

If Stones Could Speak Unit Resources

Student Resource	Location
Section 1: Lessons 1-3	
Text: <i>If Stones Could Speak: Unlocking the Secrets of Stonehenge</i>	Purchased text
Text: "Archaeology 101"	Pages 3 - 6
Text: "Travel"	Pages 7 - 8
Lesson handouts	Pages 9 -11
Section 2: Lessons 4-6	
Text: "Archaeology 101"	Pages 3 - 6
Text: "What is Archaeology?"	Digital access
Text: <i>"The Excavation Process: How We Excavate"</i>	Digital access
Lesson handouts	Pages 12 - 13
Section 3: Lessons 7-11	
Text: "Episode 1: My First Adventure"	Purchased text
Text: "Travel"	Pages 7 - 8
"Archaeology: Then and Now" <i>Intrigue of the Past, Part 1: Fundamental Concepts Introduction</i>	If Stones Could Speak Unit Reader
Text: "Archaeology 101"	Pages 3 - 6
Lesson handouts	Pages 14-16
Section 4: Lessons 12-13	
Text: <i>If Stones Could Speak: Unlocking the Secrets of Stonehenge</i>	Purchased text
Lesson handouts	Pages 17-19
Section 5: Lessons 14-16	
Text: <i>If Stones Could Speak: Unlocking the Secrets of Stonehenge</i>	Purchased text
Lesson handouts	Page 20
Section 6: Lesson 17	
Text: <i>If Stones Could Speak: Unlocking the Secrets of Stonehenge</i>	Purchased text
Lesson handouts	Pages 21-22
Section 7: Lessons 18-21	
Text: <i>If Stones Could Speak: Unlocking the Secrets of Stonehenge</i>	Purchased text
Lesson handouts	Pages 23 - 36
Section 8: Lessons 22-24	
Text: <i>If Stones Could Speak: Unlocking the Secrets of Stonehenge</i>	Purchased text
Lesson handouts	No handouts
Section 9: Culminating Writing Task, Lessons 25-30	
Text: <i>If Stones Could Speak: Unlocking the Secrets of Stonehenge</i>	Purchased text
Lesson handouts	Pages 37-41
Section 10: Extension Task Lessons 31-36	
Text: <i>If Stones Could Speak: Unlocking the Secrets of Stonehenge</i>	Purchased text
Text: "Archaeology 101"	Pages 3 - 6

Lesson handouts	(Pages 42 - 46)
Section 11: Cold-Read Task, Lessons 37-38	

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LESSON PLANS

Archaeology 101

INTRODUCTION

Archaeology is the study of past cultures through the material (physical) remains people left behind. These can range from small artifacts, such as arrowheads, to large buildings, such as pyramids. Anything that people created or modified is part of the archaeological record.

Archaeologists use these remains to understand and re-create all aspects of past culture, from the daily lives of ordinary people to the grand conquests of emperors. Often, these objects are buried and have to be carefully uncovered or excavated before they can be studied. In many cases, they are the only clues archaeologists have to help them reconstruct the lives of ancient people. These objects are like pieces of a giant jigsaw puzzle that the archaeologist must solve.



Careful excavation of Iron Age pots at Tongobriga, Portugal

Archaeology helps us to appreciate and preserve our shared human heritage. It informs us about the past, helps us understand where we came from, and shows us how people lived, overcame challenges, and developed the societies we have today.

The focus of archaeology has changed over the years. Archaeologists today study everything from ancient pots to DNA to theories of cognitive processes. This expanded scope of archaeology has necessitated the creation of many new interpretive approaches and recovery techniques. While the trowel continues to be a primary tool, archaeologists have also added satellite imagery, computers, and robotics to their arsenal. Excavations now often include dozens of experts from varied disciplines, including ceramics, osteology, geology, and botany, as well as research technicians with highly specialized talents.

MATERIAL CULTURE

When we talk about *culture*, we mean the behavior and beliefs of groups of people. These cannot be excavated directly, although they influence the physical remains, *material culture*, that archaeologists find. These remains range from stone tools to buildings to written records. *Features* are remains that cannot be moved (large buildings, post holes), while *artifacts* are smaller, portable objects.

The preservation of material culture depends on the type of materials (*organic*, which decay more quickly, or *inorganic*) and the environmental conditions to which they have been exposed. Materials deposited in the open are affected by factors such as rain, sun, snow, wind, and other natural phenomena. Buried materials are usually better preserved than those exposed to the environment. Dry conditions generally preserve remains better than wet, although the airlessness of bogs and other underwater conditions can also preserve many objects. In rare circumstances freezing, in mountaintop glaciers or tundra, can also preserve sites, artifacts, and even human remains.

