone and aged" look.



# History, Language Arts, Art - Aztec, Maya & Inca

## 4. PAINT THE CONTAINER

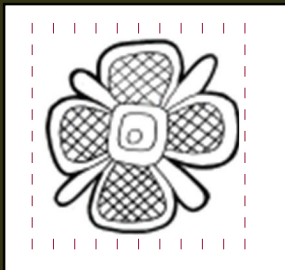
\*Attach the carved head to the top of the plastic bowl with a strong glue. Let dry.

\*In a well-ventilated area, spray paint all parts of the Mayan container black. Allow to dry completely.

\*Use a damp, clean sponge to dab a combination of FolkArt® green, gold, and cream over all surfaces of the container. This technique should give a “stone and jade” look to the container.



# History, Language Arts, Art - Aztec, Maya & Inca



## Aztec, Mayan & Incan Houses in Focus



### *History* Aztec, Mayan & Incan Houses



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN HOUSES IN FOCUS



The Aztec, Maya, and Inca lived a simple life. Their homes usually featured a single main room with a small amount of furniture. Each culture built their homes from materials readily available from their environments. Aztec and Mayan homes were primarily made of adobe bricks, while the Inca built their homes of stone blocks or adobe. Furniture included reed mat beds, low tables, a small area set aside for cooking, and a shrine for gods. The wealthy often had homes that featured more and larger rooms, more furniture, and larger garden areas.



### HOME TOOLS

Each morning, the women of the house would grind maize on a *metlatl*, or grinding stone. This was an essential tool for a Mesoamerican home. The ground maize flour would be used to prepare numerous foods over open hearth fires.

A tool used by Peruvian people was a curved knife called a *tumi*. *Tumis* were made of copper or other metal and fitted with a bone or wood handle. *Tumis* were used for chopping up food.

# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN HOUSES IN FOCUS



Vessels of different sizes, shapes, and materials were used by all cultures in their homes. Dried gourds were used to carry water while earthenware pots were used for liquids, preparing meals, or for storage. Many of these vessels were decorated with elaborate motifs.

Reed mats were the couches and beds of Mesoamericans. The mat would have been used for sitting and sleeping.

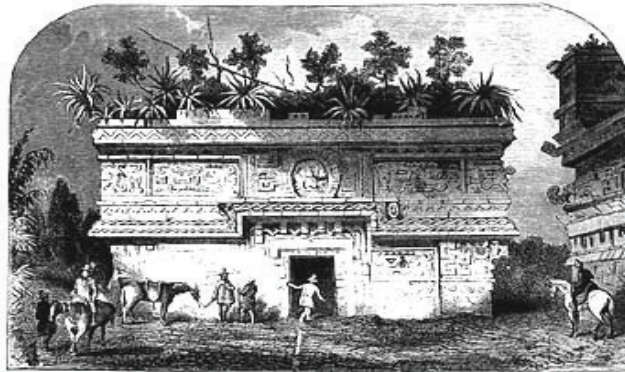
### AZTEC HOMES

Aztec homes featured one room with a square doorway. The roof was flat. Homes were constructed around a central courtyard where a pool of water and flowers were often planted. Cities were divided into *calpulli*, kinship groups that were skilled in a particular craft such as metal work. *Calpulli* was a type of economic class that was divided into ranks. Each *calpulli* had their own schools, temples, and government buildings. Most Aztec homes were made from adobe.



# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN HOUSES IN FOCUS



### MAYAN HOMES

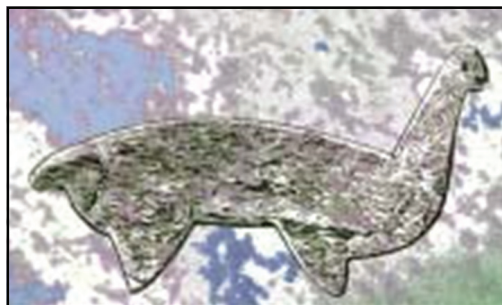
Mayan homes used wooden poles as a framework. Trees would be stripped of their bark and placed into a stone foundation. The pole framework was covered with additional poles or adobe. Thatched roofs were made by palm leaves. Mayan homes featured two doorways. Each doorway was placed opposite to the other one which permitted air flow.

Homes were generally constructed in a single area and then surrounded by low rock walls.



### INCAN HOMES

Incan houses were generally rectangular with one room and a thatched roof. They usually had no furniture. The homes featured doorways that were angled toward the top. Incan homes were so well constructed that they did not require mortar.





# History, Language Arts, Art - Aztec, Maya & Inca

## AZTEC, MAYAN & INCAN HOUSE WRITING RECIPE



**DIRECTIONS:** Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for setting can be found on pages 126 - 131.

### LOCATION

Peninsula of Yucatan  
Near Mount Tajumulco  
In a deep valley  
Lowlands  
Tikal - (a city)  
Uaxactun - (a city)  
Jungle

### PEOPLE

Children  
Young couple  
Old couple  
Maize farmers  
Nobles  
Chieftain

### SCENERY

People gathering grain  
from the fields  
Potters making  
vessels  
Children gathering  
feathers  
Women preparing  
meals

### EXTERIOR

Rests on a stone  
foundation  
Covered with adobe  
Colorfully painted  
High-pitched roof of  
trunks and saplings  
Square shape

### INTERIOR

Divided by a wall  
Kitchen on one side  
Sleeping racks  
Beds of small saplings  
Woven grass mats  
Small copper bells across the  
entrance  
Single entrance

### ACTIVITIES

People talking or playing  
games  
Grinding corn  
Making tamale  
Sharpening arrows  
Making clothing

### ODORS

Pungent  
Sweaty  
Earthy  
Chocolate  
Wet wool  
Fresh

### STEPS

1. Indent and write one sentence describing the location of the house.
2. Write one or more sentences describing the people who live in the house.
3. Write several sentences describing the exterior of the house.
4. Write one or more sentences describing the interior of the house.
5. Write several sentences describing the activities taking place in the house.
6. Write one or more sentences describing the odors inside the house.
7. Write several sentences detailing the scenery.



# History, Language Arts, Art - Aztec, Maya & Inca

## RAIN STICK

*Rain sticks have been used for centuries to help make rainy weather by those living in the Andes. A rain stick is a tubular rattle that is usually made from a dried cactus. The interior is formed by using the spines of the cactus which are driven inside the cactus tube. Lava rock was then poured inside the hollow tube. As the lava rock tumbled over the cactus spines, the sound would resemble that of falling rain. Our rain stick is a contemporary version. It is a see-through rain stick.*

### MATERIALS

- \*Plastic florescent light tube - (Available at hardware stores in the lighting section)
- \*Woodburning tool with small tip - **ADULT SUPERVISION REQUIRED**
- \*Toothpicks
- \*Scissors
- \*Plaid FolkArt® Acrylic Paints - various colors
- \*Paintbrushes
- \*Bits of rice, corn kernels, small beads
- \*Stickers
- \*Dimensional paint
- \*Rubberbands or string
- \*Hot glue gun and glue (colored glue sticks add a nice touch)
- \*PVC end caps to fit the size of the lighting tube
- \*Transparent sticker paper (optional, but nice to have)



# History, Language Arts, Art - Aztec, Maya & Inca

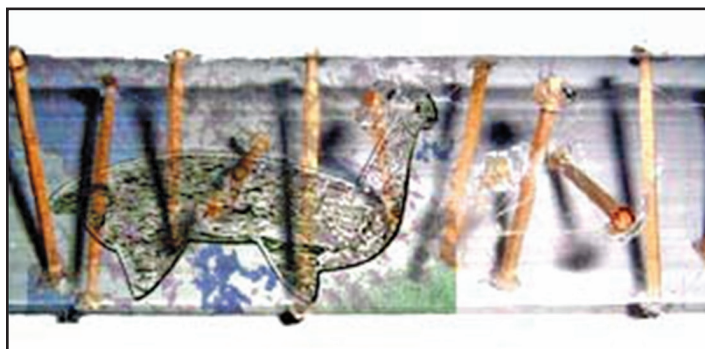
## 1. DECORATE THE TUBE AND INSERT THE TOOTHPICKS

\*On the outside of the plastic florescent lighting tube add clear stickers, FolkArt® acrylic paints, dimensional paint embellishments or other details of your choice. We have provided some graphics on pages 90 - 91 that you can copy onto clear sticker paper and apply where desired onto the clear tube.



**\*WITH ADULT SUPERVISION**, make small holes using a woodburning tool and small tip. Do this in a well-ventilated area while wearing a mask. The burning plastic should not be breathed.

\*Carefully insert toothpicks through the interior of the tube.



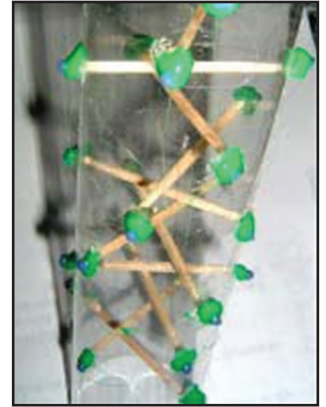
# History, Language Arts, Art - Aztec, Maya & Inca



## 2. TRIM AND SEAL THE TOOTHPICKS

\*WITH ADULT SUPERVISION, trim off the ends of the toothpicks with clippers.

\*Add small blobs of hot glue to the ends to cover the rough edges of the toothpicks and to hold them in place against the clear tube.



## 3. FILL THE TUBE

\*Hold the tube upright and cover one end with the PVC end cap. If the end cap slips off too easily, wrap some tape around the rim where the cap meets the clear tube. Turn it over so the end cap is now on the bottom.

\*Fill the open end of the tube with the rice, corn kernels, small beads, or shells. Don't over fill. Place the other end cap on the remaining open end.

## 4. ADD THE DECORATIVE COVERING TO THE END CAPS

\*Measure and cut two pieces of felt to cover the end caps. Use a small amount of hot glue to hold the felt in place and then tie a decorative cord around the felt. Add feathers, pom poms, or other detail to the ends of the cords.

## 5. LISTEN TO THE RAIN STICK

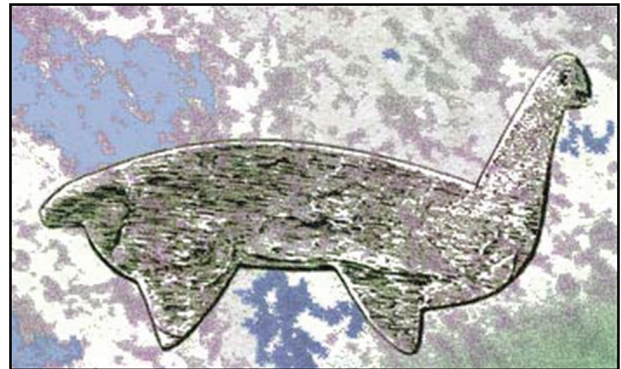
\*To hear your rain stick, turn the rain stick from end to end letting the little bits of interior objects rumble over the toothpicks on the inside.





