

A Walk Along El Camino Real de los Tejas

By Alisa Ripley

About the lesson:

This Art lesson was created to compliment historic lessons related to El Camino Real De Los Tejas. Caddo Mounds State Historic Site is the sponsor of this lessons and related historical materials as they pertain to El Camino Real De Los Tejas. The lesson was written by Alisa Ripley, Cushing ISD elementary art teacher, and edited by Caddo Mounds State Historic Site staff. This lesson is one of a series that incorporates Art with History in relation to El Camino Real De Los Tejas while meeting necessary national and state standards.

Where it fits into the curriculum:

Topics: The lesson could be used in correlation with History lessons related to El Camino Real De Los Tejas. The following Texas Essential Skills and Knowledge are met with this lesson.

117.116. Theatre,

(a) Introduction.

(2) Four basic strands--foundations: inquiry and understanding; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing knowledge and skills students are expected to acquire. Through the foundations: inquiry and understanding strand, students develop a perception of self, human relationships, and the world using elements of drama and conventions of theatre. Through the creative expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the historical and cultural relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the critical evaluation and response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.

(3) Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.

(b) Knowledge and skills.

(1) Foundations: inquiry and understanding. The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre. The student is expected to:

- (A) integrate sensory and emotional responses in dramatic play;
- (B) develop body awareness and spatial perception using rhythmic and expressive movement;
- (C) respond to sound, music, images, language, and literature with voice and movement and participate in dramatic play using actions, sounds, and dialogue;
- (D) express emotions and ideas using interpretive movements, sounds, and dialogue;
- (E) imitate and synthesize life experiences in dramatic play;
- (F) use common objects to represent the setting, enhance characterization, and clarify actions; and
- (G) define and demonstrate correct use of basic theatrical terms such as dialogue, character, scene, prop, costumes, setting, and theme.

(2) Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations. The student is expected to:

- (A) demonstrate safe use of the voice and body;
- (B) describe characters, their relationships, and their surroundings;
- (C) develop characters and assume roles in short improvised scenes using imagination, personal experiences, heritage, literature, and history;
- (D) dramatize literary selections in unison, pairs, or groups, demonstrating a logical connection of events and describing the characters, their relationships, and their surroundings; and

(3) Creative expression: production. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

- (A) describe the appropriate use of props, costumes, sound, and visual elements that define character, environment, action, and theme;

(B) alter space to create suitable performance environments for playmaking;

(C) plan brief dramatizations collaboratively; and

(D) interact cooperatively with others in brief dramatizations.

(5) Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

(A) apply appropriate audience behavior at formal and informal performances;

(B) compare visual, aural, oral, and kinetic aspects of informal playmaking with formal theatre; and

(C) discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

§117.114. Art, Grade 4

(a) Introduction.

(2) Four basic strands--foundations: observation and perception; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. Each strand is of equal value and may be presented in any order throughout the year. Students rely on personal observations and perceptions, which are developed through increasing visual literacy and sensitivity to surroundings, communities, memories, imaginings, and life experiences, as sources for thinking about, planning, and creating original artworks. Students communicate their thoughts and ideas with innovation and creativity. Through art, students challenge their imaginations, foster critical thinking, collaborate with others, and build reflective skills. While exercising meaningful problem-solving skills, students develop the lifelong ability to make informed judgments.

(3) Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.

(b) Knowledge and skills.

(1) Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating artworks. The student is expected to:

(B) use appropriate vocabulary when discussing the elements of art, including line, shape, color, texture, form, space, and value, and the principles of design, including emphasis,

repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity; and

(C) discuss the elements of art as building blocks and the principles of design as organizers of works of art.

(2) Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills. The student is expected to:

(A) integrate ideas drawn from life experiences to create original works of art;

(B) create compositions using the elements of art and principles of design; and

(C) produce drawings; paintings; prints; sculpture, including modeled forms; and other art forms such as ceramics, fiber art, constructions, mixed media, installation art, digital art and media, and photographic imagery using a variety of art media and materials.

(3) Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures. The student is expected to:

(D) investigate connections of visual art concepts to other disciplines.

(4) Critical evaluation and response. The student responds to and analyzes artworks of self and others, contributing to the development of lifelong skills of making informed judgments and reasoned evaluations. The student is expected to:

(A) evaluate the elements of art, principles of design, intent, or expressive qualities in artworks of self, peers, and historical and contemporary artists;

§113.15. Social Studies, Grade 4

(a) Introduction.

