

The Hall of State: A Symbol of Texas History

Building Information

PORTICO

This is the central niche which forms the entrance. Columns of Texas limestone, seventy-six feet high frame the bronze double doorways. Above the central doorway, standing against a field of blue mosaic tile—which symbolizes the bluebonnet—is a statue of an **Native American**. This statue, entitled *The Tejas Warrior* was created by Allie Tennet. The **Native American** motif was initially chosen because Texas was named after the Nation of the Tejas. The warrior's upraised bow with no arrow, symbolizes peace.



In the frieze (the carving at the top of the building) is the *Symbolic Seal of Texas*, which was designed by Donald Bartheleme. The female figure, kneeling behind the state flag, represents the state of Texas. She holds a torch which represents the fiery spirit of Texas patriotism. In the lower right corner, the owl of wisdom holds the key to progress and prosperity. In the background are branches of the state tree, the pecan.

Five double doors of heavy bronze, are also rich in symbolism. Stylized figures representing industry and agriculture have been worked into ornamental designs, and sharp eyes will find cotton bolls, wheat sheafs, pine cones, saw blades, oil rigs, lariats, cattle and ponies.

HALL OF HEROES

The front doors open into a semicircular hall that holds six bronze statues of those who helped create the Republic of Texas.

Sculptor, Pompeo Coppini, shows each hero in a characteristic stance or at a decisive moment in his life. At one end William B. Travis stands with his sword in hand at the very

moment legend tells us, he drew a line in the Alamo courtyard with the point and challenged defenders to stay. At the other end, James Walker Fannin, who was executed in the massacre at Goliad is portrayed at the



moment when he supposedly made his famous last three requests.

Stephen F. Austin, the "Father of Texas" stands in the hall, along with Sam Houston—the first president of the Republic, Mirabeau B. Lamar—known as the "Father of Public Education", and Thomas Jefferson Rusk—one of the signers of the Texas Declaration of Independence.

Table of Contents

Hall of State Information	pg. 1
Essential Elements Covered	pg. 8
LESSON PLANS	
What is a Symbol?	pg. 8
Mini-Research Paper	pg. 10
Nature Symbols in Texas	pg. 10
Map Skills: Using a Road Map	pg. 10
Current Events: Texas in the News	pg. 10
Reading a Chart	pg. 10
Glossary	pg. 13
Suggested Readings	pg. 13
Pre-Visit Teacher Info. & Maps	pg. 14

THE GREAT HALL

GOLD MEDALLION

On the far end of the Great Hall is a gold medallion, twelve feet in diameter. The center portion of the medallion is a five-pointed star, the symbol of Texas. The star is surrounded by six symbolic female figures which unfold the history of Texas under the flags of six different nations. In the upper left is the Union—holding the seal of the United States of America, next, Texas—in traditional frontier costume holding the seal of the Republic of Texas. The Confederacy at center holds a garland of flowers with the seal of the Confederate states by her side. The symbol representing Mexico was designed using an Aztec design. The figure representing France, in the lower left is shown wearing eighteenth century costume, and holding her shield with the three fleurs-de-lis of the Bourbon kings. And finally, the figure representing Spain is shown in traditional costume, holding the seal emblazoned with the arms of Castile and Leon, the two kingdoms whose united effort turned back the Moors in 1492, and financed the voyage of Christopher Columbus in that same year.



CEILING

Two of the ceiling's four designs are stylized animals typical of the Southwest—a roadrunner with a snake in its bill, and an armadillo. The other two designs are abstractions—one representing the land and the other the sea. The artist used color to assist the viewer's interpretation. In one you can see the green of the mountains and the brown of the soil, while in the other, the blue of the waves lapping against the beige sands of the beach.

FLOOR

To the sides of the Great Hall are towering columns of fossilized shellstone. Two long silvery white bands of San Saba stone inlaid into the verde antique marble of the floor run down the entire length of the room. In the floor you can find mosaic tile designs of various Texas animals, featuring wildlife that greeted the early settlers. These designs include an armadillo, horned frog, rattlesnake, roadrunner, fish, jack rabbit, alligator, eagle, javalina and wild turkey.

MURALS OF THE GREAT HALL

The murals in the Great Hall, painted by Eugene Savage in 1936, depict Texas history from the 1500s through 1936.

The mural on the left as you enter the Great Hall represents the principle events in the history of Texas—from European arrival to the founding of the Republic of Texas. In a series of dramatic episodes, the artist depicts two great movements. People of Spanish descent enter the painting from the left, while people of Anglo heritage enter from the right. Both historic movements converge toward the center panel where the story of the Alamo is told. Large beams of silvery light symbolize changes of time and separate various eras in Texas history. Symbolic figures hover in the sky above historic scenes, effectively mingling abstract ideals with actual events.

The story of Texas in the Great Hall murals begins with an element of adventure. In the top left corner of the mural we see a magnificent Spanish galleon sailing toward the New World on a voyage of discovery. It carried a large crew, one of whom was destined to bring alive the story of Texas through his journal. Cabeza de Vaca's shipwreck on the Texas coast in 1528, and his capture by **Native Americans** was the beginning of a long eight-year saga. In the lower left corner of the mural, we see him cowering in fear as he is led away by the Native Americans.

Next in the line of Spanish exploration comes Coronado and De Soto, riding across the mural **leading** expeditions into the new land. Their efforts were part of Spain's tremendous outpouring of religious and political zeal during the Golden Century of Spain's history; when its power, wealth, and influence **were at a high**. In the years that followed, Church and State joined hands in Catholic Spain to hold the extensive lands they claimed in the new world. As Spain's power slowly declined over the next two centuries, the Kingdom of France challenged their empire. The two nations vied continually to claim and control strategic areas. In an effort to extend France's claim beyond the Mississippi River, the Marquis de la Salle established an ill-fated colony in 1685, in what is now east Texas. You can see la Salle near the top of the mural, planting the Fleur-de-lis of France on Texas soil.