# History, Language Arts, Art - Aztec, Maya & Inca

**STICKERS - Copy onto clear sticker paper and apply to the exterior of the plastic lighting tube.**





# History, Language Arts, Art - Aztec, Maya & Inca

**STICKERS** - Copy onto clear sticker paper and apply to the exterior of the plastic lighting tube.



# History, Language Arts, Art - Aztec, Maya & Inca



## ANCIENT MESOAMERICAN MASKS & HEADDRESSES



*History & Art*

Ancient Mesoamerican  
Masks & Headdresses



# History, Language Arts, Art - Aztec, Maya & Inca

## ANCIENT MESOAMERICAN MASKS & HEADDRESSES A brief history



### **DID YOU KNOW???**

*Many  
Mesoamerican  
societies  
were based  
on a social  
class system  
that  
included  
divisions for  
royalty,  
military,  
religion, and  
occupations.*

The people of ancient Mexico built their cities in a variety of areas. Some of their cities were in the highlands and others along the coast or in jungles. These geographical differences influenced their culture, art, and architecture. The ancient peoples of Mexico lived in simple houses. There was usually only one main room with very little furniture. Their food was also simple. Maize was the central food in their diet. Warriors wore elaborate clothing made from jaguar skin and bright tropical feathers.

Mesoamerica includes Mexico, Guatemala, Belize, Honduras, and El Salvador. Within these regions, the cultures of the Maya, Aztec, Toltec, and Olmec resided. All of these cultures made masks and wore elaborate headdresses. Skilled sculptors carved the door frames, facades, and columns of buildings with masks, and important people in society wore enormous headdresses. Headdresses were also called feather bonnets. They were worn to indicate social status and during important religious and celebratory events.

*Mesoamerican civilizations created large ceremonial and urban centers with monumental-style architecture. Their empires were based on an extensive network of city-states. As a result, many areas were able to trade for exotic goods to embellish their clothing and headdresses.*

# History, Language Arts, Art - Aztec, Maya & Inca



## DID YOU KNOW???

*A system of hieroglyphic writing was used by both the Aztec and Mayan civilizations to record important events. Hieroglyphs were used on stone stelae, codices (folded bark paper books), and calendars.*

Many of the masks and headdresses featured creatures that lived in the region.

## JAGUAR

All of the Mesoamerican cultures revered the jaguar. Masks depicting the jaguar god were first shown in the Olmec culture. Typical features included pointed teeth, flared nostrils, and twisted or scrolled eyebrows. Mayan nobility wore jaguar skins and head-dresses to indicate their status.



## QUETZAL

The quetzal is a beautiful jungle bird found in Mesoamerica. The quetzal features a bright red breast, a bright yellow bill, and vibrant blue-green feathers that change in the light from violet to blue. The elongated and filmy upper tail plumes reach up to 24 inches long.

The “Plumed Serpent” Quetzalcoatl was credited for giving corn to the Mesoamerican cultures. Its feathers symbolized status, wealth, and abundance. Killing a quetzal would result in a death sentence in Mayan culture. In order to gather the feathers, quetzals were trapped, their feathers plucked, and then they were released. The word Quetzaltotolin means “most precious.”

*Mesoamerican religious practices were oriented around the cosmos and nature. Their primary gods were the sun god, rain god, corn god, and moon god. Many of their headdresses featured ears of corn.*



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## **DID YOU KNOW???**

*Mesoamerican pigments were made from natural substances. Juniper root produced red, sweet clover produced yellow, the prickly pear cactus produced tan, and onion skin produced green.*

## **EMBELLISHING MATERIALS**

The materials you use to embellish your Mesoamerican mask and headdress should incorporate the colors, motifs, and elements found in the region. The following are a few items to consider:

### **COLORS**

Vibrant primary colors  
including:  
Red  
Yellow  
Orange  
Green  
Blue  
Purple  
Metallics - gold, silver,  
copper

### **PAPER TEXTURES**

Exotic papers  
Crinkled paper  
Suede  
Metallic  
Rough  
Smooth  
Bark  
Handmade

### **EMBELLISHMENTS**

Metallic buttons  
Feathers  
Shells  
Faux animal prints  
Faux animal fur  
Raffia, twine, cording  
Small stones  
Beads  
Punched out shapes

### **NATURAL STONE ELEMENTS**

Turquoise  
Jade  
Obsidian  
Silver  
Gold  
Malachite  
Abalone shell  
Sodalite  
Fluorite  
Amethyst  
Crystal  
Copper

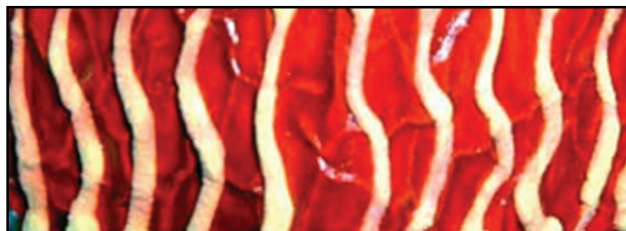
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## EMBELLISHING IDEAS

Consider doing one or more of the following to embellish your mask pieces:

1. Paint the surface of the mask with FolkArt black acrylic paint and allow to dry. Sponge on gold, forest green, and rust red acrylic paints to “antique” the surface of the pattern pieces.
2. Use textured wallpaper, exotic handmade papers, and textured or print fabric to cover selected pattern pieces. Use dimensional paint, gold or silver buttons, ornate cording, and braids to further decorate the surface.
3. Arrange the facial features off-center to make the mask have a unique expression.
4. Use fake fur, doll’s hair, moss, raffia, twine, cording, twisted florist’s wire, etc. to make mustaches, beards, and hair. Glue to a pattern shape and place where desired.
5. Sponge on several FolkArt flesh tone acrylic paint colors to add visual interest to your mask pattern pieces.
6. Use buttons, shells, beads, bits of glass, or tile to make mosaic masks.
7. Make interesting details from Original Sculpey polymer clay.
8. Use different types of dimensional paint to add interesting color, texture, and patterns.



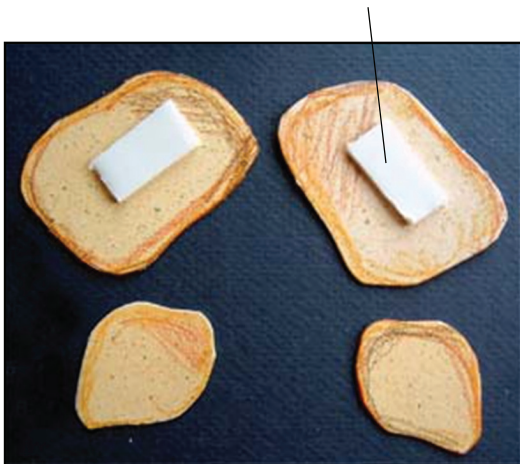
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## GENERAL DIRECTIONS

Throughout this activity, you will find a variety of patterns that are interchangeable such as eyes, noses, mouths, etc. Use the following general steps to help you design your mask.

1. Make a copy of the pattern pieces you wish to use.
2. Transfer selected pattern pieces onto heavyweight paper. We strongly suggest heavy weight paper that is 65 pounds or heavier for all pattern pieces.
3. Use scissors or an X-Acto knife to cut out the different shapes.
4. Embellish each pattern piece prior to placement on the mask.
5. Main facial features such as nose, cheeks, mouths, and chins are positioned before any other item. These features may be layered to create a 3-D appearance. Simply add some type of dimensional material such as glue dots, foam mounting tape, or 3-D dots to the back of each element prior to positioning on the face.

Cheek patterns decorated and ready for 3-D layering. We used foam mounting tape for our dimensional material.



Cheek patterns assembled to create 3-D appearance.



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## FAUX FEATHERS

### MATERIALS

- \*Lightweight watercolor paper
- \*Scissors
- \*Magic markers, watercolor paints, or Plaid FolkArt® Acrylic Paints
- \*Paintbrush (optional)

1. Make a copy of the feather patterns on page 113.
2. Decorate both sides of a sheet of watercolor paper with either magic markers or watercolor or acrylic paint.



3. Place the feather patterns on top of the watercolor paper and make enough copies of the feathers as you plan to use.

4. Cut “fringe” along the outside edges of each feather.

5. Use a skewer to draw a center line down the length of the watercolor paper feather.



6. Bundle the feathers together in a “fan” along with real feathers. Tuck these into the sections describe later in this activity.



# History, Language Arts, Art - Aztec, Maya & Inca

## MAKE ANCIENT MESOAMERICAN MASKS & HEADDRESSES

### MATERIALS

- \*65-pound cover or heavier art paper
- \*Decorative art papers
- \*Double-stick tape, glue stick, glue dots
- \*Scissors
- \*X-Acto® knife (ADULT SUPERVISION REQUIRED)

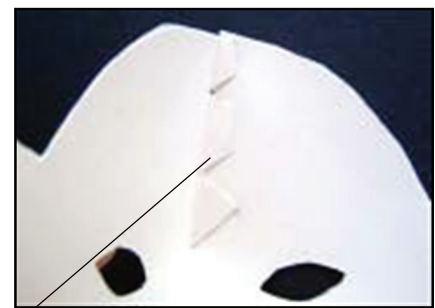


### ASSEMBLING THE MASK

- \*Make a copy of the mask pattern on page 105.
- \*Transfer the design onto a sheet of heavyweight art paper. Cut out the pattern.
- \***ADULT SUPERVISION REQUIRED FOR THIS STEP!** Cut out the eyes with an X-Acto knife. Outline the eyes with a black magic marker.



- \*Embellish the surface of the mask as desired.



- \*Glue the tabs at the top of the mask underneath the opposite side. Hold in place with a large paper clip until the glue dries. Place tape over the tabs in the back to add extra support.

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\*Make a copy and then transfer each of the pattern pieces you plan to use for your mask/headdress from the patterns on pages 106 - 113. Score along the dashed line where indicated on each piece. Decorate the surface of the shapes with crayons, magic markers, paint, special papers, etc.

\*The mask is a series of layers. For our mask, we used double-stick tape and pieces of foam-mounting tape to attach each piece and create layers where desired. Follow the sequence suggested to assemble each layer.

## Layer 1 - Nose

\*Place a piece of foam-mounting tape between the eyes as illustrated.

\*Position the previously decorated nose shape in place.



## Layer 2 - Cheeks

\*Place mounting tape in the center of the larger cheek section and then position the smaller cheek section on top.

\*Place mounting tape onto the mask as illustrated and position both cheeks.



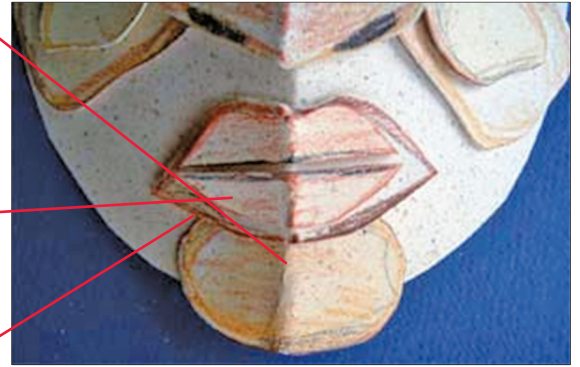
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## Layer 3 - Chin and Mouth

\*Place a piece of double-stick tape on the bottom of the mask. Align the scored center line of the chin to line up with the fold of the mask.

\*Add dimension to the lips by attaching foam-mounting tape behind the top and bottom lip parts.

\*Place a piece of foam-mounting tape just above the chin and align the scored line of the lips to the fold line of the mask.



## Layer 4 - Earrings and Eyes

\*Use double-stick tape and foam-mounting tape to attach the decorative earrings onto the two side tabs on either side of the mask.