TYPES OF ARCHAEOLOGY

There are many branches of archaeology, some of which overlap. Prehistoric archaeologists deal with time periods before the invention of writing. Historical archaeologists have the luxury of examining both physical remains and texts (when they survive). Industrial archaeologists study buildings and remains that date to the period after the Industrial Revolution. Archaeologists generally choose to focus on a particular culture that often is associated with a chronological period: classical archaeology covers the civilizations affected by the Greeks and Romans, Egyptian archaeology deals with Egypt, Mesoamerican archaeology focuses on cultures in Central America and Mexico, and so on.



An excavator brushes sand away from an elephant bone at Hierakonpolis, Egypt

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Archaeologists help reconstruct the past in other ways besides simply excavating sites belonging to a particular culture. Ethnoarchaeologists study people living today and record how they organize and use objects. The study of modern behavior can help reveal how and why people in the past left behind certain types of remains in certain patterns. Environmental archaeologists help us understand the conditions that existed when the people being studied were alive. Experimental archaeologists reconstruct techniques and processes used in the past to create artifacts, art, and architecture. Underwater archaeologists study material remains that survive underwater, including shipwrecks and sites inundated by a rise in sea level. Others, working in the field of cultural resource management, assess archaeological remains at construction sites in order to record critical information and preserve as much as possible before the site is destroyed or covered over.



A fragmentary amphora or storage jar recovered from a thirteenth-century shipwreck

THE PROCESS OF ARCHAEOLOGY

Archaeology uses scientific principles to guide its practices. Before beginning to excavate, an archaeologist needs a reason to dig, an excavation plan, and permission from the government of the place being excavated. Although archaeology is usually associated with digging, sometimes the goal is not to excavate, but rather to identify and plot sites across a landscape or region to see the big picture of habitation or activity in an area.

These are some of the steps of an archaeological project:

Hypothesis creation

Archaeologists do not dig randomly in search of artifacts. Excavations are conducted to answer specific questions or resolve particular issues. The only exception is in cultural resource management, undertaken when sites are in danger of being destroyed.

Survey and site location

Once archaeologists have a reason to dig, they must identify where to dig. Sometimes, unexpectedly discovering evidence

that a site existed in an area is the impetus to dig—but even then the goal is not just to dig the site, but to answer questions about the people in their environment. Evidence for sites can take many forms, including information provided in myths and stories, historical references, old maps, farmers' reports of finds in their fields, satellite photographs showing patterns not visible from the ground, and the results of subsurface detection methods such as ground-penetrating radar. Traditional surface survey often involves hours of walking over miles of terrain to find sites. Sites identified during survey (usually by patterns of small finds, such as broken pieces of pottery) are plotted on a map. Once an excavation site has been located, a detailed map is also made before digging begins. The map is the first of a series of records made during an archaeological investigation.

Excavation

This is the most well known aspect of archaeology. Archaeologists excavate remains buried under the earth. Soil and other deposits build up naturally above sites over time through slow accumulation and more dramatic climatic events. As sites grow, change, are destroyed, and rise again over time, successive layers of soils develop around artifacts and features. These layers are called *strata*, and the recording and "reading" of the layers is called *stratigraphy* (to write or record strata). Archaeology and the earth sciences share the goal of examining the changing layers of the earth, although the archaeologists' focus is on human time and human agency.



A trench wall showing various strata at Welqamex, a Native American site in southern British Columbia

Unlike the image in cartoons and movies of archaeologists as treasure hunters, excavation requires extremely careful work. Like detectives at a crime scene, archaeologists evaluate and record an archaeological site with great precision in order to preserve the context of artifacts and features, and they work in teams with many other specialists. A site is divided into squares to help keep track of the location of each find, and a site plan (a map) is created to keep track of all the features and artifacts. Since they will continue to develop better techniques and tools

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for recovering the past, archaeologists usually leave areas unexcavated so that others can examine the site again in the future.

The site architect establishes a *datum point*, an easily identifiable, fixed spot at a known elevation above sea level. Excavators record the vertical as well as horizontal relationships of every object. Within each square, every artifact is located vertically in relationship to the datum point and horizontally in relationship to the sides of the square and to structures.

Data collection and recording

Artifacts must be carefully removed for further analysis and study. However, before they are moved records—including photographs, drawings, and detailed notes—are made of all artifacts and features and their surroundings. Archaeologists are trained to notice changes in soil texture, color, density, and even smell, and to draw and record on a top plan any changes they notice in the soil as they excavate. A photographer photographs every find as it starts to emerge from the ground, again after it has been uncovered, but before it is removed from the square, and then again after it has been removed, cleaned, and recorded. The dirt removed from the square is sieved if it seems likely that small finds, perhaps seeds, small bones, or other evidence, may have been missed. Any sieved finds are recorded as coming from the square or a particular deposit within it.



