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CREOLE WORLD



Teacher's guide: grade levels 7–9

Number of lesson plans: 5

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Creole World: Photographs of New Orleans and the Latin Caribbean Sphere

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Metadata

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Louisiana academic standards and grade-level expectations

8.70 Conduct historical research using a variety of resources and evaluate those resources to answer historical questions related to Louisiana history (H-1A-M6).

8.75 Describe the contributions of ethnic groups significant in Louisiana history (H-1D-M1).

8.81 Explain cultural elements that have shaped Louisiana's heritage (e.g., festivals, music, dance, food, languages) (H-1D-M6).

Common Core standards

RH.6-8.1 Cite specific textual evidence to support analysis of primary and secondary sources.

RH.6-8.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

RH.6-8.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary-specific domains related to history/social studies.

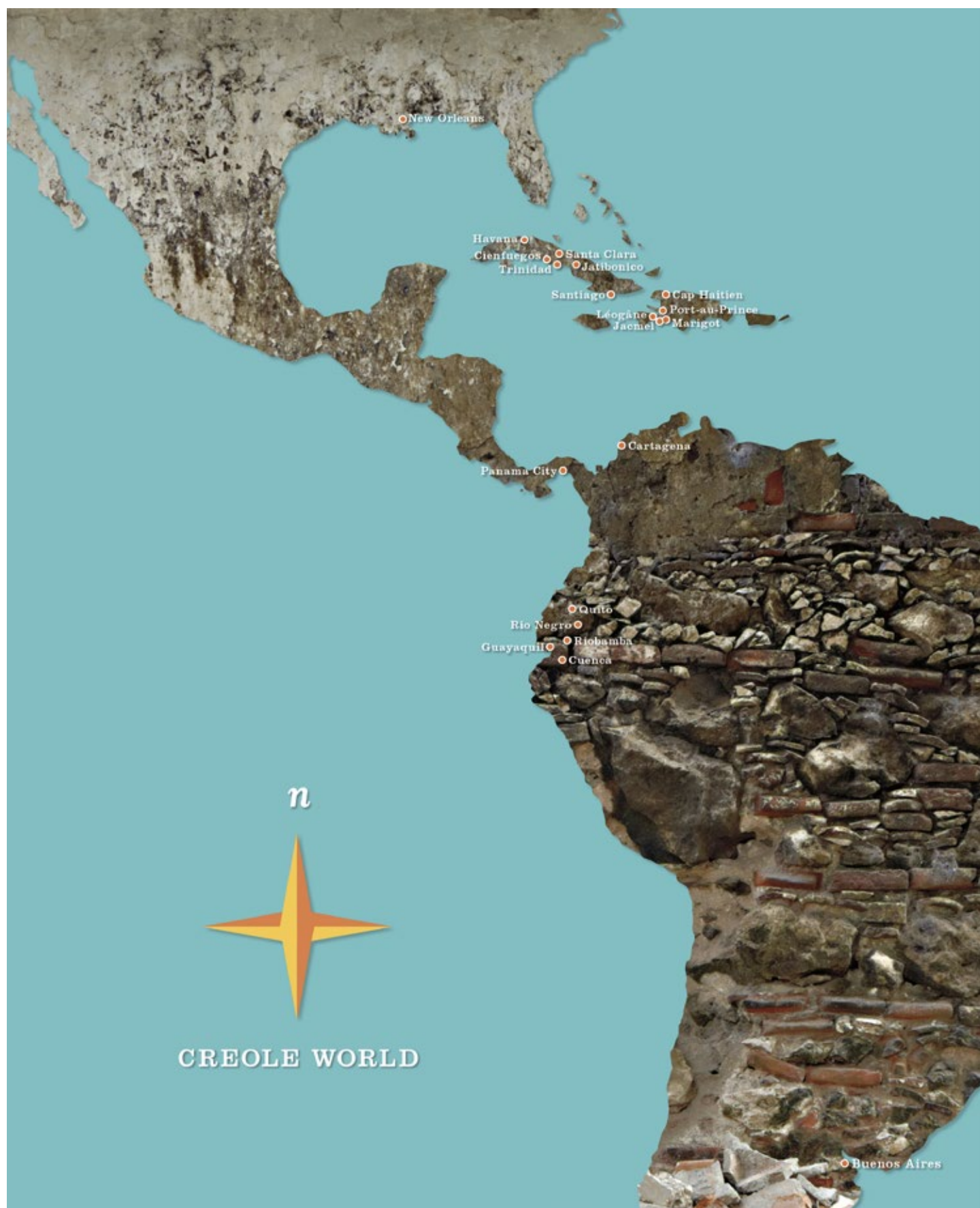
RH.6-8.9 Compare and contrast the information gained from experiments, simulations, and video or multimedia sources with that gained from reading a text on the same topic.

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Cover: Cemetery gate, Cementerio La Reina; Cienfuegos, Cuba; 2009; photograph © Richard Sexton

Map of the Creole world



Overview

Over the course of five lessons, students will analyze elements of the book *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere* by Richard Sexton, with essays by Jay D. Edwards and John H. Lawrence. The Edwards essay, which serves as an introduction to the Sexton book, provides a historical framework for understanding the term “Creole.” After reading excerpts from the Edwards essay, and additional commentary from Lawrence and Sexton, students will analyze a selection of Sexton’s photographs from New Orleans and various locations in the Caribbean, Central America, and South America—and will investigate the shared aspects of Creole culture and heritage that can be seen in these images. Students will closely analyze these sources and use both textual and visual evidence to draw conclusions and present their findings, as directed in each lesson.

