

15th Annual Louisiana Studies Conference

“Louisiana Works”

September 23, 2023

Conference Keynote Presentation: Anthony DelRosario, Tulane University and NOLA 'Nacular Studio & Gallery

Conference Co-Chairs: Donna J. Baker, University Archivist and Records Officer,
Cammie G. Henry Research Center, Northwestern State University

Jason Church, Chief, Technical Services, National Center for
Preservation Technology and Training

Daniel Gordy, Assistant Professor of Criminal Justice and English,
Northwestern State University

Charles Pellegrin, Professor of History and Director of the Southern
Studies Institute, Northwestern State University

Shane Rasmussen, Director of the Louisiana Folklife Center and
Professor of English, Northwestern State University

Conference Programming: Jason Church, Chair

Shane Rasmussen

Conference Hosts: Scott Burrell, Director, The Dear School of Creative and Performing Arts and
Professor of Theatre. Northwestern State University

Leslie Gruesbeck, Associate Professor of Art and Chair, Department of Fine
+ Graphic Arts, Northwestern State University

Francene Lemoine, Dean of the College of Arts and Sciences, Northwestern
State University

NSU Louisiana High School Essay Contest: Shane Rasmussen, Chair

Jason Church

Rebecca Macijeski, Creative Writing Program
Coordinator and Associate Professor of English,
Northwestern State University

Shea Montgomery, Instructor of English,
Northwestern State University

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Special thanks to the many other people who graciously donated their time and talents to the
Conference.

CONFERENCE OVERVIEW

Please note: All events take place in CAPA (Creative and Performing Arts)

Saturday, September 23, 2023

8:00-9:00 a.m.	Conference Registration, CAPA, 2 nd Floor
9:00-9:15 a.m.	Conference Welcome, CAPA 206
9:30-10:45 a.m.	Presentation Session 1, CAPA
11:00 a.m.-12:00 p.m.	Keynote Presentation, CAPA 206
12:00-12:30 p.m.	Awards Ceremony, CAPA 206 15 th Annual NSU Louisiana High School Essay Contest
12:30-1:45 p.m.	Light Lunch and Reception
2:00-3:15 p.m.	Presentation Session 2, CAPA
3:30-4:45 p.m.	Presentation Session 3, CAPA

4:45 p.m. Conference Close

SCHEDULE

Please note: All events take place in CAPA (Creative and Performing Arts)

Saturday, September 23, 2023

8:00-9:00 a.m. Conference Registration *CAPA, 2nd Floor*

9:00-9:15 a.m. Conference Welcome *CAPA 206*

9:30-10:45 a.m. Presentation Session 1

Panel 1A Maison Freetown *CAPA 205*

Session Chair: Corey Saft, University of Louisiana at Lafayette

Sadie S. Whitehurst, Louisiana Archaeological Society

Erica Fox, Maison Creole de Freetown African American History Museum

Samuel M. Huey, Louisiana Archaeological Society

Gloria Church, Louisiana Archaeological Society

“Sharing the History of Freetown through Archaeology”

Gloria Church, University of Louisiana at Lafayette

“History of Ile Copal-LeRosen Archaeological Site and the Freetown Cultural District”

Corey Saft, University of Louisiana at Lafayette

“HABS, Higher Ed, and the Community of Resiliency”

Panel 1B Louisiana Environments of Wonder *CAPA 206*

Session Chair: Sarah E. McFarland, Northwestern State University

Regina Brossett, Northwestern State University

“Huntin’ for Bigfoot: The Bigfoot Hairy Deal”

Maida Owens, Louisiana Folklife Program

“Working Groups Address the Human Dimension of Environmental Planning”

Sarah E. McFarland, Northwestern State University

“Inhabiting Wonder”

Panel 1C Louisiana Ethnicities

CAPA 207

Session Chair: Donna J. Baker, Cammie G. Henry Research Center, Northwestern State University

Leslie Bary, University of Louisiana at Lafayette

“‘Plagiarized Authenticity’ in Havana and New Orleans: Cuba, Louisiana, and the Gulf of Mexico System”

Esteban Quispe, University of Louisiana at Lafayette

“Two Louisiana Local Color Novels: A Look at Rural Musicians of the Early 19th Century”

Donna J. Baker, Cammie G. Henry Research Center, Northwestern State University

Sara Rebstock, Cammie G. Henry Research Center, Northwestern State University

“Collection Talk: Crosby Michael Wynne Collection on Louisiana Czech Heritage Collection”

11:00 a.m.-12:00 p.m. *Keynote Presentation*

CAPA 206

Anthony DelRosario

Tulane University and NOLA ‘Nacular Studio & Gallery

“Defend Corner Stores: Preserving the Vanishing Culture of Vernacular Hand-Painted Signage in the Commercial Settings of the Post-Katrina Landscape of New Orleans”

Ride along with Anthony DelRosario on a visual journey to document, preserve, and interpret the uniqueness of hand-painted signs on corner stores, neighborhood bars, and other places around New Orleans through the lens of a camera and the ink of printmaking.