(1) In Grade 4, students examine the history of Texas from the early beginnings to the present within the context of influences of North America. Historical content focuses on Texas history, including the Texas Revolution, establishment of the Republic of Texas, and subsequent annexation to the United States. Students discuss important issues, events, and individuals of the 19th, 20th, and 21st centuries. Students conduct a thorough study of regions in Texas and North America resulting from human activity and from physical features. The location, distribution, and patterns of economic activities and settlement in Texas further enhance the concept of regions. Students describe how early American Indians in Texas and North America met their basic economic needs. Students identify motivations for European exploration and colonization and reasons for the establishment of Spanish settlements and missions. Students explain how American Indians governed themselves and identify characteristics of Spanish colonial and Mexican governments in Texas. Students recite and explain the meaning of the Pledge to the Texas Flag. Students identify the contributions of people of various racial, ethnic, and religious groups to Texas and describe the impact of science and technology on life in the state. Students use critical-thinking skills to identify cause-and-effect relationships, compare and contrast, and make generalizations and predictions.

(2) To support the teaching of the essential knowledge and skills, the use of a variety of rich primary and secondary source material such as documents, biographies, novels, speeches, letters, poetry, songs, and artworks is encouraged. Where appropriate, local topics should be included. Motivating resources are available from museums, historical sites, presidential libraries, and local and state preservation societies.

(3) The eight strands of the essential knowledge and skills for social studies are intended to be integrated for instructional purposes. Skills listed in the social studies skills strand in subsection (b) of this section should be incorporated into the teaching of all essential knowledge and skills for social studies. A greater depth of understanding of complex content material can be attained when integrated social studies content from the various disciplines and critical-thinking skills are taught together. Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.

(b) Knowledge and skills.

(1) History. The student understands the origins, similarities, and differences of American Indian groups in Texas and North America before European exploration. The student is expected to:

(A) explain the possible origins of American Indian groups in Texas and North America;

(B) identify American Indian groups in Texas and North America before European exploration such as the Lipan Apache, Karankawa, Caddo, and Jumano;

(D) compare the ways of life of American Indian groups in Texas and North America before European exploration.

(2) History. The student understands the causes and effects of European exploration and colonization of Texas and North America. The student is expected to:

(A) summarize motivations for European exploration and settlement of Texas, including economic opportunity, competition, and the desire for expansion;

(B) identify the accomplishments and explain the impact of significant explorers, including Cabeza de Vaca; Francisco Coronado; and René Robert Cavelier, Sieur de la Salle, on the settlement of Texas;

(C) explain when, where, and why the Spanish established settlements and Catholic missions in Texas as well as important individuals such as José de Escandón;

(D) identify Texas' role in the Mexican War of Independence and the war's impact on the development of Texas; and

(E) identify the accomplishments and explain the economic motivations and impact of significant empresarios, including Stephen F. Austin and Martín de León, on the settlement of Texas.

(6) Geography. The student uses geographic tools to collect, analyze, and interpret data. The student is expected to:

(A) apply geographic tools, including grid systems, legends, symbols, scales, and compass roses, to construct and interpret maps; and

(7) Geography. The student understands the concept of regions. The student is expected to:

- (A) describe a variety of regions in Texas and the United States such as political, population, and economic regions that result from patterns of human activity;
- (8) Geography. The student understands the location and patterns of settlement and the geographic factors that influence where people live. The student is expected to:
- (A) identify and explain clusters and patterns of settlement in Texas at different time periods such as prior to the Texas Revolution, after the building of the railroads, and following World War II;
 - (B) describe and explain the location and distribution of various towns and cities in Texas, past and present; and
 - (C) explain the geographic factors such as landforms and climate that influence patterns of settlement and the distribution of population in Texas, past and present.
- (9) Geography. The student understands how people adapt to and modify their environment. The student is expected to:
- (A) describe ways people have adapted to and modified their environment in Texas, past and present, such as timber clearing, agricultural production, wetlands drainage, energy production, and construction of dams;
 - (B) identify reasons why people have adapted to and modified their environment in Texas, past and present, such as the use of natural resources to meet basic needs, facilitate transportation, and enhance recreational activities; and
 - (C) compare the positive and negative consequences of human modification of the environment in Texas, past and present, both governmental and private, such as economic development and the impact on habitats and wildlife as well as air and water quality.
- (10) Economics. The student understands the basic economic activities of early societies in Texas and North America. The student is expected to:
- (A) explain the economic activities various early American Indian groups in Texas and North America used to meet their needs and wants such as farming, trading, and hunting; and
 - (B) explain the economic activities early immigrants to Texas used to meet their needs and wants.
- (14) Government. The student understands how people organized governments in different ways during the early development of Texas. The student is expected to:
- (A) compare how various American Indian groups such as the Caddo and the Comanche governed themselves; and
 - (B) identify and compare characteristics of the Spanish colonial government and the early Mexican governments and their influence on inhabitants of Texas.
- (16) Citizenship. The student understands important customs, symbols, and celebrations of Texas. The student is expected to:
- (A) explain the meaning of various patriotic symbols and landmarks of Texas, including the six flags that flew over Texas, the San Jacinto Monument, the Alamo, and various missions;
 - (B) sing or recite "Texas, Our Texas";
- (21) Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of valid sources, including electronic technology. The student is expected to:
- (C) organize and interpret information in outlines, reports, databases, and visuals, including graphs, charts, timelines, and maps;
- (22) Social studies skills. The student communicates in written, oral, and visual forms. The student is expected to:
- (A) use social studies terminology correctly;
 - (B) incorporate main and supporting ideas in verbal and written communication;
 - (C) express ideas orally based on research and experiences;
 - (D) create written and visual material such as journal entries, reports, graphic organizers, outlines, and bibliographies; and
 - (E) use standard grammar, spelling, sentence structure, and punctuation.

Objectives for students:

1. To identify the location of El Camino Real on a map of Texas.
2. To analyze the role of El Camino Real on the history of Texas.
3. To identify and analyze the impact of El Camino Real on the Native Americans, and communities along El Camino Real.
4. To identify the important individuals who contributed to the history of El Camino Real.
5. Utilize the elements and principles of design in the creation of the theatrical set for the production.
6. Utilize the elements of drama and conventions of theatre to create a production, presented to the school and/or the community, of the history of El Camino Real.

Materials for students:

Preparing, adjusting or writing the script:

1. Enough copies of script for each student
2. <https://tshaonline.org/handbook/online/articles/upm02>
3. <http://www.elcaminorealdelostejas.org/trail-history/>
4. <http://www.elcaminorealdelostejas.org/maps/>
5. <http://www.nps.gov/elte/learn/historyculture/index.htm>
6. <http://www.nps.gov/elte/learn/historyculture/upload/HistoricBackground.pdf>
7. http://www.elcaminorealdelostejas.org/wp-content/uploads/2015/07/L2_PowerPoint.pdf
8. Main Character list

Reviewing script:

1. Enough copies of script for each student.
2. Highlighters
3. Notecards and pencils

Creating the set:

1. Large roll of white craft/butcher paper.
2. Glue
3. Pencils
4. Paint – tempura for a washable option, acrylic for a more professional look, but will stain clothes. Green, white, brown, black, blue, etc.
5. Paintbrushes – Medium to large
6. Cardboard tubes – all sizes. Very large ones can be found at businesses that receive large pieces of sheet metal.
7. Brown pastels
8. Rags
9. Low Temp glue guns and glue sticks
10. Duck tape, packing tape
11. Large pieces of cardboard
12. Box cutter
13. Variety of tree limbs with or without leaves
14. Green paper – a variety of shades
15. Scissors

Getting Started:

<http://www.elcaminorealdelostejas.org/wp-content/uploads/2014/06/DSCF1910.jpg>

<http://www.elcaminorealdelostejas.org/wp-content/uploads/2014/06/DSCF1811.jpg>



Inquiry Question: What is the impact of El Camino Real on Texas History?

Setting the Stage:

El Camino Real de los Tejas is a 2,500-mile trails which was the primary route linking Mexico City, the Rio Grande and eastern Louisiana. First established by the migration patterns of animals, next used by the regional Native Americans for trading, and later developed into the main route used by missionaries, soldiers and settlers. It brought together a variety of cultural groups and served as an agent for diversity, biological exchange, and communication. It opened regions for exploration, migration, trade, the movement of livestock, and the creation of many settlements. Spanish, French, Mexican, Republic of Texas, and United States Armies used the road to move across the region. The Camino Real was also used when deciding the southern and western borders of Mexico and the United State. Thousands of immigrants, including Moses Austin and Davy Crockett arrived in Texas via El Camino Real. This simple path became a lifeline to spread European culture, bring the Spanish closer to their French rivals, and allow Anglo settlers into the region. This incredible combination of people and cultures influenced the creation and longevity of The State of Texas. At this time view the power point and explore pictures of the trail. Allow time for students to ask questions and open discussions about the answers. Any question you are unable to answer can be found in the resources provided.

