

Language Studio

Activity Book

Grade 5

Volume 1

Grade 5

Language Studio 1–3

Volume 1

Activity Book



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Language Studio 1

Personal Narratives





NAME: _____

DATE: _____

1.1

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Definition of *Personal Narrative*

Directions: Write the definition and characteristics of a personal narrative on the lines below.

Personal Narrative Characteristics:

1. _____
2. _____
3. _____



LANGUAGE STUDIO 1: PERSONAL NARRATIVES

“My First Camping Trip”

I'll never forget the first time I went camping. We drove several hours to the wilds of Pennsylvania. My sister and I squirmed and chattered in the back seat for the whole drive. Our campsite was right next to a beautiful lake, and I was really looking forward to swimming and taking out a canoe. But as soon as we set up our tent, a torrential rainstorm began. It didn't stop pouring all weekend, and my family's first outdoor adventure was spent cooped up in a tent playing gin rummy. I did not experience much nature, but I did have fun and became very skilled at gin rummy. I'm looking forward to camping again and hope the weather cooperates next time.



NAME: _____

DATE: _____

2.1

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES**“My First Camping Trip”**

Directions: Underline evidence that supports the paragraph is written in personal narrative format.

I'll never forget the first time I went camping. We drove several hours to the wilds of Pennsylvania. My sister and I squirmed and chattered in the back seat for the whole drive. Our campsite was right next to a beautiful lake, and I was really looking forward to swimming and taking out a canoe. But as soon as we set up our tent, a torrential rainstorm began. It didn't stop pouring all weekend, and my family's first outdoor adventure was spent cooped up in a tent playing gin rummy. I did not experience much nature, but I did have fun and became very skilled at gin rummy. I'm looking forward to camping again and hope the weather cooperates next time.

**LANGUAGE STUDIO 1: PERSONAL NARRATIVES****Personal Narrative Checklist**

Directions: Place an X next to the criteria that are evident in your writing.

1. _____ It is written in first person using *I, me, my, we, our*, and so on.

2. _____ It is a true story.

3. _____ It has events that are described.

4. _____ It starts with a topic sentence that introduces an event in the story.

5. _____ It has three or more sentences that describe the event.

6. _____ It ends with a concluding sentence as a final thought.



NAME: _____

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3.2

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Elements of a Good Paragraph

Writers often organize good paragraphs using a common set of guidelines.

- First, writers include a topic sentence to introduce the topic, main idea, or event of the paragraph. The topic sentence tells what the paragraph will be about.
- Next, writers include supporting sentences to explain the topic, main idea, or event. Writers usually include at least three to five sentences to give the reader supporting details and facts. Including interesting facts and details helps make the paragraph informative and interesting to read. It is important that the sentences stick to the topic.
- Finally, writers end the paragraph with a concluding sentence, or their final thought about the topic, main idea, or event.



LANGUAGE STUDIO 1: PERSONAL NARRATIVES

“Hello, My Name Is” Excerpt

Directions: Read excerpts. Answer questions in complete sentences.

Using Details in a Story

My mom’s chosen English name is Julie. So when I was born a girl, they scoured the baby name book for popular “J” names. And they fell in love with the name Jennifer for both its popularity and meaning: the **fair** one. What my mom hadn’t anticipated was that because the name was so popular, souvenirs with my name were often sold out.



1. Who is telling the story? _____

2. Is this story told in first-person point of view? _____

How do you know? _____



4.1
CONTINUED

Having no middle name is even more significant when you grow up in white, middle-class Connecticut where everyone has one. It was a rough childhood. Not only did I have to learn how to ski, how to play tennis, and how to tie sweaters around my neck, I also had to navigate **Puritan** New England middle name-less. “You’re incomplete!” friends would say.

-

I later pressed for more clarification. I discovered why my Chinese name never became my English middle name. When I was born, my mom didn't have a Chinese name picked out for me. Instead, my mom sent all my birth information back to Taiwan to a Chinese astrologer. She needed to know what elements to include in my name based on my birth details. If you know nothing else about Taiwanese culture, know that they are crazy superstitious. You can't leave rice uneaten on your plate, put your chopsticks standing up in a bowl, give an umbrella or knives as gifts—and your daughter can't be named without an astrologer.

The astrologer said that my name needed jade. This is the character for jade.

玉

This is the common variation of the character for jade.

王

In Chinese culture, jade is said to possess the five essential virtues of Chinese philosophy; compassion, modesty, courage, justice, and wisdom. Virtues she thought I might need when trying to be “the fair one.” So, as she created my name, my mom weaved as much jade as possible.

4. Why did the narrator's mother consult with an astrologer? _____

So that is how I ended up with two names: a simple English name, and a customized Chinese one. Actually, if you count my nicknames, I have at least fifteen names. They range from obvious abbreviations like J-Lou to more story-oriented ones like Gimpy, Potty Lou, and Evil.



NAME: _____

DATE: _____

4.1
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

5. How did Jennifer end up with her Chinese middle name? _____



LANGUAGE STUDIO 1: PERSONAL NARRATIVES

“Hello, My Name Is” Excerpt

Directions: Read excerpts. Answer questions in complete sentences.

Adding Details in Writing

My mom’s chosen English name is Julie. So when I was born a girl, they scoured the baby name book for popular “J” names. And they fell in love with the name Jennifer for both its popularity and meaning: the fair one. What my mom hadn’t anticipated was that because the name was so popular, souvenirs with my name were often sold out.



1. Why did the author choose to add the detail, “What my mom hadn’t anticipated was that because the name was so popular, souvenirs with my name were often sold out”?



NAME: _____

DATE: _____

5.1
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

So my full name is Jennifer Lou. No middle name. Nothing. Everyone else in my family has their Chinese name as their English middle name. It's on official documents, passports, licenses, and in my brother's case, his birth certificate. The middle name field on my birth certificate? Blank. A parental oversight because they hadn't made the time to select a Chinese name.

Having no middle name is even more significant when you grow up in white, middle-class Connecticut where everyone has one. It was a rough childhood. Not only did I have to learn how to ski, how to play tennis, and how to tie sweaters around my neck, I also had to navigate **Puritan** New England middle name-less. "You're incomplete!" friends would say.

2. Why did the author use the detail, "Having no middle name is even more significant when you grow up in white, middle-class Connecticut where everyone has one. It was a rough childhood"?

I later pressed for more clarification. I discovered why my Chinese name never became my English middle name. When I was born, my mom didn't have a Chinese name picked out for me. Instead, my mom sent all my birth information back to Taiwan to a Chinese astrologer. She needed to know what elements to include in my name based on my birth details. If you know nothing else about Taiwanese culture, know that they are crazy superstitious. You can't leave rice uneaten on your plate, put your chopsticks standing up in a bowl, give an umbrella or knives as gifts—and your daughter can't be named without an astrologer.

The astrologer said that my name needed jade. This is the character for jade.

玉

This is the common variation of the character for jade.

王

In Chinese culture, jade is said to possess the five essential virtues of Chinese philosophy; compassion, modesty, courage, justice, and wisdom. Virtues she thought I might need when trying to be “the fair one.” So, as she created my name, my mom weaved as much jade as possible.

3. How did the author explain Taiwanese culture?

So that is how I ended up with two names: a simple English name, and a customized Chinese one. Actually, if you count my nicknames, I have at least fifteen names. They range from obvious abbreviations like J-Lou to more story-oriented ones like Gimpy, Potty Lou, and Evil.



NAME: _____

DATE: _____

5.2

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES**Adding Details in Sentences**

Directions: Add details on the blank line to expand the ideas, people, places, and things. Cut out the text strip. Fold the strip on the dotted line(s) to demonstrate how the sentence expands (gets longer) when details are added.

Sample:

The dog ran	<i>out of the house to chase a squirrel.</i>

**Your turn:**

She was hungry	



Manny left school	



My friend		smiled.





NAME: _____

DATE: _____

7.1

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Figurative Language—Similes and Metaphors

Simile

A simile is a comparison of two different things using the word *like* or *as*.

Example: My hands are cold as ice.

Metaphor

A metaphor is a comparison that does **not** use the word *like* or *as*.

Example: My mom is a teddy bear.

Directions: Circle whether the sentence contains a simile or metaphor. Underline the word that shows the comparison in the similes.

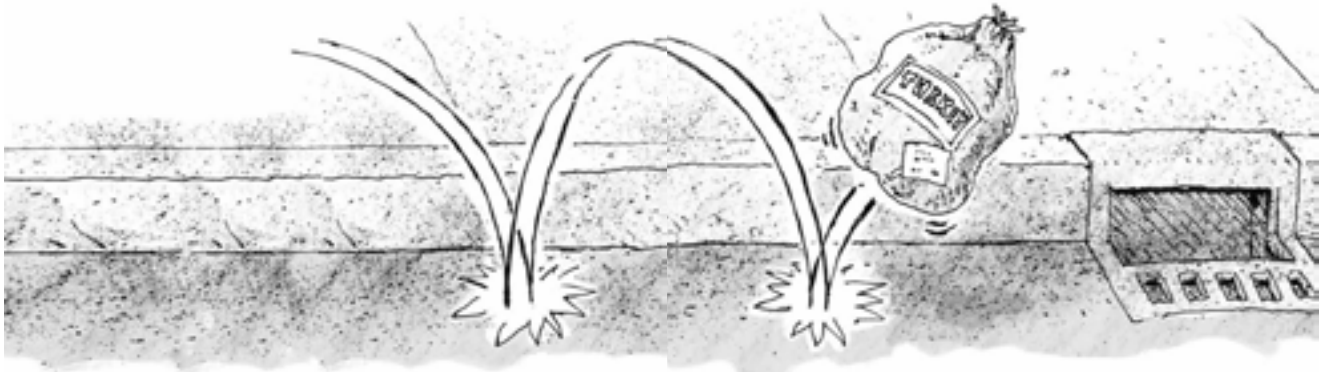
1. He's sleeping like a log.
simile metaphor
2. I'm so hungry I could eat a horse.
simile metaphor
3. You are my sunshine.
simile metaphor
4. It's as easy as one, two, three.
simile metaphor
5. The kids behaved like angels.
simile metaphor

**LANGUAGE STUDIO 1: PERSONAL NARRATIVES*****The Prince of Los Cocuyos Excerpt—Figurative Language***

Directions: Read text excerpts. Answer questions in complete sentences.

From *The Prince of Los Cocuyos*

I hopped back on my bike, darted to Liberty Mart, got my bird, and tied all twenty-one pounds of it across the breast onto my handlebars. But getting it home wasn't as easy as I thought it would be. When I rode over the pothole in front of St. Brendan's rectory like I always did for the heck of it, one of the knots slipped and the frozen turkey slid like a shuffleboard puck down the sidewalk and into the gutter before stopping inches away from the catch drain. No problem, I thought; it was frozen and sealed in plastic. I picked it up and tied it even tighter with a few extra knots. But while I was cutting through a parking lot, it fell again and skidded under a huge four-door sedan. I crouched down and tried to grab it, but it was just out of my arm's reach. Finally I squirmed under the car on my belly and yanked it back, the turkey and me emerging grimy and blotched with oil.





NAME: _____

DATE: _____

7.2
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

1. Underline the simile or metaphor in the first paragraph.

Explain the meaning of the underlined simile or metaphor.

2. Why do you think the author used figurative language?

By then, the sweaty condensation on the bird made it impossible to tie to the handlebars. I took off my T-shirt, wrapped it around the turkey like I was **swaddling** a baby, and retied it for a third time, thinking that would do the trick. Not so. Crossing Eighty-seventh Avenue it came loose again. I swerved to avoid running it over and fell off my bike. There we were: me and a twenty-one-pound turkey, lying on the pavement in the middle of a four-lane road just as the traffic light turned green and cars began honking incessantly. Surely the Indians and Pilgrims must have had an easier time, I thought. With one hand on the handlebar and the other barely able to carry the turkey, I managed to inch my way over to the sidewalk. “That’s it!” I yelled at the bird. I tied it to the bike seat and walked my bike the rest of the way.

3. Did the author use a simile or metaphor? If so, underline the simile or metaphor.

Explain the meaning of the underlined simile or metaphor.



NAME: _____

DATE: _____

7.2
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

4. Why do you think the author uses figurative language?



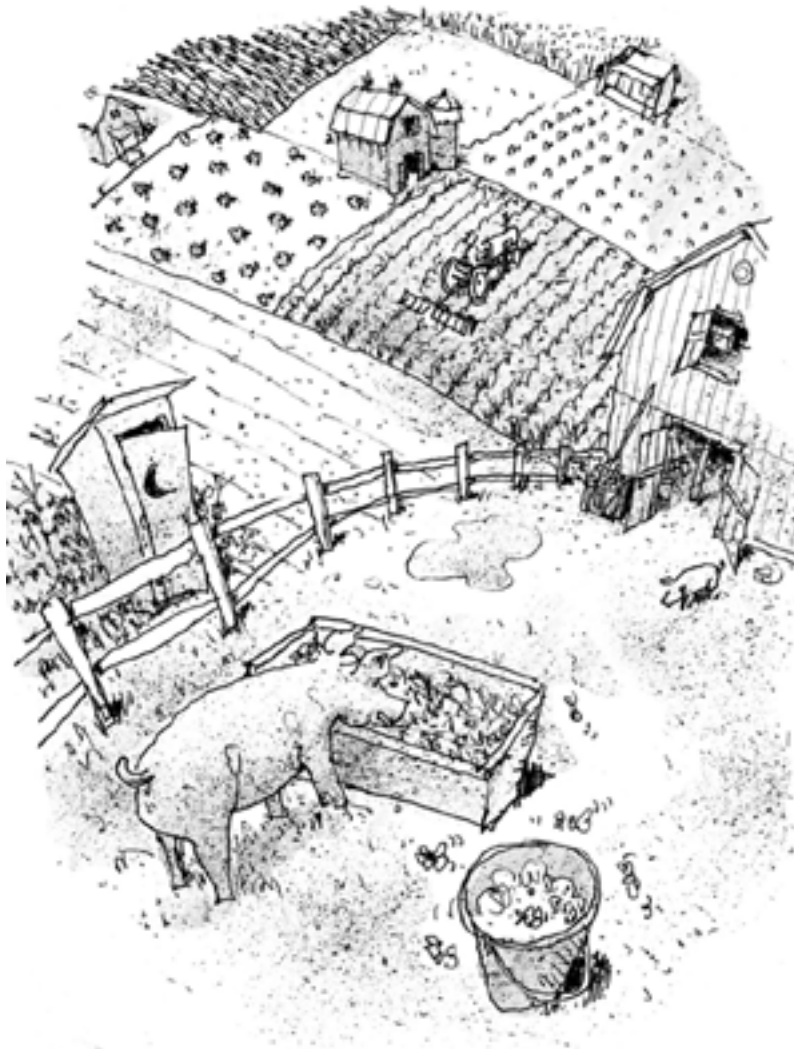
LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Close Reading of *Step by Step* Excerpt

Directions: Read text excerpts. Answer questions in complete sentences.