Lesson One

Objective

Students will come to understand the historical development of the Creole world, as described in part 1 of the excerpts from the Edwards essay. Students will demonstrate their understanding by answering a series of questions about the essay. These questions will ask students for both literal and inferential interpretations of the text while also asking them to cite a direct quotation from the source material as evidence for their answers.

Historical background

In the seventeenth and eighteenth centuries, North American settlers needed a way to import and export goods via the Mississippi River, which provided convenient access to the Gulf of Mexico, the Caribbean Sea, and ultimately the Atlantic Ocean. The land that would become known as Louisiana provided unparalleled access to the river and gulf, making it very valuable. Louisiana was claimed for France in 1682, and in 1718 Jean-Baptiste Le Moyne, sieur de Bienville, founded New Orleans. The city was named in honor of the Duke of Orleans, France’s ruling regent until the young Louis XV could take the throne. In 1762, via the Treaty of Fontainebleau, France ceded the region around New Orleans and all of Louisiana west of the Mississippi to Spain. Diplomatic and political considerations slowed the transition, and Spain did not fully establish colonial rule until 1768. France regained control of Louisiana in 1800, feeding Napoleon Bonaparte’s dreams of a New World empire. But a slave revolt in Saint Domingue (Haiti) and continuing war with England gave him second thoughts. United States President Thomas Jefferson originally sought to purchase only the port city of New Orleans and some of its surrounding land. However, back-channel negotiations resulted in France giving up its claims in North America in exchange for \$15 million. The US Congress ratified the Louisiana Purchase in October 1803, and France transferred authority over the territory to the US that December.

By virtue of its location and its role in the international economy, New Orleans in the nineteenth century became home to a population that was as heterogeneous as any. In addition to individuals of French and Spanish descent, there were Africans (both free and slave); people from the Caribbean and Latin America; Germans, Irish, and other Europeans; and American Indians.

In colonial Louisiana the term “Creole” was used by many with a sense of pride, and Louisiana cultivated its own collection of Creole products. When applied to people, the term Creole historically referred to those born in Louisiana but descended from colonial-era settlers, regardless of ethnicity. Today, as in the past, Creole transcends ethnic and racial boundaries. It connects people to their colonial roots, be they descendants of European settlers, free or enslaved Africans, or individuals of mixed heritage.

Materials

Excerpts from Jay D. Edwards, “Introduction” (part 1)

Graphic organizer of critical thinking questions

Procedures

At the teacher’s discretion, students may be asked to do the lessons individually, with a single partner, or in small groups of three to four.

The teacher is encouraged to use information from the historical background narrative (above) to introduce students to the history of Creole culture.

1. Distribute excerpts from Jay D. Edwards, “Introduction” (part 1).
2. The teacher then share reads with the students. This is done by having the students follow along silently while the teacher begins reading aloud. The teacher models prosody, inflection, and punctuation. After a few sentences, the teacher asks the class to join in with the reading. The teacher continues to read along with the students, still serving as the model for the class. This technique will support struggling readers as well as English language learners (ELL).
3. Distribute the graphic organizer of critical thinking questions.
4. Students can brainstorm as partners or in small groups, but each student must complete his or her own worksheet. The teacher should circulate through the room to check for understanding. In some instances the vocabulary will be unfamiliar—but the teacher should let the students struggle with these words and reason out their definitions through context. If students are truly stuck or context clues are insufficient, then the teacher may provide a simple definition.
5. Instruct students to answer the critical thinking questions.
6. Facilitate a class discussion. Have groups or individual students share their answers to the critical thinking questions. Compare these answers with the responses from other groups. Remember to emphasize that students are to use the author’s own words as evidence for their answers.

EXCERPTS FROM

“Introduction” (part 1)

by Jay D. Edwards

(essay, *Creole World*)

“Creole” is defined by its many unrelated parts. Even today, over three hundred years after the first French settlers cut the cypress forests and built their crude cabins along the banks of Bayou Saint John, local residents still debate the meanings of this term. . . .

Even before the settling of New Orleans, local French colonial references make it clear that Creoles were locally born children of the colony. Their parents were immigrants and Louisiana settlers. The phrase “native of this colony” was used interchangeably with “creole of this colony.” No association with race or ethnicity was suggested. . . . Eventually, “Creole” became one of the most complex words in every iteration of the main colonial languages: Portuguese, Spanish, Dutch, French, and English. . . .

In the first decades of the nineteenth century, as Hispanic Creoles sought to become independent from their distant mother country, race factored in to the competition for political control. Hispanic Creole revolutionaries were, for the most part, locally born white elites who had been denied access to the privileges of political office, higher education, military service, and other elevated statuses, solely because they had been born in the colonies. As the struggles for Latin American independence intensified, the ideology of Creole identity solidified. From the late eighteenth to the early nineteenth century, a belief in the superiority of locally born and bred people emerged. Pride of place developed; products or practices were described as Creole or “in the fashion of the Creoles.” One Spanish source from the period reported, “In Cuba we hear of creole cedar trees, creole chickens, creole ponies, [or] creole rice.”¹ Louisiana cultivated its own collection of Creole products—Creole tomatoes, Creole skiffs, Creole furniture, and Creole cuisine. . . .