Students measure the depth of an excavated surface in a 1 by 1 meter trench at Welquame, British Columbia

As at a crime scene, if information is missed or lost because of careless procedures, it may be lost forever. It is very important to excavate properly and record everything (even the unexciting finds and the things that no one was looking for), and then to publish thoroughly, so others can perhaps interpret finds the current excavators do not yet understand. Archaeological context is the association of artifacts and features found within an area or layer, and the relationship of this area or layer to what lies above and below it. The context of archaeological finds is what allows us to interpret them and understand their meaning.

Laboratory and conservation

Ancient objects that have been preserved underground or underwater for years have to be cared for appropriately once they are exposed to the air. Conservators are specialists trained to preserve and restore delicate or damaged objects. Conservation is usually done in a lab, but sometimes objects are so fragile that some work to save or stabilize them must be attempted in the field. In the lab, objects are further cleaned, stabilized, and conserved, and thorough records are maintained about the object: its material, its dimensions, color, function, and more.

Interpretation

Once excavation is completed and the features and objects have been conserved and analyzed, the archaeologist is responsible for interpreting the findings and explaining the story of the site and the significance of the finds to the people of the past. The story is one possible version of the site's history.

The evidence archaeologists interpret is incomplete, since many remains have been destroyed and many will never be found. Even when written records survive, they generally provide only a partial account of what really happened. Together the specialists evaluate what survives, consider what seems to be missing, and develop a theory about what happened.

Publication

The end result of excavation is the publication of all the finds, plans, and photographs along with an interpretation of the site. Ideally, the publication will be thorough enough that other archaeologists and historians can look at the data for themselves and agree, disagree, or take the interpretation further—or in a different direction.

TECHNIQUES AND TOOLS

Archaeologists use many tools, some created for them, and others borrowed from other fields.

Excavation

Common archaeological tools include shovels and trowels to loosen dirt, brooms and brushes to sweep the loose dirt, buckets to carry the dirt, and sieves to screen it.

In addition to these usual tools, archaeologists utilize any object that can be used to carefully move earth and uncover objects. For very fine and delicate excavations, archaeologists use dental picks, brushes, spoons, and very fine blades. For larger scale operations, archaeologists may use large earth-movers, such as bulldozers and backhoes, but only to remove topsoil and overgrowth.

The primary tool used by most archaeologists is the flat mason's trowel, with which they slowly scrape away the soil

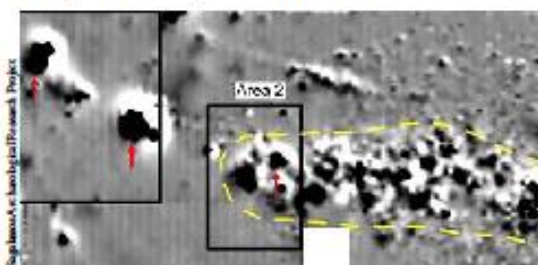
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in horizontal motions. Scooped gardening trowels have a tendency to dig holes, which the archaeologist does not want to do. The goal is to work horizontally until all the finds in an area have been exposed and their relationships noted.

Survey and Mapping

Imagery from satellites (photographic, infra-red, and radar), space shuttles, and airplanes helps archaeologists identify surface features, while geophysical prospecting tools, such as magnetometers, conductivity meters, and ground-penetrating radar, aid in locating subsurface features.



Magnetometer survey results from Sagalassos, Turkey, show subsurface features including iron kilns (indicated by red arrows) and slag heaps (indicated with yellow)

Traditional survey tools used in finding and recording sites are taken from land survey. Archaeological surveyors use compasses, tape measures, stadium rods, and various other survey tools. Today, most archaeologists also employ electronic devices, such as Total Stations and Global Positioning System (GPS) units, to help them map an area or site. A Total Station is an instrument set on a tripod that shoots a signal at a target placed on the feature to be mapped. The signal bounces off the target and returns to the Total Station, which calculates the distance and angle of the object. This information is stored in the instrument's memory and can be downloaded to a computer with software that generates a map. GPS technology uses satellite signals to record a feature or site's location. It is especially useful in surveying. This information can also be downloaded and used to create a map.



Archaeological survey using a Total Station on an Iron Age dwelling at Ytterby, Sweden

DESTRUCTION OF CULTURAL HERITAGE

Unfortunately, fascination with the past does not always translate to careful scientific study. Often sites are destroyed by people interested solely in finding objects to collect or sell for profit, with no regard for legal concerns or the loss of knowledge caused by such activity. Sites are also destroyed by development when attention is not paid to what lies beneath the soil. In many cases, cultural heritage is destroyed and information is lost during construction. Unfortunately, sites can also be badly damaged even by well-meaning tourists who touch or take pieces of objects, art, or architecture. Over time our very interest in the past can be detrimental to a site when many people visit, breathe on, touch, or take away remains.

Most archaeologists are actively involved in the conservation and preservation of cultural heritage. They try to ensure that there are adequate laws to protect and preserve archaeological remains and devise plans to save sites that are being destroyed.