Anthony DelRosario, a.k.a. anthonyturducken, is a cultural documentarian from the South. Sprouted in Memphis and bloomed in New Orleans, he uses photography, printmaking, and digital design to capture and interpret the culture hidden in everyday life.

12:00-12:30 p.m. *Awards Ceremony*

CAPA 206

15th Annual NSU Louisiana High School Essay Contest

12:30-1:45 p.m. Light Lunch and Reception

2:00-3:15 p.m. Presentation Session 2

Panel 2A Breaking(?) Louisiana Stereotypes

CAPA 205

Session Chair: Khirsten Doolan, Northwestern State University

Derek Foster, Upper Iowa University, Alexandria

“I ain’t scairt’: Cognitive Metaphor in Bontemps’ ‘A Summer Tragedy’”

Bernard Gallagher, Louisiana State University of Alexandria

“Making Peace with the Past”

Khirsten Doolan, Northwestern State University

“*Queer Eye*’s In/Visible Queermunities in Louisiana”

Panel 2B Louisiana Contemporary Literatures

CAPA 206

Session Chair: Nathan Rabalais, University of Louisiana at Lafayette

Lisa A. Kirby, Collin College

“A Tale of Two Memoirs: Considering the Working Class in Sarah M. Broom’s *The Yellow House* and Casey Parks’ *Diary of a Misfit*”

John P. Doucet, Nicholls State University

David Middleton, Nicholls State University

“Versions of Work and Play in the Poetry of Two Louisiana Poets, John P. Doucet and David Middleton: A Reading with Commentary”

Heather Salter, Northwestern State University

“Louisiana Country Songs Serve as Examples in Freshman Composition Work Narratives”

Nathan Rabalais, University of Louisiana at Lafayette

“*Travailler, c’est trop dur*: Labor, Class, and Identity in Contemporary Louisiana French Literature”

Panel 2C *The Feminine Literary Lens*

CAPA 207

Session Chair: Hannah Frugé, McNeese State University

Ashley Steenson, The University of Alabama

“Lillian Hellman’s New Orleans”

Bruce R. Magee, Louisiana Tech University

Stephen Payne, Writer

“Catharine Cole — Woman Reporter”

Hannah Frugé, McNeese State University

“Tiger, You’ve Gone and Grown Up On Me:’ *My Louisiana Sky* as a Female *Bildungsroman*”

3:30-4:45 p.m. Presentation Session 3

Panel 3A *Educating Louisiana*

CAPA 205

Session Chair: Benjamin Forkner, Northwestern State University

Jim Mischler, Northwestern State University

“Louisiana Works: Protecting Human Subjects of Research via Collaboration”

Kathryn Gentry, Northwestern State University

“Raises NOT Stipends: Increasing Teacher Pay in Louisiana”

Debra Jo Hailey, Northwestern State University

Michelle Fazio-Brunson, Northwestern State University

April Giddens, Northwestern State University

“Ways Parent Workplace Influences Child Development and Early Literacy”

Benjamin Forkner, Northwestern State University

“Louisiana French and the Emergence of Digital Communities”

Panel 3B Louisiana “Architectures”

CAPA 206

Session Chair: Benjamin Baaske, Texas A&M University

Annicia Streete, Louisiana State University

“The Architecture of Festival in the Black African Diaspora: An Exploration of ‘Carnival’ in New Orleans, Louisiana (Southern United States), Trinidad and Tobago (Caribbean), and Rio de Janeiro (Brazil)”

John P. Doucet, Nicholls State University

“Rig Building in the Lower Lafourche”

Benjamin Baaske, Texas A&M University

“Digital Recording of the Louisiana Rosenwald Schools”

4:45 p.m.