Spain's colonization policy was by far the most successful. In the mural's next interspace of time, Franciscan friars are shown with Native Americans against the background of a mission settlement. The purpose of a mission settlement was threefold; to convert the **Native Americans** to Christianity, to teach them the way of Spanish civilization and to hold the land for Spain. Friars taught the **Native Americans** the Catholic religion, Spanish language and customs, how to plant and harvest crops, and a variety of skills and crafts. Since missions were agencies of the state as well as of the church, Spanish laws were carried to the frontier and became a permanent part of subsequent civil law in both Mexico and the Southwestern part of the United States. Toward the end of the 18th Century, Spain pulled its line of settlements south toward Mexico, and fortified only the mission settlements in San Antonio, El Paso and Goliad as frontier outposts of Spanish authority. The stamp of Spanish culture was so strong that it remains in Texas and the Southwest even today.

MURALS CONT.

Entering the mural from the far right are people of Anglo-American descent whose courage and determination to remain as settlers in Texas would eventually change the course of history. In the small space at the top right hand corner of the mural there are three figures which symbolically depict two basic elements on the Texas frontier. Standing in the forefront is the young Stephen F. Austin holding in his hand the empresario contract that had been granted by the Spanish government to his father, Moses Austin. Behind him are two horsemen, filibusters Philip Nolan and Ellis P. Bean, who crossed illegally into Texas to hunt wild mustangs. Their steeds are full of energy that characterized these pioneers.

The next section in Texas' history is packed with scenes that require the eye to move quickly from one event to the next. These events symbolize those that led to the final decision of Texans to declare independence. From the top segment of the mural, the eye drops naturally to the mission bells of La Bahia and a band of armed men emerging from the old Spanish fortress at Goliad. The year is 1812, and the men were members of the Republican Army of the North. This army was composed of Anglo-Americans who took part in the revolt against Spanish authority led by Father Miguel Hidalgo, the great Mexican nationalist. They were recruited by Bernard Gutierrez de Lara, a Mexican patriot who came to the United States and joined forces with Lieutenant Augustus Magee, a supporter of republicanism and a former honor graduate of West Point. After capturing the fortress at Goliad, the men wintered behind its strong walls. Eventually, they marched in 1813, to defeat the Royal Spanish Army at San Antonio. The trampled Spanish flag in the mural tells the story of this victory, but the Hidalgo revolt failed. A year later, a Spanish army re-entered San Antonio; laid waste to the town, and drove out both Anglo-American and Mexican liberals who had been involved. The bloody outcome of the Gutierrez-Magee expedition is symbolized by a representative of death—a vulture.

Eventually, in an attempt to halt armed invasions of its territory, Spain decided to renew an old colonization policy that had worked well in the past. They opened the borders, allowing Anglo-Americans to settle Texas on the condition that they become Spanish citizens and swear loyalty to Spain. Now began the "peaceful" invasion of Texas that was destined to succeed even beyond the wildest dreams of the first and most successful colonizer, Stephen F. Austin. One can see his buckskin-clad figure on horseback in the mural, riding beside a wagon train. These settlers were the first of the "Old Three Hundred" who settled on land Austin had selected between the Brazos and the Colorado Rivers.



Through the next few years, more and more Anglos moved to the fertile fields and valleys of Texas. As their numbers increased, and as the young American nation flexed its muscles in its desire for "manifest destiny," the Mexican government began to fear that it would lose this border territory. In a move to tighten control over the area, Mexico closed the borders to further colonization in 1830. It established new rules and regulations and made a show of sending soldiers to the old Spanish garrisons to enforce the new laws. In 1824, Santa Anna won the Presidency of Mexico by leading a revolt in support of the liberal constitution of 1824. Texas colonists supported this constitution because it allowed them to circumvent Mexico's anti-slavery laws. It also gave them at least a meager representation in the Mexican legislature. In their attempt to operate as a state within the Mexican Republic, Texans sent Austin to Mexico City in 1833, to petition for an independent state constitution. While he was there, Santa Anna seized absolute power. Santa Anna abolished the constitution of 1824, placed a general of the Mexican Army in command of the Province of Texas and sent in additional troops and customs collectors. As the impact of Santa Anna's actions took effect, the colonists began to see themselves in the same position as the original thirteen colonies—taxation without representation, soldiers garrisoned in their towns and a seat of government so far away that it took six weeks by horse to reach it. Undoubtedly, Santa Anna precipitated a chain of events which not only fed the Texans' strong desire for self-government, but quickly led to open rebellion.

The first actual battle of the Texas Revolution took place at Gonzales in October 1835. In late September, General Cos sent a force of 150 men to Gonzales to recover an old cannon that had been left behind by the Spanish. Located between "Spanish" Texas to the west in San Antonio and "Anglo" Texas to the east in San Felipe, Gonzales had become an important crossroad where Anglo and Mexican Texans met to exchange news and information. In the mural, to the left of the Alamo scene, we see two of the determined

group of eighteen men who refused to give up the cannon. They buried it in a peach orchard and sent out a call for reinforcements. By the time the battle occurred, the Texan ranks had swelled to 160 troops. Failing to come to an agreement with the Mexican commander, the Texans decided to attack. On October 2, 1835, they charged the Mexican force head on, waving a flag that had a drawing of the cannon and the words COME AND TAKE IT printed above and below it.



The scene from the Alamo has central placement in the mural. The story told in this scene is the dramatic one that occurred the evening of March 3, 1836. Travis mustered his men in the mission's courtyard to tell them that Fannin could not send reinforcements.

The 187 men in the Alamo held out from February 23, to March 6, 1836, when the walls were stormed and the defenders slain. They died without knowing Texas declared her independence on March 2, 1836. Their heroic action had given the small group of delegates who gathered at Washington-on-the-Brazos enough time to function as a unified government. Only non-combatants were allowed to leave the Alamo, for Santa Anna wanted the news of what had happened to demoralize the Texas Army and strike fear into the hearts of the surrounding populace. Mrs. Suzanna Dickenson, who with her baby daughter, led survivors back to her home in Gonzales. On March 11, Erastus "Deaf" Smith, Houston's most trusted scout, found the sad little group of women and children walking slowly along the road. It was from them that Houston learned what had happened at the Alamo.