To Europeans visiting the colonies, however, Creoles were inferior. From the Europeans’ perspective, Creoles were uneducated, unworldly, and politically troublesome. Their language was debased. White Creoles too easily imitated the habits and character of Africans and local Indians. Worse yet, their energies and creative faculties had been sapped by the oppressive heat, humidity, and disease of the tropical environment.

¹ Esteban Pichardo, *Diccionario Provincial casi razonado de Vozes y Frases cubanas* (Havana: Editorial de Ciencias Sociales, 1985), 191; José Juan Arrom, “Criollo, Definición y Matrices de un Concepto,” *Hispania* 34 (1951):172–76.

Graphic Organizer

CRITICAL THINKING: EXCERPTS (PART 1)

Name: _____ Date: _____

Examples from the text must be cited in answering these questions.

1. Where did the first French settlers build their cabins? _____

2. Who were the parents of Creole children? _____

3. What were the main languages of the Louisiana colony? _____

4. Why were Hispanic Creoles denied public office and other rights by the Spanish government? _____

5. What feelings and beliefs did this discrimination cause in the Creole people? _____

6. Why are some products in Cuba and Louisiana called "Creole"? _____

7. Why did visiting Europeans consider the Creole people inferior to Europeans? _____

8. What did Europeans see as the cause for the Creole's inferiority? _____

Lesson Two

Objective

Students will come to understand the more recent history of the term “Creole” and will learn how Creole architecture is a good illustration of Creole culture, as described in part 2 of the excerpts from the Edwards essay. Students will demonstrate their understanding of these concepts by answering a series of questions about the essay. These questions will ask students for both literal and inferential interpretations of the text while also asking them to cite a direct quotation from the source material as evidence for their answers.

Historical background

The term “Creole” derives from the French *créole* and the Spanish *criollo*, for “native to a locality.” Coined in the seventeenth century, the word was applied to people born in the colonies, to distinguish them from European-born immigrants.

French Creole architecture is one of North America’s three major colonial architectural traditions. It takes its place alongside Spanish Colonial, as seen in the missions of California and the Southwest, and British Colonial, as exemplified by a variety of building types in locations from the Massachusetts Bay Colony to Tidewater Virginia to Charleston. By 1700 France had laid claim to an expanse of territory that ranged from Newfoundland in the northeast, across the Great Lakes and through the Ohio Valley, south along the Mississippi River to the Gulf of Mexico, and as far west as the Rocky Mountains. The region was sparsely settled in the eighteenth century, and very little French Creole architecture was built outside the vast territory that was then Louisiana. Today the state of Louisiana is home to many of the surviving examples, although examples can also be found in the upper Mississippi valley, parts of Canada, and former French Caribbean territories such as Martinique.

There is much scholarly dispute as to the origins of the French Creole building tradition. Some have noted distinct similarities to buildings in France, while others emphasize the evolution the tradition underwent in the New World, principally the Caribbean. Regardless of its origin, the tradition remains distinctive and characteristic of French America; it continued in popularity from the French colonial period well into the nineteenth century. By the 1830s and ’40s, one could see houses that combined French Creole features (see below) with Anglo-American aspects such as symmetry and a central-hall plan.

The most important features of the typical rural French Creole house include:

- generous galleries
- a broad spreading roofline
- gallery roofs supported by light wooden colonnettes
- placement of the principal rooms well above grade (sometimes a full story)
- a form of construction utilizing a heavy timber frame combined with an infill made of brick (*briquet entre poteaux*) or a mixture of mud, moss, and animal hair (*bousillage*)
- multiple French doors
- French-style wraparound mantels
- French-style joinery for the timber frame (i.e., extremely steep angle braces, running all the way from sill to plate, in contrast to English-style joinery where the angle brace is almost a 45-degree angle)

Urban examples share many of these same characteristics but often lack commodious galleries. Indeed, the quintessential Creole cottage in New Orleans stands flush with the front property line and may have a small rear gallery. Another form found in urban areas is the Creole townhouse, usually a two- to three-story two-room-deep building with a side-gabled or hipped roof, standing flush with the sidewalk. Historically, the first floor served as mercantile space and the upper floors as the family's living quarters. Some Creole townhouses have a low mezzanine-type storage area known as an entresol, located between the first and second floors. A wide carriageway connects the street to a rear courtyard. Today, surviving Creole townhouses can be seen mainly in New Orleans's French Quarter.

Creole floor plans tend to be asymmetrical and always lack interior hallways. Doors and windows are placed solely for the convenience of the interior, without regard for a symmetrical architectural effect on the exterior (thereby producing an irregular schedule of openings).

Materials

Excerpts from Jay D. Edwards, "Introduction" (part 2)

Graphic organizer of critical thinking questions

Procedures

At the teacher's discretion, students may be asked to do the lessons individually, with a single partner, or in small groups of three to four.

The teacher is encouraged to use information from the historical background narrative (above) to introduce students to the characteristics of Creole architecture. The list of Creole architectural features should also be pointed out to students when they examine the photographs in lesson 3.