1. http://www.elcaminorealdelostejas.org/wp-content/uploads/2015/07/L2_PowerPoint.pdf
2. <http://www.elcaminorealdelostejas.org/photos/>

Determining the facts:

Preparing, adjusting or writing the script:

Use the script, and script outline, to make adjustments.

- The provided script can be adjusted to accommodate the class size and student abilities. Narrator lines can be split into more narrators if needed or joined together if less speaking lines are needed. Character Lines can be adjusted and rewritten to accommodate individual student abilities. If you do not want to lose important lines, but the student is unable to perform these lines, then assign some to a narrator that will come before or after the given character. To accommodate a small number of performing students characters can be double assigned with narrator lines or another character. Allow time for the double assigned students to have costume change or redirect to another position for the students next speaking lines.

Writing the script:

1. Distribute Main Character List to the students and assign each student a Character.
2. Have students use above listed references to learn about their character and require a written paragraph.
3. Review the paragraphs and re-write them into 2 or 3 sentences.
4. Distribute the Narrator script to students and have them write their lines into the script when their character appears.

Reviewing the Script:

This step is required before set construction, costumes or any rehearsal begin.

1. Distribute the script to each student.
2. Instruct students to find their character and re-write the lines onto 2 notecards. One notecard is for them to use in rehearsal and to memorize. The second notecard will be collected by teacher and used if the student loses theirs OR to give to another student if needed the night of performance. Kids will lose their cards and somebody will get sick the night of performance. Best to be prepared.
3. Allow 15 min to re-write line.
4. Beginning reading the script, out loud. Read entire script with the students reading their lines out loud.
5. If necessary, have students also highlight their lines while reading.

Rehearsing the script

- This step will vary depending on your personal class dynamic and the scale of the production. If you have a stage available you will want to schedule rehearsal times. I personally like rehearsing, daily for 45 minutes, for 2 weeks prior to the performance. During the first 10 days the set and costumes will be prepared and ready for full dress rehearsals 2 or 3 times before the performance. I would allow 5 rehearsals for everybody to memorize lines. Give student a memorization deadline.

Creating the Set

The set will vary depending on the available space and individual resources. The set will also depend upon which region of trail your class chooses to focus on. This set focus on the East Texas region. Options include:

1. Backdrop – Size will vary depending on available space. Create a landscape picture of the woods in East Texas. This will include Pine trees and hardwood trees, which vary on, bark texture and foliage. Create an image that includes some sky.
2. Trees – using large cardboard tubes can create 3 dimensional trees. If you have some 8” or larger diameter tubes they can be painted with the appropriate bark texture to create the trunk of the tree. Smaller diameter tubes can be taped together to create a larger diameter and covered with paper that has been painted with the appropriate texture. Limbs can be created with small tubes, painted or covered in paper, spanning out from the top of the trunk. Add paper cut out leaves to the end of the limbs. Live cutting of branches can also be used and have paper leaves attached.
3. Shrubs – cutting a cardboard outline, attaching a triangle back support, and then painted a variety of green shades can create Scrubs.
4. Vines – Vines can be made with large pieces of brown packing paper, usually found in boxes shipping various supplies. Also bulletin board paper works very well. Bunch it together and wrap with pipe cleaners or twisty ties. Create long vines by joining the pieces together with the twisty ties. Add leaves made of paper.
5. Trail sign – A sign for El Camino Real can be added to the backdrop, made out of cardboard with a back support, or creatively designed with available resources.

Creating costumes

Once again, this step will vary depending on available resources. This can be assigned as homework, having students create their own costume. If you are unable to create costumes have the students wear the same thing the night of performance. Below I will give a few options.

