

# Creole South

HIST48903/58913 (Ho1)  
~ UA Little Rock ~  
fall '25

Dates: August 20, 2025 - December 11, 2025  
Modality: Hybrid (Online/Synchronous & In-Person)  
Class times: Mondays & Wednesdays, 12:15-1:30 p.m.  
Classroom: Mon. on Zoom, Wed. in Library 100A  
Instructor: Prof. Nathan E. Marvin, Stabler Hall 604A  
Office Hours: W/Th (via [calendly](#) signup link)  
Email: [nemarvin@ualr.edu](mailto:nemarvin@ualr.edu)

## Course Overview

This upper-level “Special Topics in History” seminar dives into the histories and cultures of French- and Creole-speaking communities in the American South, the Caribbean, and beyond. A particular focus is on exploring the experiences of Creole communities in Arkansas in the eighteenth and nineteenth centuries. The course explores themes such as slavery and resistance, food and folklore, race and law, war and diplomacy, family and kinship networks, religion and education, and memory and commemoration through language & music. We will engage critically with scholarly sources as well as material culture, folk traditions, and public media in order to develop a deeper understanding of these themes. We will also address persistent myths and knowledge gaps about the history and legacies of Creole cultures across the “South,” broadly construed.

In this course, we will build skills in research, responsible sourcing, digital literacy, interpretation and synthesis of evidence, effective communication, and compelling storytelling, preparing us to produce and share reliable historical information with a broad audience.

<u>Dates</u>			<u>Topic*</u>
no class	-	Aug 20	<i>introductions</i>
Aug 25	to	Aug 27	<i>placing “creole”</i>
no class	-	Sep 3	<i>local landscapes</i>
Sep 8	to	Sep 10	<i>empires &amp; alliances</i>
Sep 15	to	Sep 17	<i>race &amp; law</i>
Sep 22	to	Sep 24	<i>religion &amp; education 1</i>
Sep 29	to	Oct 1	<i>religion &amp; education 2</i>
Oct 6	to	Oct 8	<i>slavery &amp; resistance</i>
Oct 13	to	Oct 15	<i>material culture</i>
Oct 20	to	Oct 22	<i>language &amp; letters</i>
Oct 27	to	Oct 29	<i>family &amp; kinship</i>
Nov 3	to	Nov 5	<i>food &amp; folklore</i>
Nov 10	to	Nov 12	<i>survival strategies</i>
Nov 17	to	Nov 19	<i>reckoning w/ the past</i>
Dec 1	to	Dec 3	<i>sounds of revival</i>
Dec 8	-	no class	<i>presentations</i>

\* Refer to the corresponding section in “course readings,” at the end of this document.

## Program Objectives

All upper-level history courses, including this one, are designed to fulfill the core goals of the History Program. By the end of your coursework, you should be able to:

- Demonstrate a solid understanding of historical events and processes related to our course;
- Formulate strong historical questions, which reflect an understanding of how the discipline of history operates, and how it differs from other fields;
- Analyze both primary and secondary sources effectively, including placing primary sources in historical context and critically evaluating how historians use evidence to make claims;
- Craft clear, well-supported arguments, marshaling evidence logically and persuasively.

## Course Objectives

By the end of this course, students will be able to:

- **Conduct research** using library resources, bibliographies, and secondary scholarship to locate reliable sources appropriate for public-facing historical work.
- **Combine and synthesize** information from various academic disciplines and types of sources to deepen understanding of the past.
- **Collaborate productively** using platforms for team annotation and other shared work.
- **Critically evaluate** public-facing historical info. for accuracy, clarity, and responsible sourcing.
- **Communicate historical knowledge** to broad audiences in clear, engaging, and evidence-based forms consistent with professional standards of scholarship and public history.

## Class Structure

**Mondays** (12:15–1:30 PM) – Most Mondays, we'll meet **on Zoom** for class discussions of the week's materials. One student group each week will also be assigned to critically revise and perform a segment of the previous week's AI podcast (more below).

**Wednesdays** (12:15–1:30 PM) – **In person (Ottenheimer Library, Room 100A)**: These sessions are hands-on and collaborative. They may include short lectures and group exercises that deepen engagement with the week's themes. We will also use this time to support our Wikipedia Assignment progress (learning modules). Most weeks, we'll engage with what I call *lagniappe* (a Louisiana Creole word meaning "a little something extra")—usually a source or video with a local or regional connection. We will also use this time for guest speakers & field trips.