1. Distribute excerpts from Jay D. Edwards, "Introduction" (part 2).
2. The teacher then share reads with the students. This is done by having the students follow along silently while the teacher begins reading aloud. The teacher models prosody, inflection, and punctuation. After a few sentences, the teacher asks the class to join in with the reading. The teacher continues to read along with the students, still serving as the model for the class. This technique will support struggling readers as well as English language learners (ELL).
3. Distribute the graphic organizer of critical thinking questions.
4. Students can brainstorm as partners or in small groups, but each student must complete his or her own worksheet. The teacher should circulate through the room to check for understanding. In some instances the vocabulary will be unfamiliar—but the teacher should let the students struggle with these words and reason out their definitions by context. If students are truly stuck or context clues are insufficient, then the teacher may provide a simple definition.
5. Instruct students to answer the critical thinking questions.
6. Facilitate a class discussion. Have groups or individual students share their answers to the critical thinking questions. Compare these answers with the responses from other groups. Remember to emphasize that students are to use the author's own words as evidence for their answers.

EXCERPTS FROM

“Introduction” (part 2)

by Jay D. Edwards

(essay, *Creole World*)

Before the last decades of the eighteenth century, popular definitions of “Creole” had expanded to include the concepts of cultural borrowing and rapid cultural change but only occasionally touched on the idea of being racially or culturally mixed. Gradually the number of mixed-race Creole offspring increased in all of the tropical colonies. By the late seventeenth century, populations of nonwhite residents in Hispaniola and other colonies outnumbered those of whites. The *gens de couleur libres* (free people of color) and their progeny (offspring) became dominant in the building, carpentry and iron working trades. Some became wealthy. Their prosperity presented a threat to the dominance of not only white French and Spanish Creoles but also the Anglos who, since well before Louisiana’s statehood in 1812, had been pouring into New Orleans from the eastern states. The unfortunate result was the imposition of increasingly severe restrictions on the liberties of free people of color. . . . Racial classifications were specifically about keeping wealth in the hands of whites. The white Creole elite attempted to rewrite linguistic history, redefining “Creole” to refer exclusively to those of pure European blood. In effect, members of the white Creole caste abandoned their Creole cousins of color in an effort to preserve their own reputations and legal standing. Ironically, the white Creoles’ spirited denial of a New Orleans Afro-Creole population helped to enshrine the idea of mixture as an essential part of Louisiana’s concept of creoleness. For many in the scholarly world and beyond, the word “Creole” came to refer to mixed cultural systems. . . .

Much like the term “Creole” itself, the concept of Creole architecture has evolved. . . . The term “Creole architecture” is used by architectural historians to describe the result of the historical processes of mixing together previously unrelated architectural traditions (such as West African and European). . . . In Cuba and Colombia, the term “Creole is used to describe a high style of Andalusia-inspired colonial architecture that was popular from the seventeenth to the early nineteenth century. A key feature of the style is a form of batten (*alfarje*) roof construction in which the roof support is open and intended to be viewed from below. Rafters and paired sets of tie beams [the timbers that hold up the roof] are adorned with decorative elements such as diamonds and stars, often painted in contrasting colors. A rich, vivid blue is typically used as the background color. The style derives from the work of the Mudejar, Muslim workmen from Catholic southern Spain. Cuban colonial Creole architecture also borrowed the internal patios, *reja* window grilles, decorative screens, and the *zaguán* (entrance hall) from the Islamic-influenced vernacular architecture of Andalusia. The style is popular in urban town houses and in the larger colonial plantation homes of the countryside. . . . Many other features, such as the intricate wrought-iron railings on town house balconies in Louisiana, Haiti, and the Spanish Caribbean reinforce the sense of unity throughout Creole culture. . . .

Another prominent cultural feature commonly associated with Creole New Orleans is the use of raised crypts for burial. This custom is often thought to be the logical response to the environment, where the water table is only a foot or two into the earth. But in fact, for almost a hundred years, French colonials in Louisiana buried their dead in the ground, even in New Orleans. The custom changed in the late Spanish colonial period, at the end of the eighteenth century. All across the old Caribbean and in southern Spain, Portugal, and Italy, there are cemeteries that look remarkably like Saint Louis Cemeteries Nos. 1, 2, and 3 in New Orleans.

Graphic Organizer**CRITICAL THINKING: EXCERPTS (PART 2)**

Name: _____

Date: _____

Examples from the text must be cited in answering these questions.

1. When did the nonwhite population begin to outnumber the white population in the Caribbean colonies?

2. Why did whites impose severe restrictions on free people of color? _____

3. Why was it that whites “abandoned their Creole cousins of color”? _____

4. What different cultural influences can be found in Creole architecture? _____

5. How is Creole architecture a metaphor for Creole culture? _____

6. Where can the tradition of intricate wrought-iron railings be found? _____

7. Which style of Creole architecture is popular in urban town houses and larger colonial plantations?

8. When did the custom of burying people in the ground change in New Orleans? _____

Lesson Three**Objective**

Students will come to understand how pictures of the present can provide evidence to confirm and enrich what they have learned about the past. They will gain understanding of the relationship between the Creole culture of Louisiana/New Orleans and that of the Caribbean, Central America, and South America. Students will analyze photographs of the people, places, and architecture of the Creole world in order to draw their conclusions. Students will demonstrate their understanding by completing a graphic organizer of critical thinking questions. These questions will ask students for both literal and inferential interpretations of the text while also asking them to cite direct evidence from the photographs as justification for their answers.