Text Excerpt from *Step by Step*, by Bertie Bowman

Bertie Bowman, you are only thirteen years old and here you are, on your way to the big city, I thought, feeling the seat under me. I watched the scenery from the windows, the flat landscape, and the farmers walking around in their fields in the distance.





NAME: _____

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8.1
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

My mind was closed to all things past, I was not going to look back on my farm days, hog slopping, or the long hours of toil. I didn't give a thought to things back at home. The train rolled on all day long, to the song of the metal against the tracks, the blur of the towns and villages moving past my eyes. I wasn't going to get to Washington until around eight o'clock that night, and I told the porter that I would be glad to work if he needed anyone to help him.

1. Is this story a personal narrative? Why or why not? _____

2. What is the character doing in the story? Use details from the text to support your answer.

3. Underline the metaphor the author uses to describe events in the story.

4. Why do you think the author uses a metaphor? _____

When the train pulled into Washington, I had never seen so many lights. It was like the world was on fire. As I gathered my stuff, the porter asked me again if I wanted the train job. “No,” I said. “I am finally in the city. This is what I have been waiting for all my life.”





NAME: _____

DATE: _____

8.1
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

5. Underline the simile in the text.
6. What does the simile mean in the story?



LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Practice Comparing Adjectives

Directions: Write the correct form of the adjective in the box.

An adjective is a word that describes something (a noun or a pronoun).

Example: That’s a big apple.

A comparative adjective is used to compare two things.

Example: The apple is bigger than a grape.

A superlative adjective is used to compare three or more things.

Example: The apple is the biggest fruit in the bowl.

Adjective (describes nouns)	Comparative (–er)	Superlative (–est)
tiny		
large		
strange		
heavy		
short		
	narrower	
		simplest

Challenge: Pick words from above and use them in spoken sentences.



NAME: _____

DATE: _____

9.1

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Combining Sentences

Directions: Combine the following sentences to create a precise sentence using the connecting words in the word box. Words in the word box may be used more than once.

and	but	because	which
when	who	however	therefore

Example:

Penguins are specialized aquatic birds. They may live for twenty years.

Your turn:

1. Penguins may live for twenty years. Penguins have many obstacles to overcome to stay alive.

2. I went to the sporting goods store to buy a tent, sleeping bag and flashlight. I'm going camping this weekend.

3. We went to the park. We were on summer vacation. We brought a picnic basket.



NAME: _____
DATE: _____

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Comic Book Show-and-Tell Graphic Organizer

Comic Book Title	Characters	Problem	Solution	Language Skill Example
Example	Bob and Kristy	Dog ate their homework	Bring the dog to school	Used a simile to compare being in trouble to being “in the dog house”



LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Personal Narrative Checklist

Be sure to:

- ☐ Include an introduction (state the main idea, attempt to include a hook).
- ☐ Use first-person point of view. Example: I, me, my . . .
- ☐ Use details in a variety of ways to add meaning to your story and make it interesting (supporting sentences).

Use details to:

- expand a topic
 - combine sentences to write precisely
 - use figurative language such as simile and metaphor
- ☐ Include a conclusion.

Always:

- ✓ write neatly.
- ✓ write in complete sentences.
- ✓ include punctuation.



NAME: _____

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10.2

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

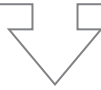
Planning Page for Personal Narrative

Introduction

First

Next

Then



Last



Conclusion



NAME: _____

DATE: _____

13.1

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Publishing Your Personal Narrative

Step 1: Decide the format of the final product (circle one): hand-drawn comic strip or web-based comic strip.

Step 2: Determine at least three main events of the personal narrative to use in the final product. Put a star by each of these main events on your revised draft.

Step 3a: If you want to illustrate your comic strip by hand, choose a template.

Step 3b: If you are creating a web-based comic strip, choose a website from the list provided by your teacher.

Step 4: Begin publishing.

Publishing Criteria:

Your final product must include:

- ☐ Illustrations or graphics that represent the setting of the personal narrative.
- ☐ At least three main events that happened in your story.
- ☐ Illustrations or graphics that match the details used to describe and narrate the three main events of the personal narrative.
- ☐ Speech bubbles that represent dialogue between you and other people.

On Stage:

Be prepared to share your final product with your classmates. Practice reading your final product several times. Pay attention to:

- ☐ Fluency
- ☐ Expression
- ☐ Clarity
- ☐ Appropriate Voice Level



NAME: _____

DATE: _____

13.2

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Comic Strip Template



LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Comic Strip Template



NAME: _____

DATE: _____

13.4

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Comic Strip Template

NAME: _____
DATE: _____



LANGUAGE STUDIO 1: PERSONAL NARRATIVES

Writing Journal Activity Pages

NAME: _____

DATE: _____

WJ
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

[illegible]

[illegible]

NAME: _____

DATE: _____

WJ
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

[illegible]

[illegible]

NAME: _____

DATE: _____

WJ
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

[illegible]

[illegible]

NAME: _____

DATE: _____

WJ
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

[illegible]

[illegible]

NAME: _____

DATE: _____

WJ
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 1: PERSONAL NARRATIVES

[illegible]

Language Studio 2

Early American Civilizations





NAME: _____

DATE: _____

1.1

ACTIVITY PAGE

LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

What Is a Civilization?

Directions: Record your thoughts and ideas, using words, pictures, or both.

CIVILIZATION



LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

Systems and Structures of our Civilization

Directions: For each heading below, record examples of systems and structures present in our modern-day civilization. Record your ideas using words, pictures, or both.

Farming and Cities

Religion

Social Classes

Art and Architecture

Government

Ways to Record Information



NAME: _____

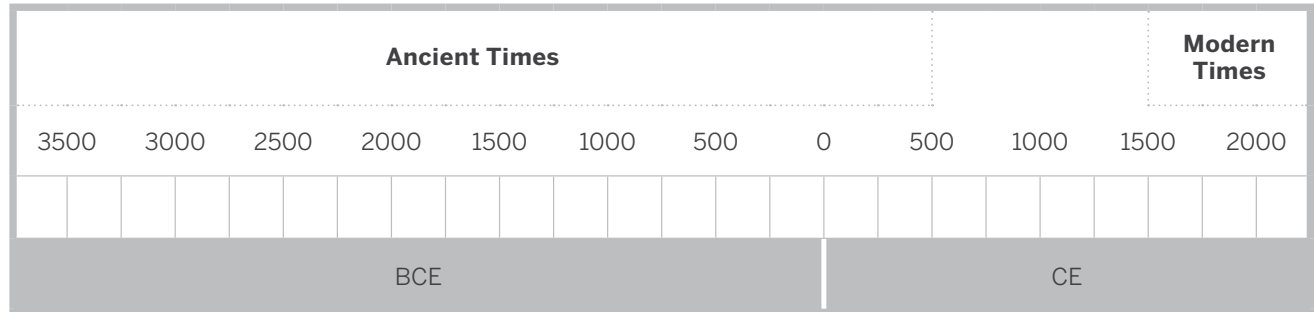
DATE: _____

1.3

ACTIVITY PAGE

LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS**What Happened First?**

Directions: Use the timeline below as a reference to help you organize the following six events in chronological order.



1200 BCE: Development of the Roman Empire

1532 CE: Fall of the Inca Civilization

1300 CE: Rise of the Aztec Civilization

900 CE: Decline of the Maya Civilization

1520 CE: Spanish Conquistadors come to the Americas

1800 BCE: Development of the Maya Civilization

First _____

Last _____



NAME: _____

DATE: _____

2.1

ACTIVITY PAGE

LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

Geographical Features Word Sort

Directions: Cut out the following geographical features and paste them in the proper column on the next page.



river valley	vines	toucans
swamps	indigo plant	llamas
mountains	monkeys	maize/corn
volcanoes	snakes	cotton



NAME: _____

DATE: _____

2.1
CONTINUED

STORY PAGE

LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

Geographical Features Word Sort

Directions: Paste the geographical features in the appropriate column below.

Features of the Land

Plants

Animals



LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

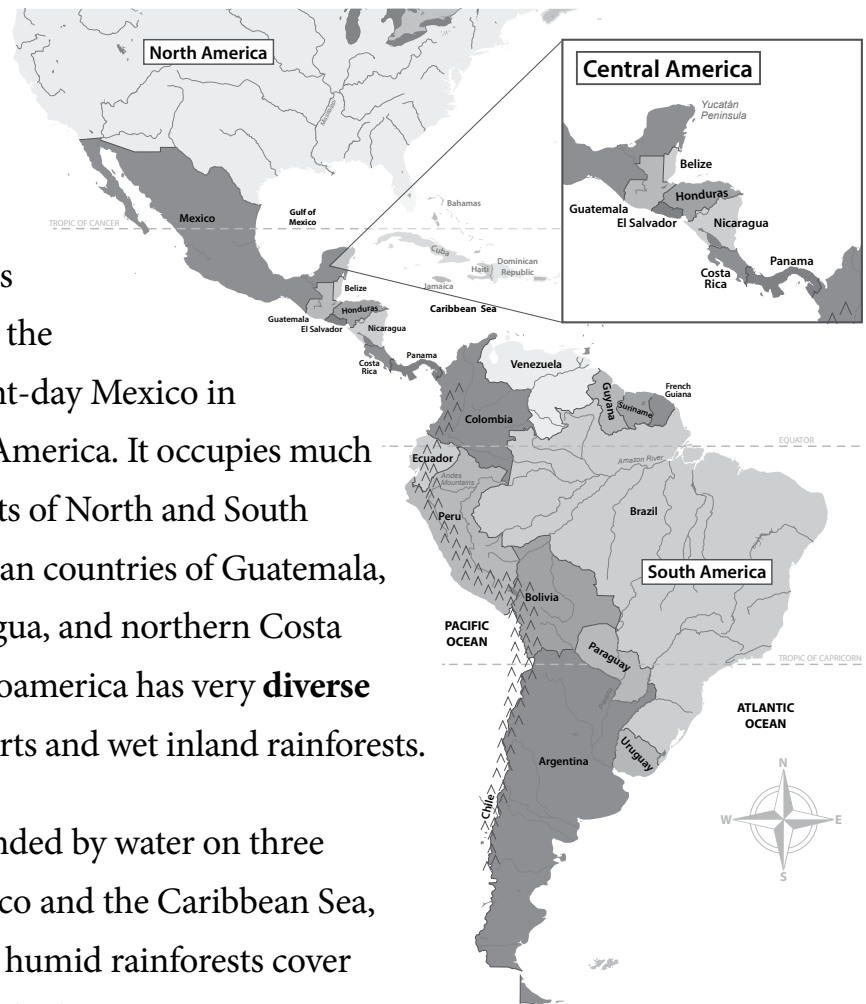
Excerpt from Chapter 1

Directions: Listen to the Read-Aloud and record key details about the geographical features of the Maya, Aztec, and Inca civilizations.

Mesoamerica: The Maya and the Aztec

Mesoamerica, or Middle America, was home to the Maya and the Aztec civilizations. This region lies north of the Equator in an area called the tropics. It includes a portion of present-day Mexico in North America and parts of Central America. It occupies much of the **isthmus** that joins the continents of North and South America. The present Central American countries of Guatemala, Belize, Honduras, El Salvador, Nicaragua, and northern Costa Rica are all part of Mesoamerica. Mesoamerica has very **diverse** landscapes, including dry coastal deserts and wet inland rainforests.

The Yucatán Peninsula is surrounded by water on three sides. It lies between the Gulf of Mexico and the Caribbean Sea, and was home to many Maya. Warm, humid rainforests cover the southern part of the peninsula. Its **lush** vegetation supports animals as varied as jaguars, snakes, bats, monkeys, toucans, and quetzal birds. The northern part of the Yucatán is drier and has no rivers, only lakes and swamps. The Yucatán's thousands of deep **cenotes** supply fresh water to the area—water needed in order for settlements to develop. Maya **descendants** are still there, living alongside the ruins of the ancient civilization.