\*Use double-stick tape and foam-mounting tape to attach decorative eye shapes to the mask.





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## Layer 5 - Lower Headdress

\*Place foam-mounting tape onto the back of the lower headdress pattern and align the center fold line of the lower headdress pattern with the center fold line of the mask.



## Layer 6 - Bird Pattern

\*Use double-stick tape and foam mounting tape to attach the bird section to the lower headdress. Just line up the center fold line and sides of the bird pattern so they overlay the lower headdress.





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## Layer 7 - Top Headdress Pattern

\*Use foam-mounting tape to attach the top headdress pattern behind the top piece of the lower headdress pattern. Align the center fold of the top headdress pattern to the center fold of the lower headdress pattern.



## Layer 8 - Adding Feathers

\*Use double-stick tape and foam-mounting tape to attach the feathers where indicated in the photographs.



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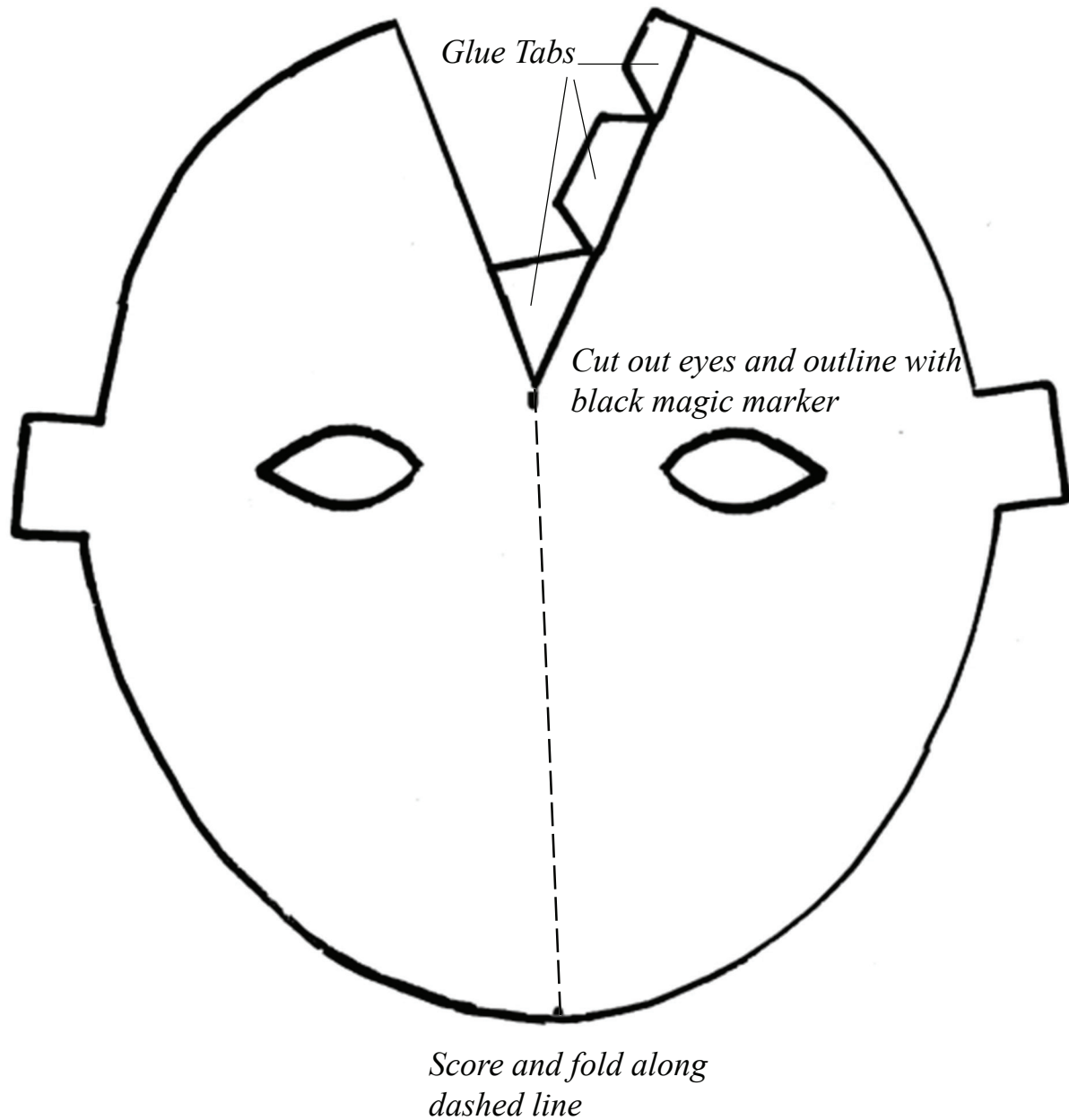
## MAKING YOUR MASK AND HEADDRESS

*There are many different color, texture, and pattern combinations you can use to create a Mesoamerican mask and headdress. Seek out unusual papers, fabrics, and color combinations to assist you in creating your mask and headdress. Look at pictures of masks and headdresses from the cultures of Mesoamerica for more ideas.*



# History, Language Arts, Art - Aztec, Maya & Inca

## MASK PATTERN





# History, Language Arts, Art - Aztec, Maya & Inca

## CHEEK, CHIN, NOSE, AND BIRD PATTERNS

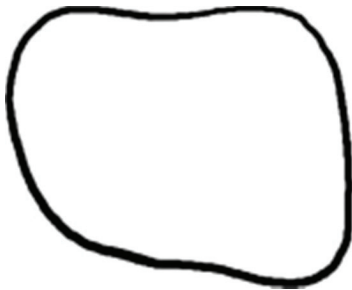
### CHEEK PATTERNS

*Cut 2 of each*

*Small Cheek Pattern*



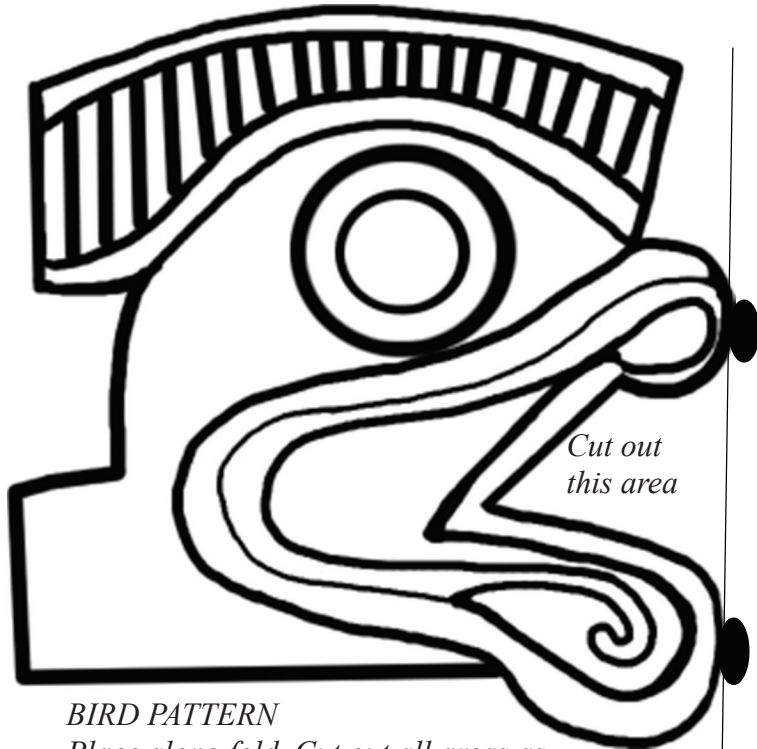
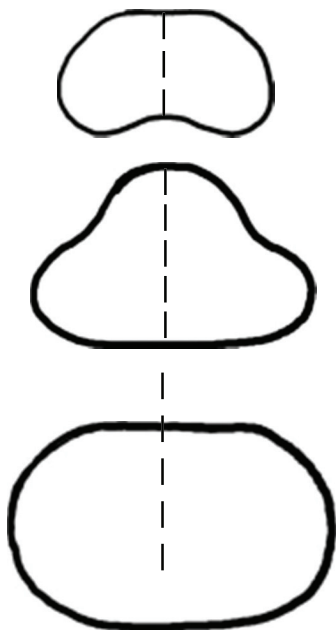
### LARGE CHEEK PATTERNS