Materials

Excerpts from Jay D. Edwards, “Introduction” (parts 1 and 2)

Photo gallery of images by Richard Sexton

Excerpts from Richard Sexton, “Preface”

Excerpts from John H. Lawrence, “Photographing a Creole World”

Graphic organizer of critical thinking questions for analyzing photographs (part 1)

Procedures

1. Students should have their copies of excerpts from Jay D. Edwards, “Introduction” (parts 1 and 2).
2. Distribute the photo gallery of images by Richard Sexton.
3. Distribute excerpts from “Preface” by Richard Sexton and “Photographing a Creole World” by John H. Lawrence. The teacher is encouraged to direct students to consult these excerpts to better understand the perspective and vision of the artist who created the photographs that they will be analyzing.
4. Distribute the graphic organizer of critical thinking questions.
5. Students should select one of the Sexton photographs to analyze.
6. Direct the students to use the graphic organizer to analyze the photograph. If students do not have extensive experience with this kind of analysis, this can be an activity for the entire class. Students can also perform the analysis individually, with a single partner, or in small groups of three to four. After students come to understand the procedure, they can do the analysis for themselves.
7. Students should complete the graphic organizer (part 1) by citing evidence from the Edwards, Sexton, and/or Lawrence essays as well as specific evidence from the photographs.
8. If time permits, students may select a second Sexton photograph to analyze.

EXCERPTS FROM

“Preface”

by Richard Sexton

(essay, *Creole World*)

A succinct, universal definition of “Creole” is extremely evasive, and attempting to state one definitively is a good way to start an argument. My use of the term as it applies to this photo essay is broad: “Creole” refers to a hybridized entity connected genetically or culturally to the Old World but created in the New. The term is an important distinction in the lexicon of European colonialism, one that did not exist in Anglo-Protestant North America until the time of the Louisiana Purchase. The Creole mélange of New Orleans alone includes French and Spanish colonists, West African slaves, free people of color, American Indians, Americans, and Irish, German, Italian, and Jewish immigrants. Once the scope widens to the Latin Caribbean sphere, the mix is even more varied, including the Chinese and Mudejar, in Cuba, and the Polish, in Haiti.

Creole history and identity—despite their permutations and nuances over time—contribute to New Orleans’s “otherness” in the United States while connecting it to Caribbean and Latin American cities with similar colonial histories. This shared history is one of strategic importance and great wealth during colonial rule and diminished importance in the modern era. Though it isn’t entirely defined by this phenomenon, New Orleans’s celebrated, much-wealthier past is an important part of its complex contemporary identity. The shadow of colonialism and the reversals of imperial fortune in the Creole realm have inspired writers from Tennessee Williams to Gabriel García Márquez, yet the nuances of a complicated history—mined for depth in the works of those writers and other artists—are often subsumed into a charming, aesthetically pleasing otherness that attracts and beguiles. New Orleans, as one example, isn’t an internationally known city because of its size or economic importance but because of its historic architecture, music, food, and literature—much of it rooted in its Creole heritage.

Particularly in the realm of architecture, climate and Creole culture play important roles in linking New Orleans to Latin America and the Caribbean. New Orleans may be only subtropical, but because its summers can rival the intense heat and humidity of the tropics, it shares many climate-responsive architectural features in its historic buildings, from louvered shutters and tall ceilings to shading porches and balconies. In both locales a similar human response to climate plays out: if air conditioning is scarce or too expensive, much of the living happens outdoors—in the street, on the porch or stoop, through the open window, in the courtyard. The resulting openness among casual acquaintances and relative strangers can make visitors remark how much friendlier people are than in their more temperate hometowns. Whether they are genuinely friendlier or merely more likely to engage strangers, the effect is the same: the more public nature of life in a hot, humid climate fosters interactivity, adding an element of randomness and vitality to the public realm.

Both before and during the New Orleans era of my life, I’ve traveled and photographed in Latin American and Caribbean cities with Creole histories. *Creole World* is a visual exploration of the connections among those places. If I were merely remarking that New Orleans is actually a Caribbean city, a multiethnic, multiracial gumbo, I wouldn’t be adding much to the already lengthy discourse. My perspective isn’t new but is part of a long tradition. The newness is in the medium of expression. . . .

There are two main aspects to the imagery in this photo essay. One is documentary—visual information chronicling commonalities within the Creole realm. The other is more subjective and, for lack of a better word, artistic. The compelling situations I’ve been drawn to repeatedly in Louisiana are paralleled by similar experiences in Latin America and the Caribbean. They aren’t necessarily the kind of subjects that historians, sociologists, musicologists, and culinary experts might examine. They’re more personal. The documentary perspective is an account for afternoon precipitation in the weather report, while the artistic perspective is a poetic meditation on the languid moodiness of a rainy afternoon. Both perspectives play a part in the tale of *Creole World*.