## Readings

All materials will be uploaded or are available online via the Library website. All of the readings in this course have been carefully selected to provide a theoretical overview of each topic or theme, followed by a local or regionally specific case study that brings that theme to life. As we work through these texts, we'll sharpen our reading and analytical skills—not only in history but also in fields like linguistics and other disciplines. Because Creole Studies is inherently interdisciplinary, this kind of cross-field engagement will be essential. I've put together some tips for how to approach dense academic writing, which you can find here: [Reading and Commenting on Secondary Sources](#).

**Note on Workload:** Most weeks average 60–100 pages of reading, but Weeks 6–7 are especially heavy (≈260–310 pages), as we'll be reading a full monograph. Weeks 8 and 11 are also on the high end (~120–125 pages). Please plan ahead for these peak weeks.

## Classroom Etiquette

Full attendance is essential, especially during the discussion portion of our class session. The purpose of the discussion sections is to facilitate conversation about the assigned readings and how they relate to broader themes of the course, as well as to foster a productive, collaborative atmosphere. You help yourself and your fellow students make sense of new concepts by asking informed questions and sharing opinions based on an accumulating body of knowledge. So know your materials in advance, and be prepared to listen to and critically engage with the contributions of others. Respond directly to your peers— not just to the instructor. Be respectful of perspectives that may be different from your own.

## Evaluation

Your final grade in this course will be based on four components:

<u>Component</u>	<u>Weight</u>
Attendance	10%
AI Podcast Rewrite	20%
Participation/Discussion	30%
Wikipedia Assignment	40%

### Attendance

Because discussion and collaboration are central to our work in this course, you're expected to attend all class sessions—both Mondays (whole-class discussion) and Wednesdays (group annotation and project work). **You may miss up to two class days total, for any reason, without penalty.** Additional absences will affect your grade (they will be counted as “o” in attendance) unless you’ve made alternate arrangements with me. If you’re dealing with an ongoing issue that’s impacting your attendance, please reach out so we can make a plan together.

### Participation/Discussion

Discussion is central to this course. Each week will include two kinds of sessions: full-class discussion and collaborative group work. On Mondays, we meet to discuss the assigned readings. On Wednesdays, you’ll work in small teams to annotate additional sources that supplement our readings. If your group is scheduled for a “AI podcast” assignment on that week’s readings, you’ll present your work at the beginning of class on Monday.

Please arrive at Monday sessions having completed the reading in advance and bring your notes for your own reference. Participate actively and respectfully—respond to your peers, ask thoughtful questions, and anchor your contributions in the course materials. To prepare for each discussion, review the prompts and questions I’ve provided at the end of this document.

- For secondary sources, identify the author’s argument, use of sources, method, and historiographical stakes.
- For primary sources, think about authorship, audience, context, and purpose. Consider how each text connects to larger course themes, and come to class with at least one question.

On Wednesdays, we'll expand on what we learned in our Monday discussions to support our analysis of the week's "*lagniappe*" through collaborative groupwork. Generally, 30 minutes of each Wednesday class will be spent on WikiEducation modules, which we'll work through in groups as part of your final Wikipedia Assignment project.

Participation is graded each class day (Monday and Wednesday) on a 5-point scale:

- "5" = prepared and active
- "4" = uneven participation
- "a" = absent (on these days, no score will be given and thus absences will not negatively affect your grade in this category—only in the attendance category)

### AI Podcast Rewrite

In this assignment, you and a partner will critically evaluate history content generated by AI. Working in teams of two, you will revise, rewrite, and either re-record or perform in class an episode from the Notebook LM "deep dive podcasts" that I will generate and post in the weekly readings folder. You will work from a shared Google Doc transcript of the episode, and I will be able to view your revision history as you make changes. Your task is to read all assigned materials closely, listen carefully to the podcast, and identify what works and what doesn't. These AI-generated episodes often include vague or inaccurate statements, generic summaries with little critical insight, surface-level commentary, and missing citations. Your job is to improve the script for accuracy, clarity, and depth—correcting or qualifying inaccuracies, citing specific historians and sources, clearly distinguishing your ideas from those in the original, and noting which parts came from Notebook LM. You should connect the episode to broader course themes and adopt a clear, engaging tone suited to a well-read public audience—free of jargon but grounded in evidence. If the entire script requires major reworking or a complete rewrite, that is fine; however, the two-person format must remain, with equal speaking time for both partners. All revisions and rewrites must be made in the shared Google Doc. Whether you re-record your episode or perform it live in class, present it in a conversational format with back-and-forth dialogue between you and your partner. Questioning each other or offering different interpretations is encouraged. Your recording or performance will be shared with the class during the following Monday's Zoom session. Please do not use AI tools to write your script or record narration—this project is about your own critical and creative engagement with the course content. Recommended free, user-friendly recording apps include Anchor, Voice Memos (iOS), and Easy Voice Recorder (Android). Anchor also offers basic editing tools. Finally, keep in mind the larger purpose of this assignment: to practice how complex historical information can be unpacked and presented clearly for broad audiences, how to make connections, and how to convey evidence-based insights accessibly. While AI tools are improving in this area, they still produce many errors and oversimplifications, not to mention the broader ethical concerns they raise.

