The Historic New Orleans Collection

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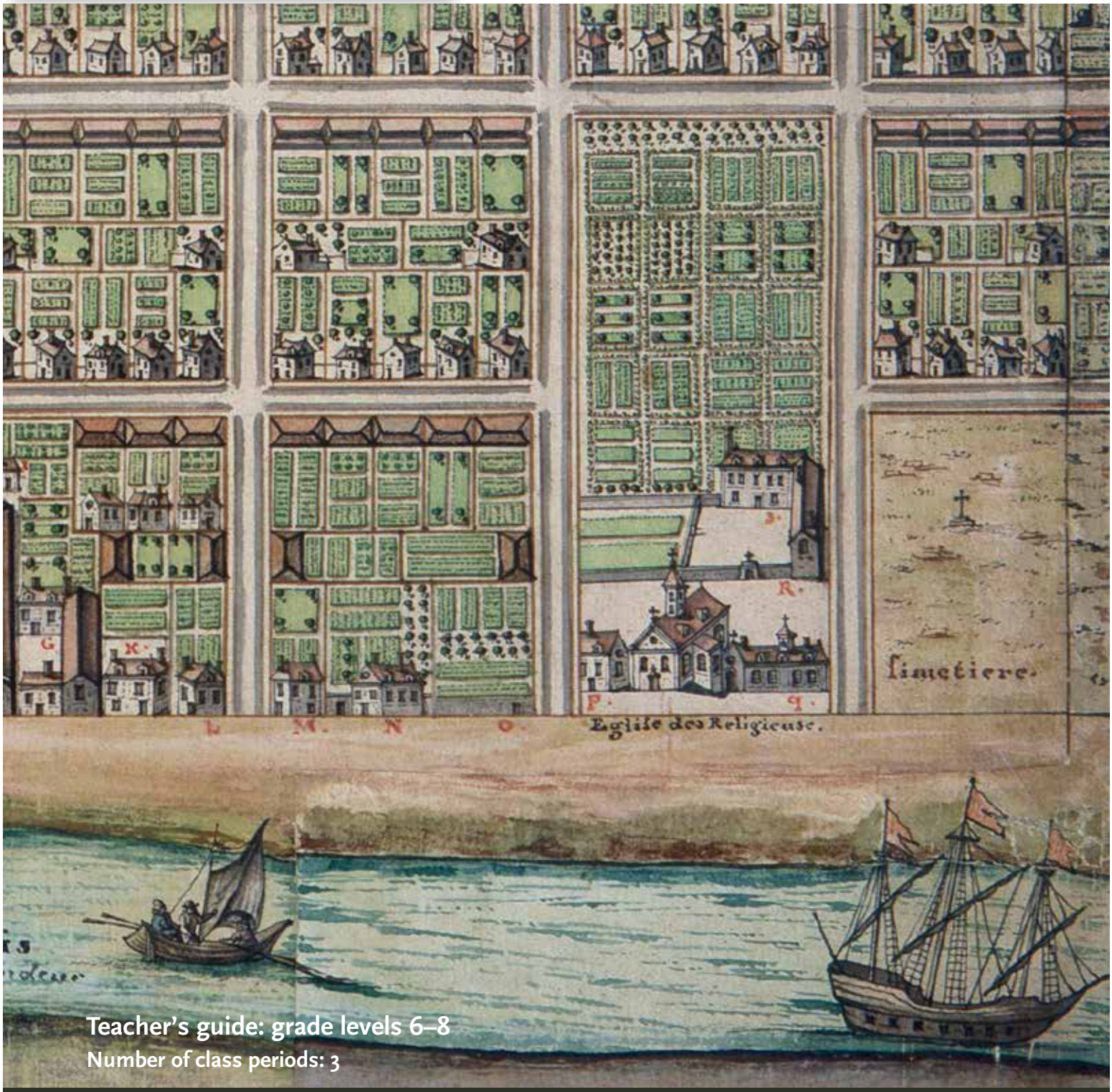
Education & Culture IN LOUISIANA

During the French Colonial Period



Teacher's guide: grade levels 6–8

Number of class periods: 3

Education and Culture in Louisiana during the French Colonial Period

Metadata

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Common Core Standards

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

CCSS.ELA-LITERACY.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.

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

CCSS.ELA-LITERACY.SL.SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Louisiana Social Studies GLEs

8.1.2 Construct and interpret a timeline of key events in Louisiana history and describe how they connect to United States and world events

8.2.1 Describe the contributions of explorers and early settlement groups to the development of Louisiana

8.2.3 Analyze push-pull factors for migration/settlement patterns of Louisiana's inhabitants from French colonization to statehood in 1812

8.2.4 Explain how differences and similarities among ethnic groups in colonial Louisiana contributed to cooperation and conflict

8.4.2 Describe the causes and effects of cultural diffusion and its impact on diversity in early Louisiana

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Cover: Detail, ***Plan de la Ville La Nouvelle Orleans Capitale de la Province de la Louisiane***; 1755; by Thierry; *The Historic New Orleans Collection, 1939.8*

Overview

Over the course of three lessons, students will analyze primary- and secondary-source documents as they examine the educational and cultural life in Louisiana during the French colonial period. Students will closely analyze images, letters, and other primary-source documents, along with secondary sources, with the purpose of not only understanding the literal but also inferring the more subtle messages of the period. Students' understanding and accountability will be determined using class discussion, graphic organizers, and critical-thinking questions.

Essential Question

How were key educational and cultural values and traditions in modern Louisiana influenced by the events and people of the French colonial period?

Lesson One

Impact of the Ursuline Nuns in Education in French Colonial Louisiana

Objective

Students will read primary and secondary sources that describe the arrival, work, and impact of the Ursulines on both education and health care during the French colonial period. Students will read and analyze the secondary source text in order to identify the overall contributions of the Ursulines and the impact they had on Louisiana, especially its children. Students will read and analyze the primary source, a letter from Marie Madeleine Hachard, to fully identify with the character and challenges of the Ursuline nuns, whose work had a significant impact in Louisiana. Students will demonstrate their skill in drawing logical inferences and in writing evidence-based arguments.

Materials

Handout: "Excerpts from *Voices from an Early American Convent*"

Graphic Organizer: "Analyzing the excerpts from *Voices from an Early American Convent*"

Handout: "Excerpts from Marie Madeleine Hachard's letter to her father, April 24, 1728"

Graphic Organizer: "Analyzing the excerpts from Marie Madeleine Hachard's letter to her father"

Procedures

Have the students do the lesson as partners or in small groups of no more than three or four students.

1. Distribute the first handout.
2. Share-read this with the students by having the students follow along silently while you begin reading aloud. Model prosody, inflection, and punctuation. Then ask the class to join in with the reading after a few sentences while you continue to read, serving as the model for the class. This will support struggling readers as well as ELL.
3. Distribute the graphic organizer and model the first excerpt with the students to be certain they understand your expectations.
4. Distribute the second handout. Share-read with the students by having them follow along.
5. Distribute the second graphic organizer. Students will role play Marie and several of her colleagues as they answer questions from parents of several girls in France who are considering allowing their daughters to travel to New Orleans to join Marie in her mission work. Explain to the students that they are to answer the questions using the evidence from the letter from Marie to her father. Each group may discuss the questions, but students must complete the written work individually.
6. Lead the class in a discussion that assures you that they understand the challenges the nuns faced and the significance of their contributions to Louisiana.
7. Have students write an exit card paragraph that explains the difference the nuns made in society during the French colonial period.