News of the Alamo disaster spread panic among the settlements just as Santa Anna had planned. Those settlers, who were directly in the path of the Mexican Army, hastily piled their belongings in wagons and left. On Houston's orders, the little town of Gonzales, whose citizens had given so much, was evacuated and burned. Nothing was left behind that would benefit Santa Anna's army. A courier was dispatched to La Bahia, the fortified mission at Goliad, where Col. James W. Fannin was in command of the main body of the Texas Army. Houston informed Fannin of the outcome at the Alamo. He ordered Fannin to destroy the mission after saving the cannons and return to Victoria where Houston hoped to combine the two forces into one large army. Fannin's six-day delay in carrying out these orders gave Santa Anna a second victory. Struggling too late to outdistance the Mexican Army, the Texans were caught in an indefensible position on an open prairie. Hoping to save his men and to get help for the wounded, Fannin surrendered. The men were marched back to the old mission fortress at Goliad where they were imprisoned for one week.

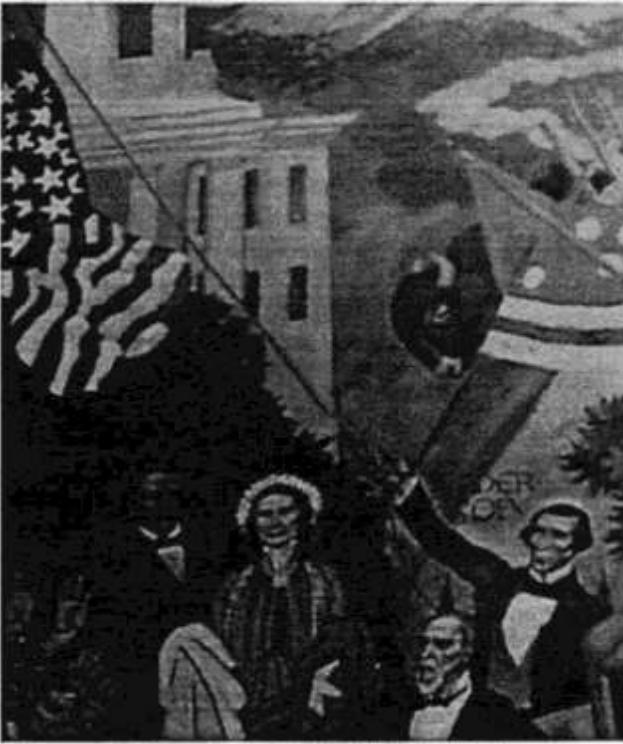


There the Mexican general waited for orders from Santa Anna on what to do with the captives. Fannin asked that his men be treated as prisoners of war, but Santa Anna had other plans.

On March 27, 1836, Fannin and the rest of his army were marched out into a field. There they were massacred in a brutal slaughter with guns, swords and machetes. However, not everyone was slain. A few of the Texans guessed what was about to happen and ran as soon as the firing started. Some of these men escaped. Others in the mission were too wounded to march out with their comrades, and they were saved by Senora Francisca Alvarez, the "Angel of Goliad," who hid some of them from the Mexican officers.

When news of this terrible event spread, the effect was to galvanize Texas into a mighty resentment. Instead of total surrender, Texans hardened their resolve to stand and fight. *Remember the Alamo! Remember Goliad!* became the Texans' battle cry.

The final scene on the left side of the Great Hall is Santa Anna's capture at the Battle of San Jacinto, on April 21, 1836.



The State of Texas

The second mural, entitled *The State of Texas*, covers Texas' settlement and economic developments. The last historical scene is at the far left which portrays the annexation ceremony in which the flag of the Texas Republic is lowered, while the Stars and Stripes of the United States of America is raised. Texas was a Republic for little less than ten years between 1836, and 1845. Annexation to the United States became a topic of political, diplomatic and international concern during that time. In the mural, we see J. Pickney Henderson, the first Governor of Texas, raising the United States flag, Ashbel Smith, Foreign Secretary of the Republic of Texas, who played an important role in making annexation a reality. Also featured is Anson Jones, the last President of the Republic of Texas and architect

of annexation, who submitted the proposition of annexation to the Texas Congress. With the exception of one vote, it was accepted unanimously. On December 29, 1845, Texas was admitted to the Union as the 28th state. Texas is the only state to fight separately for its independence, and the only state to be an independent republic before it was admitted to the Union.

The Civil War period of Texas history is symbolized in the mural's next scene. A column of gray-clad horsemen flying the Confederate battle flag rides away from the viewer toward the top of the mural. Almost 70,000 Texans served in the Confederate forces, and many of them died on battlefields that were hundreds of miles from their home state. The end of hostilities between the North and South is symbolized by three female figures near the top of the mural symbolizing the North and South, and Columbia, the goddess of Peace.

Texas has not been without cattle since 1690, when the Spanish brought them for the first mission. These animals flourished during the long years of Spanish rule. In the turmoil following the war for Texas independence, many ranchers of Spanish and Mexican descent returned to Mexico. They left behind cattle that not only lived but multiplied and could be found running wild all over Texas. When settlers poured into the state after independence, they brought their own cattle. In time, cross-breeding occurred, and resulted in the famous Texas Longhorn – the toughest breed of cattle that ever lived. By the end of the Civil War, the grasslands of South Texas were covered with thousands of Longhorns roaming wild, just at a time when the growing cities of the Northeast and Mid-West needed meat. In Texas these cattle were worth about \$4.00 each, but if some way could be found to get them to northern markets they would be worth about \$40.00 each. The law of supply and demand initiated one of the most unique periods in Texas history. One that was destined to last only 10-12 years, but bound the state forever to the mythology of the cowboy.