### Wikipedia Assignment

Our course has a page on Wikipedia: [Creole South](#); and here is the list-in-progress of articles to expand or create: [Wikipedia Articles List - Creole South Course](#). This semester, we'll take on a public-facing project that makes a genuine contribution to historical knowledge. Step by step, in connection with our course modules, you will research, write, and publish (or significantly expand) a Wikipedia article that addresses gaps or inaccuracies in the representation of French and Creole heritage in Arkansas—especially underrepresented people, places, and stories. Using course materials and additional research, you'll develop skills in researching, drafting, and editing historical content for a general audience. You'll focus on writing clearly and concisely so your work is accessible beyond the classroom, while correcting myths or oversimplifications and presenting accurate, evidence-based



accounts of the past. This project unfolds in multiple phases, with built-in opportunities for feedback and revision. By the end of the term, your article may be published on Wikipedia, becoming part of the public record and a resource for readers worldwide. Your grade in this category is based on two items, equally weighted: Completion of modules/training (as a raw percentage/100 possible points) + article quality grade (rubric [here](#)) (100 possible points).

### **Submitting Work**

All assignments for this class will be submitted using Blackboard submission links or directly to the instructor via email. Include your name in any filenames or links so it can be readily identified. For collaborative assignments, you may be required to submit a shared Google doc link.

### **Rewrite Policy**

I allow “rewrites” of all work for students who are regular in discussion participation and have met all assignment deadlines. These re-writes will be due two weeks after I return the original assignments. If you plan to re-write your assignments you must meet with me (via video chat or, preferably, in person during my office hours) to ensure that you understand what you need to do to correct your mistakes and improve your skills. I will not accept re-written assignments from students who have not met with me about their original assignments.

### **Late Work**

As a general rule, I’m uncompromising when it comes to quality, but flexible on timing. I know you all have busy lives and competing responsibilities. If you anticipate needing more time on a deadline, just reach out—ideally more than 24 hours in advance—and we’ll work something out.

### **Cheating and Plagiarism**

Cheating and plagiarism are serious offenses. When you use others' words or ideas without giving them credit, you are plagiarizing. All sources, including information gathered on the Internet, must be correctly cited (author, page number) in all assignments. It is cheating to submit texts rendered by another person or generative AI tools such as ChatGPT. Anyone who is involved in cheating or plagiarism will automatically receive the lowest possible grade for the assignment and may be referred to the Integrity and Grievance Committee for disciplinary action. See the university’s Academic Integrity and Grievance Policy for details.

### **Communication & Office Hours**

The best way to reach me is through my UALR email account (nemarvin@ualr.edu). I check and respond to email several times a day during weekdays (i.e., Monday-Friday, 9-5). If I have not responded to email within 24 hours during the week, please try again. Please introduce yourself (no T number necessary) and please be specific about your particular question or concern so I can best assist you. If you would like to schedule a meeting with me, sign up for a time during my virtual office hours by using this link: <https://calendly.com/nemarvin/office-hours>. If you do not see available hours, send me an email to set up a meeting.

### **Resources for Students**

UALR provides a number of services for students, including academic as well as non-academic support services. Here is a [list](#) of resources available to you. Find more information here: <https://ualr.edu/chasse/student-resources/>.