Handout | Share Read

Excerpts from *Voices from an Early American Convent: Marie Madeleine Hachard and the New Orleans Ursulines, 1727–1760* (Baton Rouge: Louisiana State University Press, 2007, pp. 1–19)

excerpted passages by Emily Clark

On a February day in 1727 a genteel young Frenchwoman was hauled unceremoniously by rope and pulley up the side of a sailing ship anchored in the harbor of the French port of Lorient to join an intrepid band of missionaries and colonists bound for Louisiana. At twenty years of age she was the youngest of twelve Ursuline nuns who were turning their backs on the predictable comforts of religious life in France to answer God's call to labor in the wilderness of the Lower Mississippi Valley. The young woman's name was Marie Madeleine Hachard. Because she was not yet a fully professed nun when she set out on her adventure, she had the freedom to maintain contact with her biological family. . . . She casts a keen eye over features of the environment and human nature that did not attract the attention of the official male voices that dominate the historical record for colonial Louisiana, offering a fresh perspective that makes for compelling reading. . . . In the strongly patriarchal society of eighteenth-century France, such women represented a paradox. Indisputably feminine, they sidestepped the roles of wife and mother that essentially defined their gender and eluded the male authority to which those roles were subject. . . .

[The Ursulines] understood that their physical passage to Louisiana was contingent on their agreement to add nursing to the scope of their mission and subordinate to it their educational ministry. However, their actions and the writing they have left us make it clear that it was their teaching apostolate that carried their souls across the Atlantic to New Orleans . . . .

The Ursuline nuns who arrived in Louisiana in the summer of 1727 were hired to run a hospital but dreamed of converting Indians and of laying the foundation for an orthodox, observant Catholic community in the Lower Mississippi Valley by educating its young female-French colonists. Almost immediately, the scope and nature of their mission took an unexpected turn. French colonial plans called for creating a plantation economy in Louisiana, and by the eighteenth century all Europeans in the Americas had uniformly embraced slave labor to achieve that end. Enslaved Africans and people of African descent made up more than a third of the population in the Lower Mississippi Valley on the eve of the nuns' arrival, and it was they, not Indians, who were destined to become the objects of the New Orleans Ursulines' missionary fervor . . . .

There is no hint that the nuns disapproved of the institution. Indeed, they were themselves among the largest slaveowners in the colony. On the other hand, they took the opposite stance of the planters of the Chesapeake and South Carolina, who opposed the conversion of the enslaved. They appear never to have doubted their course of action: within a few months they exchanged their vision of Indian conversion for a plan of African evangelization without a word of regret. The results of their work were significant. Over the course of the eighteenth century, people of African descent came to dominate the congregational ranks of the Catholic Church in New Orleans. Toward the end of the colonial period . . . free women of color manifested both notable piety and leadership in the Church, taking on themselves much of the work of evangelizing newly enslaved Africans and slaves who came to New Orleans from the Protestant areas of the young United States . . . .

In the early eighteenth century, provincial Frenchwomen of good breeding on the threshold of adulthood contemplated quiet and respectable futures as wives of cultivated bourgeois professionals. They would manage their households, raise their children, go to church, and entertain their social peers in the towns of their birth in modest but proper style. Some of them, influenced by the nuns who educated them or by exceptionally pious families, deviated from this mundane path to enter religious life in one of the convents in their hometowns. As a rule, the well-born young women of eighteenth-century France, religious and lay, never really left home. The twelve Ursuline nuns who came to New Orleans were, therefore, unusual, and the documents [reproduced in *Voices from an Early American Convent*] should not be understood as representing a typical French colonial woman. [Nonetheless, these documents] reveal that well-known Puritan women of New England had equally pious Catholic counterparts in Louisiana. We learn that, in contrast to the Anglican Church's ambivalence about evangelizing slaves in the British colonies, the Catholic Ursulines embraced the project of slave conversion with immediate enthusiasm. We find that decades before the flowering of Protestant female benevolence in the United States, nuns in New Orleans sheltered orphans and ran a hospital. And we discover that long before the education of women was made a priority by the young American republic, nuns made it their business to teach the female population of New Orleans, black and white alike. . . . The teaching Ursulines of the eighteenth century would have been pleased to know that the things they wrote were destined to educate readers living nearly three hundred years after they first set foot in America.

Graphic Organizer

Analyzing the excerpts from *Voices from an Early American Convent*

Name: _____ Date: _____

1. Why did the Ursulines leave France and travel to America? _____

2. What unusual privilege did Marie have? Why? _____

3. What was unique about her voice and her choices? Explain. _____

4. What were the top two priorities of the Ursulines? _____

   # 1 _____

   # 2 _____

5. What value motivated the Ursulines to cross the Atlantic? _____

6. Why were the nuns hired in 1727? What was their dream? _____

7. What unexpected turn did their work take? Explain. _____

8. How did the nuns' opinions differ from those of the planters in Chesapeake and South Carolina? _____

9. What was the impact of the nuns' work on women of color? Explain. _____

10. How did the Ursuline nuns differ from the typical French woman? _____

11. How were the nuns similar to Puritan women in New England? _____

12. How were they different? _____

13. How was the thinking and work of the Ursuline nuns different from the rest of the young American republic?

Handout | Share Read

Excerpts from Marie Hachard's letter to her father, April 24, 1728

from *Voices from An Early American Convent: Marie Madeleine Hachard and the New Orleans Ursulines, 1727–1760*
edited by Emily Clark (Baton Rouge: Louisiana State University Press, 2007), 74–91

. . . I believe I told you that our city, named New Orleans, capital of all Louisiana, is situated on the shore of the Mississippi River, on the east side. . . . On our side of this river is a well-constructed levee to prevent the overflowing of the river into the city. And along this embankment, at the side of the city, is a big ditch to collect the water that might overflow it, with palisades of wood to close it. On the other side of this river are wild woods in which there are some little cabins where the slaves of the Company of the Indies live. . .Our city is not situated on the shore of a lake, but rather on the shore of the Mississippi River. . . .

Our city is very beautiful, well constructed and regularly built . . . .They have worked, and they continue to work, to improve the city. The streets are very wide and laid out in lines. . . . The houses are very well constructed in collombage and mortar, whitewashed, paneled, and sunlit . . . . It is enough to tell you that here one publicly sings a song in which there is only this city which resembles the city of Paris. This tells you everything. In effect, it is a very beautiful city. . . . One could persuade people who have never seen the capitol of France, but I saw it, and the song will not persuade me to the contrary of what I think. . . .

The women are ignorant of their welfare, but not of their vanity. Most of [the women] are reduced to living on nothing but sagamite, which is a kind of gruel. . . . In the end, the devil has a great empire here, but this does not take away from us the hope of destroying him, with God's love. . . . The more powerful the enemy is, the more we are encouraged to fight him. . . . The blacks are also easy to instruct once they learn to speak French. It is not the same for the savages, whom one does not baptize without trembling because of the tendency they have to sin, especially the women, who, under a modest air, hid the passions of beasts. . . . Since our arrival, our residence has been the most beautiful house in the city. It has two floors, and over it is a Mansard roof. We have there all the necessary apartments. . . . It is situated at the end of the city. We have a courtyard and a garden. . . .