RESOURCES

Books

Darvill, Timothy. 2002. *The Concise Oxford Dictionary of Archaeology*. Oxford: Oxford University Press.

Gamble, Clive. 2004. *Archaeology: The Basics*. London: Routledge.

Loubser, Johannes H. 2003. *Archaeology: The Comic*. New York: Altamira Press.

McIntosh, Jane. 2000. *Archaeology*. New York: Dorling Kindersley (Eyewitness Books).

Moloney, Norah. 1995. *The Young Oxford Book of Archaeology*. Oxford: Oxford University Press.

Also see "Resources and Standards" under AIA's Simulated Dig lessons.

Interactive Digs

The ARCHAEOLOGY website has several "Interactive Digs" (accessible at www.archaeology.org/interactive), with field reports from current excavations such as Hierakonpolis (Egypt), Sagalassos (Turkey), the Black Sea Shipwreck Research Project (Ukraine), and Johnson's Island Civil War POW Camp (Ohio) and past digs at Pompeii, Mount Vernon, the Lott House (Brooklyn), and elsewhere. From small-scale to large international projects, they show how archaeology is practiced in the field today and can serve as a complement to the AIA's Simulated Dig lessons.

Travel

Robert Louis Stevenson

I should like to rise and go
Where the golden apples grow;—
Where below another sky
Parrot islands anchored lie,
And, watched by cockatoos and goats, 5
Lonely Crusoes building boats;—
Where in sunshine reaching out
Eastern cities, miles about,
Are with mosque and minaret
Among sandy gardens set, 10
And the rich goods from near and far
Hang for sale in the bazaar,—
Where the Great Wall round China goes,
And on one side the desert blows,
And with bell and voice and drum 15
Cities on the other hum;—
Where are forests, hot as fire,
Wide as England, tall as a spire,
Full of apes and cocoa-nuts
And the negro hunters' huts;— 20
Where the knotty crocodile
Lies and blinks in the Nile,
And the red flamingo flies
Hunting fish before his eyes;—

Where in jungles, near and far,	25
Man-devouring tigers are,	
Lying close and giving ear	
Lest the hunt be drawing near,	
Or a comer-by be seen	
Swinging in a palanquin;—	30
Where among the desert sands	
Some deserted city stands,	
All its children, sweep and prince,	
Grown to manhood ages since,	
Not a foot in street or house,	35
Not a stir of child or mouse,	
And when kindly falls the night,	
In all the town no spark of light.	
There I'll come when I'm a man	
With a camel caravan;	40
Light a fire in the gloom	
Of some dusty dining-room;	
See the pictures on the walls,	
Heroes, fights and festivals;	
And in a corner find the toys	45
Of the old Egyptian boys.	

This poem is in the public domain.

Vocabulary Log

Keep a list of words you have learned throughout the unit.

Word	Part of Speech	My Definition	Synonyms, Antonyms, and Similar Words (Word Family)	Picture and Source Sentence

Word	Part of Speech	My Definition	Synonyms, Antonyms, and Similar Words (Word Family)	Picture and Source Sentence

TP-CASTT

	Description	Notes
<u>T</u>itle	Consider the title and make a prediction about what the poem is about.	
<u>P</u>araphrase	Put the poem into your own words. Make sure you tell what is happening at the beginning, middle, and end. Tell what is really happening, not what the poet is figuratively saying.	
<u>C</u>onnotation	Look at the poem beyond the actual events. Look for figurative language, imagery, etc.	
<u>A</u>ttitude (Tone)	What is the speaker's tone? Is there more than one attitude or tone in different parts of the poem?	
<u>S</u>hifts	Are there any changes in the speaker or attitude? Look for key words, time change, punctuation.	
<u>T</u>itle again	Look at the title again. Why is the title important to the poem?	
<u>T</u>heme	What is the theme about? What is the poet saying about the subject? What message is the poet trying to send?	

Summarizing Handout

“Archaeology 101” from the Education Department of the Archaeological Institute of America

Important Details	Central Idea
S1 (introduction):	
S2 (Material Culture):	
S3 (Types of Archaeology):	

S4 (The Process of Archaeology):

S5 (Destruction of Cultural Heritage):

Summary

Excerpt from “Episode 1: My First Adventure,” *The Young Indiana Jones Chronicles* (Film)

As you view the excerpt, identify situations from the film that seem like they are realistic, or could have happened in real life and unrealistic, or would not have actually happened in real life in the chart below.

Realistic	Unrealistic

Evidence Chart

Claim:

Text Title	Evidence (quotation or paraphrase)	How does this evidence support claim?
"Episode 1: My First Adventure"	"Maybe you'll add a new page to history, or discover a treasure beyond price."	
"Episode 1: My First Adventure"	"Archaeology doesn't steal from the past—it opens it so that everyone may learn from its treasures."	
"Episode 1: My First Adventure"	"We haven't got enough proof yet. We need hard evidence."	