Conference Close

PRESENTATION ABSTRACTS

Benjamin Baaske, National Center for Preservation Technology and Training, National Park Service

“Digital Recording of the Louisiana Rosenwald Schools”

The Rosenwald Schools were significant institutions for African American children growing up in the southern United States in the early 20th century. The Rosenwald School program was put forward by Tuskegee University president, Booker T. Washington, and philanthropist, Julius Rosenwald. Between 1917 and 1928, thousands of schools and accessory buildings were constructed under the initiative. The Digital Recording Team at the National Center for Preservation Technology and Training (NCPTT) with the National Park Service (NPS) worked with Brian Davis at the Louisiana Trust for Historic Preservation to begin digitally recording Rosenwald Schools in Louisiana. In various degrees of repair and disrepair, our team used terrestrial laser scanning, 360 photogrammetry, and digital photography to create 3D, immersive environments. These digital forms of recording help to create highly precise colorized 3D point clouds and textured surface models. With these models we can create immersive environments for interpretation and learning for researchers and the general public. The high degree of precision with laser scanning technology also allows for the creation of drawing sets and refined 3D models. These drawing sets can be rendered to graphic standards for archive in the Library of Congress, while the 3D models can be used in renovation and reconstruction planning. This past summer was the first phase of such a project. What we present to you today are the scanned and photographed Rosenwald Schools so far. These data are foundational for nominating buildings to state and national historic registers, as well as creating the case for funding restoration of the schools. It is our hope that experiencing these tangible heritage sites and discussing their stories will create a widespread narrative of their state, national, and global importance.

Donna J. Baker, Cammie G. Henry Research Center, Northwestern State University

Sara Rebstock, Cammie G. Henry Research Center, Northwestern State University

“Collection Talk: Crosby Michael Wynne Collection on Louisiana Czech Heritage Collection”

The Crosby Michael Wynne Collection on Louisiana Czech Heritage is a collection acquired by the Cammie G. Henry Research Center by previous head archivist, the late Mary Linn Wernet. Initially accessioned in Fall 2021, preliminary inventorying and minor preservation work began shortly thereafter. Wernet contracted with Sara Rebstock to perform the necessary work to make the collection available to researchers as soon as possible. The collection is comprised of materials on or related to the Louisiana Czech Heritage Association and is approximately thirty-five linear feet housed in twenty-eight cartons with oversized objects shelved separately for conservation purposes. The collection is open for research, so purpose of this presentation is to

give a collection talk for potential researchers interested in Czech heritage and folklore in Louisiana. Donna Baker, head archivist at the Cammie G. Henry Research Center, and Sara Rebstock, Archives Assistant, will deliver a general overview of the collection and then discuss any archival highlights and objects of interest.

Leslie Bary, University of Louisiana at Lafayette

“Plagiarized Authenticity’ in Havana and New Orleans: Cuba, Louisiana, and the Gulf of Mexico System”

This presentation considers Cirilo Villaverde’s *Cecilia Valdés* (1839/1882), Cuba’s national novel, as the New Orleans text it may also be, reading it alongside critiques of the quadroon-plaçage legend that underlies its plot. I approach *Cecilia Valdés* through Doris Sommer’s concept of “plagiarized authenticity,” and Kirsten Silva Greusz’s and Carl Brasseaux’s work on the rewritings of Longfellow’s *Evangeline* undertaken in Latin America and Louisiana.

The twelve Spanish translations of *Evangeline* as part of a literary and cultural system facing South, and the production and reproduction of *Evangeline* as legend and tradition in Louisiana, provide a model for the study of texts that have been adapted numerous times and signify in different ways, over time, for a diasporic population. *Cecilia Valdés* was composed over Villaverde’s decades-long exile in the United States, some of which was spent as a journalist in New Orleans. Since its publication it has inspired many adaptations and responses, and nurtured love and longing for an often-unreachable home. How the novel signifies is still not clear despite significant scholarship, and the quadroon-plaçage legend may be one of its contexts of gestation.

The plaçage legend, and the archival work of scholars including Kenneth Aslakson and Emily Clark upon it, could shed new light on the structures of meaning in the Cuban national novel. If *Cecilia Valdés* is a New Orleans as well as a Cuban text, it may hold new keys to the city’s own traditions. In parallel fashion, the nineteenth century Latin American trope of the racially ambiguous heroine who symbolizes her culture but is marked for the asylum or for death has much to do with *Evangeline*, and a reading of *Evangeline* from this perspective may raise new questions on the implications of her tradition.

Regina Brossett, Northwestern State University

“Huntin’ for Bigfoot: The Bigfoot Hairy Deal”

Folk belief in the supernatural contributes to the identities of the people who participate in the traditions associated with these beliefs. The belief in the Legend of Bigfoot continues to motivate its followers to search for the big hairy elusive creatures, with squatch huntin’ groups scattered all over the globe. One such active group, The Bigfootin’ Female Friends of the South (B.F.F.S.), is located in Central Louisiana. Curious to learn about “The Bigfoot Hairy Deal” behind these huntin’ trips, I tagged along with the B.F.F.S. on a footin’ expedition to a ranch in East Texas. By searching through the woods and staying overnight in a tent at the campsite, I had a first-hand footin’ experience. In this paper, I share my experiences on the trail. By listening to the personal experience narratives of the B.F.F.S. as we sat around a crackling fire, I realized the passion and

the fervor these women have for their search for answers and confirmation. In this paper, I share their stories. What I discovered is that the experiences and the thrills of the hunt are only part of what makes their traditions and their footin' culture so special. The bonds shared by the B.F.F.S. as a body of believers and their sense of acceptance, belonging, and community are equally, if not more significant, than their mission to see Bigfoot.