During Lent, we eat meat four days a week, as permitted by the Church. Other than during Lent, we fast only on Fridays. We drink beer. Our most common food is rice with milk, little wild beans, meat, and fish. . . . Hunting lasts all winter . . . They hunt wild cattle in great number . . . . The wild ducks are very cheap here. Teals, waterfowl, geese, and other fowl and game are very common. We hardly buy any, for we do not want to indulge ourselves. . . . in the summer, fish is very abundant and very good. There are oysters and carp of prodigious size which are delicious. . . . We also eat watermelons and French melons, and potatoes. . . . peaches and figs, which are here in abundance . . . . and the jelly of the blackberries is very good. Reverend Father de Beaubois has the most beautiful garden in the city. It is full of orange trees, which bear oranges as beautiful and sweet as the ones in Cap Francais . . . We fare much better than we believed we would, but that is neither our wish nor the intention of our enterprise. Our principal aim is to gain souls for the Lord, and He gives us the grace to succeed. . . .

I assure you, my dear Father, that there is much work to succeed in that, for not only do debauchery, bad faith, and all the other vices reign here more than in any other place, but they do so in abundance. As for the girls of bad conduct, they are closely observed here and severely punished by putting them on a wooden horse and whipped by all the soldiers of the regiment that guards our city. . . . The trial of a thief is completed in two days. He is hung or broken on the wheel, be he white, savage, or black there is no distinction or mercy. . . .

Our little community grows from day to day. We have twenty boarders, of whom eight today made their first communion, three ladies also board, and three orphans that we took through charity. We also have seven slave boarders to instruct for baptism and first communion, besides a great number of day students, female blacks and female savages who come for two hours a day for instruction. . . . We are accustomed to seeing people who are completely black . . . . I cannot tell you the pleasure that we get from instructing all these young people. . . . The boarders, ranging from twelve to fifteen years of age, have never been to Confession or even to Mass . . . . They had never heard anyone speak of God . . . . I am always very happy to be in this country and in my vocation. . . . It is true that there are many good people by worldly terms, but here there is not the least appearance of devotion, or of Christianity. . . .

I cannot neglect to say that the more I go forward, the more I find myself happy to have heard the voice of the Lord when he called me to a holy vocation. I would hope that all my sisters will do the same. . . .

Graphic Organizer

Analyzing the excerpts from Marie Hachard's letter to her father, April 24, 1728

Name: _____ Date: _____

1. Tell us about the city of New Orleans. How does it compare to Paris and other cities in France?

_____

_____

_____

2. What are your living conditions like? Are you well cared for? Give us the details.

_____

_____

_____

3. What are the girls that you are trying to help like? Is there a difference in the races of women? How?

_____

_____

_____

4. Are the girls of bad character and values? Give us some examples. How are you challenged to help them? Tell us how they are punished.

_____

_____

_____

5. What motivates you to continue to do this work?

_____

_____

_____

6. Why should we let our daughters join you?

_____

_____

_____

Lesson Two

Images of Ursuline Life in Louisiana

Objective

Students will analyze a secondary source as well as images depicting the life of the Ursuline nuns of Rouen who arrived in New Orleans on August 7, 1727, to teach children of all colors and to care for the sick. Through the analysis of the secondary source, students will create a timeline and understand the culture of New Orleans in the early eighteenth century. Their analysis of the images will enhance their understanding of the life and the impact of the nuns.

Materials

Handout: "Excerpts from 'The Unsinkable Ursulines'"
Graphic Organizer: "Analyzing the excerpts from 'The Unsinkable Ursulines'"
Image 1: Landing of the Nuns
Image 2: Convent of the Ursulines
Image 3: Bell at the Convent
Image 4: Ursuline Convent courtyard
Image 5: St. Angela Merici
Image 6: St. Mary's Church altar
Image 7: Statues of church notables
Graphic Organizer: "Analyzing images of the Ursuline nuns"

Procedures

Have the students do the lesson as partners or in small groups of no more than three or four students.

1. Distribute copies of "The Unsinkable Ursulines."
2. Share-read this with the students by having them follow along silently while you begin reading aloud. Model prosody, inflection, and punctuation. Then ask the class to join in with the reading after a few sentences while you continue to read, serving as the model for the class. This will support struggling readers as well as ELL.
3. Distribute the first graphic organizer and explain and model the activity with the students. They may work in small groups to discuss and answer the questions, but each student should complete the graphic organizer individually.
4. Distribute copies of the images or post on the walls as a galley walk. Give each student a copy of the second graphic organizer and stress that while students may discuss the questions and answers in groups, individuals must complete the graphic organizer independently.
5. View image 1 as a whole group activity and model your expectations. Students must cite specific evidence and examples from each image.
6. Students now will work with their groups to view the remainder of the images. Then, each group should discuss the questions and answers for each image and record thoughts on the chart in question 1 of the graphic organizer.
7. Lead a class discussion, encouraging the students to be thorough in their literal and analytical interpretations.
8. Each student individually should write the evidence-based paragraph in question 2 of the graphic organizer.

Handout **Share Read**

Excerpt from "The Unsinkable Ursulines"

Anne Craven, *Country Roads,* June 2015

http:/www.countryroadsmagazine.com/culture/history/the-unsinkable-ursulines

To be sure, the fledgling town of New Orleans, established in 1718, was nothing to write home about. Promotional brochures may have painted a pretty scene of the territory; but in reality, it amounted to a community of enslaved people, soldiers, and societal misfits, a population sprinkled with only a few skilled laborers and wealthy land-grant recipients. . . .

France's finest urban troublemakers, men and women who weren't likely to "take to the plow with enthusiasm," were rounded up and shipped off in hopes that they would make Louisiana a profitable venture, notes Tulane professor Emily Clark in her book, *Masterless Mistresses*. No such luck. Those early settlers enthusiastically practiced their vices instead, all the while feasting on giant river catfish, fighting off mosquitos and other natives . . . and dying of fever and flux. . . .

It took five years to fulfill colonial administrator Jacques de la Chaise's request for "four good gray sisters to come and settle here and take care of the sick . . ." Monsieur de la Chaise had a different order of nuns in mind when he made that request (the Daughters of Charity, who specialized in nursing, were all booked up); but he set in motion the 1727 arrival of these twelve zealous Ursulines, who had been praying fervently to be sent to Louisiana from their cloisters in France. For the Ursulines, the idea of converting America's native populations to Catholicism was the height of ecstasy, the ultimate ambition for an order steeped in the Counter-Reformation movement.

To the dismay of de la Chaise, the Ursulines were not a nursing order, though they would eventually take on that role in New Orleans and excel as caretakers of the military hospital. Their primary mission was, in fact, the universal education of females, the uncompromising pursuit of which led to a superlative legacy of success in colonial Louisiana.

The Ursulines strove to prepare all females for Catholic family life, and byproducts of that mission were higher-than-average levels of female property ownership and literacy. "At one point in the eighteenth century, more women than men were able to read and write, an extremely unusual situation in colonial America," says Clark. She also points out that "girls who were born and grew up in New Orleans were nearly twice as likely to be literate as French girls who came to Louisiana."

In addition to conducting lessons with their boarders in reading, writing, spelling, arithmetic, and needlework, the nuns also took in dozens of orphans and welcomed both Native Americans and Africans who trickled to their corner of town for the free catechism classes during the day. It was no-girl-left-behind as the nuns touched the lives of the haves and have-nots, whites and blacks, the free and the enslaved.

As these activities took place in a cloistered environment on the edge of town, it is possible that the male community at large was not fully aware of the inclusive nature of the nuns' efforts. But the nuns and their many devoted female followers certainly made themselves known in 1734, when they staged a formal procession from their temporary residence to the newly constructed convent on Chartres Street.