## University Policy Links

### Non-Discrimination Policy

- <https://ualr.edu/policy/home/admin/non-discrimination/>

### Title IX and Harassment

- <https://ualr.edu/titleix/titleix/title-ix-the-basics/>

### Inclement Weather Policy

- <https://ualr.edu/policy/home/admin/weather/>

### Academic Integrity

- <https://ualr.edu/deanofstudents/academic-integrity/>

### Disclosure of Instances of Sexual Misconduct

- <https://ualr.edu/policy/home/facstaff/title-ix/>

### Withdrawal

- <https://ualr.edu/policy/home/student/withdrawal-from-ualr/>

### Add/Drop

- <https://ualr.edu/records/2511-2/>

### Incomplete




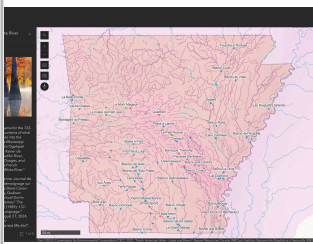
- <https://ualr.edu/records/grades/>



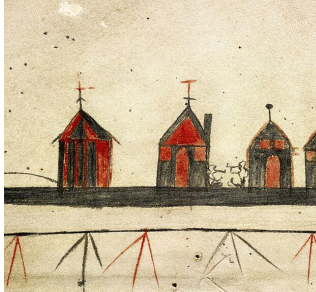


### Grade Policies


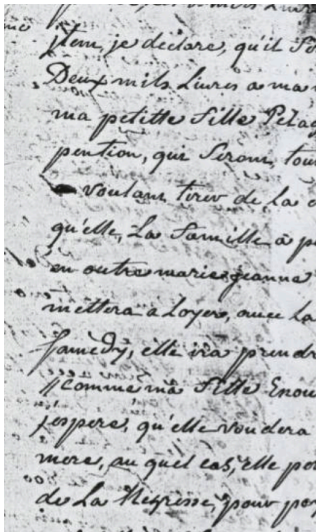
- <https://ualr.edu/policy/home/facstaff/grades-and-grading-systems/>

## Course Readings & Schedule

Note! → the Google folders below can only be accessed while logged in to your UALR account.

 <i>Readings, Guiding Questions</i> (To complete before class on <b>Monday</b> )	 <i>Lagniappe: Special Feature</i> (To explore in class on <b>Wednesday</b> )
<b>📁 Class Notes (All Sessions)</b>	
<b>📁 Placing "Creole"</b> <ul style="list-style-type: none"> <li>• Edwards &amp; Karioukhine, "Creole"</li> <li>• Najnin Islam, "Creolization"</li> <li>• Gitlin &amp; Brasseaux, "The Many Shades, Usages, and Meanings of Creole"</li> <li>• Rickford, "Pidgins and Creoles"</li> </ul> <p>First, our "scholarly" takes on "Creole." As you read these four introductions to "Creole," think first about how the term is defined: what it means, who or what it refers to, and where it is used. Notice how different fields—history, literature, linguistics, anthropology—approach the word in their own way. Look for connections across the readings. Do you see patterns in the ways authors talk about Creole identity or the process of creolization? Are there recurring images, metaphors, or related terms that help shape the concept? Finally, step back and consider what stands out to you: what is consistent across the authors, and what feels unresolved or contested?</p>	<p>In-Class: <a href="#">"Creole" in the Media</a></p> 
<b>📁 Local Landscapes</b> <ul style="list-style-type: none"> <li>• Lauret Savoy, <i>Trace</i> (optional)</li> <li>• Morris S. Arnold, <i>Arkansas Post of Louisiana</i></li> <li>• Nathan Marvin, "<a href="#">Arkansas Creole</a>" (through "'La Petite Roche'")</li> </ul> <p>American geographer Lauret Savoy writes: "We live among countless landscapes of memory in this country. They convey both remembrance and omission, privileging particular arcs of story while neglecting so many others." How does this idea connect to Arkansas's French/Creole history? What do Arkansas place names—and the stories people tell about their origins—reveal or obscure about that world? If you're from Arkansas, especially, what did you learn in school about the Quapaw, the French- and Spanish-colonial periods, or early territorial history? Does it line up with what we learned from the readings?</p>	<p>In-Class: <a href="#">Landscapes of Memory -OR- Building Critical AI Literacy using NotebookLM</a></p> 