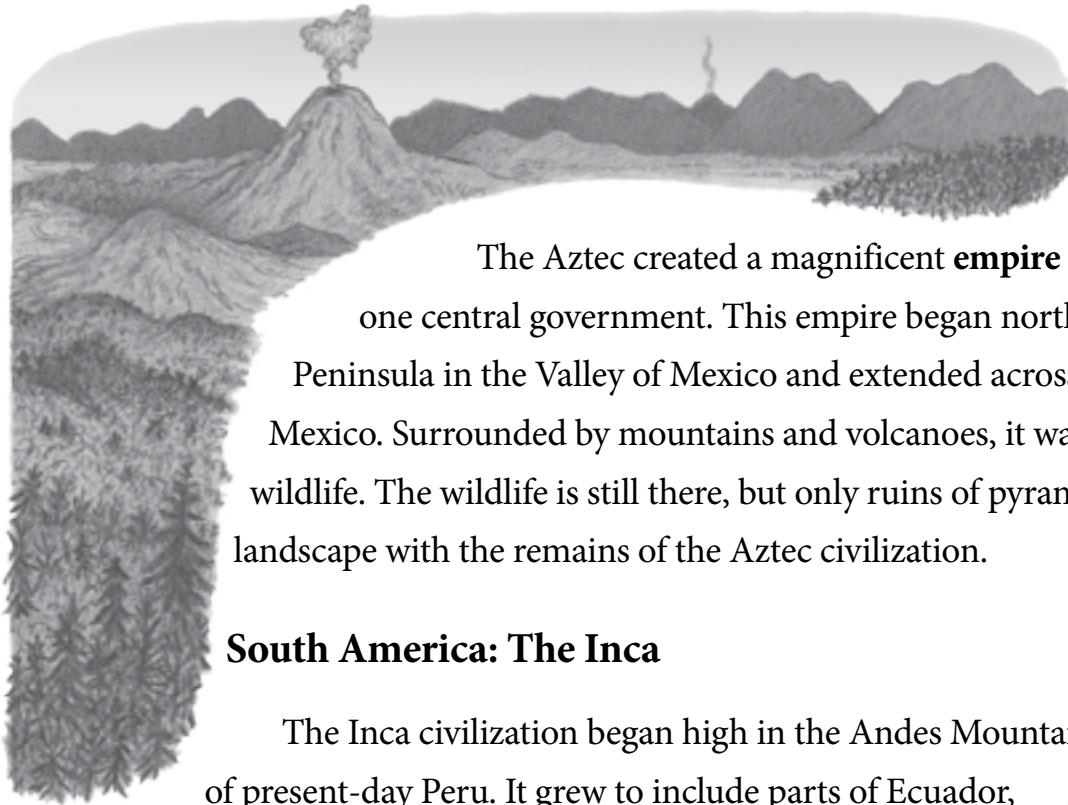
NAME: _____

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2.2
CONTINUED

ACTIVITY PAGE

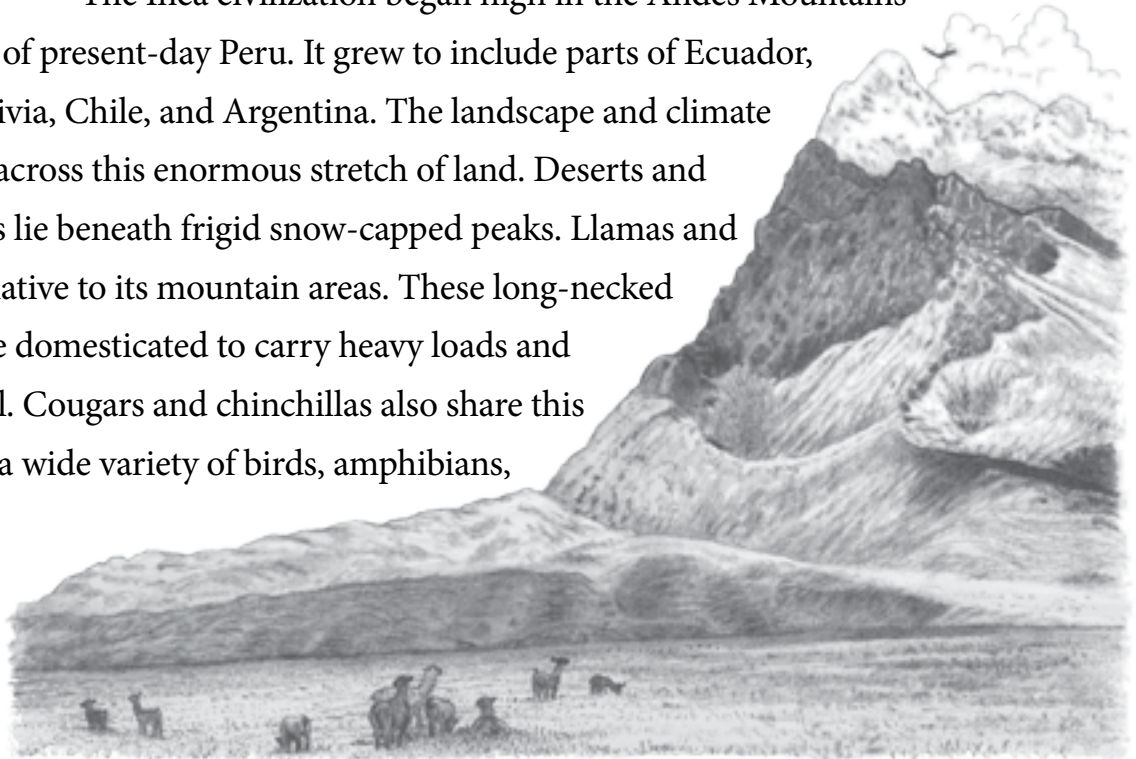
LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS



The Aztec created a magnificent **empire** with cities under one central government. This empire began north of the Yucatán Peninsula in the Valley of Mexico and extended across much of central Mexico. Surrounded by mountains and volcanoes, it was a land full of wildlife. The wildlife is still there, but only ruins of pyramids mark the landscape with the remains of the Aztec civilization.

South America: The Inca

The Inca civilization began high in the Andes Mountains of present-day Peru. It grew to include parts of Ecuador, Bolivia, Chile, and Argentina. The landscape and climate vary greatly across this enormous stretch of land. Deserts and warm valleys lie beneath frigid snow-capped peaks. Llamas and alpacas are native to its mountain areas. These long-necked animals were domesticated to carry heavy loads and provide wool. Cougars and chinchillas also share this habitat with a wide variety of birds, amphibians, and fish.



**LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS****Taking Notes on Geographical Features**

Directions: Record key details about Geographical Features of the Maya, Aztec, and Inca civilizations using pictures, words, or both.

Key Details**Maya****Aztec****Inca**



NAME: _____

DATE: _____

3.1

ACTIVITY PAGE

LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

Verbs and Verb Phrases

Directions: Action verbs show action. Linking verbs connect the subject to the words that describe it. In the sentences below, underline the verb and circle whether it is an action verb or a linking verb.

1. Llamas and alpacas are native to the mountain region.

Action Verb

Linking Verb

2. Cougars share their habitat with other bird, amphibians, and wildlife.

Action Verb

Linking Verb

3. Warm, humid rainforests cover the southern part of the peninsula.

Action Verb

Linking Verb

4. Deep cenotes supply fresh water to the area.

Action Verb

Linking Verb

5. Mesoamerica has very diverse landscapes.

Action Verb

Linking Verb



LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

Geographical Feature

Directions: Draw or attach an image representing a geographical feature of the Maya, Aztec, or Inca civilization. Write a caption that describes the image you have selected.

Image

Caption



NAME: _____

DATE: _____

4.1

ACTIVITY PAGE

LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

Descriptive Words and Phrases

Directions: Write a list of words and phrases that describe your image of a geographical feature.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Use the words and phrases above to draft a caption for your image of a geographical feature.



LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

Early American Civilization Scrapbook

Imagine you have traveled back in time to visit an Early American Civilization (Maya, Aztec, or Inca). Your scrapbook includes images and captions presenting key information about your selected civilization, including:

- _____ Information about the capital city
- _____ Cultural aspects of the civilization (architecture, farming methods, social classes)
- _____ Accomplishments and successes of the civilization
- _____ Reasons for the decline of the civilization

You will present your scrapbook to the group during one of the last two days of the unit study. Your presentation should also include the following information:

- _____ Identify the Early American Civilization you selected.
- _____ Point out on a map the location of your Early American Civilization.
- _____ Identify the year in time you traveled back to for your visit.
- _____ Present your scrapbook to the group, sharing your selected images and their captions.



NAME: _____

DATE: _____

4.3

ACTIVITY PAGE

LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

Selecting a Civilization

Directions: Choose a civilization to be the focus of your Scrapbook Project.

1. Think about which of the following civilizations seems the most interesting to you:

Maya	Aztec	Inca
-------------	--------------	-------------

2. Circle the civilization that you would like to select for your Scrapbook Project.
3. Explain why you are selecting this civilization. Use the word *because* in your explanation.



LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

Maya Capital City

Pyramids, Temples, Gods, and Sacrifice

Maya city-states were centers of both government and religion. Each center had some unique architectural designs. However, all centers had stone pyramids and temples. Some of the pyramids served as burial monuments to honor dead kings. Temples occupied the top level of the pyramids, purposefully close to the heavens and the gods. These temples were reserved for rulers and priests. Pyramid-temple complexes often surrounded a central plaza where public ceremonies and festivals took place.

Religion was important to most aspects of Maya life. The Maya's belief in gods and goddesses helped them explain the mystery of life itself. They believed that gods controlled everything. The gods were responsible for the rising and setting of the sun and the phases of the moon. They were certainly responsible for floods and





NAME: _____

DATE: _____

5.1
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

droughts as well as sickness and health. The Maya gave thanks for a bountiful harvest, a cured disease, or a victory in battle. They offered sacrifices, or precious gifts, to the gods. Sacrificial blood, both of animals and humans, was a common offering. Kings, sometimes called holy lords, were in charge of hosting sacrificial rituals and ceremonies.

Toward the end of the Maya's golden age, the city-state Chichén Itzá served as an important Maya center. Chichén Itzá is located in an arid region of the northern Yucatán Peninsula. The Maya believed that Chichén Itzá's Well of Sacrifice was the home of gods who controlled the rain. The Maya offered sacrifices to the rain gods. They did so because they believed that their fields would be watered. This well continued to serve as a sacrificial site for centuries after Chichén Itzá's decline as a major Maya center.



LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

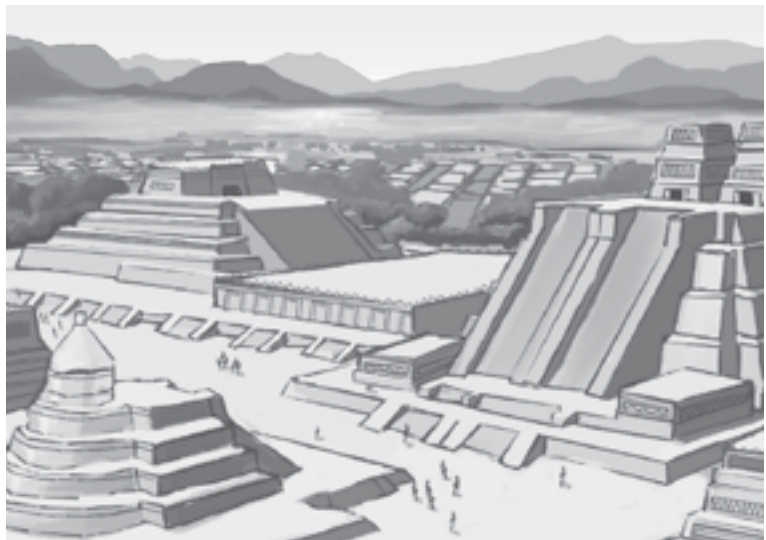
Aztec Capital City

Have you heard of Mexico City? Did you know that this modern capital of Mexico was built on top of another city? If you visit Mexico City today, you can see archaeologists at work. They are busy uncovering the ancient city of Tenochtitlán.

Tenochtitlán was the capital of the Aztec Empire in the 1300s and 1400s. This empire existed more than 500 years after the Maya abandoned their great inland city-states. The ancestors of the people now known as the Aztec migrated from the north. By 1325 CE, they had settled in the Valley of Mexico.

Tenochtitlán: A Well-Planned City

Tenochtitlán was laid out on a grid. Its streets and canals formed a pattern of squares. Its religious and ceremonial center was located at the heart of the city. This Sacred Precinct, or pyramid-temple complex, was much larger than those at the Maya centers. Stone walls carved with serpents surrounded the precinct. The Great Temple, or Templo Mayor,