With students dressed in costumes, the nuns and their veritable rainbow of female supporters marched across the city to the beat of fifes and drums played by soldiers. A lay confraternity of women from all walks of life participated in the procession, too, endorsing their Ursuline mentors.

Clark notes, "When the nuns closed their new convent gate behind them at the end of that summer's day in 1734 and resumed the physical invisibility dictated by their rule of cloister, they left the city's inhabitants with a powerful set of images to serve as reminders of their enduring presence and spiritual authority."

When New Orleans fell under Spanish rule beginning in 1763, new people, perspectives, and policies landed in the city. Less comfortable with the mélange that the French administrators had allowed, the Spanish era was characterized by more rigid divisions among the races and classes in the young territory. New policies were instituted restricting clothing and adornments among lower classes, disallowing masking at festivals or dances among some people, and requiring that free people of color carry certificates of emancipation. Dances were officially segregated in 1792.

Behind the convent walls, however, the Ursulines continued their inclusive work, and by the end of the colonial era they had facilitated the creation of a large Afro-Catholic community and an integrated congregation. According to Clark, New Orleans' multiracial Catholic church "did not know congregational segregation until the era of Jim Crow in the late nineteenth century."

The nuns were not perfect, but they were certainly progressive and created life-altering opportunities for those girls and women who sought their instruction and guidance. Their efforts cannot be overstated. Clark asserts, "Over the course of the eighteenth century . . . they and their convent worked to lay a stable foundation of healthy, educated people for the growing city and acted as a safety net when families failed through death, poverty, or violence to carry out the tasks society asked of them."

Today, over two hundred years after the colonial period ended, New Orleans' Ursuline Academy is the oldest continually operating school for girls in the United States and now stands in the University District. Just four Ursulines reside there, busying themselves with a variety of ministries to the underprivileged. Sister Rosemary Meiman, who assists with the preservation of the Ursuline archives, has her own perspective on her spiritual forebears. Pointing out that those early Ursulines certainly did not set out to earn bragging rights for their pioneering practices, she asserts, "It was an age of exploration. These women were anxious to do something new and different." Well, mission accomplished.

Graphic Organizer

Analyzing the excerpts from "The Unsinkable Ursulines"

Name: _____ Date: _____

1. For each year, describe an important event in the history of New Orleans and the specific cultural significance it had on the culture of the city.

Year	Event and its specific impact on New Orleans
1718	
1727	
1734	
1763	
1792	
Today	

2. How did the work of the nuns improve the life and culture of New Orleans? Give specific examples.

_____

_____

_____

3. How did the work of the nuns advance the cause of women specifically in New Orleans?

_____

_____

_____

Image 1: Landing of the Nuns

Landing of the Ursuline Nuns, at New Orleans, LA., August 7, 1727; ca. 1930; offset lithograph by Hermitage Art, publisher; *The Historic New Orleans Collection, gift of Ernest C. Villere, 1984.222*

Image 2: Convent of the Ursulines

La Convent Des R. Ursulines, 1732; 1960s; ink on tracing paper by Henry W. Krotzer Jr.; *The Historic New Orleans Collection, gift of Leonard V. Huber, 1978.245.3*

Image 3: Bell at the Convent

Bell used by the Ursuline nuns; between 1800 and 1824; cast iron; *The Historic New Orleans Collection, 2002.68*

Image 4: Ursuline Convent courtyard

View of a large bell, bench, and cupola in the courtyard at the Ursuline Convent; *photograph by Keely Merritt, The Historic New Orleans Collection*

Image 5: St. Angela Merici

Statuette of St. Angela Merici, who founded the Company of St. Ursula (later the Order of Ursulines) in 1535; *photograph by Keely Merritt, The Historic New Orleans Collection*

Image 6: St. Mary's Church altar

View of the altar in St. Mary's Church, located on the grounds of the Ursuline Convent; *photograph by Keely Merritt, The Historic New Orleans Collection*

Image 7: Statues of church notables

Statues of Father Francis Xavier Seelos, Cornelia Peacock Connelly, and Henriette Delille, all significant figures in the history of the Catholic Church in New Orleans; *photograph by Keely Merritt, The Historic New Orleans Collection*

Graphic Organizer

Analyzing Images of the Ursuline Nuns

Name: _____ Date: _____

1. Identify the objects, symbols, and phrases in each image and explain what they represent.

Image	Nuns' impact on New Orleans

2. The article states that the images in New Orleans reflect the "enduring presence and spiritual authority" of the nuns in their work in the city. Write a paragraph that supports or challenges this conclusion, offering evidence to support your argument.

_____

_____

_____

_____

_____

Lesson Three

New Orleans Culture and Life during the French Colonial Period

Objective

Students will read secondary sources that trace the roots of New Orleans culture, arts, and food and compare the culture of New Orleans today with that of the French colonial period. Through their reading, analysis, and application skills, students will demonstrate their understanding of the impact of early events on New Orleans's present-day culture. Students will also analyze maps that span the French colonial period to analyze how city planners documented the growth and changes that the city experienced during this time.

Note: If students need more knowledge and understanding of the contributions of John Law, please reference lessons three and four of *Louisiana and the French Colonial Period*, available for download at http://www.hnoc.org/programs/lesson-plans.html.

Materials

Handout: "Bienville and the Founding of New Orleans"
Graphic Organizer: "Analyzing the Text"
Handout: "The Lively Arts in Colonial and Territorial Louisiana"
Graphic Organizer: "Analyzing the Text"
Map 1: *Plan De La Nouvelle Orleans . . .* (January 1, 1732)
Map 2: *Plan de la Nouvelle Orleans* (1744)
Map 3: Map of the French Quarter (ca. 1750)
Map 4: *Plan de la Ville La Nouvelle Orleans Capitale de la Province de la Louisiane* (1755)
Graphic Organizer: "Analyzing Maps of New Orleans in the French Colonial Period"

Procedures

Have the students do the lesson as partners or in small groups of no more than three or four students.

1. Distribute "Bienville and the Founding of New Orleans."
2. Share-read this secondary source with the students by having them follow along silently while you begin reading aloud. Model prosody, inflection, and punctuation. Then ask the class to join in with the reading after a few sentences while you continue to read, serving as the model for the class. This will support struggling readers as well as ELL.
3. Distribute the "Analyzing the Text" graphic organizer and model the first excerpt with the students to be certain they understand your expectations.
4. Have the students work in their groups to discuss the remaining excerpts and then have each student complete the graphic organizer independently.
5. Lead the class in a discussion that assures you that each student understands the key elements of society and culture in early New Orleans.
6. Repeat steps 1 through 4 using "The Lively Arts in Colonial New Orleans" as your text for analysis.
7 Distribute copies of the maps or post these images on the walls as a galley walk.
8. Distribute the graphic organizer "Analyzing Maps of New Orleans in the French Colonial Period." Encourage students to look at maps with a critical eye and to think about their accuracy, intention, and purposes.
9. Reconvene as a class to discuss students' answers to the graphic organizer.

Handout | Share Read

"Bienville and the Founding of New Orleans"

from *Louisiana: European Explorations and the Louisiana Purchase: A Special Presentation from the Geography and Map Division of the Library of Congress*
(The Library of Congress, pp. 18–20)

Despite the unwillingness of French citizens to leave France for Louisiana, Law's company was obliged to populate the colony with new citizens. Arrangements were made with the government to force inmates of prisons, asylums, and houses of corrections to emigrate. In an effort to improve the quality—and quantity—of its colonists, the company resorted to furnishing large land grants to wealthier Europeans who promised to settle the grants with their families.