1. Narrators – Have them dress in nice clothing, skirts, dresses, button down shirts and nice slacks.
2. Native Americans – White t-shirts can be converted into tops by cutting out collar, and cutting zigzags at the end of the sleeves. Paint or draw with permanent markers Native American patterns on the bottom of the shirt. This can be worn with khaki pants and no shoes. Headbands can be created out of strips of fabric. Girls’ dresses can be made out of large pillowcases, cutting a hole for head and arms, with patterns added to the bottom of the dress.
3. Settlers – Have girls wear plain long sleeve shirt and a plain skirt. Cover with an apron. Make a bonnet out of a large, 12” diameter, piece of circle fabric. Cut small slits 1” from edge around the circle. Weave a long strip of fabric in and out of the slits. Place on head and synch to bonnet into shape tying in a bow in the back. Have boys wear black or brown pants and plain shirt. Add a vest, can be made out of fabric or large butcher paper, and if they have a cowboy hat they can wear it.

Putting it All Together:

Once you have completed the script, the set, costume and the performance have a classroom discussion. Questions to ask students.

1. Where is El Camino Real located? Have a map of Texas present and ask a student to locate its path on the map.
2. Why is El Camino Real important to Texas history? It might help to open this discussion by asking how Texas would be different without El Camino Real. Also ask to name some important people who traveled El Camino Real? Would these people have been able to accomplish their goals without the trail?
3. How did El Camino Real impact the Native Americans along the trail? How did it impact the communities along the trail? Discuss how the evolution of the trail impacted the lives of the Native Americans. As other settlements grew along El Camino Real, how did they develop from the presence of the trail?
4. Review the elements and principles of design.
https://www.getty.edu/education/teachers/building_lessons/principles_design.pdf
https://www.getty.edu/education/teachers/building_lessons/elements_art.pdf Ask how we used these in our set construction and costume designs?
5. Review the elements of drama and conventions of theatre,
http://www.eluprogram.com/Elements_Of_Drama.pdf, and open a discussion of how we used these to

create a theatrical production? Next, ask how we used these to re-create the main characters of this story?

Supplementary Resources:

<https://tshaonline.org/handbook/online/articles/upm02>

This resource is excellent for doing individual research on main characters.

<http://www.nps.gov/elte/learn/historyculture/index.htm>

Great resource for a brief history on El Camino Real. The following resource below is also available from this page.

<http://www.nps.gov/elte/learn/historyculture/upload/HistoricBackground.pdf>

A very detailed written history of El Camino Real. All the characters, plus more, are mentioned in this source.

<http://www.elcaminorealdelostejas.org/trail-history/>

A brief, yet detailed, description of trail history. This site is perfect for most of the information necessary to fully understand El Camino Real. It is also a main source for the two following resources.

<http://www.elcaminorealdelostejas.org/maps/>

This provides a collection of maps of the trail, past to present.

http://www.elcaminorealdelostejas.org/wp-content/uploads/2015/07/L2_PowerPoint.pdf

This power point was created for the lesson provided by the National Historic Trail Association. I use this PowerPoint as a brief history of the trail prior to beginning any writing or reviewing of the script, in addition to the beginning of any set construction.

<http://www.elcaminorealdelostejas.org/wp-content/uploads/2014/06/DSCF1910.jpg>

This is one of the pictures presented with the Inquiry question of this lesson.

<http://www.elcaminorealdelostejas.org/wp-content/uploads/2014/06/DSCF1811.jpg>

This is one of the pictures presented with the Inquiry question of this lesson.

https://www.getty.edu/education/teachers/building_lessons/principles_design.pdf

https://www.getty.edu/education/teachers/building_lessons/elements_art.pdf

http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html

These three sources will give definitions and explanations of using the Elements and Principles of Design. If you are not familiar with these Art terms, please review before beginning this lesson.

http://www.eluprogram.com/Elements_Of_Drama.pdf

This gives a great description of the Elements of Theatre in a format that can be passed out and read together as a class.

Williams, Jeffrey M., "GIS Aided Archaeological Research of El Camino Real de Los Tejas with Focus on the Landscape and River Crossings along El Camino Carretera." (2007). *Faculty Publications*. Paper 2.

Excellent source of maps and detailed information on trail identification.