### CHIN PATTERNS

*Cut one of the three shapes*

*Score and fold along dashed line*



*Cut out this area*

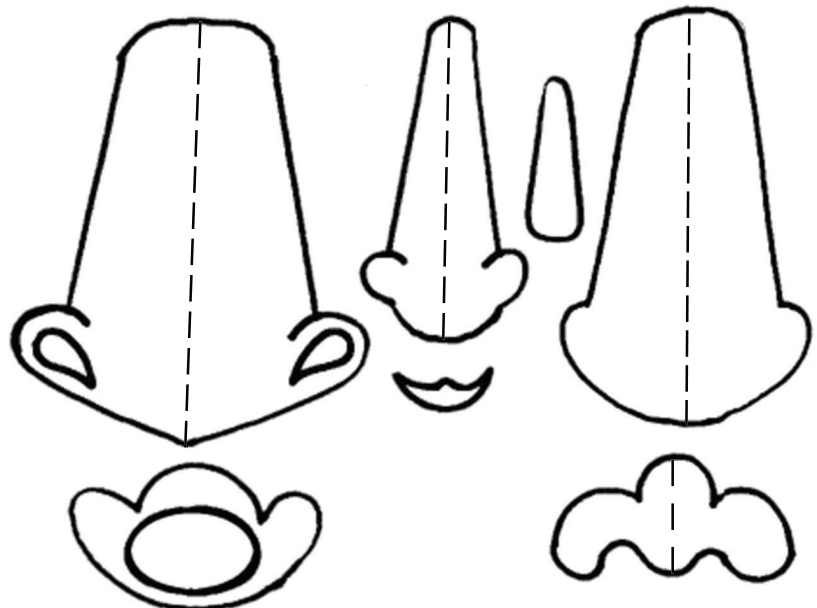
### BIRD PATTERN

*Place along fold. Cut out all areas as indicated above.*

### NOSE PATTERNS

*Cut 1 or layer shapes*

*Score and fold along dashed line*

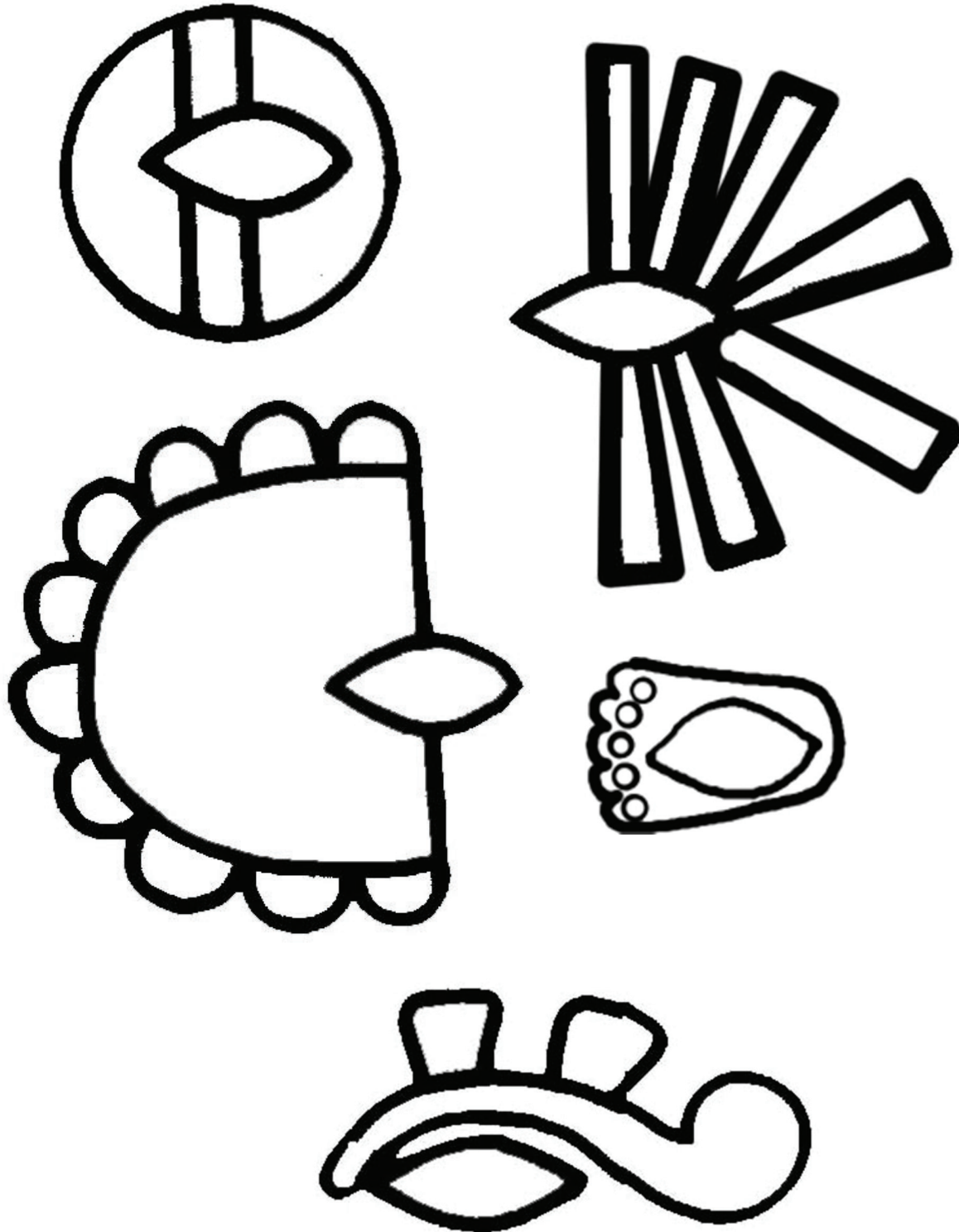




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## EYE ART PATTERNS

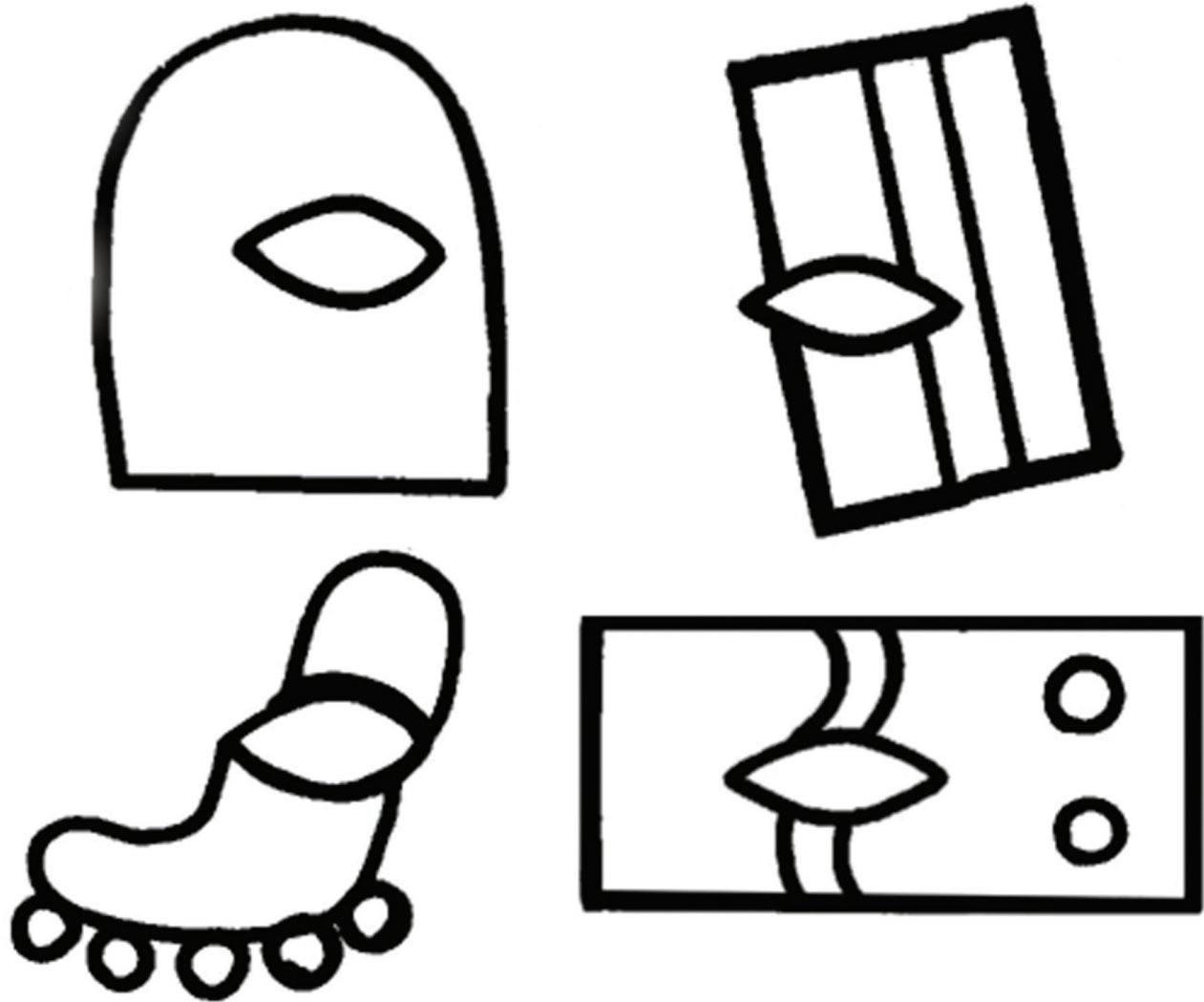
Cut two of your choice. Remember to reverse patterns for opposite side.



# History, Language Arts, Art - Aztec, Maya & Inca

## EYE ART PATTERNS

Cut two of your choice. Remember to reverse patterns for opposite side.

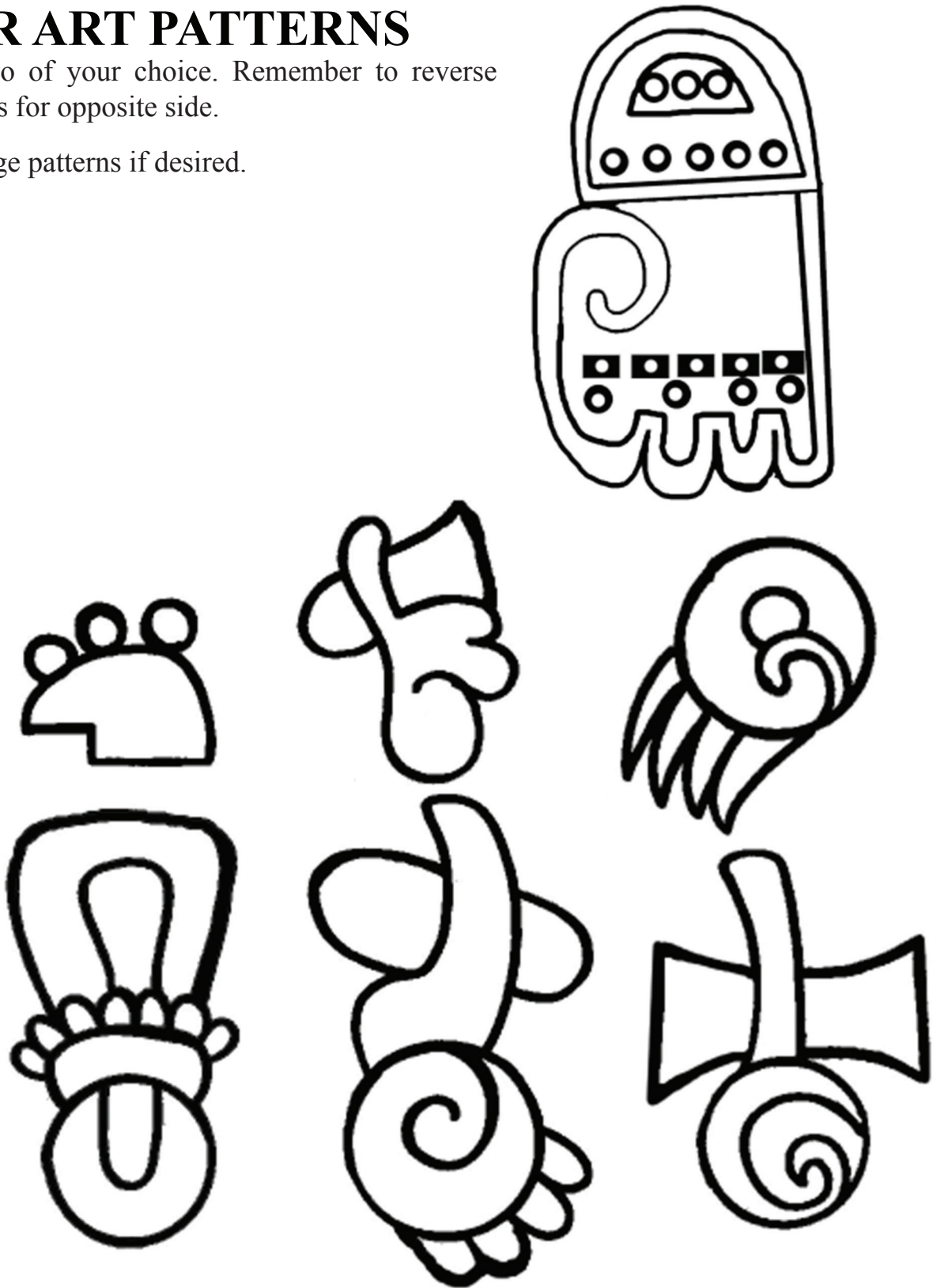


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## EAR ART PATTERNS

Cut two of your choice. Remember to reverse patterns for opposite side.