<div>  <i>Readings, Guiding Questions</i>            (To complete before class on <b>Monday</b>)         </div>	<div>  <i>Lagniappe: Special Feature</i>            (To explore in class on <b>Wednesday</b>)         </div>
<div> <b>📖 Empires &amp; Alliances</b> <ul style="list-style-type: none"> <li>Jane Burbank &amp; Frederick Cooper, <i>Empires in World History</i> (Optional)</li> <li>Elizabeth N. Ellis, <i>Great Power of Small Nations</i> (intro)</li> <li>Kathleen DuVal, <i>The Native Ground</i> (intro)</li> <li>Richard White, <i>The Middle Ground</i> (intro, xxv-xxxii, 1-49)</li> <li>Morris Arnold, "Military Cooperation and the Relocation of Quapaw and French Settlements in Colonial Arkansas"</li> </ul> <p>What is an empire, and how—according to historians who have studied empires comparatively—do empires consolidate and maintain power? Can the scattered forts and settlements that the French established in the heart of North America in the late seventeenth and early eighteenth centuries be considered an "empire"? If we define it as an empire of alliances, what was the nature of those partnerships? Who wielded power (and how)—in the Gulf Coast, the Great Lakes, the Mississippi Valley, and, especially, the lower Arkansas region?</p> </div>	<div>           In-Class: <a href="#">Interpreting the "Three Villages Robe"</a>  </div> <div>           Guest speaker: Judge Morris Arnold            </div>
<div> <b>📖 Race &amp; Law</b> <ul style="list-style-type: none"> <li>Mélanie Lamotte, "Beyond the Atlantic: Unifying Racial Policies across the Early French Empire" (<a href="#">link</a>)</li> <li><a href="#">When to use Roma vs. Romani - YouTube</a></li> <li>Nathan Marvin, "Looking for Petit Jean" (<a href="#">link</a>)</li> </ul> <p>How do our authors approach the question of how race was constructed and reinforced through law and practice in the French colonial world—in <i>la Louisiane</i> and beyond? How effective were imperial institutions in shaping racial hierarchies, and to what extent were those hierarchies contested or negotiated by communities "on the ground"? What about the memory and legacies of French colonization? Whether embedded in our landmarks, legends, or inscribed on the landscape itself, how do we (mis)understand race and ethnicity in former French colonial territories? What myths or persistent narratives are these authors challenging, explicitly or implicitly?</p> </div>	<div>           Guest Speaker: Professor Mélanie Lamotte (Duke University)            </div>
<div> <b>📖 Religion &amp; Education 1.</b> <ul style="list-style-type: none"> <li>Petra M. Hendry, <i>Reimagining the Educated Citizen</i> (pt. 1)</li> <li>Linda Jones, "Nicholas Foucault" (optional)</li> </ul> </div>	<div>           In-Class: <a href="#">Religion in the French Creole World: a</a> </div>

<div data-bbox="245 237 289 275"></div> <div data-bbox="245 237 669 310"> <i>Readings, Guiding Questions</i>            (To complete before class on <b>Monday</b>)         </div>	<div data-bbox="1154 237 1198 275"></div> <div data-bbox="1154 237 1425 384"> <i>Lagniappe: Special Feature</i>            (To explore in class on <b>Wednesday</b>)         </div>
<ul style="list-style-type: none"> <li>Sophie White, <i>Voices of the Enslaved</i> (ch. 2) (optional)</li> <li>Thomas A. Tweed, <i>Religion in the Lands That Became America</i> (ch. 3) (optional)</li> </ul> <p>This week, we're examining how French colonial expansion in North America was closely tied to religious (and educational) missions. Fortified trading posts like Quebec City, Montreal, and New Orleans became key bases for Catholic outreach deep into Indigenous lands. Missionary priests traveled with goals of conversion and "civilization." Women religious, too—particularly in urban centers—played a major role in these efforts, especially in education. Sometimes they worked in lockstep with secular colonial authorities, and sometimes they pushed back on them. As you read, consider those tensions, as well as how these intersecting efforts to instruct and convert were received, reshaped, or resisted by target groups. Finally, consider how those histories and their legacies might inform your approach to writing/editing your Wikipedia contribution.</p>	<p><a href="#">material culture overview</a></p> 
<p><b>Religion &amp; Education 2</b></p> <ul style="list-style-type: none"> <li>Sister M. Lilianna Owens, "Loretto Foundations in Louisiana &amp; Arkansas" -OR- <a href="#">Loretto's Years in Arkansas, 1838-1845</a></li> <li>National Park Service, <i>Arkansas Post Report</i>, (ch. 3, 4)</li> <li>Petra M. Hendry, <i>Reimagining the Educated Citizen</i> (pt. 2)</li> </ul> <p>This week, we're continuing our exploration of education and religion by turning to the mid-to-late 19th and 20th centuries. As we'll learn, mainstream narratives of U.S. education history tend to center Anglo-Protestant institutions that served the sons of white, propertied men. But in the 19th and 20th centuries, educational traditions reflected the multiethnic, multilingual realities of towns in the Mississippi Valley and Gulf South—in fact, continuing traditions begun by Ursuline nuns in New Orleans, some of the first educators in America. In these spaces women had always been prominent among both the educators and the educated, and the schooling of Indigenous people and people of African descent developed alongside that of white students. And voices from within these communities helped shape the very content and character of education in the Creole world of North America. Under U.S. rule, as racial discrimination intensified, communities of African descent increasingly turned to education as a form of resistance. One set of readings here highlights the Arkansas schools established by the Sisters of Loretto, a Kentucky-based order of teacher-nuns. We'll ask: What do these sources reveal about the nature of education in the Creole South, and how might they challenge or complicate dominant historical narratives? Even when their schools were staffed by English-speaking teachers, how did these schools serve as anchors of Francophone Creole culture?</p>	<p><b>In-Class: <a href="#">Faith and Education in the Family Archive: Two Wills from Creole Arkansas</a></b></p> 