El Camino Real De Los Tejas: A Walking History of Texas

Cast:

Narrator 1

Caddo 1

Caddo 2

Tejas 1

Caddo 2

Tejas 2

Narrator 2

Moscoso

Narrator 3

La Salle

Captain Alonso de Leon

Narrator 4

The Lady in Blue

Archbishop

Jumano 1

Father Massanet

Narrator 5

St Denis

Captain Domingo Ramon

Narrator 6

Aguaya

Angelina

Narrator 7

Marqués de Rubí

Narrator 8

Narrator 9

Antonio Gil Y'barbo

Narrator 10

James Taylor Gaines

Moses Austin

Stephen F Austin

Narrator 11

Sam Houston

Davy Crocket

Narrator 12

Narrator 13

Narrator 14

Narrator 15

(Curtain opens on typical East Texas scene of trees, shrubs, etc. There is a “path” through the stage.)

(Narrator 1 enter stage right)

Narrator 1: El Camino Real de los Tejas, The Kings Highway, is a 2,500 mile trail extending from Mexico, across Texas, and into Louisiana. Long before the road was used for human travel, animals created the trail as they traveled hunting and grazing in the area. Native Americans of Texas used the trails for trading with other native tribes. Over this road came settlers, missionaries, and soldiers who populated the settlements, missions, and presidios of East Texas and Northwest Louisiana.

(Narrator 1 exit stage right)

(Caddo enter stage left; Tejas enter stage right, meet in center)

Caddo 1: Hello. We are traveling looking to trade our baskets, grains, and nuts.

Caddo 2: Do you have any skin hides to trade?

Tejas 1: We have a large village near here. Would you like to come? We can trade once we get there.

Caddo 2: Yes, we would like to see your village.

Tejas 2: We shall travel together to our village.

(Caddo and Tejas exit stage right)

(Narrator 2 enter stage left)

Narrator 2: In the summer of 1542 Luis de Moscoso Alvarado lead the first expedition into Texas. He was part of the 600 men lead by De Soto that spent 4 years traveling the southeast after they landed in Florida. When De Soto died of fever Moscoso was left in command.

(Narrator 2 exit stage left)

(Moscoso enter stage left and go center)

Moscoso: We must find a overland route back to New Spain. We have been traveling for months and many have died on our expedition. We have not found gold or other riches from the natives like found in South America. We traveled along El Camino Real until we reached the Trinity River. At this point we turned back since we would not have enough food for winter.

(Moscoso exit stage right)

(Narrator 3 enter stage right)

Narrator 3: The Frenchman, La Salle, landed on the coast of Texas in 1685. In search of the mouth of the Mississippi River, La Salle instead over-sailed it and landed near present day Garcitas Creek.

(Narrator 3 exit stage right)
(La Salle enter stage left and go center stage)

La Salle: After we made landfall we decided to build a French Settlement. We called it the Fort of Saint Louis. It was near what we now call Matagorda Bay. When word of us landing in Texas reached Spanish officials in New Spain, they decided to send out *entradas*, or military expeditions, in search of our Colony.

(LaSalle exit stage right)
(de Leon enter stage left)

Captain Alonso de Leon: I led several expeditions to find La Salle. After 3 failed attempts I captured a Frenchman who lead us to the devastated Fort Saint Louis. Native Americans had destroyed the Fort. Several dead bodies where discovered. We sent word to the Tejas Indians looking for any captured Frenchman.

(de Leon exit stage right)
(Narrator 4 enter stage left)

Narrator 4: The Tejas Indians returned 2 Frenchman and sent word that they were looking for religious teachers of Christianity. The natives claimed to have been visited by the lady in blue.

(Narrator 4 exit stage left)
(Lady in Blue enter stage right go to narrator mic)

The Lady in Blue: My name is María de Jesús de Agreda (the Lady in Blue) At the age of sixteen, i convinced my father to convert the family castle into a convent for Franciscan nuns. I always fall into deep trances where I have traveled to distant lands and have dreams of teaching the gospel to Pagen people. I confessed to the Fray of these dreams. He contacted the Archbishop of New Mexico. Several days later a group of 50 Tejas (Jumanos) Indians arrived in New Mexico requesting a teacher of Christianity.

(Archbishop enter stage left)
(Jumanos enter stage right)
(Meet in Center)

Archbishop: I am so pleased to have so many come to visit, but how did you learn of Christianity?

Jumano 1: We were visited by the Lady in Blue. She taught the basics of Christianity and we would like to learn more.

(Archbishop exit stage right)

(Jumanos exit stage right)
(Lady in Blue exit stage right)
(de Leon and Massanet enter stage left and go to center.)

Captain Alonso de Leon: Upon hearing of the Tejas Indians interest in Christianity the Spanish decided to build missions. In 1690 I left with 100 men and Father Massanet.