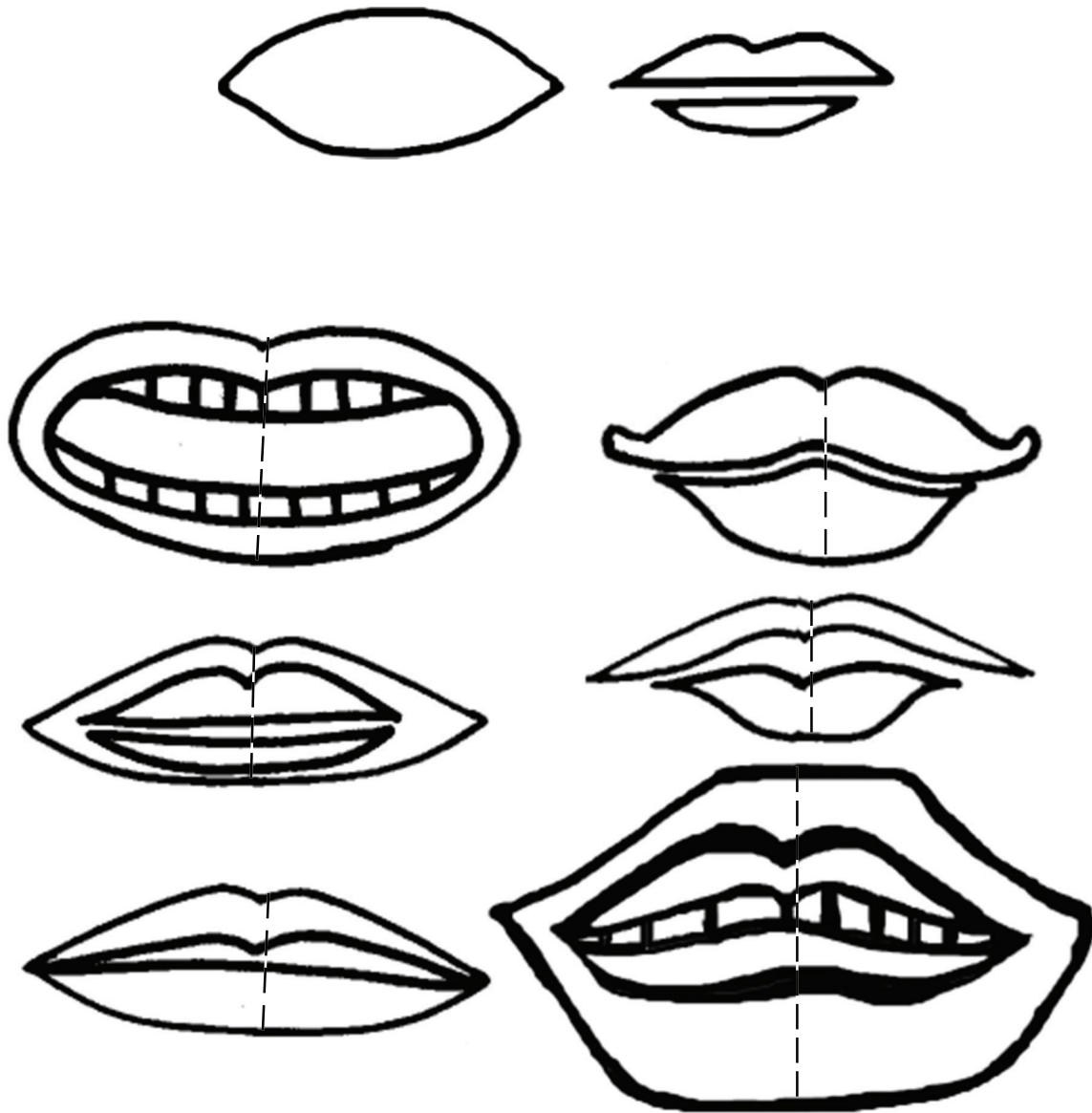
\*Enlarge patterns if desired.



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## MOUTH PATTERNS

Cut one of your choice. Layer shapes if desired.



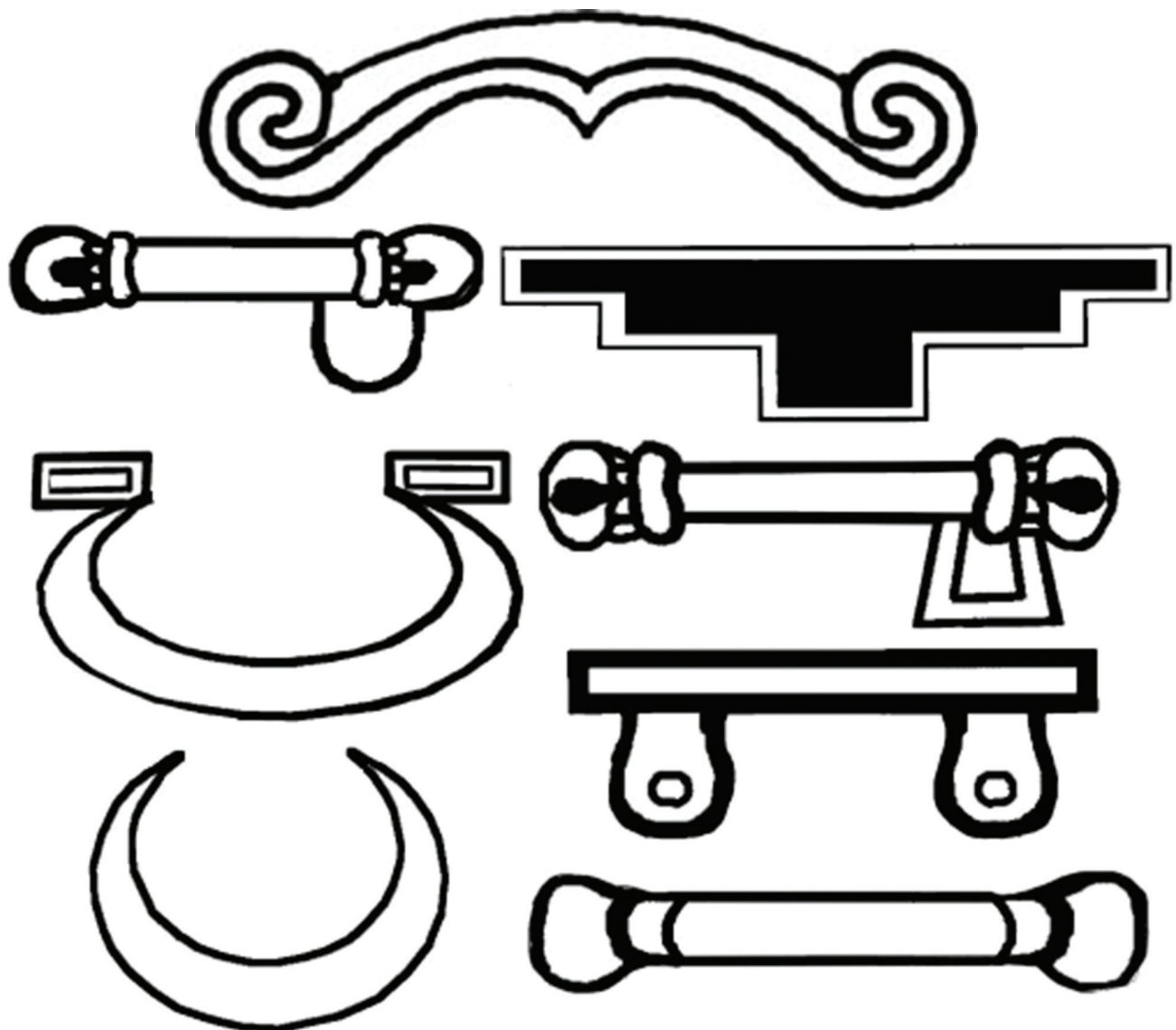


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## NOSE ART

Cut one of your choice.

Mesoamericans had numerous embellishments for their noses. They used silver, gold, copper, and semiprecious stones to decorate these items. The motif on the right is a symbolic representation of a butterfly. Nose art was usually held in place by piercing.