Cattle drives similar to the one shown on the mural, started northward in 1866. In the early drives, rations were carried in saddle bags or on packhorses. Drives to northern markets began in the spring and continued through the summer. Daily travel distances were gauged by grass and water. The object was to fatten the cattle en route. Dependable lead steers were often used at the front of the herd, and many of these were not sold at the end of the drive, but taken home and used time and time again. Each cowboy took two to five horses with him on the drive, often switching horses to give his mount a rest. The Spanish brought horses as well as cattle to the new world, and most of the cow ponies used on drives were descendants of wild mustangs. Like cattle, they adapted and multiplied in their new environment, and were dependable, smart and extremely agile.



The arrogant cowboy in the forefront of this scene in the mural turns expertly in the saddle, proudly displaying his horsemanship and skill with the lariat. What we see in this figure is not the reality, but the myth of what we want and expect all cowboys to be like – taciturn, strong, self-sufficient, unafraid, prone to violence if attacked, handy with a gun and rope – a man capable of overcoming all difficulties on the trail ahead. The tedious reality of the cattle drive was more apt to be portrayed by the other cowboy in this scene – a man plodding along with head down and body hunched with fatigue against the wind, but getting the job done.

The era of long cattle drives came to an end as more and more farmers settled on the western plains. Gradually, these new pioneers bought up the open range that provided access to grazing and water along the way. The conflicts that developed are symbolized in the mural by the confrontation of cattle and sheep, cowboy and farmer at the edge of a stream. Surely, just out of sight of the viewer, is the invention that finally brought an end to the open range – barbed wire.

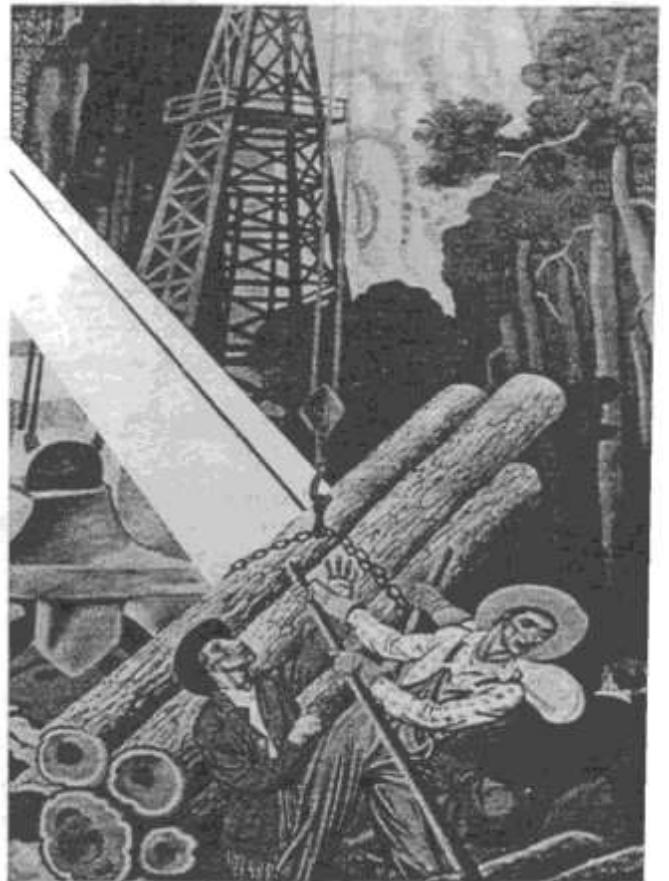


The great central panel of this mural speaks to the future as well as the past. In the scene that underscores the state's belief in her young people, the symbolic figure of education holds high the lamp of learning. Just to the left of this figure, Mirabeau B. Lamar, third President of the Texas Republic and "Father of Texas Education," holds the act he approved in 1839, which provided a public education system in Texas. The plan was based on the only real wealth Texas had at the time, land. It provided that the Texas Republic grant three leagues of land to each county for primary education. At the same time, fifty leagues of land were set aside to support colleges and universities. All money made from the land was to be used for public education. Since land prices were too low to provide revenue, the plan failed to produce desirable results at first, but Lamar's vision was the first positive action toward a public education system for Texas. Oil was discovered later on some of this land, which made the state's university system one of the wealthiest in the world. From the top of this scene an abundance of fruits and grains pour forth, providing a border which encompasses our youngest citizens in a healthful, plentiful land. Above it we see a figure representing the State of Texas, symbolically the source of the bounty. At the top of the mural the distinctive outline of three university buildings symbolize higher education in the state.

The busy port that is seen next, reminds us of the continuing economic impact of the Texas Gulf on the state's economy. Today, Houston has the largest seaport in Texas, and most of the oil produced in the state clears through Port Arthur. The bales of cotton that dock workers are loading on a large ship remind us of Galveston, whose port was built by the Texas Republic specifically for the purpose of shipping

cotton. Cotton was the state's main cash crop until the 1950s, and is still one of Texas' major crops. The billowing cloud that seems to boil up around the yellow substance in the open mining car is sulphur, one of the state's extensive mineral resources. The method of removing it from the ground turns it into a yellow powder as it dries. At the top of this space, attention is given to cultural development within the state with three symbolic figures representing Music, Literature, Science, Truth and the Plastic Arts.

The last wide beam of silvery light leads the viewer's eye to a logging scene in the forests of East Texas known as the Piney Woods. Lumbering, which began in 1820, was one of Texas' earliest industries, and it continues today to be one of the state's major industries. Above this scene, another type of forest, one of oil derricks, disappears on the horizon, carrying the viewer into the twentieth century. The gusher of "black gold" that blew in at Spindletop in 1901, signalled the beginning of a new century and a new era in world history. Millions of dollars were soon invested in Texas in the production and refining of oil, and much of the state's wealth is due to its discovery.