<div>  <i>Readings, Guiding Questions</i>            (To complete before class on <b>Monday</b>)         </div>	<div>  <i>Lagniappe: Special Feature</i>            (To explore in class on <b>Wednesday</b>)         </div>
<div>  <b>Slavery &amp; Resistance</b> <ul style="list-style-type: none"> <li>Brett Rushforth, <i>Bonds of Alliance</i> (optional)</li> <li>Yevan Terrien, "Baptiste and Mariane's <i>Balbasha</i>"</li> <li>Jessica Marie Johnson, <i>Wicked Flesh</i> (ch. 3, 5, 6)</li> </ul> <p>This week, we're examining the central role of slavery in the French colonial project in North America—from Canada to the Gulf—and the ways it shaped societies, economies, and power structures. These readings trace the wide range of routes, experiences, and systems that funneled both African and Indigenous captives into French-controlled spaces. What patterns or contradictions do you notice across these accounts of slavery? How do they challenge or expand your understanding of slavery in early America? In what ways did systems of enslavement differ between regions—or between African and Indigenous captives? And what roles did geography, alliance, and resistance play in shaping these histories? As you reflect on these questions, consider how this week's readings might guide your approach to writing about slavery and resistance in your own public-facing work, including your Wikipedia contribution.</p> </div>	<div> <b>WikiEdu Catch-up Day</b>   </div>
<div>  <b>Material Culture</b> <ul style="list-style-type: none"> <li>Morris Arnold, "Barthélémy Dit Charlot" (<a href="#">link</a>)</li> <li>Andrew Beaupré, "French Colonial Archeology in Ark." (<a href="#">video</a>)</li> <li>Andrew Beaupré, "The Posts Along the Arkansas" (Center for French Colonial Studies)</li> </ul> <p>This week, we're thinking about how material culture—specifically, objects listed in legal documents or artifacts unearthed in archaeological digs—can help us understand everyday life in French colonial Arkansas. What insights can these sources offer that we'd miss from reading documents alone? How might the methods of archaeology and material analysis help fill in historical gaps, especially when it comes to the lives of people who left behind little or no written record? How do each of our authors navigate the challenges of drawing meaning from objects/material culture? How might all of these questions shape the way you approach your own public-facing history work—your Wikipedia contribution?</p> </div>	<div> <b>Guest Speaker: Dr. Andrew Beaupré (Maine Archaeological Survey)</b>   </div>
<div>  <b>Language &amp; Letters</b> <ul style="list-style-type: none"> <li>Michel DeGraff, "Against Creole Exceptionalism" (Optional)</li> <li>Salikoko S. Mufwene, "Creoles and Pidgins"</li> <li>Sara Ritchey, "Patois of the Parishes"</li> <li>Jean Bernabé, Patrick Chamoiseau, and Raphaël Confiant, <i>In Praise of Creoleness</i> (Éloge de la créolité)</li> <li><i>Louisiana Creole: A Language of Its Own</i>   <i>La Veillée</i>, Louisiana Public</li> </ul> </div>	<div> <b>In-Class: <a href="#">Translating Arkansas: French &amp; Quapaw in O-ga-xpa Ma-zho<sup>n</sup></a></b> </div>