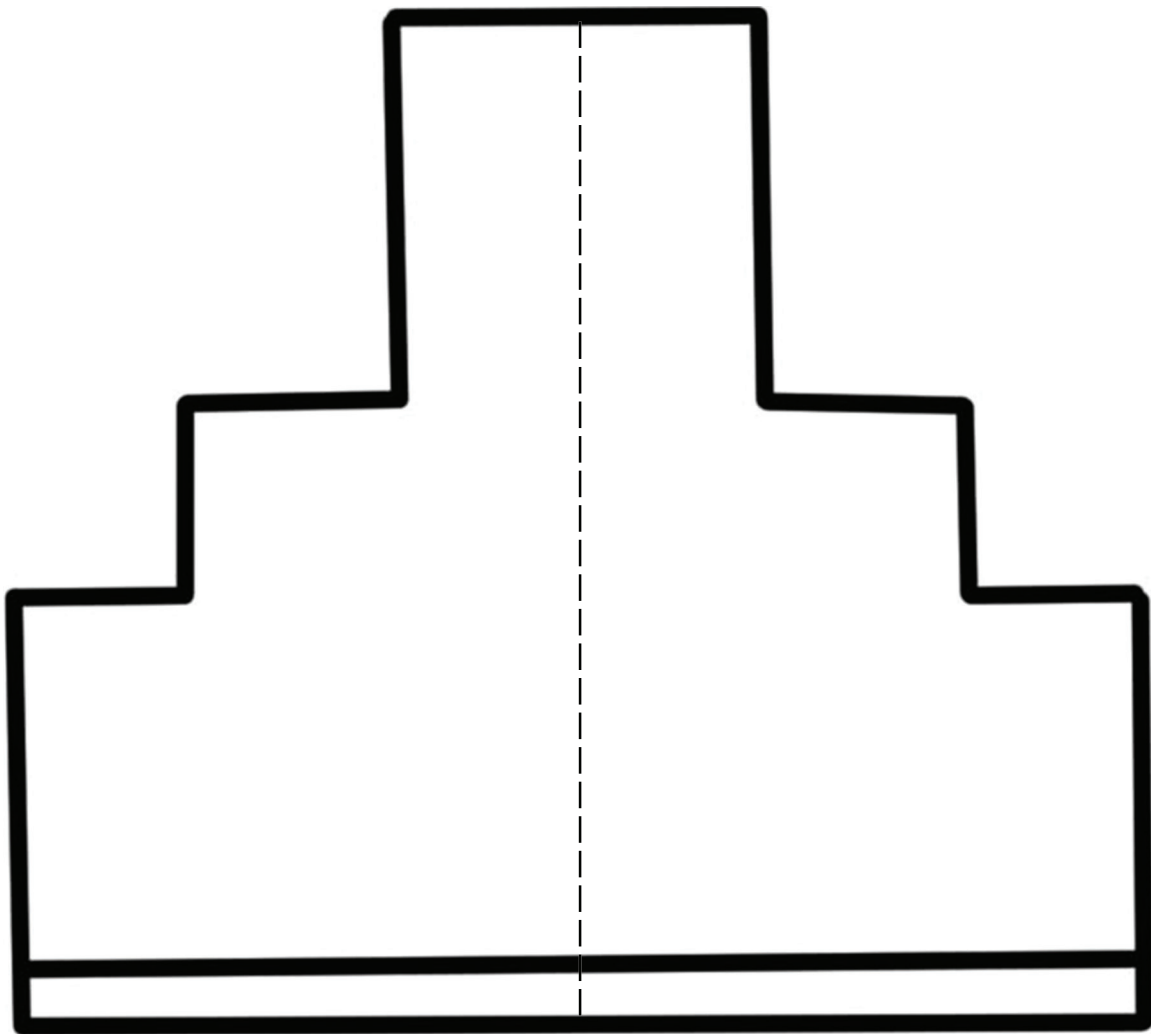


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## BOTTOM HEADRESS PATTERN

Make one

Score and fold along dashed line

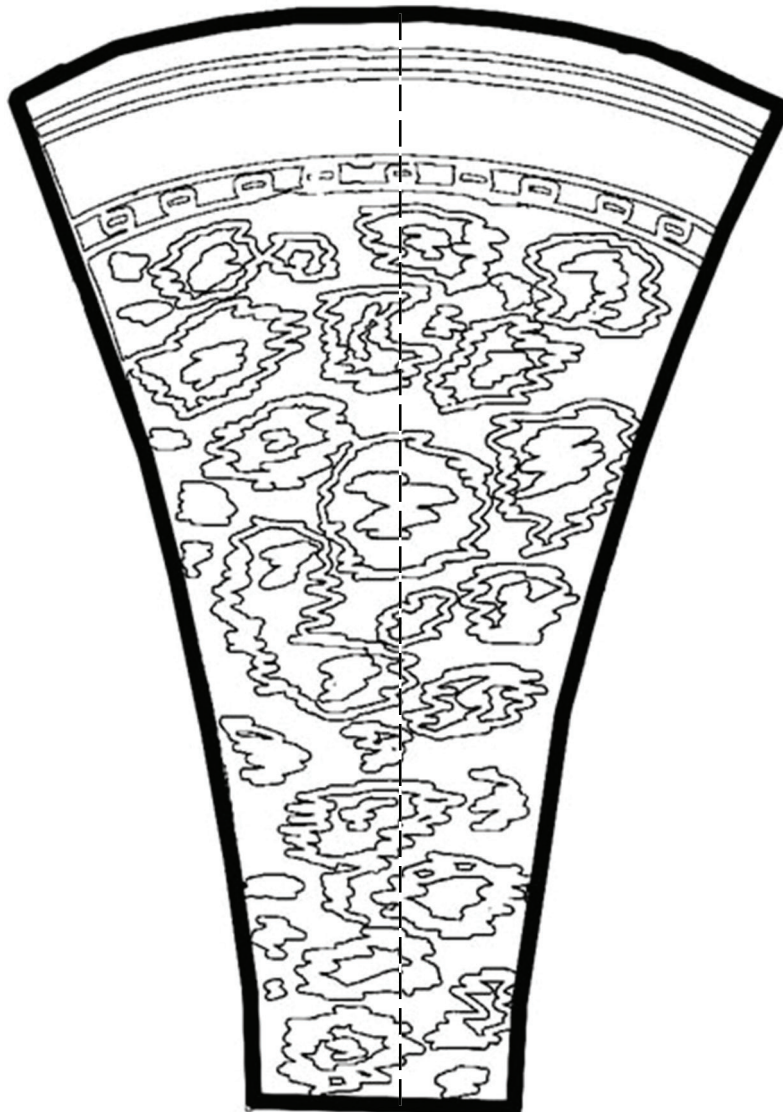


## TOP HEADDRESS AND FEATHER PATTERNS

Make one copy of the top headdress pattern.

Score and fold along dashed line.

Make as many feathers as desired.



# History, Language Arts, Art - Aztec, Maya & Inca

## GENERAL MATERIALS LIST

The following lists are a collection of the different craft materials that will be used for the numerous projects presented in this collection. Each activity has a specific materials list. The following list can be used if you wish to make all the activities in this collection.

- \*Aluminum foil
- \*All purpose sealer
- \*Bits of rice, corn kernels, small beads
- \*Cooking oil
- \*Corrugated cardboard
- \*Craft foam
- \*Darning needle
- \*Dimensional paint
- \*Decorative art papers
- \*Double-stick tape, glue stick, glue dots
- \*Empty oatmeal box with lid
- \*Egg shell halves - (washed and dried)
- \*Florist wire
- \*Flour - rice and all-purpose
- \*Florescent light tube - (Available at hardware stores in the lighting section).
- \*Glue - (Tacky Glue recommended)
- \*Hole punch
- \*Hot glue gun and glue - ADULT SUPERVISION REQUIRED
- \*Instant coffee granules
- \*Journal to record vegetable seed growth
- \*Mixing bowl
- \*Oven
- \*Ovenproof bowl
- \*Paintbrushes - various sizes
- \*Plaid FolkArt® Acrylic Paints
- \*Posterboard
- \*Popsical sticks
- \*Peat pellets
- \*PVC end caps
- \*Permanent magic markers, crayons, & paints
- \*Original Sculpey® Polymer Clay
- \*65-pound cover or heavier art paper
- \*Rolling pin
- \*Raffia
- \*Rubberbands or string
- \*Salt
- \*Sand
- \*Soil
- \*Stickers
- \*Scissors
- \*Sea sponge
- \*Sheetrock compound
- \*Tracing paper
- \*Transparent sticker paper
- \*Terracotta pots
- \*Toothpicks
- \* 1/2" - 3/4" thick sheet of STYROFOAM® Brand Foam
- \*STYROFOAM® Brand Gentle Grip™ Dry Floral Foam
- \*Woodburning tool with small tip -ADULT SUPERVISION REQUIRED
- \*X-Acto® knife - ADULT SUPERVISION REQUIRED
- \*Sugar
- \*Olive oil
- \*Onion
- \*Yellow squash
- \*Celery
- \*Zucchini squash
- \*Minced garlic
- \*Mushrooms, thinly sliced
- \*Chicken bullion
- \*Minced parsley
- \*Thyme
- \*Black pepper
- \*Yellow cornmeal
- \*Baking powder
- \*Selection of the following seeds or plants: beans, squash, sweet potato, tomatoes, chili peppers, corn, gourds
- \*Quinoa
- \*Honey
- \*Eggs
- \*Baking soda
- \*Olive oil
- \*11" X 17" box
- \*Milk
- \*Cinnamon
- \*Amaranth flour
- \*Plain yogurt
- \*Butter or margarine
- \*Water

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LEARN \* DREAM \* AWAKEN \* DISCOVER \* ENLIGHTEN \* INVESTIGATE \* QUESTION \* EXPLORE



# History, Language Arts, Art - Aztec, Maya & Inca

## EXTENSION ACTIVITIES FOR GRAPHICS

### 1. DESCRIPTIVE VOCABULARY

*Trace around the shape leaving the inside space empty. Write words inside the empty space about the culture or time period being studied.*

### 2. STAMPS

*Make stamps using smaller copies of the motif using “craft foam.” (Craft foam is a thin dense foam that can be purchased at most craft or fabric stores. It is easily cut and glued.) Glue the selected shapes onto pieces of foam core board or pieces of wood. Use as you would any type rubber stamp.*

### 3. RUBBINGS

*Make a copy of the design. Glue onto a sheet of tag board or posterboard. Cut out the shape and glue onto another sheet of tag or posterboard. Use dimensional paint to outline the edges of the designs and let dry. Place a piece of paper over the slightly raised design and make a rubbing of the design.*

### 4. COLLAGE

*Enlarge the design if necessary and use a variety of collage materials to decorate the interior of each design. Utilize decoupage medium to layer different papers, threads, and lightweight fabric to the design. Embellish with dimensional paint.*

### 5. STENCILS

*Copy the designs onto cardstock paper. Use an X-Acto® knife to carefully cut out the interior of each design. (Don't try to cut out the details on the inside of each motif—just the outside of the design). Use stencil paint to stencil the shape onto other surfaces. Embellish with dimensional paint if desired.*

### 6. “STAINED GLASS” PICTURES

*Make a transparency copy of the design. Outline the design with PLAID Gallery Glass® Leading and let dry. Fill in the spaces inside the leading using PLAID Gallery Glass® Window Color. Tape the finished design onto a window for a “stained glass” effect.*

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## **7. TOOLING FOIL**

*There are a variety of different colored “tooling foils” that are available at craft and fabric stores. The foil is thicker than aluminium foil but easy to “tool” with simple tools such as a pencil or pen. Make a copy of the design. Tape the design onto the foil. Trace over the design to transfer it onto the metal surface. For a unique look—use PLAID Gallery Glass® Window Color on the metal. It will give the metal an enameled appearance. Mount as desired.*

## **8. FABRIC DESIGNS**

*Transfer the designs onto muslin fabric using either fabric transfer paper, pens, or a technique of your choice. Use embroidery thread, yarn, fabric paint, and/or iron-on fabrics to decorate the motifs.*

## **9. SANDPAPER DESIGNS**

*Make a copy of the design. Place a piece of carbon paper underneath the copy and place onto a sheet of sandpaper. Trace over the design until the design is transferred onto the sandpaper. Use chalk, colored pencils, or other media to decorate the motifs.*

## **10. HANDMADE PAPER**

*There are many different books available on how to make handmade paper. It is an easy and fun activity that requires basic supplies and offers a wonderful textured finish when completed. Use handmade papers as a background surface or collage materials for the designs.*

## **11. BOTANICAL COLLAGES**

*Make a copy onto a heavier cardstock paper. Select a variety of grains such as rice, beans, pasta, etc. to glue on the inside of each shape.*

## **12. HIGHLIGHTING WITH METALLIC PAINT.**

*PLAID also offers a product called Tip-Pen Essentials. This is a craft tip set for use with PLAID FolkArt® acrylic paints which allows for fine lines, beads, and lettering. This set is easy and fun to use. After the design has been decorated as desired, consider using acrylic paints with the Tip-Pens to add details.*

# History, Language Arts, Art - Aztec, Maya & Inca

## **13. “PLASTER CARVINGS” AND CLAY TILES**

*This activity requires more supervision, but can offer two activities in one.*

- a. Use a small cardboard box measuring approximately 8 1/2" X 11". Line the interior with aluminum foil. Mix a sufficient quantity of plaster of Paris and pour into the interior of the box. Allow to harden and dry. Remove the dried plaster from the box.*
- b. Place a copy of the design onto the surface of the plaster and trace over the design until it is transferred onto the plaster below. Remove the copy and use linoleum tools to carefully go over the design to further accentuate the motifs.*
- c. To make the tiles, use Original Sculpey® polymer clay that has been rolled to an even thickness and is the size of one plaster form. Place the clay on top of the side of the plaster that has the design and press the clay evenly and firmly onto the carved design. Remove the clay and bake as recommended on the package.*
- d. Decorate the tile as desired using Plaid FolkArt® Acrylic Paints.*

## **14. PIERCE-PATTERN PAPER**

*Piercing the motif with a needle will add interesting dimension and texture to the design. Use a heavy cardstock paper for this project. Tape or glue a copy of the selected motif onto one side of the cardstock paper. Place the paper onto a piece of cardboard. Use a darning needle or nail or experiment with different “piercing” tools such as tacks, needles, tooth-picks, etc. that create different sizes of holes. Vary the pattern of the holes being made by changing the direction—go in circles, on the diagonal, vertically, or horizontally. Create shapes such as stars, circles, etc. within shapes.*

## **15. HEAT TRANSFER TO WOOD CUP TRIVET**

*Make a reduced-size photocopy of a selected design the size of the trivet you wish to make. Place the reduced design so it faces downward onto a smooth piece of wood that fits the size of the paper. Use a very hot iron to “transfer” the copy onto the wood. Use acrylic paints to decorate the transfer. Seal the design with clear acrylic sealer to protect the design.*