H-Chart:

“Archaeology 101” & Intrigue of the Past, Part 1: Fundamental Concepts Introduction, “Archaeology: Then and Now

Differences

Differences

Similarities

Summarizing Chapters Handout

If Stones Could Speak, by Marc Aronson

Important Details	Summary	Central Idea
Chapter 1		
Chapter 2		
Chapter 3		
Chapter 4		

Chapter 5		
Chapter 6		
Chapter 7		
Chapter 8		

Chapter 9		
Epilogue		

"The central idea of If Stones Could Speak is:

What details convey this idea:

Tracking Theories Handout: *If Stones Could Speak*, by Marc Aronson

Page Number	Theory (claim)	Who took credit for theory?	What evidence supports the theory (claim)?	Who proved the theory (claim) to be false?

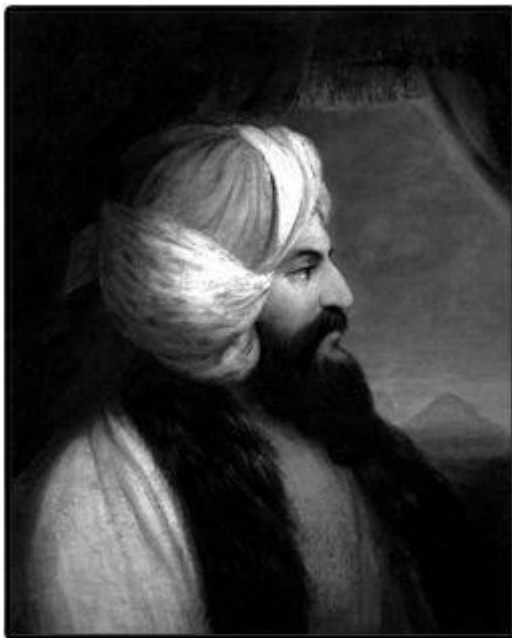
Text-Dependent Questions: Chapters 3- 5

Reread chapters 3-5 of *If Stones Could Speak* , by Marc Aronson and answer the following questions. Be sure to find evidence from the text to support your answers.

1. "Mike was bringing a person who could see the ancient stone circle with fresh eyes." What does this mean?
2. Identify the claims made about the origins of Stonehenge. Who made (or took credit for) each claim?
3. Explain and summarize the basketball court analogy on page 27. How does this analogy contribute to the development of main ideas of *If Stones Could Speak*?
4. What is Mike Parker Pearson's theory about Stonehenge? Describe his approach to exploring his theory.

Practice Cold-Read Task

Read “Pioneer of Modern Archaeology.” Then answer the questions.



Source: Wikimedia Commons

“Pioneer of Modern Archaeology”

1 “The scene here is majestic and grand, far beyond description; a mist over the plains of Egypt formed a veil, which ascended and vanished gradually as the sun rose and unveiled to the view the beautiful land . . . The distant view of the smaller pyramids on the south marked the extension of that vast capital; while the solemn, endless spectacle of the desert on the west inspired us with reverence . . .”

This description was written by Giovanni Belzoni, one of the first westerners to encounter the archaeological treasures of ancient Egypt. Belzoni is considered a tomb robber or looter by some, but others see him as a pioneer, one of the first archeologists of the early nineteenth century. He wrote narratives about his expeditions in Egypt, some of which are reminiscent of the dramatic character Indiana Jones, who in one of his movies cries out, “That belongs in a museum!” Unlike Indiana Jones, modern archaeologists are unlikely to experience dramatic escapades like the ones

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Indiana gets into in *Raiders of the Lost Ark* or *Indiana Jones and the Temple of Doom* . Nor do today's archaeologists act like Indiana's rival—out to loot tombs for the sake of becoming wealthy.

3 The early 1800s were a different time, though. There was not yet a professional field known as archaeology, and there was no oversight of artifacts being taken from Egypt. As a result, people interested in ancient artifacts tended to be adventurers rather than trained scholars and professionals. Belzoni was no different; he began his career as a circus performer. At 6 feet 7 inches tall, he was a “strongman” who performed great feats like powerlifting and bending steel. Around 1815, Belzoni met British consul Henry Salt, who was so impressed by this unusual strongman that he sent him to Egypt to bring back a statue of Ramses II. The consul was smart to send Belzoni. It would take a strongman to bring back the statue, which weighed over seven tons.

Belzoni arrived in Egypt in 1816 and began removing the statue from the mortuary temple of Ramses II, the Ramesseum. The 7.25-ton bust was transported on rollers to the Nile River, where it was loaded onto a ship and sent to England. It took 130 men and 17 days to tow the statue to the river. On the first day, the men were only able to cover a few yards, but over time, they were able to cover a little more ground each day. Unfortunately, the statue was damaged during the move. The remaining torso, missing its arms and legs, was eventually placed on display in the British Museum, where it remains to this day.