Essential Elements Covered in a Hall of State Tour

The learner will

- Identify major economic resources of Texas regions
- Know basic facts about the founding of Texas as a republic and a state
- Understand how people adapt to their physical environment
- Describe the influence of other cultures on Texas
- Interpret visual images
- Develop aesthetic growth through visual discrimination
- Employ active listening skills
- Recognize a speaker's purpose for a presentation
- Select from an oral presentation the information needed
- Describe how people of the U.S. and Texas have adapted to a/modified physical environment
- Describe how geography influenced the historical development of Texas and the U.S.
- Explain how natural resources influenced economic conditions
- Explain the impact that industrial growth has had on American lifestyles
- Identify and interpret major Texas symbols

Language Arts
A(ii), B(ii),
C(iv)

Social Studies

Fine Arts
B(i) and (ii), C

Introducing the Concept: What is a Symbol??

MATERIALS NEEDED: PROCEDURE-

- old magazines or newspapers
- scissors
- poster board
- examples of symbols worksheet (hand-out 1)

providing students an introduction to symbols, the lesson can be of your own design, or if you chose, you may use the one provided below. After the lesson put students in groups of 3-4. Have them make a collage of symbols by cutting out examples of symbols from the magazines and gluing them to poster board.

LESSON:

Symbols are things that make us think, or remind us of other things. Symbols can also represent ideas and beliefs that people have. For example, in your classroom there is a flag. When students look at the flag they think about their country. They say the Pledge of Allegiance and sing the Star Spangled Banner and America comes to mind. These are all symbols of our country because they remind us of it.

Using the four symbols provided on handout-one (along with any others you have graphics of) go through the different types of symbols.

COMMON SYMBOLS IN EVERYDAY LIFE:

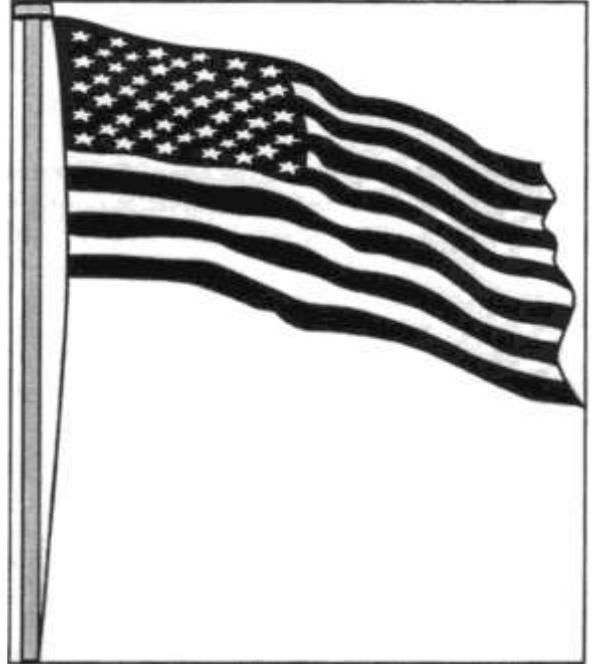
- | | |
|---------------------|---|
| Traffic Symbols | Stop signs, traffic lights, no left/right turn, crosswalk, crossing guards in uniforms |
| Safety Symbols | Skull and crossbones, helping hand, school safety patrol belt and badge |
| Animal Symbols | Swan for gracefulness, mule for stubbornness, pig for untidiness, Hon for courage, bee for busyness, and ant for industriousness |
| Symbols of the U.S. | Uncle Sam, the flag, the national seal, the colors red, white and blue, the White House, Statue of Liberty, national anthem and bald eagle |
| Language Symbols | In written language we use symbols to tell us what our voice must do when we are reading. For example we use a question mark (?) when we want to ask a question, a period (.) to stop, an exclamation mark (!) to show feeling and a comma (,) to pause and continue. |
- Write the following paragraph on the board and have students replace the words with language symbols of punctuation.
I am going to the store stop Do you want to come question mark I will buy hamburger rolls pause chocolate milk pause potato chips and candy at the store stop
- Math Symbols
- We use symbols in place of words to indicate which mathematical operations we are to do. For example, we use + for addition, - for subtraction, = for the same as, < for less than and > for greater than. Numbers themselves are symbols which represent a particular amount of objects.

$$4=6+7 \times 8=4-1=9=12 \times 9=6+7-5 \times 8-15+26$$

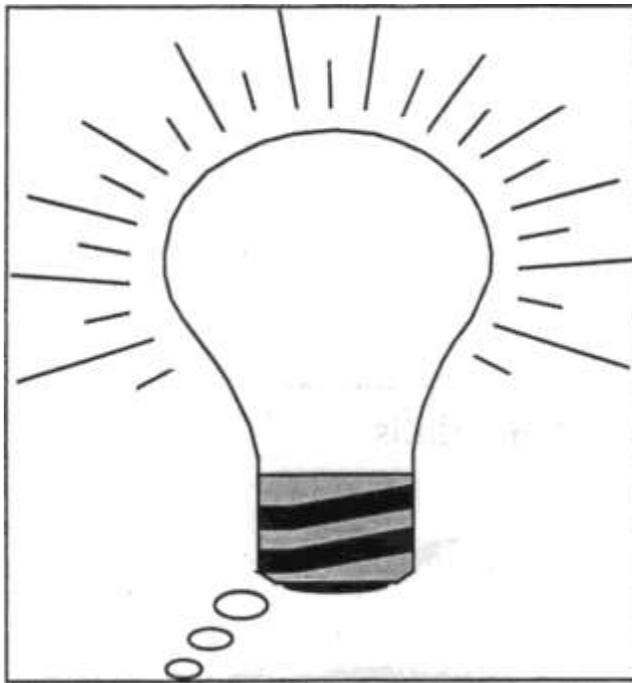
Hand-Out-1
Symbols



Symbolizes: Doctor or Medicine



Symbolizes: United States of America



Symbolizes: An Idea



Symbolizes: Money or Change

Language Arts: Mini-Research Paper

MATERIALS NEEDED:

- Library time/Classroom set of reference books
- List of your own topics
- Computer/Internet access (where available)



LESSON:

Have students chose one of the fifty states in the nation to write a mini-research paper about. The paper should focus on the symbols used by the state (i.e., bird, song, flower, tree, gem, etc.).

Have the students draw or cut out pictures of all of the symbols and attractively bind the finished product together in a folder.