Father Massanet: We followed El Camino Real till we reached the Neches River where we discovered a Tejas Village. Here we built the 1st mission in East Texas, San Francisco de los Tejas and mass was celebrated in the new church.

(de Leon and Massanet exit stage right)
(Narrator 5 enter stage left)

Narrator 5: It was in these villages that a Native Woman was baptized and given the name Angelina. She was mentioned in a letter written by St. Denis.

(Narrator 5 exit stage left)
(St Denis enter stage left)

St Denis: I commanded a fort on the Mississippi River and another at Biloxi Bay. I led explorations to the west of the bay and upstream, where we discovered the lower Red River. Later, in 1713, I was asked by the french governor to lead an expedition into New Spain. When I reached the Natchitoches villages I established a trading post. From Natchitoches I made it to Spanish outposts on the Rio Grande where I met Captain Domingo Ramon and Father Margil.

(St Denis exit stage right)
(Ramon enter stage right and go to center)

Captain Domingo Ramon: I made St Denis my commissary officer the expedition to establish more missions and presidios along El Camino Real. Father Magil traveled with us and built the Mission Nuestra Senora de Guadalupe de Nacogdoches. Another mission I established was the SAN JOSÉ DE LOS NAZONIS MISSION near what is now Cushing. I brought a translator with us, her name was Angelina, and without her we would not have succeeded.

(Ramon exit stage left)
(Narrator 6 enter stage right)

Narrator 6: With the founding of more missions and presidios (military settlements), El Camino Real became a major travel route during the Spanish colonial period. The connections of the trail supported trade and movement between the colonial territories of Spain and France.

(Narrator 6 exit stage right)
(Aguaya and Angelina enter stage left and go to center)

Aguaya: I am Marqués de San Miguel de Aguayo and in 1721 I led an expedition which reclaimed abandoned missions. I also established more missions and presidios in East Texas and declared the capital of Texas to be Los Adaes, in northwest Louisiana. I also brought Angelina along as my interpreter. The French never challenged us again about our claim to Texas.

Angelina: My name is Angelina. I was well educated and spoke Spanish as well as several Native American languages. I served as a translator for the French, Spanish missionaries in East Texas, and several expeditions. I was also on an expedition that founded the Alamo and San Antonio. I have a town, river, county and national forest named after me.

(Aguaya and Angelina exit stage right)

(Narrator 7 enter stage left)

Narrator 7: Over the next 50 years the Spanish influence was strong throughout Texas. Several military expeditions were led along El Camino Real, and all the Spanish settlement flourished along the trail. In 1767, King Carlos III appointed military leader Marqués de Rubí to inspect all presidios and missions in New Spain.

(Narrator 7 exit stage left)

(de Rubi enter stage right)

Marqués de Rubí: I traveled over 7000 miles in 23 months. As a result of my inspections I recommended that Spain reorganize its frontier defenses along the San Antonio river valley. I urged the complete abandonment of East Texas due to difficulties defending this territory.

(de Rubi exit stage left)

(Narrator 8 enter stage right)

Narrator 8: A Royal Order was issued in 1772. The Royal Order had a big impact on Texas. They called for the abandonment of all missions and presidios in Texas except for those at San Antonio and La Bahía. It named San Antonio the new capital of Texas; and the removal of soldiers and settlers in East Texas. In 1773 East Texas was abandoned as the settlers traveled El Camino Real and resettled in the San Antonio region.

(Narrator 8 exit stage right)

(Narrator 9 enter stage left)

Narrator 9: In 1776 the American Revolution ends with independence from Great Britain. Back in New Spain, in the region of Sabine County, Antonio Gil Y'barbo had a ranch. He had watched as most settlers left for San Antonio or the Rio Grande. He remained and soon became a leader of the people who stayed in the area.

(Narrator 9 exit stage left)

(Y'barbo enter stage right)

Antonio Gil Y'barbo: I kept asking the Spanish government to let the settlers return to the region. About a year later they allowed a group to return. We first settled near the Trinity River, but in a few years moved back and rebuilt Nacogdoches in 1779. I laid out the town near the intersection of La Calle del Norte and Old San Antonio road. I built a stone house to use as a trading post. I became the Lieutenant governor of the region and Commander of the militia in Nacogdoches.