EXCERPTS FROM

“Photographing a Creole World”

by John H. Lawrence

(essay, *Creole World*)

Beyond capturing the specifics of a building’s or neighborhood’s look at a certain time, Richard Sexton’s photographs illustrate the notion of a “collage city,” a late-twentieth-century urban design theory that celebrates cities with varied elements of an architectural past, as opposed to cities that rely on comprehensive, single-vision urban planning.¹ Though this concept is hardly unique to the Creole world, Sexton’s photographs of Port-au-Prince and Guayaquil, Quito, New Orleans, Panama City, and Havana underscore yet another affinity among these cities: the ability to accept modern architecture as simply another element in an already-diverse urban setting. . . .

Sexton’s photographs, at this moment in time, function on at least two levels: they connect to the histories of the places they depict, and they serve as objects of delectation. Their greatest contribution to the historical record or art world may yet be seen. For now, though, we can use them to better understand the place New Orleans occupies in the history of the Americas. Perhaps in a generation or two (or twenty), people searching for “Creole” will uncover these images and view them in a new light, one created by the passage of the time and the process of further creolization.

¹ For a discussion of the theory and philosophy of this practice, see Colin Rowe and Fred Koetter, *Collage City* (Cambridge, MA: MIT Press, 1984).

Graphic Organizer

CRITICAL THINKING: ANALYZING PHOTOGRAPHS (PART 1)

Name: _____

Date: _____

1st**First photograph selected:** _____

Principal subject of the photograph: _____

Setting of the photograph: _____

What action is taking place in the photograph? _____

What mood or tone does the photograph create and what in the picture is creating that tone or mood? _____

How does this photograph and its mood or tone relate to the *Creole World* essays analyzed in lessons 1, 2, or 3?

(Cite specific evidence from the essay and photograph.) _____

2nd**Second photograph selected:** _____

Principal subject of the photograph: _____

Setting of the photograph: _____

What action is taking place in the photograph? _____

What mood or tone does the photograph create and what in the picture is creating that tone or mood? _____

How does this photograph and its mood or tone relate to the *Creole World* essays analyzed in lessons 1, 2, or 3?

(Cite specific evidence from the essay and photograph.) _____

Objective

Students will come to understand how pictures of the present can provide evidence to confirm and enrich what they have learned about the past. They will gain understanding of the relationship between the Creole culture of Louisiana/New Orleans and that of the Caribbean, Central America, and South America. Students will analyze photographs of the people, places, and architecture of the Creole world in order to draw their conclusions. Students will demonstrate their understanding by completing a graphic organizer of critical thinking questions. These questions will ask students for both literal and inferential interpretations of the text while also asking them to cite direct evidence from the photographs as justification for their answers.

Materials

Excerpts from Jay D. Edwards, “Introduction” (parts 1 and 2)

Photo gallery of images by Richard Sexton

Excerpts from Richard Sexton, “Preface”

Excerpts from John H. Lawrence, “Photographing a Creole World”

Graphic organizer of critical thinking questions for analyzing photographs (part 2)

Procedures

1. Students should have their copies of excerpts from Jay D. Edwards, “Introduction” (parts 1 and 2); Richard Sexton, “Preface”; and John H. Lawrence, “Photographing a Creole World.”
2. Students should have the photo gallery of images by Richard Sexton.
3. Distribute the graphic organizer of critical thinking questions (part 2).
4. The teacher should select the two Sexton photographs that he/she feels would be most interesting for the class to compare and contrast. These photographs may comprise one of the labeled pairs in the photo gallery—or they may be drawn from different pairs.
5. Direct the students to use the graphic organizer to analyze the photographs. If students do not have extensive experience with this kind of analysis, this can be an activity for the entire class. Students can also perform the analysis individually, with a single partner, or in small groups of three to four.
6. Students should complete the graphic organizer (part 2) by citing specific evidence from the photographs. Students may also cite evidence from the Edwards, Sexton, and/or Lawrence essays to support their answers.

Graphic Organizer

CRITICAL THINKING: ANALYZING PHOTOGRAPHS (PART 2)

Name: _____ Date: _____

1st

First photograph selected: _____

Principal subject of the first photograph: _____

Setting of the first photograph: _____

What action is taking place in the photograph? _____

What mood or tone does the photograph create and what in the picture is creating that tone or mood? _____

2nd

Second photograph selected: _____

Principal subject of the second photograph: _____

Setting of the second photograph: _____

What action is taking place in the photograph? _____

What mood or tone does the photograph create and what in the picture is creating that tone or mood? _____

What qualities do photographs 1 and 2 share? What qualities are different? (Cite specific evidence from the photographs.) _____

Objective

Students will come to understand how pictures of the present can provide evidence to confirm and enrich what they have learned about the past. They will gain understanding of the relationship between the Creole culture of Louisiana/New Orleans and that of the Caribbean, Central America, and South America. Students will analyze photographs of the people, places, and architecture of the Creole world in order to draw their conclusions. Students will also use a map and photographs to track similarities in architecture and culture across the Creole world. Students will demonstrate their understanding by completing a graphic organizer of critical thinking questions. These questions will ask students for both literal and inferential interpretations of the text while also asking them to cite direct evidence from the photographs as justification for their answers.