5 The kind of damage caused by Belzoni and his team would not happen today. Modern archaeology has advanced beyond simply digging up ancient artifacts, mummies, and lost cities to find relics for museums. Archaeologists today study uncovered artifacts in order to learn more about human life. Understanding how cultures adapted to their environment, or failed to adapt, can give us valuable perspective on the problems we face today. Learning about the mistakes made in past civilizations can help us avoid future mistakes. As David Hurst Thomas, museum curator and professor, says, “It’s not what you find; it’s what you find out.”

1. Part A

Read this sentence from paragraph 1 of the passage.

The distant view of the smaller pyramids on the south marked the extension of that vast capital; while the solemn, endless spectacle of the desert on the west inspired us with reverence.

What is the meaning of the word *reverence* as it is used in this sentence?

- a. having great respect for
- b. being large or massive
- c. contributing to peace and quiet
- d. experiencing memorable moments with

Part B

Which phrase from paragraph 1 **best** helps in understanding the meaning of *reverence* ?

- a. “far beyond description”
- b. “vanished gradually”
- c. “vast capital”
- d. “inspired us”

2. Part A

How is Giovanni Belzoni introduced in the passage?

- a. by comparing him to a fictional character with similar characteristics
- b. with a series of stories about his attempts at retrieving Ramses II’s statue
- c. by contrasting his early life in Egypt with his later life in England
- d. as an author in search of great archaeological treasures to write about

Part B

What evidence from the passage **best** supports the answer to Part A?

- a. ““The scene here is majestic and grand, far beyond description.”” (paragraph 1)
- b. “He wrote narratives about his expeditions in Egypt, some of which are reminiscent of the dramatic character Indiana Jones.” (paragraph 2)
- c. “Around 1815, Belzoni met British consul Henry Salt, who was so impressed by this unusual strongman that he sent him to Egypt to bring back a statue of Ramses II.” (paragraph 3)
- d. “Belzoni arrived in Egypt in 1816 and began removing the statue from the mortuary temple of Ramses II, the Ramesseum.” (paragraph 4)

3. Part A

Read this sentence from paragraph 2 of “Pioneer of Modern Archaeology.”

Belzoni is considered a tomb robber or looter by some, but others see him as a pioneer, one of the first archaeologists of the early nineteenth century.

How does this sentence contribute to the development of ideas in the passage?

- a. It focuses attention on a new way of thinking about archaeology.
- b. It helps to establish the relationship between early and modern archaeologists.
- c. It sets up a contrast between old and modern ways of approaching ancient artifacts.
- d. It supports the idea that Belzoni can be compared favorably to the fictional character, Indiana Jones.

Part B

What evidence from the passage **best** supports the answer to Part A?

- a. "This description was written by Giovanni Belzoni, one of the first westerners to encounter the archeological treasures of ancient Egypt." (paragraph 2)
- b. "The consul was smart to send Belzoni. It would take a strongman to bring back the statue, which weighed over seven tons." (paragraph 3)
- c. "Unfortunately, the statue was damaged during the move." (paragraph 4)
- d. "Archaeologists today study uncovered artifacts in order to learn more about human life." (paragraph 5)

4. Part A

Which sentence **best** states a central idea of the passage?

- a. Unusual abilities may lead to unexpected opportunities.
- b. In earlier times, adventurers, instead of archaeologists, studied ancient artifacts.
- c. How the efforts of people in the past changed the way the world approached important historical objects.
- d. People should have respect for the property of ancient civilizations.

Part B

What evidence from the passage best supports the answer to Part A?

- a. "There was not yet a professional field known as archaeology, and there was no oversight of artifacts being taken from Egypt." (paragraph 3)
- b. "Around 1815, Belzoni met British consul Henry Salt, who was so impressed by this unusual strongman that he sent him to Egypt to bring back a statue of Ramses II." (paragraph 3)
- c. "The remaining torso, missing its arms and legs, was eventually placed on display in the British Museum, where it remains to this day." (paragraph 4)
- d. "Understanding how cultures adapted to their environment, or failed to adapt, can give us valuable perspective on the problems we face today." (paragraph 5)

5. Part A

Which **best** states the author's purpose for writing the passage?

- a. to trace the development of archaeology from the earliest days to the present
- b. to discuss the changes in archaeology by examining one man's part in the gathering of treasures
- c. to present convincing evidence that Belzoni was actually an archaeologist ahead of his time
- d. to promote more interest in archaeology by telling wild tales about different archaeologists, both real and fictional

Part B

What evidence from the passage **best** supports the answer to Part A?