NAME: _____

DATE: _____

5.2
CONTINUED

ACTIVITY PAGE

LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

dominated the space inside the walls. On top of Templo Mayor, the Aztec built shrines to honor their two most important gods. One shrine was dedicated to Huitzilopochtli, the sun god. The other honored Tlaloc, the rain god. Social class determined where people lived, how they dressed, and how they earned a living. Aztec priests lived in palaces within the Sacred Precinct. Just outside the Sacred Precinct, the emperor and members of the noble class built carved stone palaces and beautiful gardens. Beyond its city center, Tenochtitlán was divided into four sections, or quadrants. Each quadrant was divided into 20 calpullin, or districts. Each one, by itself called a calpulli, had its own farm, marketplace, and school.

~~~~~



## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Inca Capital City

#### All Roads Lead to Cuzco



By the 1500s, the Inca Empire included present-day Ecuador, Bolivia, Peru, and parts of Colombia, Chile, and Argentina. This long, narrow empire extended from the north to the south along the western coast of South America. It was home to some of the world's driest deserts and highest mountain peaks.

The capital of the Inca Empire was Cuzco. The name Cuzco means “navel of the world.” All roads led to Cuzco and it was indeed the center of the Inca world. According to legend, Manco Capac, the first Sapa Inca, founded Cuzco around 1200 CE.



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**5.3**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS



Cuzco was a city filled with impressive stone buildings. The Inca were master stonemasons. They used huge stone blocks, tightly fitted together to build palaces, temples, and government buildings. They did not use mortar to hold the stones in place.

Important government officials came and went from Cuzco, carrying out the empire's business. Few commoners ever entered the city, unless invited to a special ceremony or gathering.

The Coricancha, or Temple of the Sun, dominated Cuzco's main plaza and served as the religious center of the empire. Covered with sheets of gold and silver, its walls gleamed. The temple was reserved for priests, the Sapa Inca, his family, and acllas, or chosen women.

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_



## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Magnet Summary

*Directions: Record key ideas and important details from your reading about the capital city of the Maya, Aztec, or Inca civilization. You may use pictures, words, or both.*

---

**Name of Civilization**



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**5.5**

ACTIVITY PAGE

**LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS****Prefix *Inter-****Directions: Match the words in the word bank to the correct definition.*

|                 |              |               |
|-----------------|--------------|---------------|
| interact        | intercept    | interfere     |
| interject       | intermediate | international |
| interscholastic | intervene    | interview     |

- Existing or done between two or more schools.
- To become involved in the activities and concerns of other people when your involvement is not wanted.
- Involving two or more countries.
- A meeting at which information is gathered (as by a reporter) from a person.
- To interrupt what someone else is saying with a comment, remark, etc.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Challenge.** *Select one of the remaining words and use it in a sentence.*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS****Descriptive Words and Phrases**

*Directions: Write a list of words and phrases that describe your image of the capital city.*

|       |       |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

*Use the words and phrases above to draft a caption for your image of the capital city.*



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**7.1**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Cultural Aspects Word Sort

*Directions: Cut out the following cultural aspects and paste them in the proper column on the next page.*



lords

terrace farming

temples

commoners

slash and burn

adobe

nobles

multicropping

pyramids

raised aqueducts

craftsmen

shrine







NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**7.1**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Cultural Aspects Word Sort

*Directions: Paste the cultural aspects in the appropriate column below.*

#### Farming Methods

#### Social Classes

#### Architecture



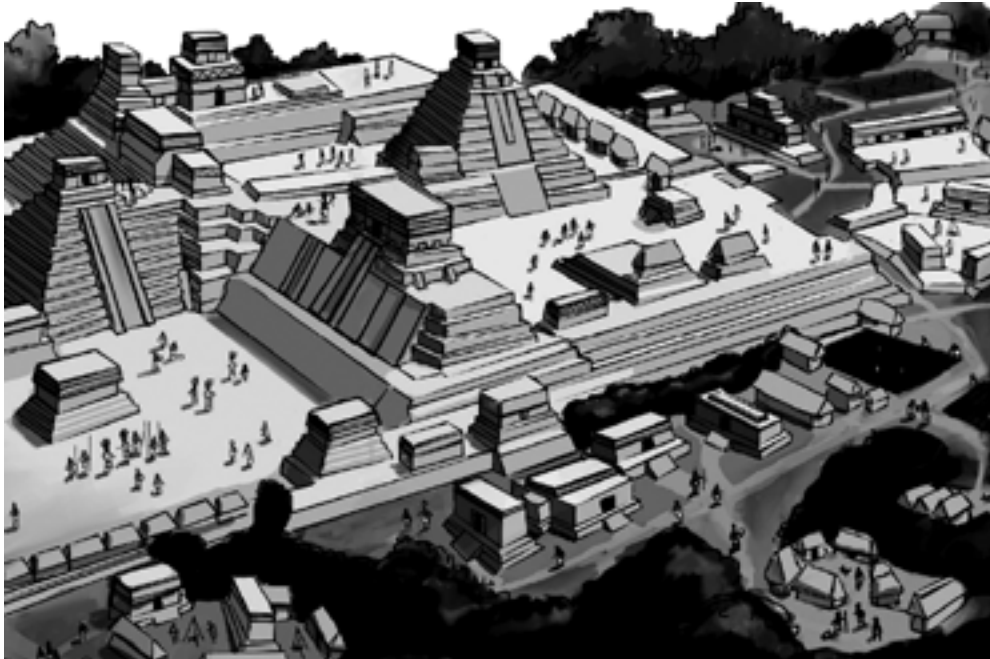
## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Cultural Aspects of the Maya

#### A Culture Flourishes

The Maya were one of many groups of people who settled in Mesoamerica. They formed agricultural villages at least as early as 1800 BCE. Over time, they established a civilization. As many as five million people inhabited an area that stretched from the highlands of Guatemala to the plains of Yucatán. Between 250 and 900 CE, writing, religion, and art flourished. In certain respects, this era was the golden age for the Maya culture.

Maya society was divided into classes with lords in the highest class. Well-educated priests were also among the noble, or highest, classes. Both kings and priests lived in palaces close to city centers. Powerful nobles usually lived in the largest houses. Craftsmen lived in smaller homes that were often farther away from the city center. Farmers lived next to their fields that were even farther away.





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**7.2**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Pyramids, Temples, Gods, and Sacrifice

Maya city-states were centers of both government and religion. Each center had some unique architectural designs. However, all centers had stone pyramids and temples. Some of the pyramids served as burial monuments to honor dead kings. Temples occupied the top level of the pyramids, purposefully close to the heavens and the gods. These temples were reserved for rulers and priests. Pyramid-temple complexes often surrounded a central plaza where public ceremonies and festivals took place.

Religion was important to most aspects of Maya life. The Maya's belief in gods and goddesses helped them explain the mystery of life itself. They believed that gods controlled everything. The gods were responsible for the rising and setting of the sun and the phases of the moon. They were certainly responsible for floods and droughts as well as sickness and health. The Maya gave thanks for a bountiful harvest, a cured disease, or a victory in battle. They offered sacrifices, or precious gifts, to the gods. Sacrificial blood, both of animals and humans, was a common offering. Kings, sometimes called holy lords, were in charge of hosting sacrificial rituals and ceremonies.

### Feeding City-States: Wetlands, Mountains, and Rainforests

Maya farmers worked hard to supply food to the city-states. Rainfall and soil quality varied throughout Mesoamerica. The Maya found clever ways to meet the challenges of their diverse landscapes. Some lowland areas received heavy rains from May through December, followed by drought from January through April. Because of this inconsistent rainfall, the Maya developed ways of redirecting and reusing rainwater. They created

canals in the lowlands. They built raised-earth platforms above the canals and created wetlands. Aquatic plants helped keep the water clean and provided shade for the fish in the canals. The fish, in turn, provided both food and fertilizer for the fields.

In highland areas, the Maya cut terraces into the slopes of mountains. They practiced multicropping on this flat land, planting and harvesting the land multiple times throughout the year. Their crops included beans, tomatoes, squash, chili peppers, and pumpkins. Maize, or corn, was the main food throughout Mesoamerica.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**7.3**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Cultural Aspects of the Aztec

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#### Tenochtitlán: A Well-Planned City

Tenochtitlán was laid out on a grid. Its streets and canals formed a pattern of squares. Its religious and ceremonial center was located at the heart of the city. This Sacred Precinct, or pyramid-temple complex, was much larger than those at the Maya centers. Stone walls carved with serpents surrounded the precinct. The Great Temple, or Templo Mayor, dominated the space inside the walls. On top of Templo Mayor, the Aztec built shrines to honor their two most important gods. One shrine was dedicated to Huitzilopochtli, the sun god. The other honored Tlaloc, the rain god.

Social class determined where people lived, how they dressed, and how they earned a living. Aztec priests lived in palaces within the Sacred Precinct. Just outside the Sacred Precinct, the emperor and members of the noble class built carved stone palaces and beautiful gardens. Beyond its city center, Tenochtitlán was divided into four sections, or quadrants. Each quadrant was divided into 20 *calpullin*, or districts. Each one, by itself called a *calpulli*, had its own farm, marketplace, and school. Commoners, including merchants, artisans, and farmers, lived together in the *capullin*. They built their houses of sundried clay bricks called *adobe*. These one-story houses often had peaked thatch roofs. Others had flat earthen roofs used for planting gardens.



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## Causeways, Aqueducts, and Marketplaces

Lake Texcoco contained salt water. Providing fresh water for the population of Tenochtitlán was a challenge. The Aztec used sand, dirt, rocks, and wooden stakes to build three wide causeways. Each causeway was about two and a half miles long. These wide, raised roads connected the city to natural springs on the mainland. Each causeway supported an aqueduct, a structure built to carry water. The aqueduct consisted of two clay pipes. One transported fresh water from the springs into Tenochtitlán for drinking and bathing. The second pipe was a spare, used only when the first pipe needed cleaning.

Bustling marketplaces filled Tenochtitlán and other cities. At the grand market in nearby Tlatelolco, thousands of people traded daily for goods such as clothing, food, and pottery. Merchants brought goods to exchange from all over central Mexico and even beyond.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**7.4**

ACTIVITY PAGE

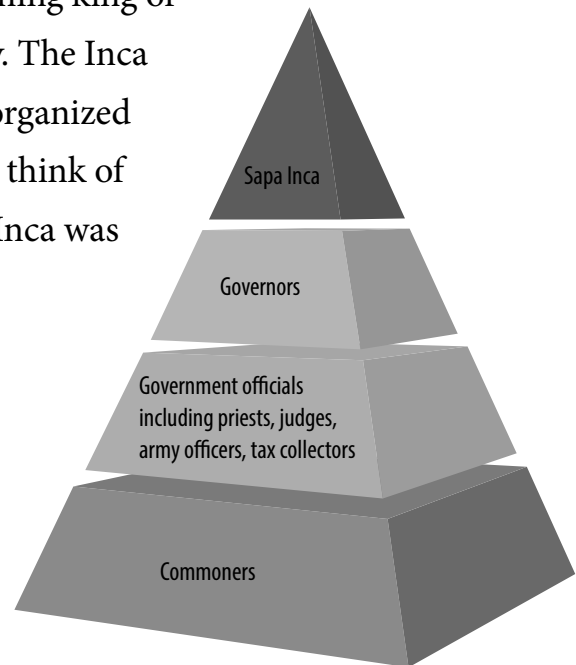
## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Cultural Aspects of the Inca

#### Pyramid of Power

In the days of the empire, the term *Inca*, meaning king or lord, referred only to members of the royal family. The Inca called their emperor Sapa Inca. He ran a strong, organized government from the capital city of Cuzco. If you think of the Inca society structure as a pyramid, the Sapa Inca was at the top. He ruled supreme—above all others.

The Inca believed that the Sapa Inca was descended from Inti, the sun god. Heredity determined who would become emperor, meaning that when the emperor died, his son would become the next ruler. If the Sapa Inca had more than one son, he chose the strongest of his sons to replace him.



Nobles and members of the royal family held high-ranking government positions.

People treated the Sapa Inca like a god. He lived in a magnificent palace, dressed in gold-fringed clothing, and ate off gold plates. Servants carried him on a golden **litter**. Powerful men surrounded the Sapa Inca. Four governors helped him rule each of the empire's four quarters. Most government officials were nobles and members of the royal family. They included priests, judges, army officers, and tax collectors. The bottom of the pyramid consisted of the rest of society—commoners who worked for the emperor.



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## Growing Food from Mountain Peaks to Coastal Plains

The success of the empire depended upon the commoners, most of whom were farmers. The Inca cultivated many different crops, including potatoes, corn, beans, peanuts, manioc, chili peppers, tomatoes, and squash. Cotton grew in the hot, dry coastal regions. Quinoa thrived in cooler, wetter mountain areas.

Terrace farming was a common practice in the Andes Mountains. Like the Maya, the Inca transformed hillsides with terraces, or steps of flat land. They built raised aqueducts and irrigated their crops with water from mountain springs. The terraces helped trap water, preventing erosion and run-off. The Inca produced an abundance of food for an ever-growing empire working with simple hoes, sod-breaking clubs, and foot plows.





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**7.4**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

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### A Superior Network of Roads

Inca roads created a network across different types of land. Using stone and primitive tools, mita workers followed the land's natural terrain. They chiseled stone out of mountainsides, building tunnels to connect cities from one end of the empire to the other. They laid steps up rocky cliffs. They stacked stones and floating reeds to form causeways over marshlands. Their rope bridges, probably the first suspension bridges in the world, spanned deep valleys and rivers along the way. They built low stone walls to keep desert sands from covering the flat, wide coastal roads. They edged the roads with stone gutters to prevent flooding. They even built tambos, or inns, for travelers. Thousands of workers maintained the empire's 24,000 miles of road.

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## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Taking Notes on Cultural Aspects

*Directions: Read about the cultural aspects of the Maya, Aztec, or Inca civilization and record key details below using pictures, words, or both.*