VOCABULARY WORDS

- Dallas Cactus
- Fort Worth
- Mcsquitic Hardwood
- Ships
- San Antonio Prairie
- grass Austin
- Corn Arid climate
- Armadillo
- El Paso Jack rabbit
- Fish
- Houston Shrimp
- Cattle Beaumont
- Roadrunner
- Alligator Gulf of
- Mexico
- Oil wells Citrus
- fruit Cotton
- Wheat Humid
- climate

Language Arts: Nature Symbols of Texas

MATERIALS NEEDED:

- Library time/Classroom set of reference books
- List of your own topics
- Computer/Internet access (where available)

LESSON:

Divide students into as many as eight groups. Assign a nature symbol of the state (tree, bird, fish, stone, seashell, flower, grass, gem) to each group. Take the groups to the library or provide them with resource books. Have the groups find out all they can about their symbols and prepare one report per group for their class. Encourage the groups to be creative in their presentations, using art, movement, poetry, creative dramatics or music.

Social Studies/Current Events: Texas in the News

BULLETIN BOARD IDEA:

Line a bulletin board with newspaper or white butcher paper, with the headline, Texas in the News. Place subheadings under the main headline, such as Education, Economy, Government, People, etc. Have students bring in appropriate articles. Mount them on construction paper and attach them to the bulletin board. If stories are on-going, have students follow up on them. Brainstorming for alternate titles for the articles is a good group activity.



Social Studies: Map Skills

MATERIALS NEEDED:

- Texas Road maps and Texas resource books
- Copies of Texas Map (hand-out two)
- Map colors, crayons or markers

LESSON:

Go over the vocabulary list provided above with the students. Give each student a copy of the Texas map. Explain to the students that they are going to place their own symbols for the words you have just discussed on the map provided. Using their resource books and maps they need to place all of these words where they belong within the state of Texas. Do two or three examples with them. Encourage the students to be creative.

Hand-Out-2 Texas Map

cactus	mesquite trees
	
pine trees Fort Worth ships prairie Austin arid climate El Paso fish shrimp Beaumont alligator oil wells cotton humid climate	Dallas hardwood trees San Antonio grass corn armadillo jack rabbit Houston -cattle roadrunner Gulf of Mexico citrus fruit wheat

Social Studies: Reading a Chart Traveling Around Texas

Abilene															
266	Amarillo														
213	478	Austin													
516	765	325	Brownsville												
180	361	192	517	Dallas											
439	418	573	801	617	El Paso										
250	338	335	563	416	238	Fort Stockton									
150	337	187	512	30	587	385	Fort Worth								
398	646	206	374	288	774	536	309	Galveston							
348	596	162	352	238	730	492	259	50	Houston						
162	119	368	655	322	344	220	292	560	510	Lubbock					
167	255	334	609	347	274	83	317	538	494	137	Odessa				
89	293	203	481	252	402	164	222	407	363	183	131	San Angelo			
244	493	79	272	271	548	310	262	241	197	382	336	209	San Antonio		
277	457	224	526	97	714	500	127	247	197	419	444	336	302	Tyler	
141	225	283	608	136	552	376	112	421	371	208	293	230	336	232	Wichita Falls

Use the mileage chart to solve the problems below.

How to use the mileage chart:
To figure the distance between 2 cities, run your finger down from one city and across from the other.

1. Houston is the same distance from which 2 cities?
2. Which city is closer to Fort Stockton, Brownsville or Galveston?
3. What cities on the chart are closest to each other? _____
4. What cities on the chart are farthest from each other?
5. What city on the chart is closest to each of the following cities?

a. El Paso _____	d. Abilene _____
b. Tyler _____	e. Austin _____
c. Brownsville	f. Wichita Falls
6. How long would it take to drive from Galveston to Lubbock, driving at 56 miles per hour?
7. Mr. Smith is a farm machinery salesman. He travels all over Texas in his car to call on customers. On Monday, he drove from his home in Odessa to Amarillo and then to Abilene where he spent the night. On Tuesday, he went to Lubbock, then San Angelo and finally Wichita Falls.
 How many miles did he drive all together on Monday? _____ How many miles did he drive Monday and Tuesday? _____
 On which day did he drive the most miles? _____ How much more? _____

Glossary

Alamo	An old Spanish mission (Mission San Antonio de Valero) located in San Antonio, Texas. Site of a battle between Texas and Mexican soldiers in 1836.	Patriotism	Showing love and support for one's country.
Armadillo	A small, hard-shelled mammal with a long snout and strong claws. The armadillo lives in parts of the southern United States and in South America.	Pecan	A sweet-tasting nut that grows on a large tree. The Pecan tree is the state tree of Texas,
Austin	The capital city of Texas, located in the south central part of the state. Named for Stephen F. Austin, a Texas hero.	state	A politically organized group of people living in a defined area.
Architecture	Term used to describe the design of a building.	Symbol	When an image or object is used to represent an idea,
Bluebonnet	A wildflower with blue blossoms common in the southwestern United States. The bluebonnet is the state flower of Texas. 1981.	Tejas	A Caddo word meaning "friendly".
Cactus	A plant with thick stems and spines found in the desert.	Topaz	A precious stone. The topaz is the state gem of Texas.
Capital	The city where the government of a country or state is located.	 SUGGESTED READINGS AND WEB SITES:	
Capitol	The building in the capital where the government of a country or state is located.	Adams, Carolyn. <i>Stars Over Texas</i> . Austin: Eakin Press, 1983.	
Chronological	The order of events, as they actually happened.	Alter, Judy. <i>The Texas ABC Book</i> . Fort Worth: Picnic Press,	
Immigrants	People who leave their home and settle permanently in a foreign country.	Brite, Mary. <i>Armadillo: Tact over Fiction</i> . Fort Worth: Picnic Press, 1983.	
Longhorn	A breed of cattle with long horns, common at one time in the southwestern United States.	Casad, Mary Brooke. <i>Bluebonnet at the A/awo</i> . Austin: Eakin Press, 1984.	
Map	A drawing that shows where places and things are located.	DePaola, Tomie. <i>The Legend of the Bluebonnet</i> . New York: CP. Putnam's Sons, 1983.	
Mission	Churches founded by Franciscan friars or priests accompanied by Spanish explorers.	Gartland, Robert A. <i>Cowboys and Cattle</i> . Austin: Eakin Press, 1985.	
Mockingbird	A bird that lives in North and South America, and has dark grey feathers with white markings. Mockingbirds can imitate the calls of many other birds. The Mockingbird is the state bird of Texas.	Hackney, Ann. <i>The Epic Adventure-Texas!</i> Jefferson: Historic Jefferson Foundation, 1985.	
Oil	A liquid pumped from the ground used to make fuels, such as gasoline.	Hancock, Sibyl. <i>Spindletop</i> . Austin: Eakin Press, 1981.	
		_____, and Fay Venable. <i>Texas: Yesterday and Today</i> . Austin: Eakin Press, 1981.	
		Jackson, Sarah, and Mary Ann Patterson. <i>A Child's History of Texas</i> . Austin: Eakin Press, 1972.	
		Kaplan, David. <i>Roundup: A Texas Kid's Companion</i> . Austin: Texas Monthly Press, 1983.	
		Warren, Betsy. <i>Texas in Historic Sites and Symbols</i> . Dallas: Hendrick-Long Publishing Co., 1982. -----	
		WEB SITES:	
		http://dallashistory.org	
		http://oldcitypark.org	