# History, Language Arts, Art - Aztec, Maya & Inca

## **16. COPY MACHINE FABRIC TRANSFER**

*Create your own fabric transfer on a copy machine. This is very easy and effective. All you need is an iron, freezer paper, muslin, and tape. Place a 8 1/2" x 11" piece of prewashed and ironed muslin onto a slightly larger piece of freezer paper (place the muslin on the "shiny" side of the freezer paper.) Iron the freezer paper until it adheres completely to the muslin. Cut around the edge of the muslin so the freezer paper is the same size as the muslin. Tape the edges around all sides of the muslin and freezer paper. This will help prevent peeling while the design is being printed. Select a design and place onto a copy machine and hand feed the muslin into a copy machine. The design will transfer onto the muslin. Use fabric, acrylic, and dimensional paints to decorate the design. After the paint has completely dried, remove the freezer paper and mount as desired.*

## **17. COPY MACHINE TRANSFER TO POLYMER CLAY**

*This is a fun and easy way to make jewelry using Original Sculpey® polymer clay and a photocopy of a motif. Reduce a design to the size you desire or use one provided on the page. Roll out a piece of polymer clay that is approximately 1/8" thick and the size of the photocopy. Place the photocopy face down onto the polymer clay. Use a clean paintbrush to apply rubbing alcohol to the back side of the photocopy. Keep applying the alcohol until the paper is saturated. Let sit for at least five minutes to allow the alcohol time to dissolve the ink. Apply more alcohol and very, gently begin rubbing away the back of the paper until only the ink remains transferred onto the clay. Bake the clay according to package directions and mount onto a piece of jewelry or use as part of a collage. DON'T FORGET TO REVERSE THE COPY SO IT WON'T BE PRINTED BACKWARDS.*





# History, Language Arts, Art - Aztec, Maya & Inca

## CHARACTER DEVELOPMENT STATEMENTS



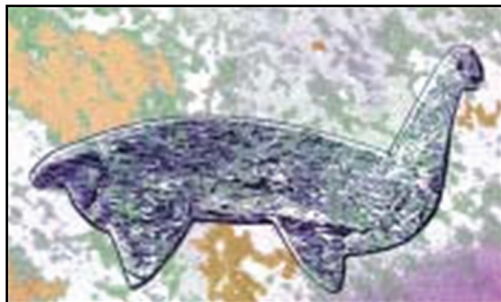
Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous activities. When you are ready, follow the directions below to develop your own special description.

### DIRECTIONS

Pick any ten statements from the following list to create a paragraph about an Aztec, Mayan, or Inca. Use the Additional Details for Characterization to help you write about your character.

### INTRODUCING YOUR CHARACTER

1. Write one or more sentences introducing your character by name and occupation.
2. Write one or more sentences describing your character's home or type of dwelling.



# History, Language Arts, Art - Aztec, Maya & Inca

## CHARACTER DEVELOPMENT STATEMENTS

### DESCRIPTION OF A CHARACTER'S FACE

3. Write one or more sentences describing your character's head shape.
4. Write one or more sentences describing your character's eyes. Include color, shape, and eyebrows.
5. Write one or more sentences describing your character's nose. Include size and shape.
6. Write one or more sentences describing your character's ears. Include size and shape.
7. Write one or more sentences describing your character's mouth. Include size, shape, and color.
8. Write one or more sentences describing your character's hair. Include color, cleanliness, length, and any facial hair such as a beard or moustache.
9. Write one or more sentences describing your character's teeth.
10. Write one or more sentences describing your character's skin. Include color and texture.



### DESCRIPTION OF A CHARACTER'S CLOTHING

11. Write one or more sentences describing your character's tunic or skirt. Include size, color, and texture.
12. Write one or more sentences describing your character's shirt or blouse. Include size, color, and texture.
13. Write one or more sentences describing your character's head covering. Include size, shape, and color.
14. Write one or more sentences describing your character's accessories. Include jewelry, hair ornaments, buckles, etc.

# History, Language Arts, Art - Aztec, Maya & Inca

## CHARACTER DEVELOPMENT STATEMENTS

### DESCRIPTION OF A CHARACTER'S PHYSICAL APPEARANCE

15. Write one or more sentences describing your character's posture. Include when sitting and walking.
16. Write one or more sentences describing your character's voice.
17. Write one or more sentences describing your character's weight and height.
18. Write one or more sentences describing your character's physical build.
19. Write one or more sentences describing what you notice first about your character.
20. Write one sentence stating your character's age.

### DESCRIPTION OF A CHARACTER'S TRAITS

21. Write one or more sentences describing your character's special skills or knowledge.
22. Write one or more sentences describing your character's special magical abilities.
23. Write one or more sentences describing your character's popularity.
24. Write one or more sentences describing your character's reputation.
25. Write one or more sentences describing the things your character likes and dislikes.
26. Write one or more sentences describing your character's feelings at night.
27. Write one or more sentences describing your character's favorite saying.
28. Write one or more sentences describing your character's disposition.
29. Write one or more sentences describing your character's worst deed ever committed.
30. Write one or more sentences describing your character's verbal expressions. Include when happy, sad, scared, lonely, or surprised.



# History, Language Arts, Art - Aztec, Maya & Inca

## CHARACTER DEVELOPMENT STATEMENTS



### DESCRIPTION OF A CHARACTER'S DESIRES

- 31. Write one or more sentences describing your character's greatest success.
- 32. Write one or more sentences describing your character's fondest hopes and dreams.
- 33. Write one or more sentences describing your character's favorite foods and drinks.
- 34. Write one or more sentences describing your character's favorite type of music.
- 35. Write one or more sentences describing the qualities your character expects in a best friend.
- 36. Write one or more sentences describing how your character feels about children, animals, the elderly, etc.



### DESCRIPTION OF A CHARACTER'S INTERESTS

- 37. Write one or more sentences describing your character's collections.
- 38. Write one or more sentences describing your character's interests.
- 39. Write one or more sentences describing your character's artistic talents.



# History, Language Arts, Art - Aztec, Maya & Inca

## ADDITIONAL DETAILS FOR CHARACTERIZATION

### CHARACTER TYPES

AMANTECA (feather  
weaver)  
CARPENTER  
CEREMONIAL DANCER  
CURACA (governor)  
FARMER  
INCA COYA (queen)  
MACEHUALLI (Aztec  
warrior-farmer)  
MASON  
MARRIAGE BROKER  
MAYAN PURIC (able-  
bodied worker)  
MUSICIAN  
OVERSEER  
PAINTER  
PLASTERER  
PRIEST  
TICITL (cure doctor)  
WHITEWASHER

### PERSONALITY TYPE

ALOOF  
COURTEOUS  
FORCEFUL  
FRIENDLY  
HOSTILE  
INSENSITIVE  
MODEST  
PROUD  
RASH  
RUDE

### EYES (COLOR)

BLACK  
BLUE  
BLUE-GREEN  
BROWN  
GREEN  
METALLIC  
ORANGE  
RED  
YELLOW

### HAIR

AUBURN  
BALDING  
BLACK  
CHESTNUT  
DARK BLACK  
GRAY  
LIGHT BROWN  
PURE WHITE  
RAGGED  
RUSTY RED  
SHOULDER LENGTH  
SILVER  
SOFT  
STRAWBERRY BLOND

### EYES (SHAPE)

PROTRUDING  
ROUND  
SLANT DOWNWARD  
SLANT UPWARD  
SMALL  
SLITS  
SUNKEN

### NOSE

BONY  
BUMPY  
HAWKLIKE  
LARGE AND FLAT  
MISSHAPEN  
PUG  
STRAIGHT AND THIN

### MOUTH

FAT LIPS  
LARGE MEDIUM  
PERFECTLY FORMED  
SLIGHTLY RAISED AT THE  
SIDES  
SLIGHTLY TURNED DOWN  
SMALL THIN LIPS

### SIZE & SHAPE OF HEAD

HEART-SHAPED  
LARGE  
MEDIUM  
OVAL  
ROUND  
SMALL  
SQUARE  
TRIANGULAR

### ARTISTIC TALENTS

CARVING  
CHARCOAL DRAWING  
DANCING  
JEWELRY MAKING  
FEATHERWORKER  
POTTERY  
SCULPTURE  
WEAVING

# History, Language Arts, Art - Aztec, Maya & Inca

## ADDITIONAL DETAILS FOR CHARACTERIZATION



### **FACIAL TEXTURE**

BLISTERED  
CLEAN-SHAVEN  
DELICATE  
DRY  
FRECKLED  
GNARLED  
GROOMED  
HAIRY (WHISKERS)  
OILY  
ROUGH  
SATINY  
SCARRED  
WORK-WORN  
WRINKLED

### **EARS**

HIDDEN BENEATH HAIR  
LARGE  
LONG  
MEDIUM  
MISSHAPEN  
MISSING ONE  
NICELY SHAPED  
POINTED  
PROTRUDING  
SMALL  
VERY OBVIOUS

### **CLOTHING**

BREECHCLOTH  
CLOAK  
FEATHER CAPE  
INCENSE BAG  
HUIPIL (poncho-like dress)  
LLAUTU (crown of royal fringe)  
MAXTLI (loin cloth)  
PENNANT  
PLUMED HEADDRESS  
PONCHO  
QUILTED COTTON  
ARMOR  
SANDALS  
SHORT ROBE  
TILMANTLI (mantle)  
VICUNA WOOL  
CLOTHING

### **JEWELRY**

ANKLET  
BANGLES  
BRACELETS  
COWRIE SHELLS  
EARRINGS  
GOLD BEADS  
PENDANTS

### **PERSONAL ITEMS**

BLOW PIPE  
CEREMONIAL MACE  
EAR SPOOLS  
FEATHERED SHIELD  
GOLDEN-HEADED MACE  
JAVELIN  
KNIFE  
MAQUAHUITL (sword toothed with obsidian - a type of volcanic rock)  
NOSEBAR  
OBSIDIAN (type of volcanic rock)  
MIRROR DISC  
RATTLE  
RAZOR  
SHIELD  
SLING  
STAFF  
SWORD  
TUMI (for making incisions in bone)



# History, Language Arts, Art - Aztec, Maya & Inca

## ADDITIONAL DETAILS FOR CHARACTERIZATION

**INTELLIGENCE**  
ABLE TO SOLVE  
PROBLEMS  
AVERAGE  
BRILLIANT  
GOOD IMAGINATION  
GOOD MEMORY  
MECHANICAL SKILLS  
POOR MEMORY  
RESOURCEFUL  
SCATTERBRAINED  
SLOW

**APPEARANCE**  
DANGEROUS  
DIRTY  
FOPPISH  
GENTLE  
HEALTHY  
ILL  
KINDLY  
POOR  
ROUGH  
RUGGED  
TOUGH

**COLLECTIONS**  
ANIMAL SKINS  
BEADS  
GOLD NUGGETS  
IVORY  
PRECIOUS STONES  
SLAVES

**INTERESTS**  
ANIMALS  
ART  
DANCING  
FISHING  
HISTORY  
HUNTING  
MUSIC  
POLITICS  
RELIGION  
SCIENCES

**CUSTOMS**  
BURIAL  
CARE OF CHILDREN  
COMING OF AGE  
MARRIAGE  
SELECTION OF A LEADER  
SACRIFICE

**VIRTUES**  
BRAVE  
CAUTIOUS  
COWARDLY  
CURIOUS  
FEARLESS  
FORGIVING  
GREEDY  
HELPFUL  
LIAR  
PERCEPTIVE



**AGE**  
BABY  
CHILD  
ELDERLY  
MIDDLE AGED  
TEENAGER  
YOUNG ADULT  
YOUTH

**NATIONALITY**  
AZTEC  
INCA  
MAYA

**DISPOSITION**  
AWKWARD  
CAREFREE  
COMFORTABLE  
EVEN-TEMPERED  
FIDGETY  
GRUFF  
HARSH  
NERVOUS  
RELAXED  
TENSE  
UPTIGHT

# History, Language Arts, Art - Aztec, Maya & Inca

## SETTING DEVELOPMENT STATEMENTS

Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous setting activities. When you are ready follow the directions below to develop your own special description.