|                 | Civilization |
|-----------------|--------------|
| Farming Methods |              |
| Social Classes  |              |
| Architecture    |              |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**8.2**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Compare/Contrast Cultural Aspects

*Directions: Partner with a peer who has selected a different Early American Civilization. Compare and contrast the cultural aspects of the civilizations.*

My Civilization

A Peer's Civilization

#### Farming Methods

Same

Different

#### Social Classes

#### Architecture



## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Describing the Cultural Aspects of a Civilization

*Directions: Write a list of words and phrases that describe your image of a cultural aspect of the Maya, Aztec, or Inca civilization.*

|       |       |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

*Use the words and phrases above to draft a caption for your image of the capital city.*



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**10.1**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Accomplishments of the Maya Civilization

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#### Hidden Secrets of the Rainforest

Do you like to solve puzzles and break codes? A boy named David Stuart did. The son of archaeologists, David often accompanied his parents to the ancient Maya ruins where they worked. There, he saw sights that he had never seen before. He was particularly fascinated by the sculpted stone monuments called stelae. Often located in the central plazas of Maya cities, these giant pillars featured carvings of images and symbols.

#### Decoding an Ancient Language

David soon learned that archaeologists were often puzzled by these carved symbols. Many of the carvings had survived despite thousands of years of erosion by humidity, heat, and tropical storms. Still, nobody knew what these sequences of symbols meant. Some scholars suspected that the symbols were largely decorative. Others were convinced that the symbols were a form of writing. Among these scholars was a young Russian named Yuri Knorosov, who began to decode, or translate, the hieroglyphics. His translations uncovered the true nature of the Maya writing system. Some glyphs were syllables, or parts of words, while others represented whole words. They were far from being just pretty pictures!

Today, approximately 85 percent of the Maya glyphs have been decoded. These glyphs help bring the ancient Maya world to life. They provide records of important dates and events, including the reigns of kings and the movement of the stars.




Stelae featured detailed carvings like these. There could be many different symbols in various combinations.

The Maya developed a system of writing that used around 800 distinct glyphs. Scribes patiently painted symbols onto the folded bark paper of a codex. They created many of these ancient books, or codices. Many codices were destroyed or have disappeared. Hieroglyphics carved in stone, however, continue to tell stories from ancient Maya city-states even today.

### From Numbers to Calendars and the Great Beyond

We know that the Maya had a written language. They also developed a number system. They used three symbols: a dot, a line, and a picture. The dot represented 1. The bar stood for 5. The pictorial symbol, often an oval shell, stood for 0. The Maya were among the first people to use the concept of 0.

Without it, they could not have made calculations into the millions as they did. Their system of counting was used by people from different classes of society. Traders used this early form of mathematics for business. Architects used it to build pyramids. Farmers used it to plant their fields. Astronomers used mathematics to plot the heavens.

|                                                                                     |     |      |       |        |       |        |         |          |           |
|-------------------------------------------------------------------------------------|-----|------|-------|--------|-------|--------|---------|----------|-----------|
| 0                                                                                   | 1   | 2    | 3     | 4      | 5     | 6      | 7       | 8        | 9         |
|  | •   | ••   | •••   | ••••   | —     | —•     | —••     | —•••     | —••••     |
| 10                                                                                  | 11  | 12   | 13    | 14     | 15    | 16     | 17      | 18       | 19        |
| ==                                                                                  | ==• | ==•• | ==••• | ==•••• | ===== | =====• | =====•• | =====••• | =====•••• |

Symbols for 0, 1, and 5 combine to form larger numbers.



NAME: \_\_\_\_\_

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**10.2**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Accomplishments of the Aztec Civilization

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#### Causeways, Aqueducts, and Marketplaces

Lake Texcoco contained salt water. Providing fresh water for the population of Tenochtitlán was a challenge. The Aztec used sand, dirt, rocks, and wooden stakes to build three wide causeways. Each causeway was about two and a half miles long. These wide, raised roads connected the city to natural springs on the mainland. Each causeway supported an aqueduct, a structure built to carry water. The aqueduct consisted of two clay pipes. One **transported** fresh water from the springs into Tenochtitlán for drinking and bathing. The second pipe was a spare, used only when the first pipe needed cleaning.

**Bustling** marketplaces filled Tenochtitlán and other cities. At the grand market in nearby Tlatelolco, thousands of people traded daily for goods such as clothing, food, and pottery. Merchants brought goods to exchange from all over central Mexico and even beyond.







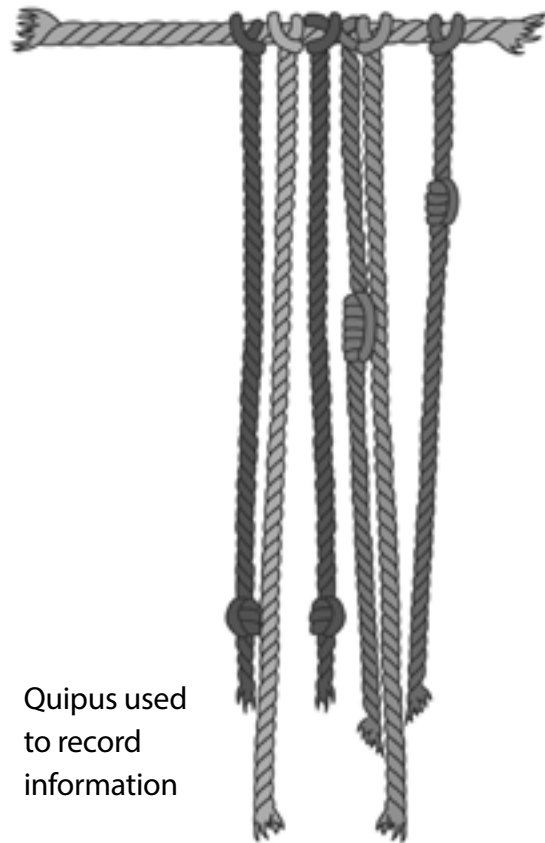
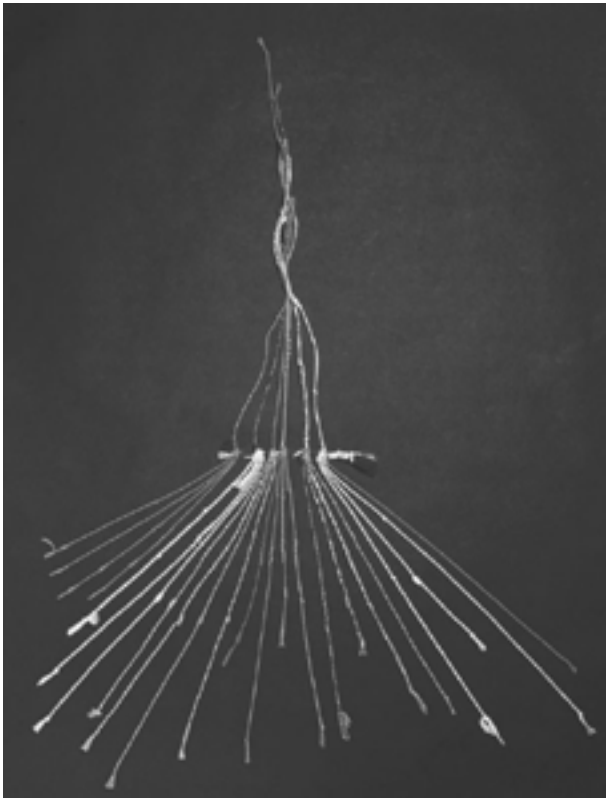
## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Accomplishments of the Inca Civilization

#### The Quipu

##### A Color-Coded System of Counting Knots

The governors used quipus to keep track of crop yields, taxes paid, and taxes owed. Each governor had his own quipu for keeping records. A quipu looked like a bundle of colorful threads. Strings hung from a central rope. The governors tied the strings in knots. The types of knots and the colors of the strings helped governors interpret calculations and records.



Quipus used  
to record  
information



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**10.3**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### A Superior Network of Roads

Inca roads created a network across different types of land. Using stone and primitive tools, mita workers followed the land's natural terrain. They chiseled stone out of mountainsides, building tunnels to connect cities from one end of the empire to the other. They laid steps up rocky cliffs. They stacked stones and floating reeds to form causeways over marshlands. Their rope bridges, probably the first suspension bridges in the world, spanned deep valleys and rivers along the way. They built low stone walls to keep desert sands from covering the flat, wide coastal roads. They edged the roads with stone gutters to prevent flooding. They even built tambos, or inns, for travelers. Thousands of workers maintained the empire's 24,000 miles of road.

The government primarily used the roads. Armies patrolled the roads, making sure commoners did not travel along them without permission. Because the Inca had no written language, the emperor kept in touch with his governors through swift-footed messengers. The emperor's messengers traveled across the empire carrying quipus. These knotted ropes contained records of everything from population figures to troop numbers to the size of animal herds. The messengers also memorized messages and transferred them orally from one person to another. They used relay stations that were set up about every mile along the roads.

As one messenger approached another, he blew into a conch-shell trumpet, alerting the next messenger to be ready to run. The runner told his message to the next as the two ran side-by-side. In this way, multiple messengers carried the same message from station to



station across many miles. In fact, these highly trained sprinters traveled more than 100 miles in a single day in order to deliver messages. In this “Land of Four Quarters,” all roads led to Cuzco.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**11.1**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Important Accomplishments of an Early American Civilization

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Name of Civilization

*Directions: Using words, pictures, or both, identify an important accomplishment of this Early American Civilization.*

*Explain why this accomplishment was important to the civilization.*



## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Describing the Accomplishments of a Civilization

*Directions: Write a list of words and phrases that describe your image of a successful accomplishment of the Maya, Aztec, or Inca civilization.*

|       |       |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

*Use the words and phrases above to draft a caption for your image of a Maya, Aztec, or Inca accomplishment.*



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**12.2**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### The Decline of the Maya Civilization

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#### The End of a Golden Age

The golden age of the Maya came to an end between 800 and 900 CE. City-states were mostly abandoned. No more stone statues were raised to kings. Populations decreased and farmers **dispersed**. People of the inland rainforests left for the drier Yucatán Peninsula. One of the most advanced pre-Columbian civilizations in the Americas crumbled. Why?

The change was gradual and probably resulted from a combination of things. It is possible that a lack of rainfall led to serious drought conditions. The Maya chopped down trees for additional fields and housing. This could have destroyed the ecological balance of the region. An **epidemic** or changing trade routes may have been partially responsible for the decline. Or, some theorize, the reason may rest with the Maya themselves. Was there a war between city-states? Did people revolt? Had the rulers become too controlling? Nobody knows for sure.

At the close of the golden age, the remaining Maya scattered and their great civilization **dwindled**. Today, their descendants live in the ancestral homelands of modern-day Mexico, Belize, Guatemala, Honduras, and El Salvador. With the exception of Belize, where English is spoken, Spanish is the official language of the region. However, more than 21 Maya dialects are still spoken in Guatemala alone. If you visit Mesoamerica, your guide through the muggy rainforests to ancient ruins may be a descendant of the Maya.

The ancient Maya were once thought to be peaceful worshippers of the stars, gods, and time. However, their decorated vessels and translated glyphs provide clues to suggest otherwise. We are still learning about these people who populated south-central Mexico and parts of Central America.

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## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### The Decline of the Aztec Civilization

#### Spanish Conquests in the Americas

Hernán Cortés and Francisco Pizarro—distant cousins—were two early Spanish explorers. They sailed on separate expeditions from Spain to the Americas in the early 1500s. These Spanish conquistadors, or conquerors, were both interested in more than riches. They wanted to establish colonies for the



Hernán Cortés



Francisco Pizarro

Spanish king. They brought with them advanced weapons, new animals, and, unfortunately, devastating European diseases. Cortés conquered, or took control of, the Aztec Empire in present-day Mexico. Pizarro conquered the Inca in present-day Peru. The Spaniards imposed their language and religion on the native people. The Spanish wrote about their early experiences in the Americas.

As you explore these chapters, you will learn about the history of these three pre-Columbian civilizations: the Maya, the Aztec, and the Inca.



Spanish conquistadors sought riches such as the gold that was used to make this Aztec pendant.



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**12.3**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### The Decline of the Aztec Civilization

#### Arrival of Cortés and the Spanish

Hernán Cortés, a Spaniard, was one of the men who heard tales of riches in Mesoamerica. In 1519 CE, he led an expedition from present-day Veracruz on the Gulf of Mexico. Seeking gold and power, he stepped ashore with about 500 men. They made their way inland on horseback. Cortés and his men fought and conquered powerful Aztec city-states along the way. However, these battles had a strange outcome. Instead of creating enemies, in some cases the Spaniards gained friends. Some city-states disliked the Aztec Empire so much they quickly became Cortés's strongest allies. These allies joined Cortés's troops. The size of the Spanish army grew to several thousand men. Together, they marched on to Tenochtitlán.



Hernán Cortés

Meeting between  
Moctezuma II and Cortés

When Cortés and his men arrived in Tenochtitlán, they were stunned by its elaborate palaces and dazzling chinampas. Moctezuma II welcomed Cortés and gave him gold and jewels. While the men greeted each other on friendly terms, it appears Cortés never intended to be Moctezuma II's friend.