Hall of State Pre-Visit Information Please Read This Information Before Your Field Trip!

Dallas Historical Society Mission Statement

The mission of the Dallas Historical Society is to institute and encourage historical inquiry; to collect, preserve and exhibit the materials of history; and to spread historical information especially concerning Dallas, Dallas County, North Texas, Texas and the Southwestern portion of the United States.

Dallas Historical Society Education Division Mission

The education division of the Dallas Historical Society is dedicated to assuring that education is a primary commitment of the historical society. The education division, through interpretation, guided tours, educational materials and programs, will enrich all visitors' knowledge, understanding and appreciation of the collection of the Dallas Historical Society, as well as objects exhibited in traveling exhibitions installed in the Hall of State. The education division will, through these programs and materials, reflect the rich cultural diversity in the history of , Dallas, Dallas County, North Texas, Texas and the Southwestern portion of the United States.

Frequently Asked Questions...Answered

HOW DO WE GET TO FAIR PARK?

Coming in from 1-30 East, take the 2nd Avenue Exit. Turn left onto Parry Avenue and enter Fair Park on Washington. This entrance will take you by the Age of Steam Railroad Museum.

Coming in from 1-30 West, take the Carroll Exit. Turn Left onto Haskell. Go straight to Parry, turn right and make a U-Turn (buses will have to go to the light to turn around). Enter Fair Park on Washington. This entrance will take you by the Age of Steam Railroad Museum.

Coming in from 145 follow the signs to Fair Park. Turn left on MLK. When you get to Fair Park turn left on Robert B. Cullum Boulevard. This road will curve around Fair Park, turning into Parry Avenue. Enter Fair Park on Washington. This entrance will take you by the Age of Steam Railroad Museum.

WHERE DO THE BUSES PARK?

Buses can park in the parking lot to the North of the Hall of State (please see map on page 14). There should never be a charge to enter the park. Gate attendants should be aware of groups coming to the Hall of State, however, if there is a problem, have the gate attendant call the Hall of State at (214)421-4500.

CAN WE PAY AT THE DOOR?

Payment should be sent to Partnership Booking Service at least two weeks in advance, however, your group **WILL NOT BE CANCELLED** if this payment is not made. Please call the education director at (214)4214500 to schedule an alternative pay schedule. **HOW DO I GET A BUS FOR MY FIELD TRIP? (DISD Only)**

- A C-99 form must be completed. Make sure that every line is filled with the correct addresses, dates and method of payment.
- A C-99 forms need Assistant Superintendents' and Principal's approval before being sent to the Transportation Office Box 68.

Continued on page 13

Frequently Asked Questions...cont.

- C-99 forms cannot be faxed! All multiple copies of the form need to be approved and stamped.
- Field trip reservations must be canceled directly with Partnership Booking Service (214) 823-7644. The transportation office and the Partnership Booking Service are two separate offices. Each office must be contacted with any changes or cancellations.
- The C-99 form must be returned to the field trip coordinator or teacher before transportation is secure. If you want to check on the status of your transportation call (214)565-6627 or fax (214)565-6772. Make sure everything is in order before the day of your trip.
- It is the field trip sponsor's responsibility to know the destination and directions for the field trip. Make sure before the day of your trip that you have specific directions or maps to guide the bus driver.

DO I NEED TO CALL THE HALL OF STATE TO CONFIRM MY FIELD TRIP?

No, if you need to confirm your field trip, call Partnership Booking Service at (214)823-7644.

WHAT IF I HAVE TO CANCEL THE FIELD TRIP?

If you need to cancel a scheduled field trip, and have not paid, call Partnership Booking Service at (214)823-7644. There are no refunds if the school cancels or transportation has not been properly arranged. If the Hall of State cancels a field trip for any reason, payment will be refunded in full.

WHAT IF WE ARE RUNNING LATE THE DAY OF THE FIELD TRIP?

We understand that many times there are problems with getting students on the buses with all the things they need, as well as all kinds of traffic problems. We will hold tours and programs for 15 minutes. If your group is going to be more than 15 minutes late to a tour or program, call the education department at (214)421-4500 IMMEDIATELY! If you do not, you will risk losing your field trip.

WHERE IS THE HANDICAPPED ENTRANCE TO THE HALL OF STATE?

If you have students in wheelchairs, or that have difficulty with stairs, the handicapped entrance to the Hall of State is in the rear of the building. Please send a school representative in the building to inform the guards that assistance is needed at the handicapped entrance, and they will provide assistance.

WHERE WILL WE MEET OUR DOCENT?