(Y'barbo exit stage left)

(Narrator 10 enter stage right)

Narrator 10: In 1803 the United States purchases the Louisiana Territory. This is the beginning of border conflicts between Spain and The United States. This conflict results in the Neutral Grounds, which was area from Nacogdoches to Natchitoches, LA. , that was not controlled by either country. The conflict never slowed traffic along El Camino Real.

(Narrator 10 exit stage right)

(Gaines enter stage right and go to center)

James Taylor Gaines: My name is James Taylor Gaines. I surveyed lands along the Natchez Trace and operated a ferry on the Sabine River that connected El Camino Real. I bought that ferry, and over the years my sons and I brought the majority of settlers into Texas. I moved to Nacogdoches and was sheriff for a spell. I am also a signer of the Texas Declaration of Independence.

(Moses Austin enter stage left and go to Gaines in Center)

Moses Austin: Hello, I am Moses Austin, and I am looking for a way across this River.

James Taylor Gaines: I can get you across. I have a ferry and take people across every day.

(Gaines exit stage right)

Moses Austin: I arrived in Texas along El Camino Real. In 1820 I came to Texas and got a land grant from the Spanish Government for new settlers. While in Missouri, searching for families to move to Texas, I was robbed and became ill which caused my death.

(Moses exit stage right)

(SFA enter stage left and go to Center)

Stephen F Austin: I am Stephen F. Austin, the son of Moses Austin. I followed the path of my father along El Camino Real. The Spanish Government granted my father's request after my father died. I took over his plans and brought 300 families to Texas. I worked hard to establish

law and government for the colonist. Later I was defeated in an election to be the president of Texas, but accepted the position of Secretary of State. I died while holding this office.

(SFA exit stage right)

(Narrator 11 enter stage left)

Narrator 11: Mexico wins independence from Spain, but the beginnings of the Texas Revolution seem more important. And by 1836 many arrived to volunteer for the Republic of Texas.

(Narrator 11 exit stage left)

(Houston enter stage left and go to center)

Sam Houston: I am Sam Houston. I was named after my father Samuel. My friends, the Cherokee, who I lived with for 3 years, named me “the Raven”. I was later a school teacher. I then studied law, and was eventually elected as governor of Tennessee. Andrew Jackson sent me to Texas. I traveled along El Camino Real till I reached Nacogdoches where I started a law practice. I was elected president of the Republic of Texas. I led the Texans at the Battle of San Jacinto.

(Crocket enter stage left and go to Sam Houston while talking)

Davy Crocket: Sam Houston....I’m glad to see you here in Texas.

(Shake hands)

Sam Houston: Well Davy Crocket, I didn’t expect to see you here.

Davy Crocket: Texas sent word for volunteers for their revolution. I was gettin’ sick of dealing with State government in Tennessee. I just had to get out of there.

Sam Houston: I agree. I have been very happy since getting to Texas. Maybe you will come to love it as much as I do. Take care of yourself Davy.

(Houston exit stage right)

Davy Crocket: I was a great hunter, and a famous scout. I served in the Tennessee State Legislature. Then people kept a’ wantin’ me to be in the U. S. Congress. I was done with politician’ when I came to Texas. I had signed up as a volunteer to fight for Texas along with many other people. We made our way along El Camino Real till we reached San Antonio. There we discovered the Alamo with barely any protection. We remained and I met my fate in the battle for the Alamo.

(Crocket exit stage right)

(Narrator 12 enter stage right)

Narrator 12: El Camino Real was a valuable part of the Texas Revolution. Thousands of soldiers and militia traveled the road battling for control. Santa Anna made his way up the southern route and eventually met his defeat.

(Narrator 12 exit stage right)

(Narrator 13 enter stage left)

(Narrator 14 enter stage right)

Narrator 13: In the decade that followed Texas Independence over 30,000 new settlers came into Texas along El Camino Real. Groups branched out along the trail, creating new paths, all of which would become the roads we travel today.

Narrator 14: This path was a lifeline that spread culture into the region, first with the Native Americans, then the Spanish and French, followed by Anglos heading to Texas. Over time, this incredible mix of people, cultures, and trade created the wonderful state of Texas we live in today.

Narrator 15: Therefore, El Camino Real de los Tejas, was designated a National Historic Trail by President Bush in 2004. So as you venture around East Texas, you now know you are walking through Texas history.

*(Cast enters stage left and right to create one line. Narrator 13 and 14 step back into line. Sing **Texas our Texas.**)*

(bow 2 times)