<div>  <b>Readings, Guiding Questions</b>          (To complete before class on <b>Monday</b>)       </div>	<div>  <b>Lagniappe: Special Feature</b>          (To explore in class on <b>Wednesday</b>)       </div>
<div>Broadcasting, 2023, <a href="#">YouTube: Louisiana Creole</a></div> <p>What does it mean for a language to be labeled “Creole,” and how have such labels been used either to exclude, diminish, or delegitimize certain ways of speaking and knowing—or, more recently, to celebrate them? How do this week’s sources—ranging from scholarly critiques to cultural manifestos and contemporary language activism—invite us to reconsider the relationship between language, race, and power in both colonial and postcolonial contexts? We will also ask how the study of language itself has served political ends, rather than functioning exclusively as a neutral scientific endeavor. What can linguistics research reveal—or not—about how ordinary people actually communicated with one another? Finally, how might these insights about language shape your own approach to questions of authorship, legitimacy, and representation as you contribute to public knowledge through your Wikipedia work?</p>	
<div>  <b>Family &amp; Kinship</b> </div> <ul style="list-style-type: none"> <li>• <a href="#">“From the French Quarter to the Vatican: The Creole Heritage of Pope Leo XIV   Historic New Orleans Collection”</a></li> <li>• Sonia Toudji, “Women in Early Frontier Arkansas”</li> <li>• Gary B. Mills, <i>The Forgotten People</i> (intro, ch. 1, 2)</li> <li>• Karen L. Marrero, <i>Detroit’s Hidden Channels</i> (intro)</li> </ul> <p>This week, we’re exploring what family stories—both recorded and remembered—can tell us about kinship, community, and social life in Creole North America. What can official documents reveal, and what do they paper over? How have such records been used to exert control—or strategically reshaped by those without power? What challenges do genealogists face when trying to uncover the “truth” about family histories and migration? And how might genealogical research itself conceal as much as it reveals? Consider these questions in light of the stories explored in our readings—from the Cane River Creoles of northwestern Louisiana, to the ancestors of Pope Leo XIII, to the Euro-Indigenous families of early Detroit. What do these stories—and the ways they’ve been remembered, forgotten, or selectively preserved—reveal about how families adapt to shifting social and political landscapes, particularly within North American Creole communities? And how might these insights guide your own efforts to document family histories, identity, and belonging in your public-facing work—such as your Wikipedia contribution?</p>	<div> <b>In-Class: <a href="#">Cane River</a> (Film Screening)</b> </div> 



<div data-bbox="245 237 289 275"></div> <b>Readings, Guiding Questions</b> (To complete before class on <b>Monday</b> )	<div data-bbox="1154 237 1198 275"></div> <b>Lagniappe: Special Feature</b> (To explore in class on <b>Wednesday</b> )
<div data-bbox="256 422 508 451"><b>📖 Food &amp; Folklore</b></div> <ul style="list-style-type: none"> <li>Articles on Foodways in <i>64 Parishes</i></li> <li>Brian Hawkins, <i>MFFA Hawkins Old Mines</i> <a href="https://vimeo.com/846748645?fl=pl&amp;fe=sh">https://vimeo.com/846748645?fl=pl&amp;fe=sh</a></li> <li>Brian Hawkins, <i>Les Vouèsins</i></li> <li>Nathan Rabalais, <i>Folklore Figures of French and Creole Louisiana</i> (intro, ch. 1)</li> </ul> <p>This week, we're exploring the diverse and overlapping trajectories of food, recipes, and folklore in the Creole South. How does food function as a carrier of memory, identity, and cultural meaning? What roles does it play in Creole folktales—from Louisiana to West Africa, the Caribbean, and Indigenous North America—and what deeper histories lie behind these stories? What can oral traditions (and even recipes!), passed down over generations, reveal about the broader historical processes we've discussed in this course, such as imperialism, slavery, migration, and cultural exchange? And how might these insights help you think more deeply about the ways everyday cultural practices should feature in public history—and in your own Wikipedia contribution?</p>	<p>In-Class: <a href="#">Hunters, Hares, and Hyenas: Decoding Creole Folktales</a></p> <div data-bbox="1101 512 1414 743"></div>
<div data-bbox="256 1079 548 1108"><b>📖 Survival Strategies</b></div> <ul style="list-style-type: none"> <li>Jay Gitlin, <i>Bourgeois Frontier</i> (ch. 8)</li> <li>Mercier, "On Pan-Latinism"</li> <li>Marvin, "Arkansas Créole" → <a href="#">"Changes in Bayou Country"</a></li> </ul> <p>This week, we're exploring how Creole communities in North America responded to the pressures of U.S. expansion and, later, the disruptions of the Civil War. As the American Republic rapidly expanded westward, what did Anglo-American observers and newcomers make of Creole people and spaces? What strategies did Creoles in North America (including in Arkansas) use to preserve land, identity, and community in the face of U.S. expansion? How did these strategies differ based on race, class, or gender? We are not used to thinking about the war between "North" and "South" as a cultural conflict—much less an international one... What assumptions do this week's sources challenge? And how do they help bring the Creole world into our understanding of the Civil War and its legacies? Finally, how might these insights shape your approach to documenting French/Creole communities or legacies in your own public-facing work, including your Wikipedia contribution?</p>	<p>In-Class: <a href="#">"Creole" Goes Global: Identity and Belonging at Sea</a></p> <div data-bbox="1101 1211 1430 1640"></div>