Materials

Excerpts from Jay D. Edwards, “Introduction” (parts 1 and 2)

Photo gallery of images by Richard Sexton

Excerpts from Richard Sexton, “Preface”

Excerpts from John H. Lawrence, “Photographing a Creole World”

Graphic organizer of critical thinking questions for analyzing photographs (part 3)

Map of the Creole world (see page 3)

Procedures

1. Students should have their copies of excerpts from Jay D. Edwards, “Introduction” (parts 1 and 2); Richard Sexton, “Preface”; and John H. Lawrence, “Photographing a Creole World.”
2. Students should have the photo gallery of images by Richard Sexton.
3. Distribute the graphic organizer of critical thinking questions (part 3) and the map of the Creole world.
4. Students should select a labeled pair of Sexton photographs for analysis. Each pair will contain one photograph from New Orleans and another photograph from elsewhere in the Creole world.
5. Direct the students to use the graphic organizer to analyze the photographs. If students do not have extensive experience with this kind of analysis, this can be an activity for the entire class. Students can also perform the analysis individually, with a single partner, or in small groups of three to four.
6. Students should complete the graphic organizer (part 3) by comparing and contrasting the paired photographs. They should cite specific evidence from the photographs to evaluate the relationship between the culture and architecture of New Orleans and that found in other parts of the Creole world. Students may also cite evidence from the Edwards, Sexton, and/or Lawrence essays to support their answers.
7. If time permits, students may select additional pairs of photographs for analysis.
8. Facilitate a class discussion. Ask the students, “How do photographs show us the present and still teach us about the past?” Ask them to cite evidence from the photographs to support their opinions.

Graphic Organizer

CRITICAL THINKING: ANALYZING PHOTOGRAPHS (PART 3)

Name: _____ Date: _____

1st

First pair of photographs selected: _____

Principal subject of photographs A and B: _____

Setting of photograph A: _____

Setting of photograph B: _____

What qualities do these photographs share? (Cite specific evidence from the photographs.) _____

2nd

Second pair of photographs selected: _____

Setting of photograph A: _____

Setting of photograph B: _____

What qualities do these photographs share? (Cite specific evidence from the photographs.) _____

3rd

Third pair of photographs selected: _____

Principal subject of photographs A and B: _____

Setting of photograph A: _____

Setting of photograph B: _____

What qualities do these photographs share? (Cite specific evidence from the photographs.) _____

4th

Fourth pair of photographs selected: _____

Setting of photograph A: _____

Setting of photograph B: _____

What qualities do these photographs share? (Cite specific evidence from the photographs.) _____

5th

Fifth pair of photographs selected: _____

Principal subject of photographs A and B: _____

Setting of photograph A: _____

Setting of photograph B: _____

What qualities do these photographs share? (Cite specific evidence from the photographs.) _____

6th

Sixth pair of photographs selected: _____

Setting of photograph A: _____

Setting of photograph B: _____

What qualities do these photographs share? (Cite specific evidence from the photographs.) _____

PAIR 1, PHOTOGRAPH A



Madonna on Caffin Avenue, Lower Ninth Ward; New Orleans; 1994; photograph © Richard Sexton

Photo Gallery

PAIR 1, PHOTOGRAPH B



Shutters painted with Madonna motif, botanical shop; Cap-Haïtien, Haiti; 2012;
photograph © Richard Sexton

PAIR 2, PHOTOGRAPH A



Double shotgun surrounded by modernist buildings on Saint Claude Avenue; New Orleans; 2013; photograph © Richard Sexton

Photo Gallery

PAIR 2, PHOTOGRAPH B



Partially demolished building with Edificio FOCSA in the background, Vedado neighborhood; Havana, Cuba; 2009; photograph © Richard Sexton

PAIR 3, PHOTOGRAPH A



View from the garçonnière to the courtyard, French Quarter; New Orleans; 2005;
photograph © Richard Sexton

Photo Gallery

PAIR 3, PHOTOGRAPH B



Courtyard, detail; Quito, Ecuador; 2008; photograph © Richard Sexton

PAIR 4, PHOTOGRAPH A



Tombstone with handwritten lettering; Léogâne, Haiti; 2012; photograph © Richard Sexton

Photo Gallery

PAIR 4, PHOTOGRAPH B



Homemade tombstone, Holt Cemetery; New Orleans; 2010; photograph © Richard Sexton

PAIR 5, PHOTOGRAPH A



Boardinghouse on Carondelet Street; New Orleans; 2013; photograph © Richard Sexton

Photo Gallery

PAIR 5, PHOTOGRAPH B



Double-gallery wood-frame house, downtown; Port-au-Prince, Haiti; 2012; photograph © Richard Sexton

PAIR 6, PHOTOGRAPH A



Aboveground tomb, detail, Saint Louis Cemetery No. 1; New Orleans; 2012; photograph © Richard Sexton

PAIR 6, PHOTOGRAPH B



Aboveground tomb, detail, Cementerio San Diego; Quito, Ecuador; 2008; photograph © Richard Sexton

PAIR 7, PHOTOGRAPH A



Sign for Doña Blanquita restaurant, advertising Creole food; Havana, Cuba; 2009; photograph © Richard Sexton

Photo Gallery

PAIR 7, PHOTOGRAPH B



Produce vendor on Napoleon Avenue, advertising Creole tomatoes and okra; New Orleans; 1994; photograph © Richard Sexton