Docents will meet you on the front steps of the Hall of State. If the weather is inclement they will meet your group just inside the front doors of the Hall of State. Please sign your group into the visitor's book at the front desk.

WHERE ARE THE RESTROOMS AND DRINKING FOUNTAINS?

Restrooms are located downstairs off the auditorium lobby. Please allow only 4-5 students in them at a time, as we have had problems with flooded sinks and vandalism in the past. Water fountains are located in the main lobby and downstairs. Due to the age of the building the water pressure is often low, making them difficult to drink from.

WHAT ABOUT LUNCH?

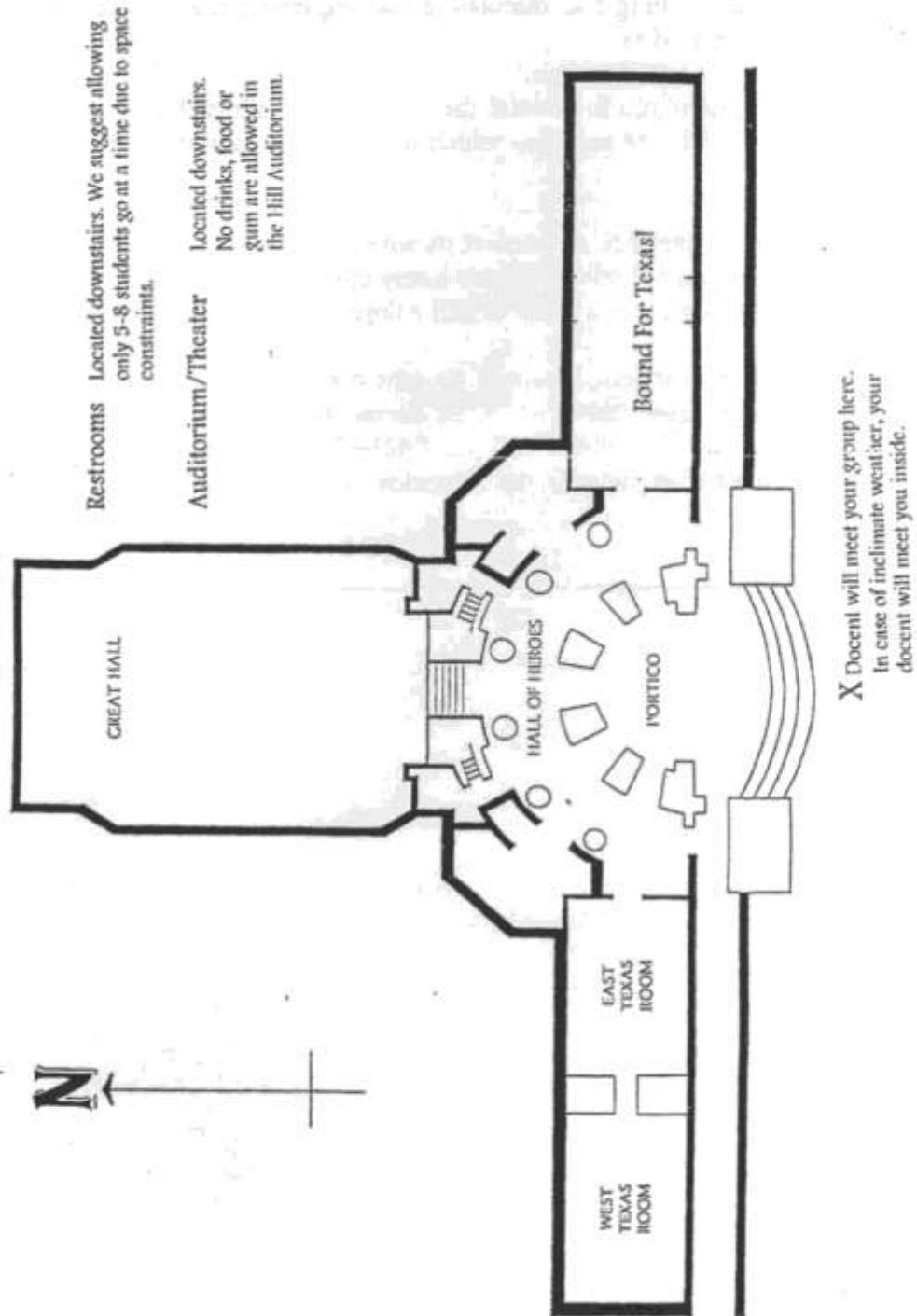
Eating is not allowed in, or in front of the museum. The grassy area behind the Hall of State may be reserved at no charge for lunch. Picnic tables are available. Every class is responsible for their own clean up. We ask that each school provide their own trash bags and place the full bags in the dumpster behind the building. In case of inclement weather, students may be moved into the downstairs lobby to eat, provided this area has not been previously reserved.

PLEASE NOTE

The Hall of State is a museum, and the climate controls are monitored by an off-site company. Due to this we have no control over the inside temperatures, and many of the rooms can be quite cold, especially the Lecture Hall. If your class is coming to see a Jane Long or Sam Houston production, you might suggest that they bring along a light sweater or a jacket.

Hall of State Diagram

Hall of State Diagram Sheet



Dear Teachers,

Thank you so much for taking advantage of the facilities and exhibits of the Dallas Historical Society located at the Hall of State at Fair Park. We hope that your visit is an exciting and stimulating learning experience that greatly enhances your classroom studies.

To assist you in making the most of your allotted time away from school, teacher materials are provided which help prepare your students for this adventure in history.

Please feel free to contact us with your ideas, comments or suggestions. The museum school relationship is a very important one, and we want to do everything we can to provide a valuable and enjoyable educational service to you.

After your tour, you will be sent a self-addressed and stamped evaluation sheet. Please return these, as we are always attempting to make our programs the best that we can offer. Please call (214)421-4500 with program questions, or (214)823-7644 to schedule other Dallas Historical Society programs.

Dallas Historical Society
Education Department PO
Box 150038 Dallas, Texas
75315

**Hall of State Guided Tour
Teacher Materials**