Later, the Company of the West agreed to pay emigration expenses and furnish each family with livestock, supplies, and food. Between 1717 and 1722 several thousand families and individuals from the German Rhineland, Switzerland, and the Low Countries (the Netherlands, Belgium, and Luxembourg)—the countries on low-lying land around the delta of the Rhine and Meuse rivers—took up residence in settlements along the Mississippi just above New Orleans in an area that soon became known as La Côte des Allemands, or the German Coast. These settlers were industrious farmers and their efforts laid the basis for agriculture in Louisiana.

Law's scheme ultimately advanced the crown's desire to populate Louisiana by transporting émigrés from France and elsewhere to settlements along the Gulf Coast and Mobile, as well as to other locales in the lower Mississippi Valley. If the population were to expand, however, so would the need for providing them with an adequate and well-founded seat of local government, preferably at a location that controlled transportation and communications along the Mississippi River.

Possibly the most ardent proponent of establishing a permanent capital for Louisiana was Jean Baptiste Le Moyne, Sieur de Bienville. For many years Bienville had in mind a proper site for a capital. This site lay on a slightly elevated tract of land at a bend of the Mississippi closest to Lake Pontchartrain. This location also commanded a handsome view of approaching ships from the east bank of the river. When Bienville was reinstated as governor of the colony, he was authorized in 1717 to establish his capital and trading post on the banks of the river. Wanting to name the seed of his city in honor of the company's friend and patron, the duke of Orleans, he called it *La Nouvelle Orléans*, or New Orleans.

A year after its founding, New Orleans consisted of a few dwellings and storehouses by the riverbank, vulnerable to perennial flooding despite feeble protection afforded by a levee, drainage ditches, and a moat. After its destruction by a hurricane in 1719, the city's site was reassessed by engineer Pierre Le Blond de La Tour. Despite his adverse appraisal, work continued under the assistant engineer, Adrien de Pauger, who properly surveyed the land and oversaw the construction of the first four blocks in 1720. Probably within a year de Pauger prepared plans for a more permanent city. His plan of New Orleans may have been a collaborative design between the two engineers, who had already established the settlement at New Biloxi.

Census figures for New Orleans in 1721 reveal that within three years of its founding the town's population stood at 372 persons, including 147 men, 65 women, 38 children, 28 servants, 73 African slaves, and 21 Native American slaves. To this day, New Orleans remains a community defined by its heterogeneous mixture of races and bound by longstanding cultural affinities.

With the relocation of the capital to New Orleans, the colony of Louisiana acquired the beginnings of permanence. New France, until then consisting entirely of Canada, acquired a southern component worthy of its equal at the opposite end of the Mississippi Valley. Imperial France, by attempting to establish a firm presence at the mouth of the Mississippi, had in effect taken the first steps towards uniting defenses and communications from Quebec to New Orleans and was in a position to command access to the Great Plains and beyond.

Graphic Organizer

Analyzing the Text
"Bienville and the Founding of New Orleans"

Name: _____ Date: _____

Despite the unwillingness of French citizens to leave France for Louisiana, Law's company was obliged to populate the colony with new citizens. Arrangements were made with the government to force inmates of prisons, asylums, and houses of corrections to emigrate. In an effort to improve the quality—and quantity—of its colonists, the company resorted to furnishing large land grants to wealthier Europeans who promised to settle the grants with their families.

Later, the Company of the West agreed to pay emigration expenses and furnish each family with livestock, supplies, and food. Between 1717 and 1722 several thousand families and individuals from the German Rhineland, Switzerland, and the Low Countries (the Netherlands, Belgium, and Luxembourg)—the countries on low-lying land around the delta of the Rhine and Meuse rivers—took up residence in settlements along the Mississippi just above New Orleans in an area that soon became known as La Côte des Allemands, or the German Coast. These settlers were industrious farmers and their efforts laid the basis for agriculture in Louisiana.

Law's scheme ultimately advanced the crown's desire to populate Louisiana by transporting émigrés from France and elsewhere to settlements along the Gulf Coast and Mobile, as well as to other locales in the lower Mississippi Valley.

1. How did Law and others populate the colony with new citizens? Be specific. _____

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If the population were to expand, however, so would the need for providing them with an adequate and well-founded seat of local government, preferably at a location that controlled transportation and communications along the Mississippi River.

Possibly the most ardent proponent of establishing a permanent capital for Louisiana was Jean Baptiste Le Moyne, Sieur de Bienville. For many years Bienville had in mind a proper site for a capital. This site lay on a slightly elevated tract of land at a bend of the Mississippi closest to Lake Pontchartrain. This location also commanded a handsome view of approaching ships from the east bank of the river. When Bienville was reinstated as governor of the colony, he was authorized in 1717 to establish his capital and trading post on the banks of the river. Wanting to name the seed of his city in honor of the company's friend and patron, the duke of Orleans, he called it *La Nouvelle Orléans*, or New Orleans.

2. What were key geographical features and designs for the capital? _____

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A year after its founding, New Orleans consisted of a few dwellings and storehouses by the riverbank, vulnerable to perennial flooding despite feeble protection afforded by a levee, drainage ditches, and a moat. After its destruction by a hurricane in 1719, the city's site was reassessed by engineer Pierre Le Blond de La Tour. Despite his adverse appraisal, work continued under the assistant engineer, Adrien de Pauger, who properly surveyed the land and oversaw the construction of the first four blocks in 1720. Probably within a year de Pauger prepared plans for a more permanent city. His plan of New Orleans may have been a collaborative design between the two engineers, who had already established the settlement at New Biloxi.

Census figures for New Orleans in 1721 reveal that within three years of its founding the town's population stood at 372 persons, including 147 men, 65 women, 38 children, 28 servants, 73 African slaves, and 21 Native American slaves.

3. What was the model for New Orleans? What weather challenges did the engineers face, and how did they resolve those challenges?

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To this day, New Orleans remains a community defined by its heterogeneous mixture of races and bound by longstanding cultural affinities.

With the relocation of the capital to New Orleans, the colony of Louisiana acquired the beginnings of permanence. New France, until then consisting entirely of Canada, acquired a southern component worthy of its equal at the opposite end of the Mississippi Valley. Imperial France, by attempting to establish a firm presence at the mouth of the Mississippi, had in effect taken the first steps towards uniting defenses and communications from Quebec to New Orleans and was in a position to command access to the Great Plains and beyond.

4. What characteristics of the early settlement of New Orleans does the city still have today?

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Handout | Share Read

"The Lively Arts in Colonial and Territorial Louisiana"

from *Louisiana: European Explorations and the Louisiana Purchase: A Special Presentation from the Georgraphy and Map Division of the Library of Congress* (The Library of Congress, pp. 25–28)

During his term as governor in New Orleans the marquis de Vaudreuil ushered in a tradition of performing arts and culture. He beguiled his colonists with balls and ostentatious displays of pomp and power.

Elaborate state dinners were frequently held. Food in New Orleans was inexpensive and plentiful for Louisiana's French aristocracy; most game for these "court" banquets were supplied by the Native Americans who lived and hunted just outside of town.

These fetes were incongruous in New Orleans, as this was a little frontier settlement, with rough manners, unpaved and unlit streets, and very small population of so-called socially acceptable inhabitants. Nonetheless, these evenings set the *mode de vie* which became the norm for society. Presently, these occasions are still manifested in the elaborate Mardi Gras, or Carnival season, and in the strictly formal balls given throughout the winter season, ending with the onset of Lent.