PAIR 8, PHOTOGRAPH A



Italianate shotgun house and Creole cottage, Esplanade Ridge neighborhood; New Orleans; 2012; photograph © Richard Sexton

Photo Gallery

PAIR 8, PHOTOGRAPH B



Street scene, El Chorrillo neighborhood; Panama City, Panama; 2008; photograph © Richard Sexton

PAIR 9, PHOTOGRAPH A



Cemetery gate, Cementerio La Reina; Cienfuegos, Cuba; 2009; photograph © Richard Sexton

Photo Gallery

PAIR 9, PHOTOGRAPH B



Cemetery gate, Saint Louis Cemetery No. 3; New Orleans; 2012; photograph © Richard Sexton

PAIR 10, PHOTOGRAPH A



Ceramic street sign, historic district; Cartagena, Colombia; 2010; photograph © Richard Sexton

PAIR 10, PHOTOGRAPH B



Ceramic street sign, French Quarter; New Orleans; 1992; photograph © Richard Sexton

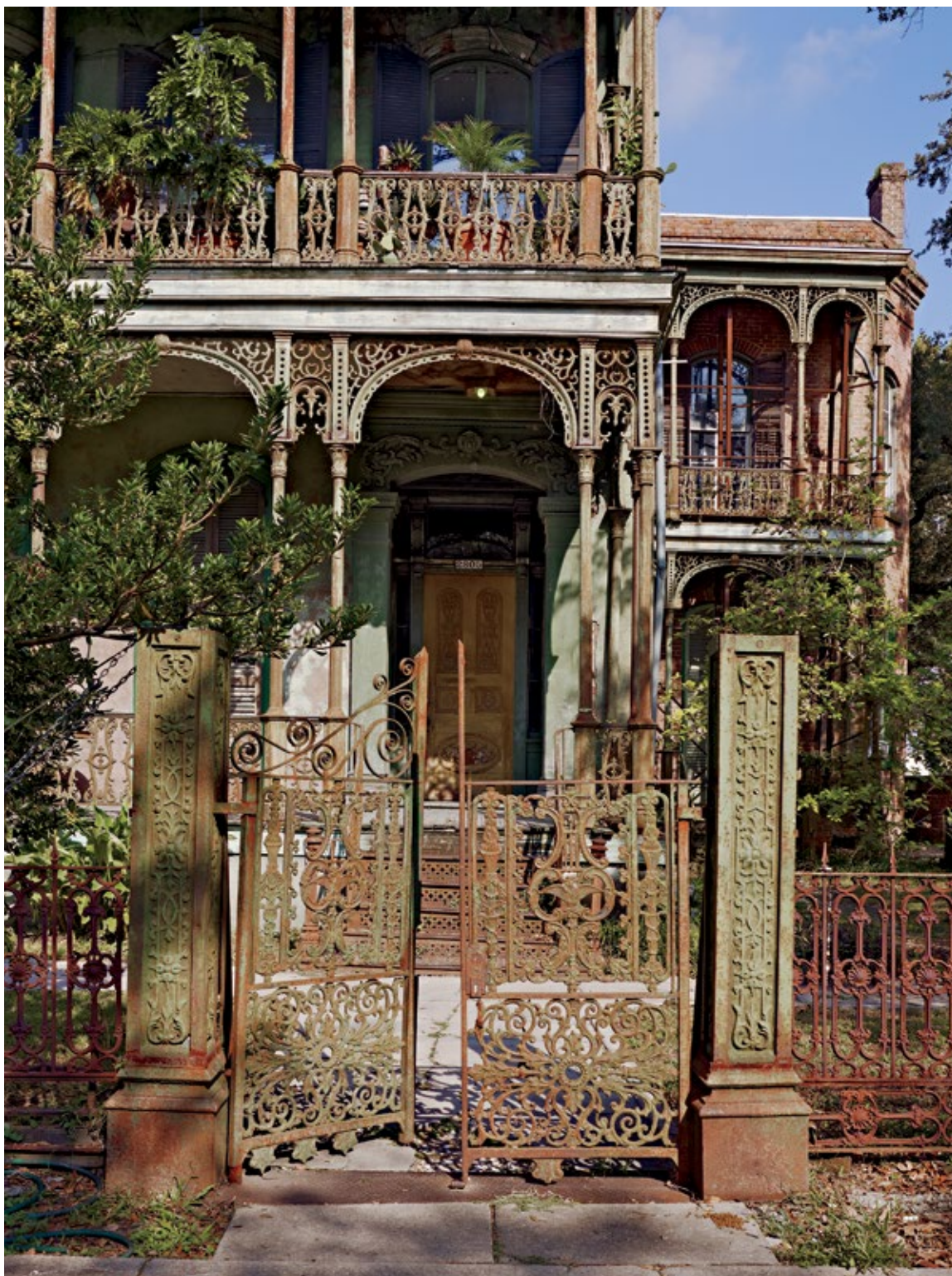
PAIR 11, PHOTOGRAPH A



Classical Revival facade, San Telmo neighborhood; Buenos Aires, Argentina; 2006;
photograph © Richard Sexton

Photo Gallery

PAIR 11, PHOTOGRAPH B



Cast-iron gate and facade on Carondelet Street; New Orleans; 2012;
photograph © Richard Sexton