- a. "Belzoni is considered a tomb robber or looter by some, but others see him as a pioneer, one of the first archaeologists of early nineteenth century." (paragraph 2)
- b. "He wrote narratives about his expeditions in Egypt, some of which are reminiscent of the dramatic character Indiana Jones, who in one of his movies cries out, 'That belongs in a museum!'" (paragraph 2)
- c. "The early 1800s were a different time, though. There was not yet a professional field known as archaeology." (paragraph 3)
- d. "Modern archaeology has advanced beyond simply digging up ancient artifacts, mummies, and lost cities to find relics for museums." (paragraph 5)

6. Read this sentence from "Pioneer of Modern Archaeology."

As David Hurst Thomas, museum curator and professor, says, "It's not what you find; it's what you find out."

Write a multiparagraph essay that provides an explanation of how well this claim is supported in the passage. Cite evidence from the passage to support your response. Be sure to observe the conventions of standard English.

Practice Cold-Read Task Answer Sheet

1. _____ Part A
_____ Part B

2. _____ Part A

_____ Part B

3. _____ Part A

_____ Part B

4. _____ Part A

_____ Part B

5. _____ Part A

_____ Part B

6.

Text-Dependent Questions: Chapters 7 & 8

Reread chapters 7 and 8 of *If Stones Could Speak*, by Marc Aronson and answer the following questions. Be sure to find evidence from the text to support your answers.

1. Explain the various theories of Stonehenge shown within Chapters 7 and 8.

2. Does Pearson’s methodology as it is described in these and previous chapters align with the methodology suggested by “Archeology 101” and “Archaeology: Then and Now”?

Student Discussion Student Tracker

- Take notes in the tracker on how your group engaged in the discussion.
- Your completed tracker will be turned in as an assessment of your participation in the discussion.
- Be sure to complete the last box at the end of the tracker.

My name: _____

Members of my group :

1. _____
2. _____
3. _____

Notes on preparation	Notes on behavior during discussion	Notes on posing questions	Notes on new ideas
<ul style="list-style-type: none"> Does my group reference the discussion preparation handout? Does my group reference text evidence to support his/her arguments? Does my group ask questions of classmates and reflect on classmates' responses? 	<ul style="list-style-type: none"> Does my group follow the rules and guidelines of the discussion? Does my group keep track of classmates' responses? Does my group keep track of his or her own responses? Is my group respectful of all perspectives? 	<ul style="list-style-type: none"> Does my group pose questions that elicit elaboration? Does my group respond to classmates' questions with relevant ideas? Does my group bring the discussion back to relevant ideas if it gets off track? 	<ul style="list-style-type: none"> Does my group acknowledge new ideas expressed by classmates? Does my group acknowledge new information by other and modify his/her own view, if warranted?
<p><i>AC (my peer's initials) referenced the handout when she said</i></p> <p><i>AC cited several examples of text evidence in the author's claim_____...</i></p>	<p><i>AC kept track of what BD and SD said on the tracker, as well as her own comments.</i></p> <p><i>AC was respectful SD when she said she would like to disagree</i></p>	<p><i>AC asked CM, "I understand what you said about_____, but have you thought about_____?"</i></p> <p><i>AC responded to BD's question by refocusing on the text from the unit ...</i></p>	<p><i>AC acknowledged BD's new idea and BD then said how the new information changed her argument by ...</i></p>

	Reflection
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What is one thing your group did well in this discussion?

What is one thing your group can work on in the next discussion?

Read the following statement from *If Stones Could Speak: Unlocking the Secrets of Stonehenge*, “This is a book about questioning what others believe to be true, not accepting ideas just because famous people say they are right. [...] And that is the really big story here—how a new idea, a new way of thinking, can go from being dismissed to capturing the attention of the world” (pp. 8-9).

What does the author Marc Aronson mean and how does he explain and support this idea throughout the text?

To answer this question:

- Read the quotation.
- Review the text to determine the meaning of the quotation.
- Determine 2-3 reasons the author provides which support this central idea.
- For each reason, select details, examples, evidence, etc. the author provides as support.

Write an essay that explains how the author introduces and elaborates his central idea and purpose. Be sure to use proper grammar, conventions, spelling, and grade-appropriate words and phrases. Cite several pieces of textual evidence, including direct quotations and page numbers.

	3	2	1	0
Reading and Understanding Text	<ul style="list-style-type: none"> Shows full comprehension of ideas both explicit and inferential indicated by grade-level reading standards Accurate analysis and reasoning is demonstrated through ample textual evidence 	<ul style="list-style-type: none"> Shows comprehension of ideas indicated by grade-level reading standards Mostly accurate analysis and reasoning is demonstrated through adequate textual evidence 	<ul style="list-style-type: none"> Shows limited comprehension of ideas indicated by grade-level reading standards Minimally accurate analysis and reasoning is demonstrated through minimal textual evidence 	<ul style="list-style-type: none"> Shows no comprehension of ideas indicated by grade-level reading standards Inaccurate or no analysis and reasoning is demonstrated with little or no textual evidence
Writing about Text	<ul style="list-style-type: none"> Addresses the prompt and introduces either claim(s) or a topic Organization is clear and cohesive with ¹relevant support Language clarifies relationships among ideas Formal style consistently demonstrates awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and states an opinion or topic Organization has development with some support and cohesion Language links ideas Style demonstrates an awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and has an introduction Organization has minimal development and support Language and style demonstrate limited awareness of purpose or audience 	<ul style="list-style-type: none"> Does not address the prompt Lacks organization, is undeveloped, and does not provide support Language and style demonstrate no awareness of purpose or audience