Perhaps the most celebrated of the marquis's entertainments was the first theatrical performance presented in the province of Louisiana—a tragedy called *The Indian Father*, written in blank verse by Le Blanc de Villeneuve, an officer of the garrison. The performance was held in early 1753 at the governor's mansion, and was performed by members of the marquis's entourage.

The first theater in New Orleans, which opened in 1792, was officially and popularly named *Le Spectacle de la Rue Saint-Pierre*. Founded by a company of French and Canadian actors—refugees from Saint-Domingue—the theater soon became known as *Le Théâtre de Saint-Pierre*. In 1796 the theater presented a one-act opera, *Silvain* (1770), by André Ernest Modeste Grétry. The composer was the rage of Paris, both before and after the French Revolution and the Reign of Terror. In 1806 the theater presented Grétry's three-act opera, *Richard Coeur de Lion* (1784).

New Orleans was the site of the fully staged grand opera. Since 1796 the city has given the North American premieres of more than 150 operas by more than 65 composers. During the first years of opera in New Orleans, performers were still divided between professionals and amateurs.

The roster of French and American artists then in *Nouvelle-Orléans* included the native-born composer, Philippe Laroque. Laroque wrote three operas for *Le Théâtre de Saint-Pierre*: *La jeune mere*, *Nicodeme dans la Lune*, and *Pauvre Jacque*. The latter opera was commissioned and composed explicitly for the final night's performance at the theater on Saint Peter Street, with the composer conducting. No music has been located for any of Laroque's operas. He also composed the very dramatic piano solo, *The Hero of New Orleans / Battle of the memorable 8th of January 1815*, music reminiscent of the biblical sonata of Johann Kuhnau, *Il combattimento à David e Goliath*.

Of the Frenchmen who contributed to the development of the performing arts in the Louisiana Territory, Jean-Baptiste Francisqui [Francisque, Francisquy] was one of the most important. Considered the most gifted and prolific of the French dancer-choreographers to immigrate to the United States, he is directly credited with bringing classical ballet to the opera in New Orleans.

Until he immigrated to the United States, Francisqui danced with the Paris Opera Ballet. He traveled and performed extensively in the Caribbean and on the East Coast of the United States as well as in the Spanish colony of Louisiana. An 18th-century playbill dated September 3, 1799, shows that Francisqui performed at the "New Orleans theatre on St Pierre Street." Francisqui not only founded the city's opera-ballet company, but became one of the very early directors at *Le Spectacle de la Rue Saint-Pierre*. When the theater closed, he took the company on tours to the East Coast and to Havana, Cuba. Not only did Francisqui introduce classical dancing to New Orleans, he helped prepare the city for the eventual appearance and enthusiastic acceptance of later artists.

New Orleans was hospitable to music, dance, theater, and opera, as well as to painting and literature. Music in particular drew inspiration from the rich blend of French and African traditions available in Louisiana. The musical influences that combined the mostly classically schooled French musicians of south Louisiana and the more informal developments in the folk music of the Acadians from Nova Scotia also added elements from the French/Caribbean and a very hybridized African style. Some people contend that the modern musical genre known as jazz came directly from those musical elements fused in New Orleans.

Graphic Organizer

Analyzing the Text
"The Lively Arts in Colonial and Territorial Louisiana"

Name: _____ Date: _____

During his term as governor in New Orleans the marquis de Vaudreuil ushered in a tradition of performing arts and culture. He beguiled his colonists with balls and ostentatious displays of pomp and power.

Elaborate state dinners were frequently held. Food in New Orleans was inexpensive and plentiful for Louisiana's French aristocracy; most game for these "court" banquets were supplied by the Native Americans who lived and hunted just outside of town.

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1. What tradition did the marquis de Vaudreuil begin when he was governor of New Orleans?

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2. What events in present-day New Orleans are a reflection of the French colonial era? Be specific.

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The first theater in New Orleans, which opened in 1792, was officially and popularly named *Le Spectacle de la Rue Saint-Pierre*. Founded by a company of French and Canadian actors—refugees from Saint-Domingue—the theater soon became known as *Le Théâtre de Saint-Pierre*. In 1796 the theater presented a one-act opera, *Silvain* (1770), by André Ernest Modeste Grétry. The composer was the rage of Paris, both before and after the French Revolution and the Reign of Terror. In 1806 the theater presented Grétry's three-act opera, *Richard Coeur de Lion* (1784).

New Orleans was the site of the fully staged grand opera. Since 1796 the city has given the North American premieres of more than 150 operas by more than 65 composers.

3. How are the theater events of the eighteenth century still a viable part of the culture of New Orleans? Be specific.

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During the first years of opera in New Orleans, performers were still divided between professionals and amateurs.

The roster of French and American artists then in *Nouvelle-Orléans* included the native-born composer, Philippe Laroque. Laroque wrote three operas for *Le Théâtre de Saint-Pierre*: *La jeune mere*, *Nicodeme dans la Lune*, and *Pauvre Jacque*. The latter opera was commissioned and composed explicitly for the final night's performance at the theater on Saint Peter Street, with the composer conducting. No music has been located for any of Laroque's operas. He also composed the very dramatic piano solo, *The Hero of New Orleans / Battle of the memorable 8th of January 1815*, music reminiscent of the biblical sonata of Johann Kuhnau, *Il combattimento à David e Goliath*.

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4. Describe the variety of cultural events in New Orleans during the French colonial period that have had a significant impact on the life and culture of New Orleans.

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Not only did Francisqui introduce classical dancing to New Orleans, he helped prepare the city for the eventual appearance and enthusiastic acceptance of later artists.

New Orleans was hospitable to music, dance, theater, and opera, as well as to painting and literature. Music in particular drew inspiration from the rich blend of French and African traditions available in Louisiana. The musical influences that combined the mostly classically schooled French musicians of south Louisiana and the more informal developments in the folk music of the Acadians from Nova Scotia also added elements from the French/Caribbean and a very hybridized African style. Some people contend that the modern musical genre known as jazz came directly from those musical elements fused in New Orleans.

5. What specific cultural events did Francisqui introduce to New Orleans, and how did he help prepare the city for others?