### DIRECTIONS

Pick any ten statements from the following list to create a paragraph on a setting of your choice. Use the [Additional Details for Settings](#) to help you write about your setting.



### INTRODUCING A SETTING

1. Write one or more sentences of introduction explaining the location and the setting you will be writing about.
2. Write one or more sentences describing the time period in history you will be describing.
3. Write one or more sentences describing the first impressions you get when seeing your setting for the first time.

### DESCRIPTIONS OF A SETTING THROUGHOUT A 24-HOUR DAY

4. Write one or more sentences describing your setting in the morning.
5. Write one or more sentences describing your setting in the afternoon.
6. Write one or more sentences describing your setting in the evening.
7. Write one or more sentences describing your setting at sunrise.
8. Write one or more sentences describing your setting at sunset.
9. Write one or more sentences describing your setting during a storm.
10. Write one or more sentences describing your setting after it rains.



# History, Language Arts, Art - Aztec, Maya & Inca

## SETTING DEVELOPMENT STATEMENTS

### DESCRIPTION OF A SETTING'S APPEARANCE

11. Write one or more sentences describing your setting's colors when close to it.
12. Write one or more sentences describing your setting's colors when faraway.
13. Write one or more sentences describing your setting's general appearance.
14. Write one or more sentences describing your setting's reputation.
15. Write one or more sentences describing your setting's size and shape.
16. Write one or more sentences describing your setting's state of repair.
17. Write one or more sentences describing the interior and exterior of your setting.
18. Write one or more sentences describing the building materials that makeup your setting.
19. Write one or more sentences describing how busy the setting is with visitors.



### SENSORY DESCRIPTION OF A SETTING

20. Write one or more sentences describing any sound you may hear in your setting.
21. Write one or more sentences describing your setting's odors.
22. Write one or more sentences describing your setting's climate/weather.
23. Write one or more sentences describing your setting's animals.
24. Write one or more sentences describing the season of the year that your setting is currently experiencing.
25. Write one or more sentences describing the movement of your setting. (Use this statement for settings describing bodies of water such as rivers, lakes, waterfalls, etc.)

# History, Language Arts, Art - Aztec, Maya & Inca

## ADDITIONAL DETAILS FOR SETTINGS

### FURNISHINGS— INTERIOR AND EXTERIOR

ALTAR  
BACKSTRAP LOOM  
CERAMIC URN  
CUMAL (baking device)  
REED BASKETS  
SPINDLE WHORL  
STONE METATL  
STONE MORTAR  
VASE

### MUSICAL INSTRUMENTS

BONE FLUTE  
CONCH HORN  
DRUM  
GOURD  
GOURD RATTLE  
HUEHUETL (upright drum of  
stretched skin)  
REED FLUTE  
REED-MADE PANPIPES  
TAMBOURINE  
TRUMPET

### FOOD AND DRINK

ALMONDS  
AVOCADO  
BANANA  
BEANS  
CACAO (chocolate)  
CAMOTI (sweet potatoes)  
CARAWAY  
COCONUT  
CORN  
CORNCAKES  
MANGO  
MATE  
PAPAYA  
PEANUT  
PINEAPPLE  
POTATOES  
RAISINS  
RED PEPPERS  
STRAWBERRY  
SQUASH  
TAMALE  
TOMATO  
TOTORA (a reed)

### LANDSCAPE

BADLANDS  
BOG  
COASTAL  
DESERT  
FOREST  
HILLS  
MARSH  
MEADOW  
MILPA (cornfield)  
MOUNTAINS  
PLAINS  
SWAMP  
VALLEY

### CLIMATE

HUMID  
MOIST  
MUGGY  
STORMY  
SWELTERING  
WARM AND RAINY  
WINDY

### TRANSPORTATION

BALSA RAFT  
CANOES  
COURIER RUNNERS  
DONKEYS  
FLAT-BOTTOMED REED  
RAFTS  
LITTER  
LLAMA



# History, Language Arts, Art - Aztec, Maya & Inca

## ADDITIONAL DETAILS FOR SETTINGS

### SHELTER CONSTRUCTION

BRICK  
CLAY  
GRASS  
LIME STONE  
MUD REEDS  
SANDSTONE  
STONE

### TYPE OF COMMUNITY OR DWELLING

CITY  
THATCHED HUT  
HOUSE  
PYRAMID  
RUIN  
TEMPLE  
TOMB  
TOWN  
VILLAGE

### APPEARANCE OF THINGS

BUBBLING  
CLEAR  
CLOUDY  
GLOWING  
RIBBONED  
LUMINOUS  
OILY  
RAINBOW  
LAYERED  
SMOKY  
TRANSPARENT  
VAPOROUS  
WATERY

### LAND

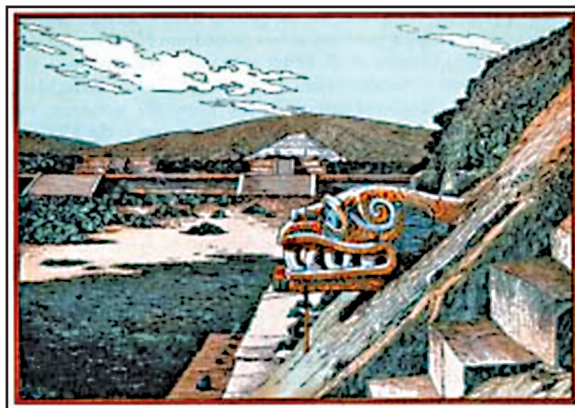
BORDERLAND  
DELTA  
DOMINION  
DUST  
EARTH  
EXPANSE  
FIELD  
GROUND  
ISLAND  
LANDSCAPE  
LOWLAND  
MUCK  
PATCH  
PENINSULA  
PLOT  
REGION  
RIDGE  
SHORELINE  
TERRAIN  
TERRITORY  
TIDELAND  
WILDERNESS  
WILDS

### FLAVORS

BUTTERY  
GARLIC  
HOT  
LEMON  
ONIONS  
PEPPERY  
SALTY  
SOUR  
SPICY  
SWEET  
TANGY  
TART

### ODORS

ACIDIC  
DANK  
EARTHY  
METALLIC  
MOLDY  
NOXIOUS  
ROTTING  
SALTY  
SICKLY SWEET  
SMOKY  
STALE  
SULFUROUS  
SWEATY



# History, Language Arts, Art - Aztec, Maya & Inca

## ADDITIONAL DETAILS FOR SETTINGS



### VEGETATION

AROMATIC  
BLOOMING  
BRIGHTLY COLORED  
CAMOUFLAGED  
CANOPY  
COLORFUL  
DANGLING TENDRILS  
DENSE UNDERBRUSH  
DEW SOAKED  
DIVERSIFIED  
EXOTIC  
FERN COVERED  
FLOURISHING  
FORESTED  
FRAGRANT ORCHIDS  
FRUIT LADEN  
GRASSY  
HARDWOOD  
LOVELY  
LUSH  
LUXURIANT  
MAJESTIC  
MATTED  
MEDICINAL  
OLD GROWTH  
OVERGROWN  
ROBUST  
SHADOWY  
SPARSE  
SPINY  
THICK ROOTS  
THORNY  
THRIVING

### GODS & GODDESSES

CHAC-MOOL  
(MAYAN DIVING GOD)  
HUITZILOPOCHTLI  
(AZTEC GOD OF WAR)  
INTI (INCA SUN GOD)  
QUETZALCOATL (AZTEC GOD  
OF DEATH AND REBIRTH)  
TLALOC (AZTEC GOD OF RAIN)

### WATER

BUBBLING  
CHOPPY  
CRASHING  
CRYSTAL CLEAR  
DRIPPING  
FOAMING  
FROTHING  
GLASSY  
HOTHOUSE  
HUMID  
MOIST  
SMOOTH  
LAPPING  
MISTY WATERFALLS  
MURKY  
PLUNGING  
RAGING  
REFLECTING  
SPARKLING  
STEAMY  
STILL  
TEMPESTUOUS  
THUNDERING  
TRICKLING  
TURBULENT  
VEILS OF RAIN  
WHIRLING  
WHITE-CAPPED



### KINDS OF STRUCTURES

BRIDGES  
CANALS  
AZTEC CHINAMPAS  
(FLOATING GARDENS)  
CORN BINS  
DIKES  
FLYWHEEL  
FOUNTAINS  
KITCHEN HOUSES  
MARKET  
PLAZA  
PYRAMID  
TEMASCAL (STEAM BATH)  
MAYAN TEMPLE OF THE  
SUN

### SOUNDS

BARK  
BAY  
BELLOW  
BLAST  
BLEAT  
BRAY  
BUBBLING RIVER  
BUZZ  
CAKLE  
CAW  
CHATTERING MONKEY  
DRUM BEAT  
GRUNTING FARMER  
HISSING SNAKE  
HOOT  
HOWL  
HUM  
REED  
FLUTE  
ROAR  
RUMBLE  
SCREECH  
SHRIEK



# History, Language Arts, Art - Aztec, Maya & Inca

## ADDITIONAL DETAILS FOR SETTINGS



### PATTERNS & TEXTURES

BANDED  
BRINDLED  
CHECKED  
CHECKERED  
DAPPLED  
FLECKED  
FRECKLED  
HAIRLESS  
MARBLED  
MOSAIC  
SILKY  
SOFT  
SLIPPERY  
SMOOTH  
SPINY  
SPOTTED  
STICKY  
TRANSPARENT  
UNEVEN  
VELVETY  
WAXY  
MOTTLED  
PATCHED  
PATCHWORK  
SPECKLED  
SPRINKLED  
BUMPY  
CREAMY  
GREASY  
GROOVED  
RAINBOW  
SATIN

### MOVEMENT

AMBLE  
CANTER  
CHARGE  
CLATTER  
CLUMP  
COAST  
CRUISE  
DANCE  
HASTEN  
HIKE  
HUSTLE  
LIMP  
LOAF  
LUMBER  
MEANDER  
NAVIGATE  
PACE  
RACE  
RAMBLE  
RANGE  
ROAM  
ROLL  
ROVE  
SAUNTER  
SCAMPER  
STALK  
STAMPEDE  
STRAGGLE  
STRIDE  
STROLL  
STRUT  
SWERVE  
TODDLE  
TRAIPSE

### DESERTS

SPARSE VEGETATION  
SOLITARY ANIMALS SEEK-  
ING FOOD AND WATER  
SWARMS OF LOCUSTS  
HARSH CONDITIONS  
ANIMALS BLENDING WITH  
SURROUNDINGS  
POISONOUS INSECTS  
ACACIA TREES  
SUCCULENT PLANTS  
NOCTURNAL  
UNDERGROUND BURROWS  
VENOMOUS SNAKES  
FLASH FLOODS