Cortés left Tenochtitlán, determined to conquer the Aztec Empire. He planned to claim the land for the king of Spain. Unpredictable factors made Cortés's task easier. First, some of the Aztec city-states became his allies. Second, the Spanish brought deadly European diseases with them. One of Cortés's men was ill with smallpox and this highly **contagious** disease spread throughout the empire. With no immune resistance to the disease and no cure for it, thousands of people died. By August of 1521 CE, over 40,000 Aztec lay dead. The powerful Aztec Empire, which rose up out of a swamp, was defeated.





## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### The Decline of the Inca Civilization

#### Royal Fighting, Pizarro, and the End of an Empire



Francisco Pizarro

The government kept tribal rebellions under control. However, a **quarrel** between two royal brothers nearly brought down the Inca Empire. Brothers Atahualpa and Huascar were fighting for control of the empire. Their father, Sapa Inca Huayna Capac, gave each brother separate parts of the empire to rule. When the emperor died, both brothers wanted to rule the entire kingdom. They were fighting with each other when the Spanish arrived in South America.

The year was 1532 CE. Francisco Pizarro, a Spanish conquistador, was exploring the Pacific coast of South America in search of gold. He led his men through deserts and over snow-capped mountains. The conquistadors were delighted to find that the Inca's swaying suspension bridges were strong enough to support their crossings on horseback!



Many suspension bridges could support horses.



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**12.4**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### The Decline of the Inca Civilization

When Pizarro arrived, he found the city of Cuzco weakened from the fighting between the brothers. The Spanish joined forces in favor of Huascar. They imprisoned his brother, Atahualpa. Knowing that the Spanish had come in search of riches, Atahualpa made a deal with the Spanish. He offered to fill his prison cell with gold and silver in exchange for his life. The Spanish agreed. Then, at the eleventh hour, or the latest possible moment, the Spanish changed their minds. They killed Atahualpa and kept his room full of treasures.



Atahualpa, in chains, looks on as his prison cell is filled with treasure.

The Inca civilization began slowly and lasted barely 100 years. Civil war had already weakened the Inca Empire before the Spanish conquerors arrived. European diseases killed 40 percent of the Inca population, quickening the end of the empire. When the Inca Empire ended, it was the largest pre-Columbian empire in the Americas. Descendants of the Inca still live in the Andes today, carrying on many of their traditions.

**LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS****Cause and Effect**

*Directions: Record key details about the events leading to the end of the Maya, Aztec, or Inca civilization, using words, pictures, or both.*

**CAUSE****EFFECT**

**Decline of the**

---



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**13.2**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Describing the Decline of an Early American Civilization

*Directions: Write a list of words and phrases that describe your image of the events leading to the end of the Maya, Aztec, or Inca civilization.*

|       |       |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

*Use the words and phrases above to draft a caption for your image of the events leading to the end of the Maya, Aztec, or Inca civilization.*

|  |
|--|
|  |
|--|



## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Feedback on Presentations

*Directions: Use the following spaces to write two pieces of positive feedback after each student presentation.*

**Presenter:** \_\_\_\_\_

Positive Feedback 1:

---

---

Positive Feedback 2:

---

---

**Presenter:** \_\_\_\_\_

Positive Feedback 1:

---

---

Positive Feedback 2:

---

---

**Presenter:** \_\_\_\_\_

Positive Feedback 1:

---

---

Positive Feedback 2:

---

---



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**14.1**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

**Presenter:** \_\_\_\_\_

Positive Feedback 1:

---

---

Positive Feedback 2:

---

---

**Presenter:** \_\_\_\_\_

Positive Feedback 1:

---

---

Positive Feedback 2:

---

---

**Presenter:** \_\_\_\_\_

Positive Feedback 1:

---

---

Positive Feedback 2:

---

---

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS****The Capital City of an Early American Civilization**



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**SB2**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Cultural Aspects of an Early American Civilization



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS****Accomplishments of an Early American Civilization**



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**SB4**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### The Decline of an Early American Civilization



## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Early American Civilization Scrapbook Checklist

Students have traveled back in time to visit an Early American Civilization (Maya, Aztec, or Inca) and create a scrapbook of their travels.

Scrapbooks include images and captions presenting key information about the Maya, Aztec, or Inca civilization.

|                                                                                         | Image | Caption |
|-----------------------------------------------------------------------------------------|-------|---------|
| Information about the capital city                                                      | _____ | _____   |
| Cultural aspects of the civilization<br>(architecture, farming methods, social classes) | _____ | _____   |
| Accomplishments and successes of the civilization                                       | _____ | _____   |
| Reasons for the decline of the civilization                                             | _____ | _____   |

Oral Presentation Includes:

\_\_\_\_\_ Name of the selected Early American Civilization

\_\_\_\_\_ Point out on a map the location of the Early American Civilization

\_\_\_\_\_ Identify the years in which the civilization existed

\_\_\_\_\_ Presentation of scrapbook to the group, highlighting images and their captions



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**SB5**

ACTIVITY PAGE

## LANGUAGE STUDIO 2: EARLY AMERICAN CIVILIZATIONS

### Early American Civilization Scrapbook Checklist

Students have traveled back in time to visit an Early American Civilization (Maya, Aztec, or Inca). They have created a scrapbook of their travels

Scrapbooks include images and captions presenting key information about the Maya, Aztec, or Inca civilization:

|                                                                                         | Image | Caption |
|-----------------------------------------------------------------------------------------|-------|---------|
| Information about the capital city                                                      | _____ | _____   |
| Cultural aspects of the civilization<br>(architecture, farming methods, social classes) | _____ | _____   |
| Accomplishments and successes of the civilization                                       | _____ | _____   |
| Reasons for the decline of the civilization                                             | _____ | _____   |

Oral Presentation Includes:

\_\_\_\_\_ Name of the selected Early American Civilization

\_\_\_\_\_ Point out on a map the location of the Early American Civilization

\_\_\_\_\_ Identify the years in which the civilization existed

\_\_\_\_\_ Presentation of scrapbook to the group, highlighting images and their captions



Language Studio 3

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# Poetry

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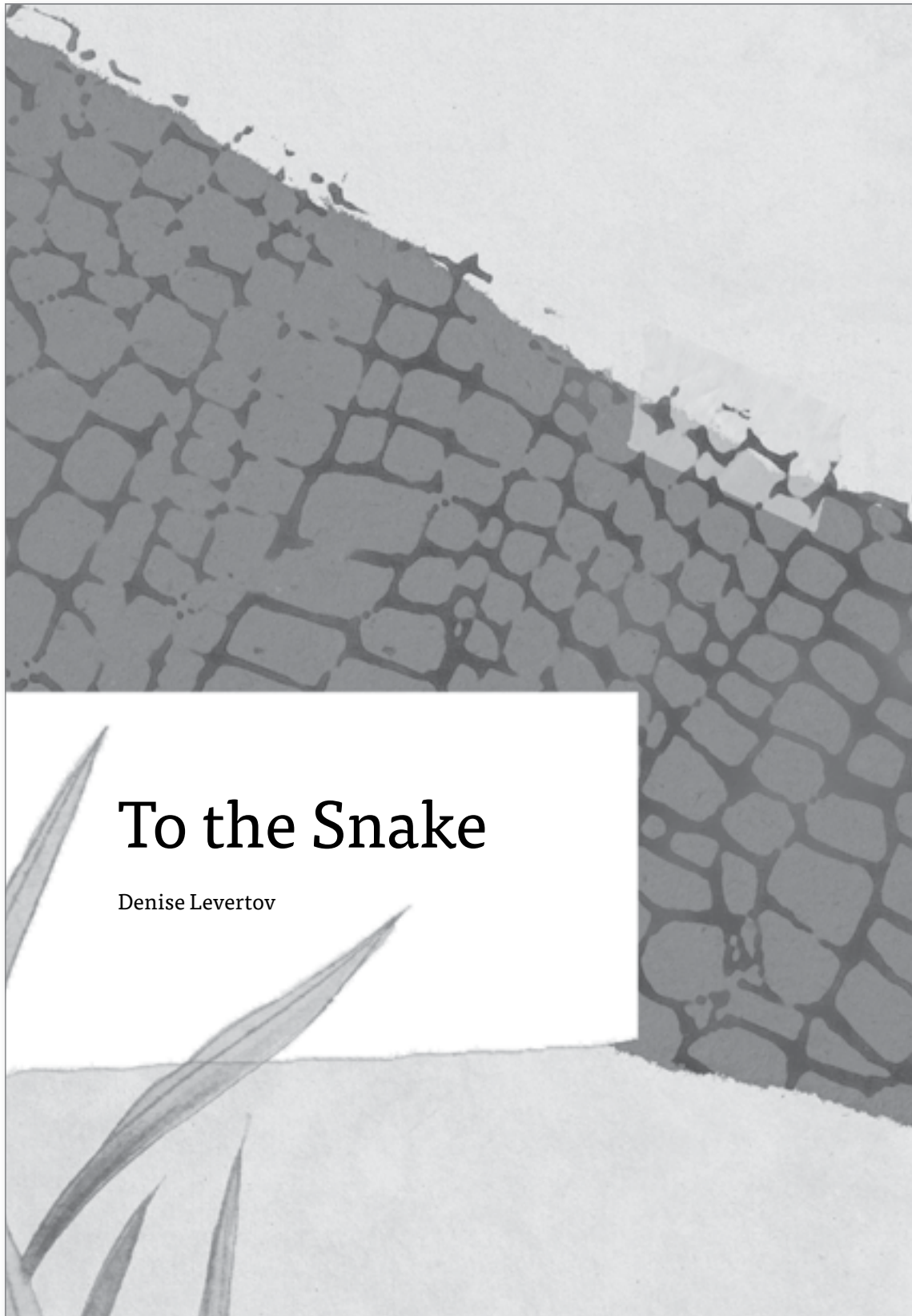
NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**1.1**

ACTIVITY PAGE

## LANGUAGE STUDIO 3: "TO THE SNAKE"





**pulsing, *adj.*** throbbing  
rhythmically, like a heart beating

**glinting, *adj.*** sparkling or shining

**desiring, *v.*** a strong wanting or  
wishing for something

**wake, *n.*** a trail of disturbed water  
or air left by the passage of a ship  
or aircraft

**haunted, *adj.*** extremely scared or  
frightened

Green Snake, when I hung you round my neck  
and stroked your cold, pulsing throat  
as you hissed to me, glinting  
arrowy gold scales, and I felt  
the weight of you on my shoulders,  
and the whispering silver of your dryness  
sounded close at my ears—

Green Snake—I swore to my companions that certainly  
you were harmless! But truly  
I had no certainty, and no hope, only desiring  
to hold you, for that joy,  
which left  
a long wake of pleasure, as the leaves moved  
and you faded into the pattern  
of grass and shadows, and I returned  
smiling and haunted, to a dark morning.



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**1.2**

ACTIVITY PAGE

**LANGUAGE STUDIO 3: POETRY****I Spy . . .**

*Directions: Complete the following Observational Chart with the things you noticed when scanning the poem “To the Snake.”*

| <i>I Spy . . .</i>    |                       |                       |                       |                       |                       |
|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| <b>Punctuation</b>    | <b>Capitalization</b> | <b>Length</b>         | <b>Spacing</b>        | <b>Format</b>         | <b>Words</b>          |
| Observation(s):<br>1. | Observation(s):<br>1. | Observation(s):<br>1. | Observation(s):<br>1. | Observation(s):<br>1. | Observation(s):<br>1. |
| 2.                    | 2.                    | 2.                    | 2.                    | 2.                    | 2.                    |
| Example(s):           | Example(s):           | Example(s):           | Example(s):           | Example(s):           | Example(s):           |

One thing *I like* is

---

---

One thing *I don't understand* is

---

---

One thing *I want to learn more about* is

---

---



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**2.1**

ACTIVITY PAGE

**LANGUAGE STUDIO 3: POETRY****The Five Senses and Imagery**

*Directions: After listening to the nature audio recordings, list the images you imagined while you listened to the sounds. List these images under the correct sense column. For example, if you listened to sounds of the ocean, and you could taste salt water on your tongue, write, “Taste saltwater on my tongue” under the Taste column.*

| See | Hear | Taste | Touch | Smell |
|-----|------|-------|-------|-------|
|     |      |       |       |       |
|     |      |       |       |       |

**LANGUAGE STUDIO 3: POETRY****Nature and Me**

*Directions: Now that you have completed the Five Senses Chart, write about a personal experience you had with nature.*

Listening to the sounds of \_\_\_\_\_ made me think of the time I

---

---

---

---

I remember *seeing* \_\_\_\_\_

---

---

I remember *hearing* \_\_\_\_\_

---

---

I remember *tasting* \_\_\_\_\_

---

---



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**2.2**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 3: POETRY

I remember *touching* \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_.

I remember *smelling* \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_.

This memory makes me feel \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_.

because \_\_\_\_\_

\_\_\_\_\_.

**LANGUAGE STUDIO 3: THE SPEAKER AND THE SNAKE**

1

Green Snake, when I hung you round my neck  
and stroked your cold, pulsing throat  
as you hissed to me, glinting  
arrowy gold scales, and I felt

5

the weight of you on my shoulders,  
and the whispering silver of your dryness  
sounded close at my ears—

10

Green Snake—I swore to my companions that certainly  
you were harmless! But truly  
I had no certainty, and no hope, only desiring  
to hold you, for that joy,

15

which left  
a long wake of pleasure, as the leaves moved  
and you faded into the pattern  
of grass and shadows, and I returned  
smiling and haunted, to a dark morning.



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**3.1**  
CONTINUED

ACTIVITY PAGE

**LANGUAGE STUDIO 3: POETRY**

*Directions: Reread the poem “To the Snake” and work together to answer the following questions. Remember that in addition to noting the speaker’s actions, you will also be identifying when and how apostrophe is used. First, complete the charts that correspond to your assigned stanza; then, when your teacher directs you, share your examples with your group members. Write what they share in the correct row.*

1. What is the *speaker* doing in the poem?

|                        | Action | Line Number(s) | Use of Apostrophe |
|------------------------|--------|----------------|-------------------|
| My example             |        |                |                   |
| Group member’s example |        |                |                   |
| Group member’s example |        |                |                   |

2. How does the *speaker* feel about the snake? (Some possible feelings—happy, sad, scared, nervous, excited . . .)

|                        | Feeling | Line Number(s) | Use of Apostrophe |
|------------------------|---------|----------------|-------------------|
| My example             |         |                |                   |
| Group member’s example |         |                |                   |
| Group member’s example |         |                |                   |



3. What does the *speaker* do with the snake?

|                        | Action | Line Number(s) | Use of Apostrophe |
|------------------------|--------|----------------|-------------------|
| My example             |        |                |                   |
| Group member's example |        |                |                   |
| Group member's example |        |                |                   |

4. How would you describe the relationship between the speaker and the snake? For example, *friendly*, *unfriendly*, *caring*, *loving*, *etc.*

|                        | Action | Line Number(s) | Use of Apostrophe |