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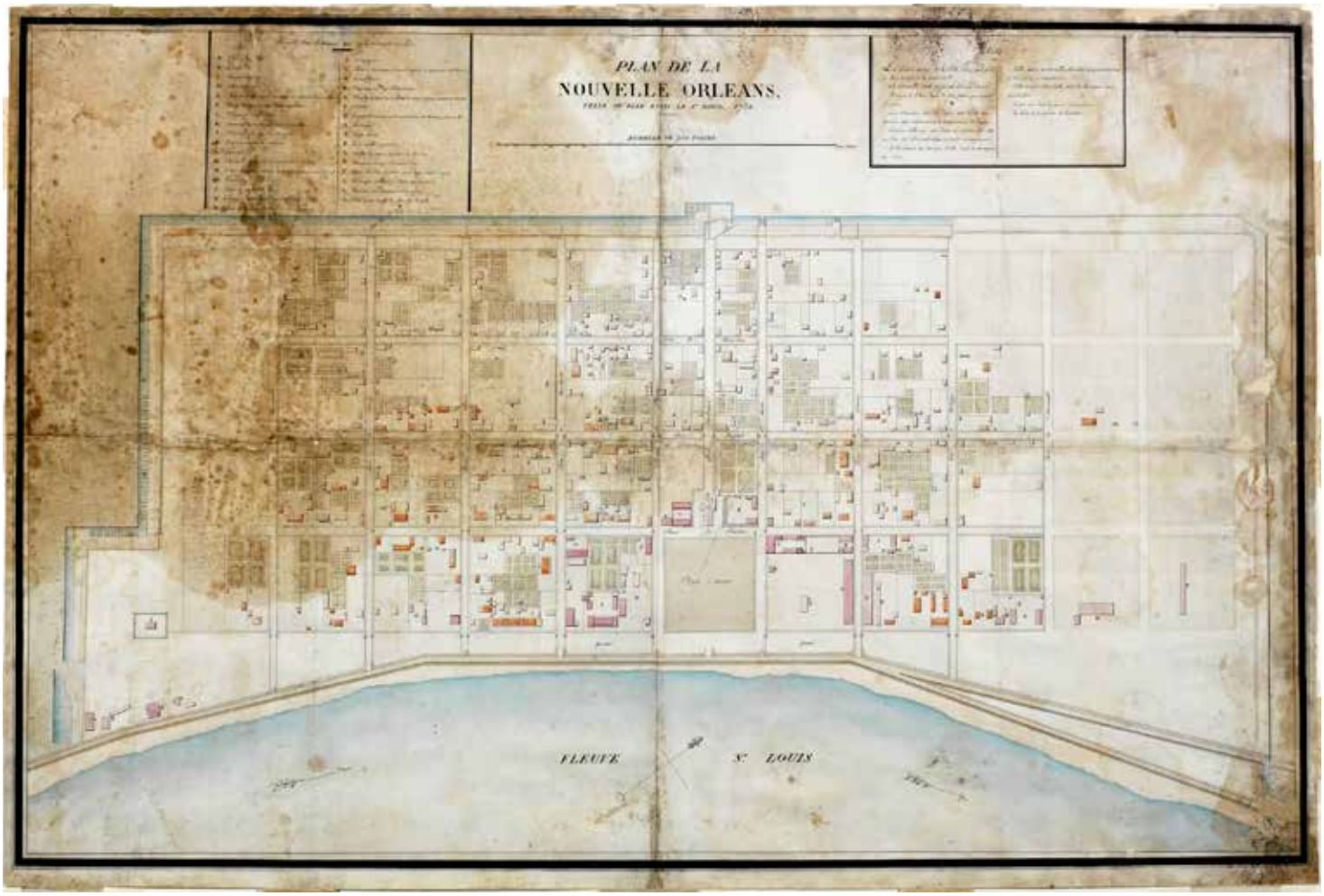
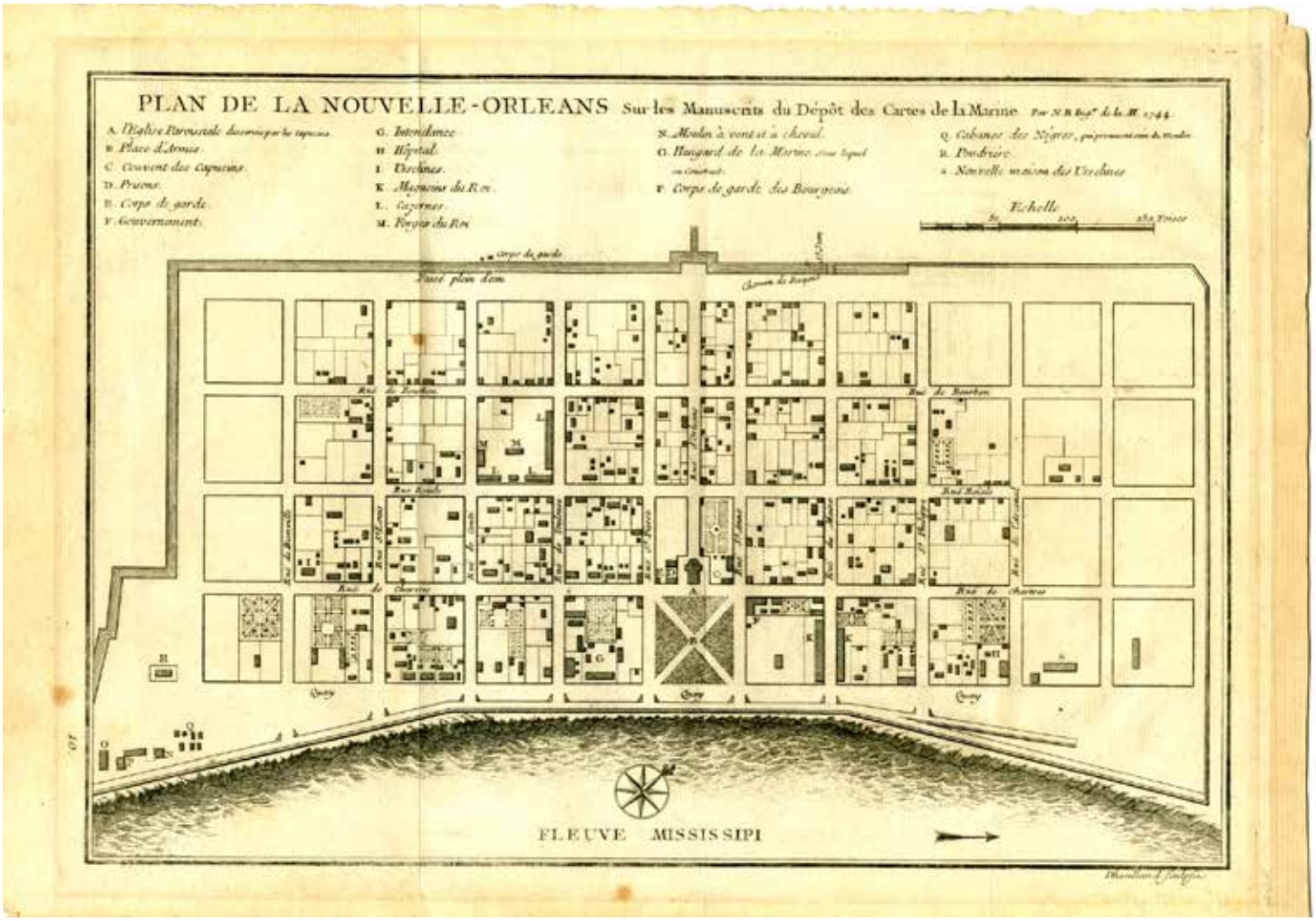
Map 1