Language Conventions	<ul style="list-style-type: none"> • Full command of conventions indicated by grade-level standards • Few minor errors do not interfere with meaning 	<ul style="list-style-type: none"> • Some command of conventions indicated by grade-level standards • May have errors that occasionally interfere with meaning 	<ul style="list-style-type: none"> • Limited command of conventions indicated by grade-level standards • Errors often interfere with meaning 	<ul style="list-style-type: none"> • No command of conventions indicated by grade-level standards • Frequent and varied errors interfere with meaning
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¹ Support includes evidence from accurate, credible sources, facts, definitions, concrete details, quotations, other information and examples.

Prewriting Graphic Organizer

Introduction paragraph:

- **Explanation of the Quote:**
- **Central Idea Statement:**
- **Statement About What the Essay will be About:**

Reason that supports central idea:

**Facts, concrete details, quotations,
evidence, or examples from the text:**

**Facts, concrete details, quotations,
evidence, or examples from the text:**

**Facts, concrete details, quotations, evidence, or
examples from the text:**

Reason that supports central idea:

Facts, concrete details, quotations, evidence, or examples from the text:	Facts, concrete details, quotations, evidence, or examples from the text:	Facts, concrete details, quotations, evidence, or examples from the text:
Reason that supports central idea:		
Facts, concrete details, quotations, evidence, or examples from the text:	Facts, concrete details, quotations, evidence, or examples from the text:	Facts, concrete details, quotations, evidence, or examples from the text:
Conclusion: <ul style="list-style-type: none"> Restate the central idea: Summarize what your essay was about: 		

Extension Task Directions

Reread page 27 from *If Stones Could Speak* by Marc Aronson.

You have been transported into the future, and a cataclysmic event has buried your city under debris. You have uncovered a portion of the city and are tasked with developing a set of field notes detailing your dig and discoveries. To prepare for this dig, you will review the archaeological process by:

- rereading selections from our unit texts,
- developing a plan for excavation, and ●
recording data in the form of field
notes.

Also, in order to preserve the history of your school, you will examine an area of the school and take your own notes, modeling them after the samples we have reviewed. Evaluate a handful of items as archaeologists from the future, “investigating” an area of the school as a futuristic archaeologist. Create an archaeological report detailing the findings (including visuals, e.g., drawings, photographs) and a separate narrative description of daily life based on artifacts and evidence located at the “site.”

You can use a humorous or serious tone, but you should include vocabulary from material read and model your writing after the style of the texts included in the set.

Your writing should use grade-appropriate words and phrases and a variety of sentence patterns. It should also demonstrate command of proper grammar and usage, punctuation, and spelling.

Extension Task Writing Rubric

	3	2	1	0
Reading and Understanding Text	<ul style="list-style-type: none"> Shows full comprehension of ideas both explicit and inferential indicated by grade-level reading standards Accurate analysis and reasoning is demonstrated through ample textual evidence 	<ul style="list-style-type: none"> Shows comprehension of ideas indicated by grade-level reading standards Mostly accurate analysis and reasoning is demonstrated through adequate textual evidence 	<ul style="list-style-type: none"> Shows limited comprehension of ideas indicated by grade-level reading standards Minimally accurate analysis and reasoning is demonstrated through minimal textual evidence 	<ul style="list-style-type: none"> Shows no comprehension of ideas indicated by grade-level reading standards Inaccurate or no analysis and reasoning is demonstrated with little or no textual evidence
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Language Conventions	<ul style="list-style-type: none"> • Full command of conventions indicated by grade-level standards • Few minor errors do not interfere with meaning 	<ul style="list-style-type: none"> • Some command of conventions indicated by grade-level standards • May have errors that occasionally interfere with meaning 	<ul style="list-style-type: none"> • Limited command of conventions indicated by grade-level standards • Errors often interfere with meaning 	<ul style="list-style-type: none"> • No command of conventions indicated by grade-level standards • Frequent and varied errors interfere with meaning
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¹ Support includes evidence from accurate, credible sources, facts, definitions, concrete details, quotations, other information and examples.

Archaeological Report

General Observations of the Site:

Important Landmarks:

Important Artifacts:

Drawings/Photographs/Visual Clues/Site Map:

Conclusions (Who may have spent time here? What did they use the site for? What did they do with the artifacts?):