|------------------------|--------|----------------|-------------------|
| My example             |        |                |                   |
| Group member's example |        |                |                   |
| Group member's example |        |                |                   |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**3.1**  
CONTINUED

ACTIVITY PAGE

**LANGUAGE STUDIO 3: POETRY**

5. What clues (examples) of *apostrophe* do you see in the poem?

|                        | Clues | Line Number(s) | Use of Apostrophe |
|------------------------|-------|----------------|-------------------|
| My example             |       |                |                   |
| Group member's example |       |                |                   |
| Group member's example |       |                |                   |

**Challenge.** How does using an *apostrophe* in this poem make the reader understand the speaker's connection/relationship with the snake?

The *apostrophe* helps the reader understand the relationship/connection between the speaker and the snake because \_\_\_\_\_.

Based on the evidence on line(s) \_\_\_\_\_, the reader can infer that the *speaker* feels \_\_\_\_\_ about the snake \_\_\_\_\_.

The reader understands this relationship because in this example, the *speaker* is *doing, saying, etc.* \_\_\_\_\_, which proves that the *speaker* feels \_\_\_\_\_ about the snake.

**LANGUAGE STUDIO 3: POETRY*****Apostrophe* Brainstorm**

*Directions: Work with your partners to create the speaker and animal of your apostrophe poem.*

**Who's Speaking?**

1. **Male/Female** \_\_\_\_\_
2. **Age** (e.g., child, teenager, adult) \_\_\_\_\_
3. **Personality** (e.g., shy, outgoing, quiet, talkative, curious, scared, happy, sad, etc.)  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. **Relationship with Animal** (e.g., good, bad, loving, angry, etc.)  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

5. **Encounter with Animal** (e.g., How does the speaker “meet” the animal? At home? In nature?)  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**4.1**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 3: POETRY

6. **Initial feelings toward Animal** (*How does the speaker feel when he/she first meets the animal?*)

---

---

---

7. **Final feelings toward Animal** (*How does the speaker feel after they meet the animal?*)

---

---

---

### What is Being Addressed?

8. **Animal:** \_\_\_\_\_

9. **Animal's Characteristics**

- a. ***Looks like*** (*e.g., big, small, furry, fat, skinny, etc.*)

---

---

- b. ***Smells like*** (*e.g., sweet, sour, old, etc.*)

---

---

c. **Sounds like** (*e.g., quiet, loud; meows, barks, nays, chirps*)

---

---

d. **Feels like** (*e.g., soft, smooth, rough, warm, cold, wet*)

---

---

10. **Relationship with Speaker** (*e.g., good, bad, loving, angry, etc.*)

---

---

---

11. **Initial reaction toward Speaker** (*How does the animal react when it meets the speaker?*)

---

---

---

12. **Final feelings toward Speaker** (*How does the animal react after it meets the speaker?*)

---

---

---



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

4.2

ACTIVITY PAGE

## LANGUAGE STUDIO 3: POETRY

### *Apostrophe Creation*

*Directions: Use your Activity Page 4.1 brainstorm to complete the template and draft an apostrophe poem.*

To the \_\_\_\_\_  
(Insert Animal)

#### **Stanza 1:**

\_\_\_\_\_, when \_\_\_\_\_  
(Address the Animal) (The Speaker's Action #1)

and \_\_\_\_\_  
(Speaker's Action #2)

as you \_\_\_\_\_  
(Animal's Reaction #1)

and \_\_\_\_\_  
(Animal's Reaction #2)

#### **Stanza 2:**

\_\_\_\_\_, I \_\_\_\_\_  
(Address the Animal) (Speaker's Initial Feelings to Animal #6)

you were \_\_\_\_\_

But I \_\_\_\_\_

**Stanza 3:**

which \_\_\_\_\_

\_\_\_\_\_  
(Speaker's Final Reaction to Animal #7)

and you \_\_\_\_\_

\_\_\_\_\_  
(Animal's Final Reaction to Speaker)

and I \_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**5.1**

ACTIVITY PAGE

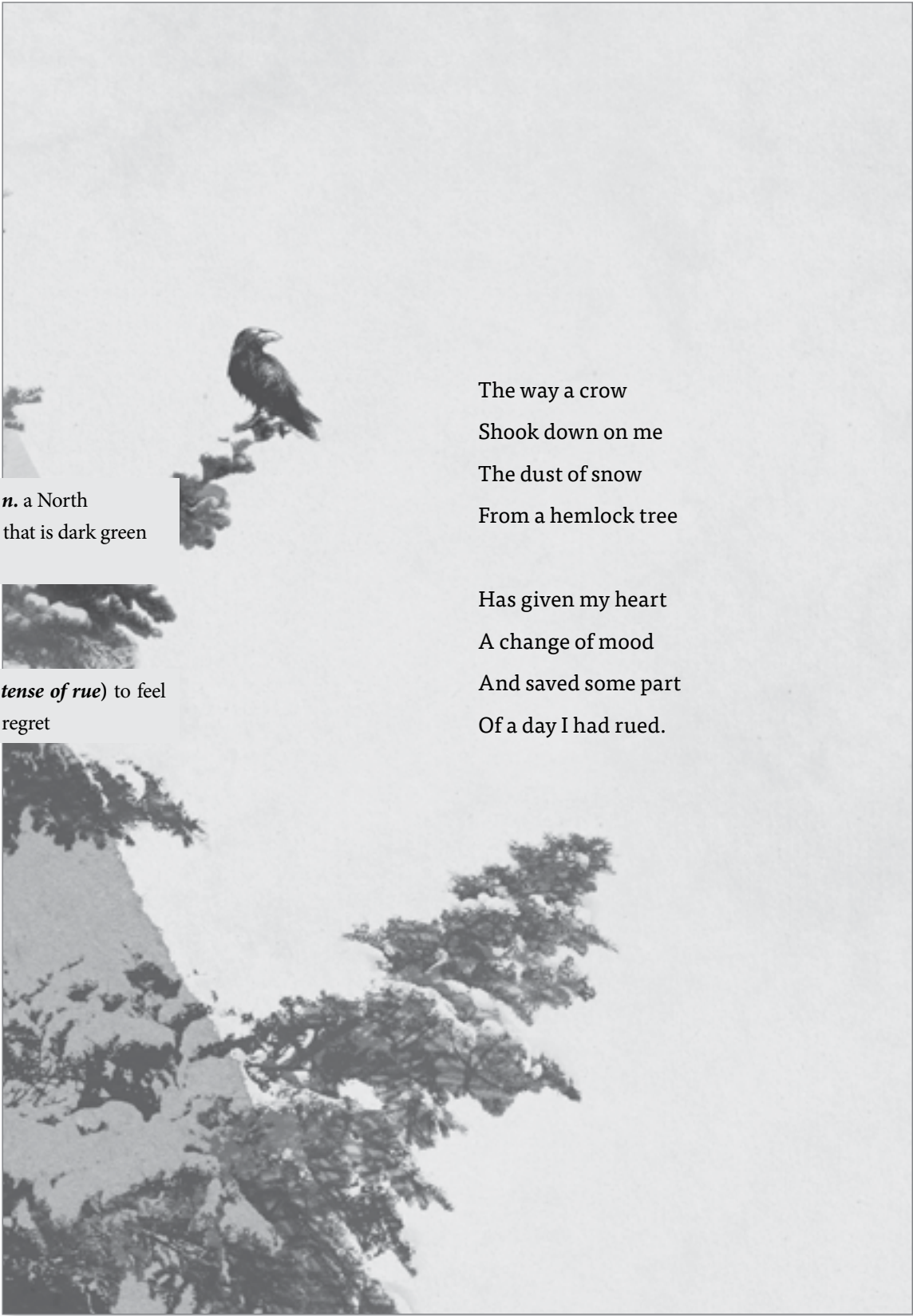
## LANGUAGE STUDIO 3: "SNOW DUST"



# Snow Dust

Robert Frost





**hemlock tree, *n.*** a North American tree that is dark green and has cones

**rued, *v.*** (*past tense of rue*) to feel sorry about or regret

The way a crow  
Shook down on me  
The dust of snow  
From a hemlock tree

Has given my heart  
A change of mood  
And saved some part  
Of a day I had rued.



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

5.2

ACTIVITY PAGE

## LANGUAGE STUDIO 3: POETRY

### Finding Rhyme

*Directions: After participating in the rhyme search, highlight the appropriate rhyming patterns in the poem and write the rhyming sound on the blank line.*

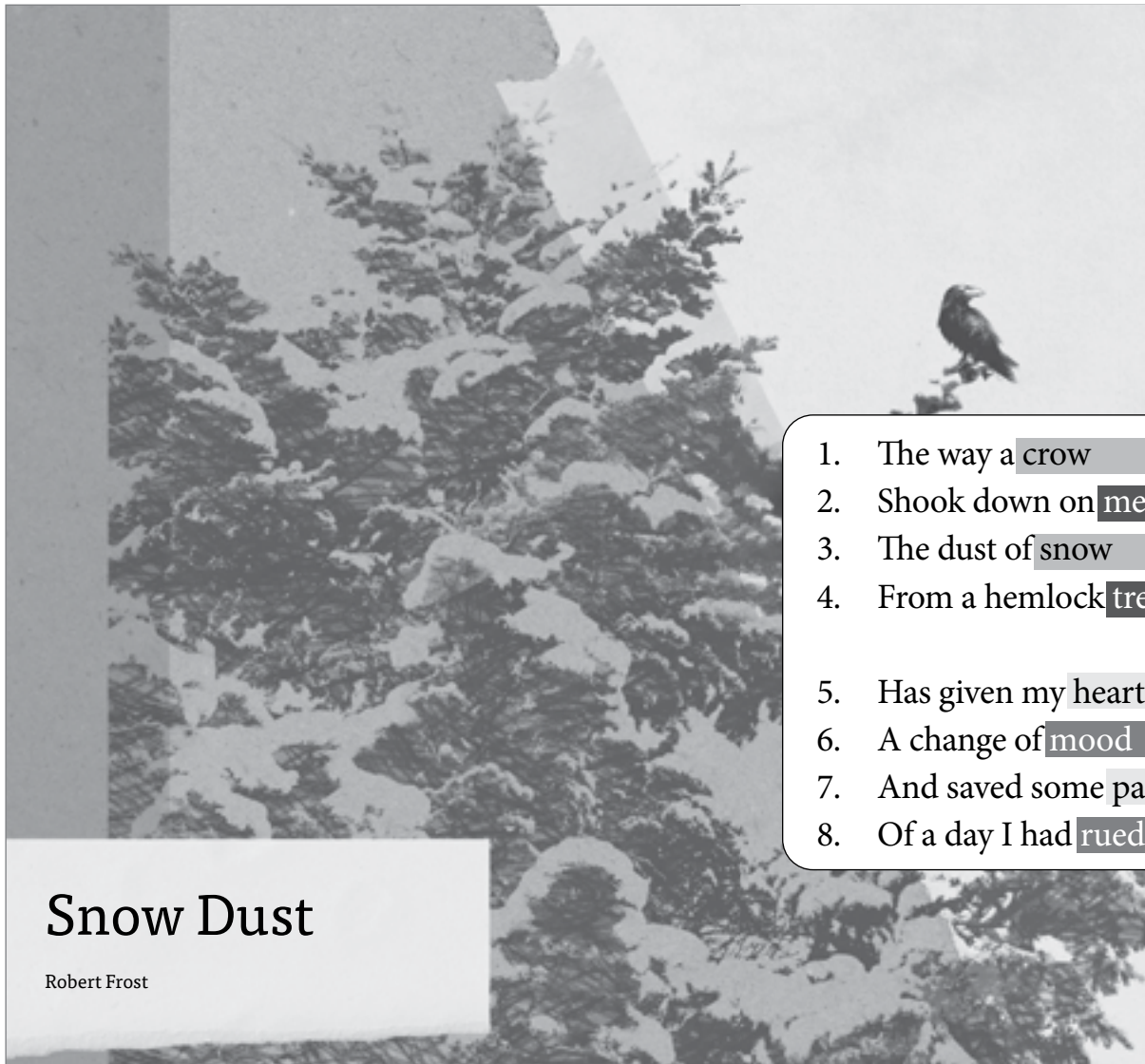
#### “Snow Dust”

Robert Frost

1. The way a crow \_\_\_\_\_
2. Shook down on me \_\_\_\_\_
3. The dust of snow \_\_\_\_\_
4. From a hemlock tree \_\_\_\_\_
5. Has given my heart \_\_\_\_\_
6. A change of mood \_\_\_\_\_
7. And saved some part \_\_\_\_\_
8. Of a day I had rued. \_\_\_\_\_

**LANGUAGE STUDIO 3: POETRY****When Rhyme is Rhythm . . .**

*Directions: Now that you have a clearer understanding of rhyme and rhythm, it's time to create a rhyme scheme. Complete the following rhyme scheme pattern. Note that the first pair is done for you.*

**Snow Dust**

Robert Frost

1. The way a crow        A
2. Shook down on me
3. The dust of snow        A
4. From a hemlock tree
5. Has given my heart        C
6. A change of mood
7. And saved some part        C
8. Of a day I had rued.



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

7.1

ACTIVITY PAGE

## LANGUAGE STUDIO 3: POETRY

### A Change of Heart . . .

*Directions: Think back to a time your heart was sad, angry, or upset, but then something unexpectedly happened to change its mood. Perhaps someone told you a funny joke to make you laugh aloud; maybe you saw an animal walking on the sidewalk or playing in the snow, which made you smile; or, possibly it was something else that made you realize the day wasn't that bad.*

*Before . . .*

How was your heart feeling?

---

---

---

What made it feel this way?

---

---

---

How did you respond to these feelings?

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---

---

*After . . .*

What happened to change your heart's feeling?

---

---

---

Where were you when the change of heart occurred?

---

---

---

How did you feel when this change happened?

---

---

---



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**7.2**

ACTIVITY PAGE

**LANGUAGE STUDIO 3: POETRY****My Original Rhyme**

*Directions: Look back to the thoughts and ideas you wrote when you answered the questions on Activity Page 7.1. Like the speaker in “Snow Dust,” write a poem using an ABAB rhyme scheme to show how your heart changed its feeling after a simple, unexpected experience.*

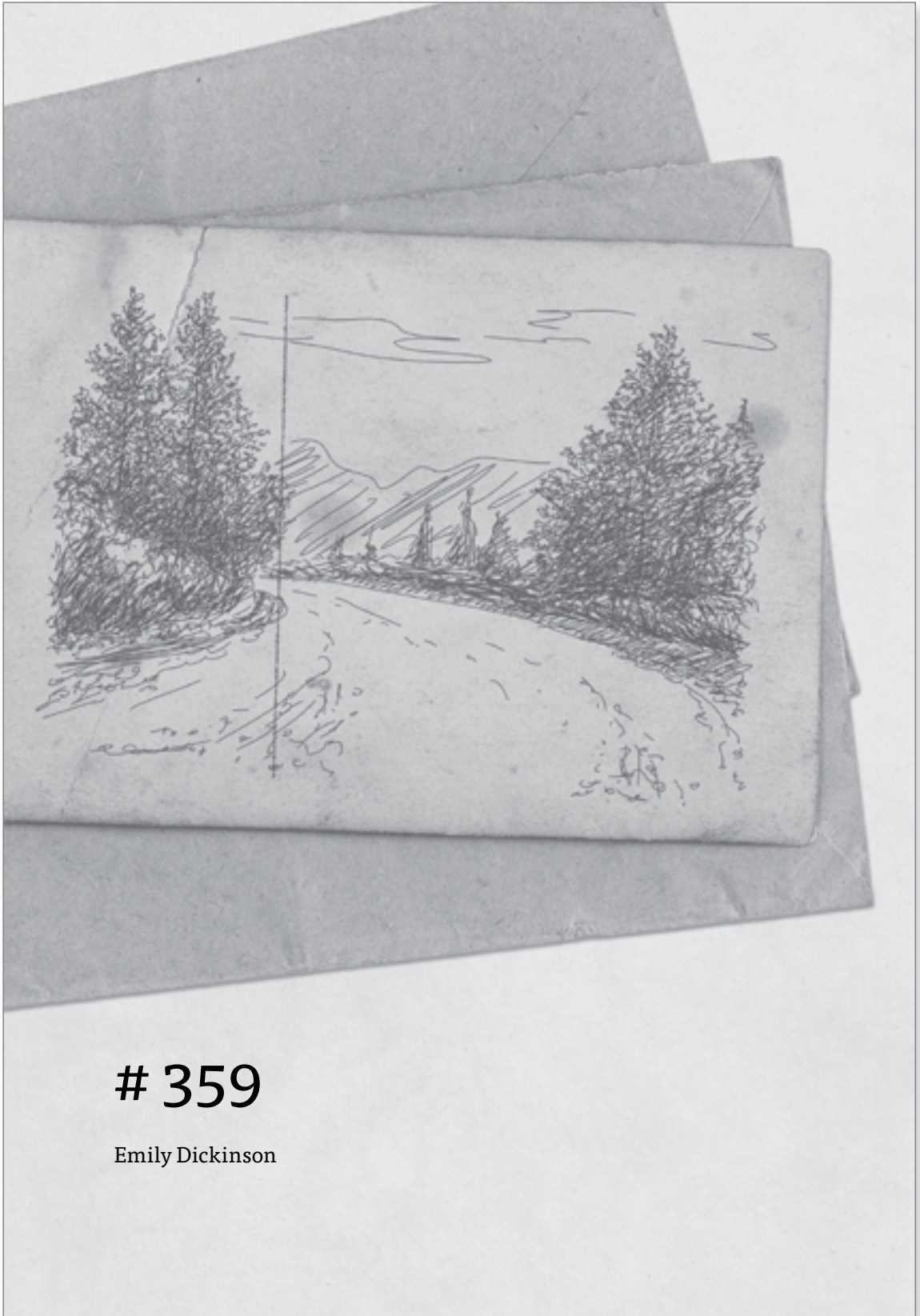
\_\_\_\_\_  
(Title)

1. \_\_\_\_\_ A
2. \_\_\_\_\_ B
3. \_\_\_\_\_ A
4. \_\_\_\_\_ B
5. \_\_\_\_\_ C
6. \_\_\_\_\_ D
7. \_\_\_\_\_ C
8. \_\_\_\_\_ D



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**LANGUAGE STUDIO 3: "359"****# 359**

Emily Dickinson



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**8.1**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 3: POETRY

A Bird, came down the Walk –  
He did not know I saw –  
He bit an Angle worm in halves  
And ate the fellow, raw,

And then, he drank a Dew  
From a convenient Grass –  
And then hopped sidewise to the Wall  
To let a Beetle pass –

He glanced with rapid eyes,  
That hurried all abroad –  
They looked like frightened Beads, I thought,  
He stirred his Velvet Head. –

Like one in danger, Cautious,  
I offered him a Crumb,  
And he unrolled his feathers  
And rowed him softer Home –

Than Oars divide the Ocean,  
Too silver for a seam,  
Or Butterflies, off Banks of Noon,  
Leap, plashless as they swim.

**dew, n.** drops of water that form overnight

**convenient, adj.** nearby or easy to find

**cautious, adj.** careful

**oar, n.** a long, thin, usually wooden pole with a blade at one end, used to row or steer a boat

**seam, n.** the place where two things connect

**plashless, adv.** without a splash;

**plash, n.** a splash







## LANGUAGE STUDIO 3: POETRY

### What's She Saying?

*Directions: Summarize the individual stanzas of this poem to paraphrase and summarize individual poem stanzas. Be sure to also underline or highlight the slant rhymes and identify the poem's rhyme scheme.*

“#359”

Emily Dickinson

| Line | Stanzas                                                                                                                                      | Rhyme Scheme                     | Paraphrase |
|------|----------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|------------|
| 1    | A Bird, came down the Walk –<br>He did not know I _____ –<br>He bit an Angle worm in halves<br>And ate the fellow, _____,                    | _____<br>_____<br>_____<br>_____ |            |
| 5    | And then, he drank a Dew<br>From a convenient Grass –<br>And then hopped sidewise to<br>the Wall<br>To let a Beetle pass –                   | _____<br>_____<br>_____<br>_____ |            |
| 10   | He glanced with rapid eyes,<br>That hurried all abroad –<br>They looked like frightened<br>Beads, I thought,<br>He stirred his Velvet Head.– | _____<br>_____<br>_____<br>_____ |            |
| 15   | Like one in danger, Cautious,<br>I offered him a Crumb,<br>And he unrolled his feathers<br>And rowed him softer Home –                       | _____<br>_____<br>_____<br>_____ |            |
| 20   | Than Oars divide the Ocean,<br>Too silver for a seam,<br>Or Butterflies, off Banks of Noon,<br>Leap, plashless as they swim.                 | _____<br>_____<br>_____<br>_____ |            |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**8.2**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 3: POETRY

I think the poem is about:

---

---

---

---

---

One thing I like about this poem is:

---

---

---

---

---

One way this poem is similar to “Snow Dust” is:

---

---

---

---

One way this poem is different from “Snow Dust” is:

---

---

---

---

---

One thing I don’t understand about this poem is:

---

---

---

---

---

One thing I would like to know more about is:

---

---

---

---

---



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**9.1**

ACTIVITY PAGE

**LANGUAGE STUDIO 3: POETRY****Break it Down!**

*Directions: Use the simile chart below to answer the questions that breakdown what is being compared.*

| Stanza | Lines | Simile                                                                                                                                                                                          |
|--------|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3      | 9–11  | "He glanced with rapid eyes<br>That hurried all abroad —<br>They looked like frightened Beads, I thought . . ."                                                                                 |
| 4      | 12–13 | "He stirred his Velvet Head.— // <sup>1</sup><br>Like one in danger, Cautious, . . ."                                                                                                           |
| 5      | 15–20 | "And he unrolled his feathers<br>And rowed him softer Home — //<br>Than Oars divide the Ocean,<br>Too silver for a seam,<br>Or Butterflies, off Banks of Noon,<br>Leap, plashless as they swim. |

**Stanza 3**

1. What is the bird doing with its eyes in lines 9–11?

---

---

---

---

<sup>1</sup>Indicates Stanza Break

2. As the reader, what do you imagine the bird looks like?

---

---

---

3. What descriptive words help you create this image of the bird?  
(Hint: Think back to *imagery*.)

---

---

---

#### **Stanza 4**

4. How is the bird moving its head in lines 12–13?

---

---

---

5. As the reader, what do you imagine the bird looks like?

---

---

---

---



NAME: \_\_\_\_\_

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**9.1**  
CONTINUED

ACTIVITY PAGE

## LANGUAGE STUDIO 3: POETRY

6. What descriptive words help you create this image of the bird?  
(Hint: Think back to *imagery*.)

---

---

---

### Stanza 5

7. How does the bird prepare to fly away, and what does it look like as it leaves?

---

---

---

8. As the reader, what do you imagine the bird looks like?

---

---

---

9. What descriptive words help you create this image of the bird?  
(Hint: Think back to *imagery*.)

---

---

*Directions: After you've completed your answers, work with a partner to underline or highlight the lines of the simile and complete the third column, "What's Being Compared" to explain the simile.*

| Lines | Simile                                                                                                                                                                                          | What's Being Compared? |
|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| 9–11  | "He glanced with rapid eyes<br>That hurried all abroad --<br>They looked like frightened<br>Beads, I thought. . ."                                                                              |                        |
| 12–13 | "He stirred his Velvet Head.— //<br>Like one in danger, Cautious, . . ."                                                                                                                        |                        |
| 15–20 | "And he unrolled his feathers<br>And rowed him softer Home — //<br>Than Oars divide the Ocean,<br>Too silver for a seam,<br>Or Butterflies, off Banks of Noon,<br>Leap, plashless as they swim. |                        |

## Picture It!

*Directions: In the boxes below, draw images that correspond to the simile breakdown describing the bird and its interaction with the speaker.*

| Stanza | Lines | Simile |
|--------|-------|--------|
|        |       |        |



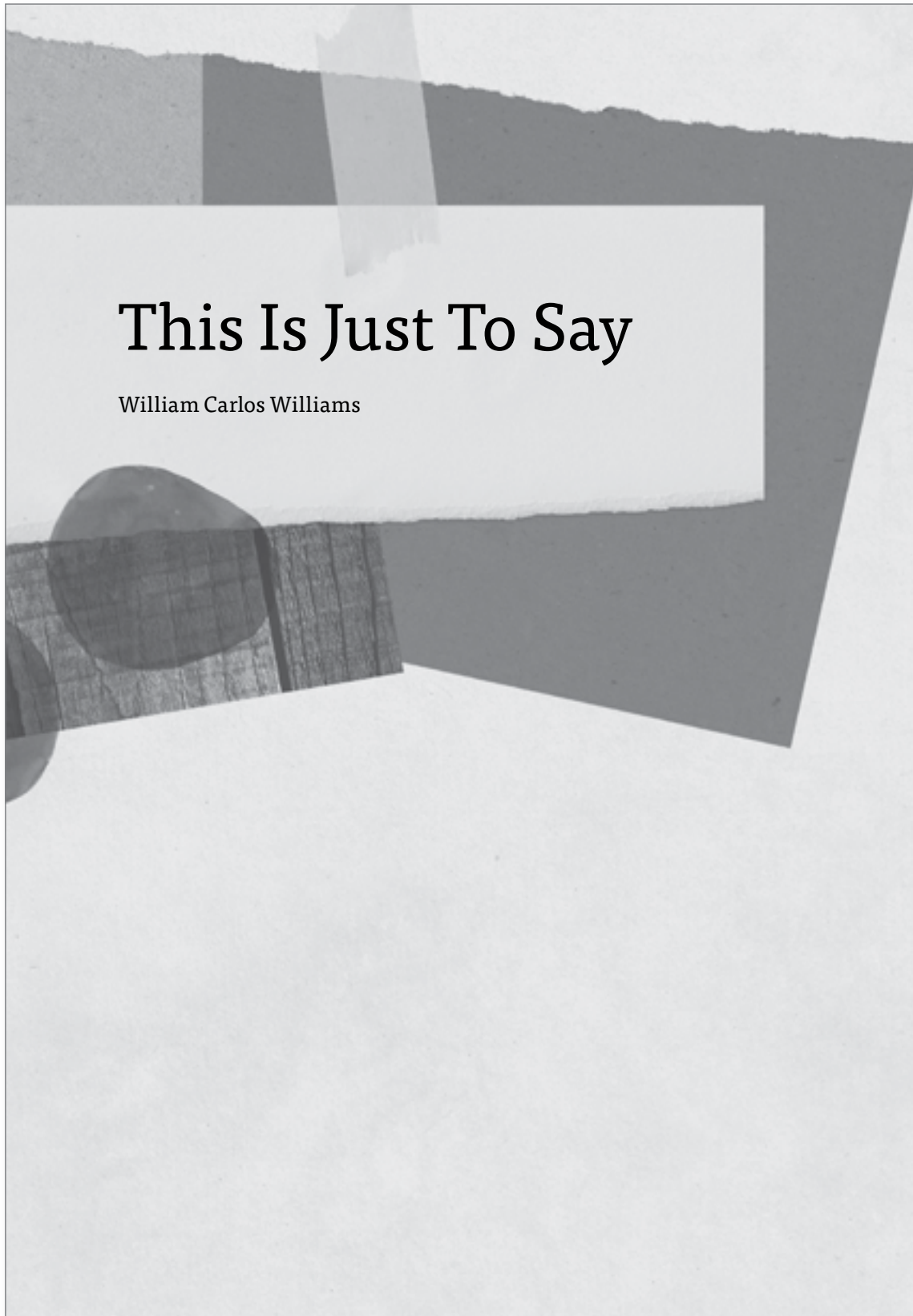
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**10.1**

ACTIVITY PAGE