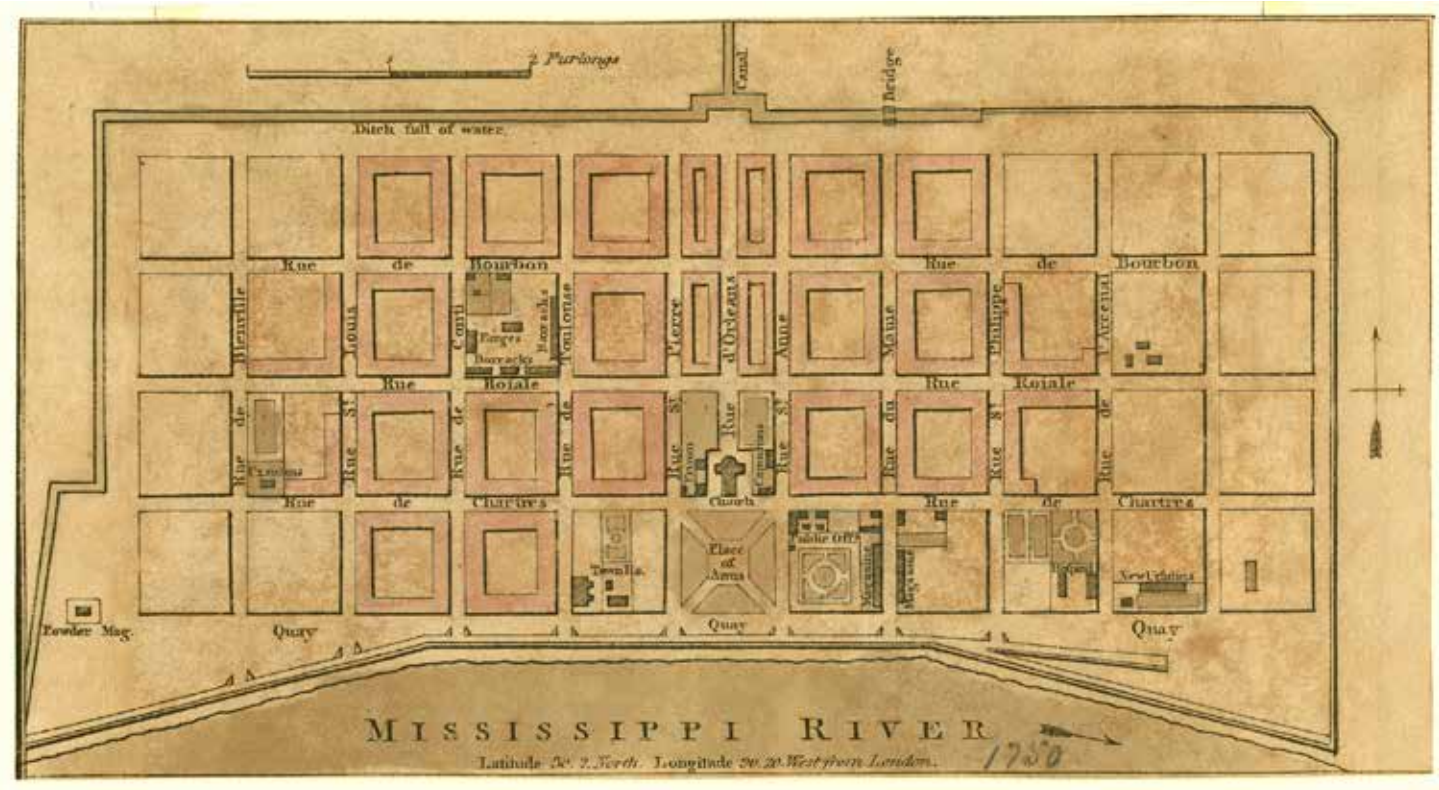
Plan De La Nouvelle Orleans . . .; January 1, 1732; *The Historic New Orleans Collection, 1980.175*

Map 2



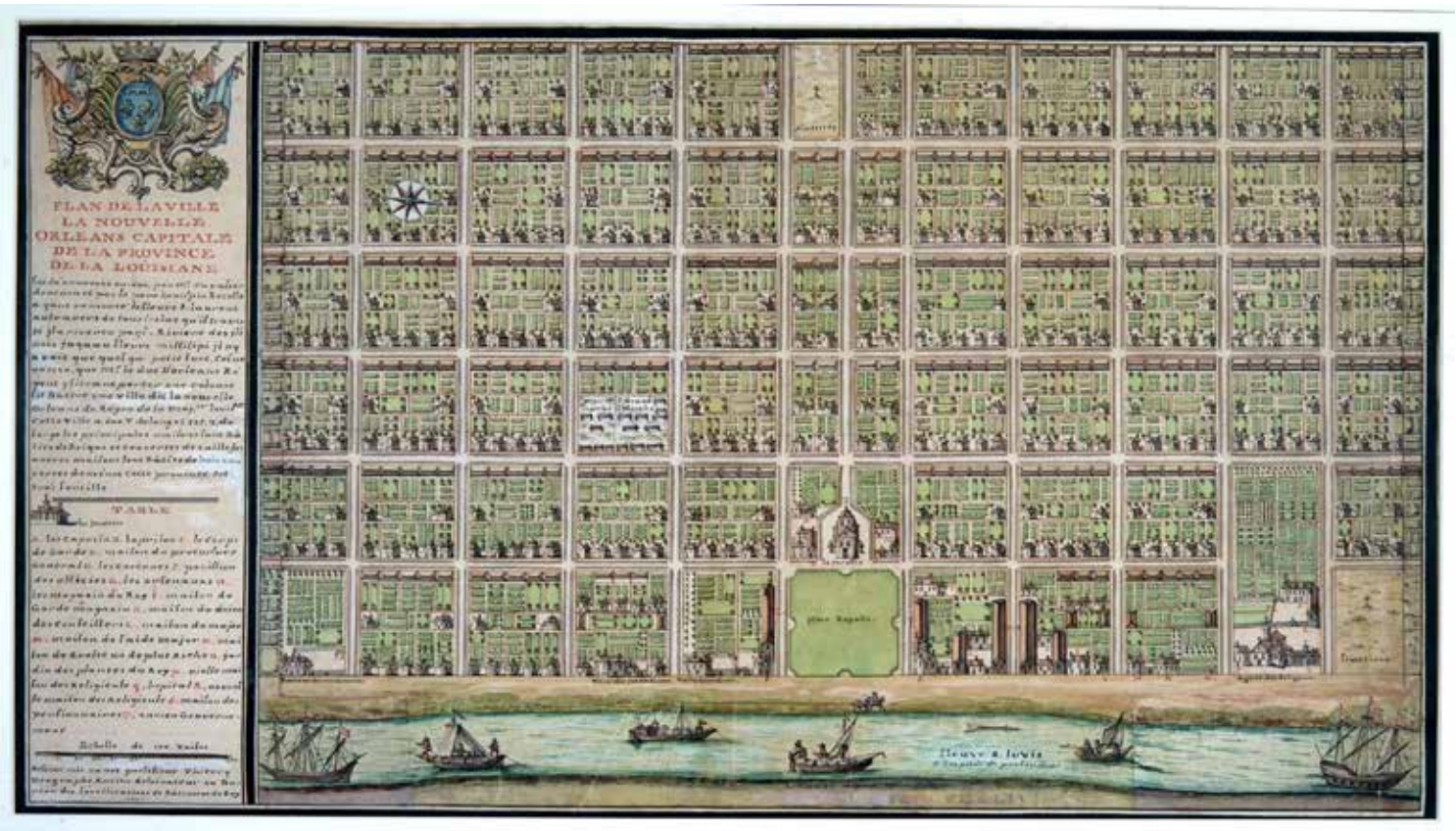
Plan de la Nouvelle Orleans . . .; 1744; by Jacques Nicolas Bellin; *The Historic New Orleans Collection, gift of Patrick Henley, 2011.0377*

Map 3



Map of the French Quarter; ca. 1750; *The Historic New Orleans Collection, 1989.15*

Map 4



Plan de la Ville La Nouvelle Orleans Capitale de la Province de la Louisiane; 1755; by Thierry; *The Historic New Orleans Collection, 1939.8*

Graphic Organizer

Analyzing Maps of New Orleans in the French Colonial Period

Name: _____ Date: _____

Examine each of the images from the "Maps of New Orleans in the French Colonial Period" handout, and then respond to the prompts in the graphic organizer below.

	Map 1	Map 2	Map 3	Map 4
How does this map label the Mississippi River?				
Can you find the Ursuline Convent on this map? If so, how is it marked?				
Can you find the area that is called Jackson Square today? What purpose did it serve in this map?				
Does this map have dramatic differences from the map that came directly before it? If so, what?	x			