<p> <i>Readings, Guiding Questions</i> (To complete before class on <b>Monday</b>)</p>	<p>✨ <i>Lagniappe: Special Feature</i> (To explore in class on <b>Wednesday</b>)</p>
<p><b>📖 Reckoning with the Past</b></p> <ul style="list-style-type: none"> <li>• <a href="https://www.papermonuments.org/">https://www.papermonuments.org/</a> (You Pick Three!)</li> </ul> <p>This week, we're turning to the <i>Paper Monuments</i> project as a lens on how communities can actively reimagine their own public memory. After New Orleans removed Confederate statues, residents were invited to draw new monuments—ephemeral, participatory, and reflective of the city's diverse identities and stories <a href="https://liverpooluniversitypress.co.uk+1onextcity.org+1omicd.org+1oexhibitions.cooperhewitt.org+1">liverpooluniversitypress.co.uk+1onextcity.org+1omicd.org+1oexhibitions.cooperhewitt.org+1</a>. What does it mean to frame monuments as <i>processes</i> rather than permanent markers? How does this approach challenge traditional forms of memorialization—and what kind of history does it invite or erase in the process? If monuments can be designed, contested, and replaced by community members, what power does that give them in shaping the future of public space and historical narrative? As we engage with <i>Paper Monuments</i>, consider: how might these insights inform your own public history work—including your Wikipedia contribution—and the stories we choose to elevate or overwrite?</p>	<p><b>Fieldtrip: Collections Tour, Historic Arkansas Museum</b></p> 
<p><b>📖 Sounds of Revival</b></p> <ul style="list-style-type: none"> <li>• <i>Voices of Renewal</i> <a href="#">Voices of Renewal Trailer - iNDIEFLIX</a></li> <li>• Nous. Foundation <a href="https://www.nous-foundation.org/film-studio">https://www.nous-foundation.org/film-studio</a></li> <li>• Opéra Créole <ul style="list-style-type: none"> <li>📺 Legacies of American Slavery: Music w/ Givonna Joseph, Foun...</li> </ul> </li> <li>• Mardi Gras Indians Exhibit (HNOC-Musée du Quai Branly) <ul style="list-style-type: none"> <li>📺 Translating a unique New Orleans tradition for Europeans   "Bl...</li> </ul> </li> </ul> <p>This week, we're exploring how music, language, and performance function as tools of cultural revival and historical memory in Creole communities. How do artists and tradition-bearers—such as those featured in <i>Voices of Renewal</i>, Opéra Créole, and the Mardi Gras Indians exhibit—engage with the past to keep Creole identities alive and evolving today? What does it mean to “revive” (or even “celebrate”—let alone curate a full public exhibit around) a feature of culture, and who gets to participate in or define that process? How do music, performance, and ritual help sustain cultural memory across generations—and, in the case of the Mardi Gras Indians exhibit in Paris, across continents? What tensions arise when local traditions are translated for national or international audiences? And how might these examples help you think more expansively about the forms public history can take—and the role you might play in making Creole voices and cultural legacies more visible through your own Wikipedia contribution?</p>	<p><b>WikiEdu Catch-up Day</b></p> 