## LANGUAGE STUDIO 3: "THIS IS JUST TO SAY"





**plums, *n.*** round, sweet fruit usually red, purple, or yellow in color

**icebox, *n.*** refrigerator

I have eaten  
the plums  
that were in  
the icebox

and which  
you were probably  
saving  
for breakfast

Forgive me  
they were delicious  
so sweet  
and so cold



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**11.1**

ACTIVITY PAGE

**LANGUAGE STUDIO 3: POETRY****Poetry Walk Rubric**

|                               | <b>Exemplary</b>                                                                                        | <b>Strong</b>                                                                                                                                  | <b>Developing</b>                                                                                                       | <b>Beginning</b>                                                                                                                    |
|-------------------------------|---------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| <b>Structure (Free Verse)</b> | Poem structure is clearly followed.                                                                     | Poem structure is mostly followed.                                                                                                             | Poem structure is somewhat followed, but is unclear at times.                                                           | Poem structure is not followed.                                                                                                     |
| <b>Structure (Rhyme)</b>      | Poem structure is clearly followed and rhyme scheme correct (i.e., ABAB or ABCB).                       | Poem structure is mostly followed and rhyme scheme is mostly correct (i.e., ABAB or ABCB).                                                     | Poem structure is somewhat followed, but rhyme scheme is unclear at times (i.e., ABAB or ABCB is unclear or incorrect). | Poem structure is not followed—no rhyme scheme followed (i.e., free verse, not rhyme).                                              |
| <b>Length</b>                 | Poem includes required number of stanzas and lines per stanzas (i.e., 3–5 stanzas, 4 lines per stanza). | Poem mostly includes required number of stanzas and lines per stanzas (i.e., may have less than 3–5 stanzas, or less than 4 lines per stanza). | Poem includes fewer than required number of stanzas and lines per stanzas (i.e., 2–4 stanzas and 2 lines per stanza).   | Poem includes far less than required number of stanzas and lines per stanzas (i.e., includes 1–2 stanzas and 1–2 lines per stanza). |

|                                     | Exemplary                                                                                                                                                        | Strong                                                                                                                                                                        | Developing                                                                                                                                                                                                                   | Beginning                                                                             |
|-------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| <b>Imagery</b>                      | Poem includes imagery appealing to all 5 senses.                                                                                                                 | Poem includes imagery appealing to 4–5 senses.                                                                                                                                | Poem includes imagery appealing to 2–3 senses.                                                                                                                                                                               | Poem includes imagery appealing to only 1 sense, or does not appeal to senses at all. |
| <b>Figurative Language (Simile)</b> | Poem includes simile(s) that make clear comparisons of two unlike things that follow rules of simile creation exactly (i.e., include <i>like</i> or <i>as</i> ). | Poem includes simile(s) that make comparisons of two unlike things but might not follow rules of simile creation exactly (i.e., might not include <i>like</i> or <i>as</i> ). | Poem includes simile(s) that attempt to make comparisons of two unlike things but the comparison is incorrect or confusing; does not follow the rules of simile creation (i.e., does not include <i>like</i> or <i>as</i> ). | Poem does not include simile(s) or comparison is unclear and undeveloped.             |
| <b>Collaboration</b>                | Both partners equally work together (i.e., share work) and contribute to writing the poem.                                                                       | Both partners mostly work together (i.e., share work) and contribute to writing the poem.                                                                                     | Both partners somewhat work together, but one partner may not share work and/or contribute to writing the poem equally.                                                                                                      | Only one partner contributes to writing the poem.                                     |



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**11.2**

ACTIVITY PAGE

## LANGUAGE STUDIO 3: POETRY

### Poem Brainstorm

*Directions: Answer the following questions to help you and your partner brainstorm your poem.*

1. What is the topic of the poem (i.e., nature or tone)?

---

---

2. What is the structure of the poem (i.e., free verse or rhyme)?

---

---

- A. If rhyming, what rhyme scheme will the poem follow (i.e., ABAB, ABCB)?

---

---

3. How many stanzas will be in the poem?

---

---

- A. How many lines per stanza?

---

---

4. What senses will be included (i.e., see, taste, hear, touch, smell)?

---

---

5. What two things will be compared in the simile?

---

---



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**12.1**

ACTIVITY PAGE

**LANGUAGE STUDIO 3: POETRY****Poem Template**

*Directions: After answering your brainstorming questions, use this template to write your poem. When you're done, be sure to review the check box to make sure your poem has all its parts.*

**What We Want  
to Happen****Line    Stanzas****Rhyme  
Scheme**

|  |    |                                           |                                           |
|--|----|-------------------------------------------|-------------------------------------------|
|  | 5  | <hr/> <hr/> <hr/> <hr/> <hr/>             | <hr/> <hr/> <hr/> <hr/> <hr/>             |
|  | 10 | <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> | <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> |

|  |    |                               |                               |
|--|----|-------------------------------|-------------------------------|
|  | 15 | <hr/> <hr/> <hr/> <hr/> <hr/> | <hr/> <hr/> <hr/> <hr/> <hr/> |
|  | 20 | <hr/> <hr/> <hr/> <hr/> <hr/> | <hr/> <hr/> <hr/> <hr/> <hr/> |



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**12.2**

ACTIVITY PAGE

**LANGUAGE STUDIO 3: POETRY****Poetry Requirements Check Sheet**

*Directions: Once the poetry draft is complete, use this Check Sheet to make sure the poem has all its parts. Go back to Activity Page 12.1 and add anything that is missing.*

**Structure**

- ☐ Free Verse
- ☐ Rhyme
  - ☐ —ABAB Rhyme Scheme
  - ☐ —ABCB Rhyme Scheme

**Stanza Length**

- ☐ 4 Stanzas
- ☐ 3 Stanzas
- ☐ 2 Stanzas
- ☐ 1 Stanza

**Lines per Stanza**

- ☐ 4 Lines
- ☐ 3 Lines
- ☐ 2 Lines
- ☐ 1 Line



## **Imagery**

- ☐ See
- ☐ Taste
- ☐ Hear
- ☐ Touch
- ☐ Smell

## **Figurative Language**

- ☐ Simile



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**PDC**

STORY PAGE

## LANGUAGE STUDIO 3: POETRY

### Poetic Device Catalog

*Directions: Draw a picture in the box labeled “Picture” to help you remember the poetic device to the right; on the back, write the definition.*



|  |                                                                    |
|--|--------------------------------------------------------------------|
|  | <p>F<br/>o<br/>l<br/>d</p> <p><b>Line Break</b><br/>(Lesson 1)</p> |
|--|--------------------------------------------------------------------|

Picture

Poetic Device

|  |                                                                |
|--|----------------------------------------------------------------|
|  | <p>F<br/>o<br/>l<br/>d</p> <p><b>Stanza</b><br/>(Lesson 1)</p> |
|--|----------------------------------------------------------------|

Picture

Poetic Device



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Definition

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Definition



NAME: \_\_\_\_\_

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**PDC**

STORY PAGE

## LANGUAGE STUDIO 3: POETRY



|         |                                                                      |
|---------|----------------------------------------------------------------------|
|         | <p>F<br/>o<br/>l<br/>d</p> <p><b>Stanza Break</b><br/>(Lesson 1)</p> |
| Picture | Poetic Device                                                        |

|         |                                                                 |
|---------|-----------------------------------------------------------------|
|         | <p>F<br/>o<br/>l<br/>d</p> <p><b>Imagery</b><br/>(Lesson 2)</p> |
| Picture | Poetic Device                                                   |



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Definition

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Definition



NAME: \_\_\_\_\_

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**PDC**

STORY PAGE

## LANGUAGE STUDIO 3: POETRY



|         |                                                                 |
|---------|-----------------------------------------------------------------|
|         | <p>F<br/>o<br/>l<br/>d</p> <p><b>Speaker</b><br/>(Lesson 3)</p> |
| Picture | Poetic Device                                                   |

|         |                                                                    |
|---------|--------------------------------------------------------------------|
|         | <p>F<br/>o<br/>l<br/>d</p> <p><b>Apostrophe</b><br/>(Lesson 3)</p> |
| Picture | Poetic Device                                                      |



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Definition



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DATE: \_\_\_\_\_

**PDC**

STORY PAGE

## LANGUAGE STUDIO 3: POETRY



|  |                                                                    |
|--|--------------------------------------------------------------------|
|  | <p>F<br/>o<br/>l<br/>d</p> <p><b>Free Verse</b><br/>(Lesson 5)</p> |
|--|--------------------------------------------------------------------|

Picture

Poetic Device

|  |                                                               |
|--|---------------------------------------------------------------|
|  | <p>F<br/>o<br/>l<br/>d</p> <p><b>Rhyme</b><br/>(Lesson 5)</p> |
|--|---------------------------------------------------------------|

Picture

Poetic Device





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Definition

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Definition



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DATE: \_\_\_\_\_

**PDC**

STORY PAGE

## LANGUAGE STUDIO 3: POETRY



|  |                                                                      |
|--|----------------------------------------------------------------------|
|  | <p>F<br/>o<br/>l<br/>d</p> <p><b>Rhyme Scheme</b><br/>(Lesson 5)</p> |
|--|----------------------------------------------------------------------|

Picture

Poetic Device

|  |                                                                     |
|--|---------------------------------------------------------------------|
|  | <p>F<br/>o<br/>l<br/>d</p> <p><b>Slant Rhyme</b><br/>(Lesson 8)</p> |
|--|---------------------------------------------------------------------|

Picture

Poetic Device



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Definition

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## LANGUAGE STUDIO 3: POETRY



|  |                                                                             |
|--|-----------------------------------------------------------------------------|
|  | <p>F<br/>o<br/>l<br/>d</p> <p><b>Figurative Language</b><br/>(Lesson 9)</p> |
|--|-----------------------------------------------------------------------------|

Picture

Poetic Device

|  |                                                                |
|--|----------------------------------------------------------------|
|  | <p>F<br/>o<br/>l<br/>d</p> <p><b>Simile</b><br/>(Lesson 9)</p> |
|--|----------------------------------------------------------------|

Picture

Poetic Device



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Definition

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Definition



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**PDC**

STORY PAGE

## LANGUAGE STUDIO 3: POETRY



|  |                                                               |
|--|---------------------------------------------------------------|
|  | <p>F<br/>o<br/>l<br/>d</p> <p><b>Tone</b><br/>(Lesson 10)</p> |
|--|---------------------------------------------------------------|

Picture

Poetic Device



|  |                         |
|--|-------------------------|
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|--|-------------------------|

Definition

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## Credits

### Language Studio 1

Lesson 7 (bouncing turkey): Dan Baxter; Lesson 8 (farm): Dan Baxter; (town): Dan Baxter;

### Language Studio 2

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