Gloria Church, University of Louisiana at Lafayette

“History of Ile Copal-LeRosen Archaeological Site and the Freetown Cultural District”

The Antebellum plantation, Ile Copal, was established in the city of Lafayette, Louisiana by former Acadian Governor Alexander Mouton. The original boundaries of the plantation take up a large portion of intercity Lafayette including the Freetown Cultural District. The only standing evidence of the plantation is the oak trees marked by a state historical marker. According to historical accounts, at one point the plantation was home to the main house, sugar mill/ refinery, slave quarters, church, cemetery, dance hall, hospital, and personal bridge. Compiling what is known about the plantation based on historic documentation and archaeological research, only the location of two to three of these structures is known. There have been three recorded archaeological investigations within the plantation boundaries. These investigations have confirmed the location of the main house, but little is known about the enslaved life on the plantation. The current boundaries of Port Rico Freetown were once known as the Mouton Addition, a portion of land Mouton gave in the 1880s to the formerly enslaved workers on the plantation. There are multiple reasons for speculation about why Mouton started the Mouton Addition; however, the dates suspiciously correspond with the dates when Mouton brought the railroad to Lafayette. After Mouton's death, the plantation was donated to the Lafayette School Board to become an African American trade school. Renowned teacher Paul Breaux taught at the school and began a new wave of highly educated black teachers in the Freetown area. Overall, there is little known about the location of the Ile Copal structures and the history surrounding it; however, with the threats of highway development more research needs to be done to locate these cultural sites.

Anthony DelRosario, Tulane University and NOLA ‘Nacular Studio & Gallery

“Defend Corner Stores: Preserving the Vanishing Culture of Vernacular Hand-Painted Signage in the Commercial Settings of the Post-Katrina Landscape of New Orleans”

Ride along with Anthony DelRosario on a visual journey to document, preserve, and interpret the uniqueness of hand-painted signs on corner stores, neighborhood bars, and other places around New Orleans through the lens of a camera and the ink of printmaking.

Khirsten Doolan, Northwestern State University

“*Queer Eye*'s In/Visible Queermunities in Louisiana”

Laissez les bon temps rouler—but maybe not if you're gay? *Queer Eye*'s latest season dropped on Netflix on May 12, 2023, and in it, the Fab 5 took to New Orleans, Louisiana to change the

lives of several heroes. One of these heroes is Stephanie Williams, a certified Saints superfan who struggles with the proud part of being out and proud. Her episode follows her journey to self-acceptance and self-celebration, and at the end, viewers see her propose to her girlfriend in front of their friends and family. It's an episode meant to be a tearjerker, to tug on the heartstrings, and to talk about how difficult it is to be queer in Louisiana. All of this is true, but it isn't all there is. What's shockingly left out of this episode and others throughout the season is the acknowledgement of and even engagement with the vibrant queer communities in New Orleans.

New Orleans is one of the top cities for LGBTQIA+ families in the state, and even with the anti-LGBTQIA+ legislative push, it remains a safe haven for queer people and families. Louisiana is part of a region long identified in the wider public's imagination as a place incompatible with queer life, and while it is actively hostile on the legislative side, lived realities vary greatly. This presented paper will look specifically at the Louisiana presented in season seven of *Queer Eye* against the resources ignored or overwritten in Williams's episode, as well as explore what this representation of Louisiana might mean.

John P. Doucet, Nicholls State University

“Rig Building in the Lower Lafourche”

Beginning in 1931 with the first successful oil well drilled in Coastal Lafourche, resident farmers and fishermen soon found new, continuous employment and regular paychecks for the first time. These villagers were in general excellent and inventive craftsmen, building houses, boats, trawl boards, and work tools from original patterns. A common modelling craft taught to soldiers recovering from injuries suffered in World War II was transmitted to the village upon one local soldier's recovery, discharge, and return home. This presentation describes a neighborhood of craftsmen who turned their new oil field work experiences into display models with this learned modelling craft, building drilling derricks and exploration barges from matchsticks, balsa wood, and household items. These artefacts of an extractive industry represent craft inventions in a Louisiana village where patterns and prototypes did not previously exist, making them unique to a place and culture.

AV equipment required for Power Point presentation.

John P. Doucet, Nicholls State University

David Middleton, Nicholls State University

“Versions of Work and Play in the Poetry of Two Louisiana Poets, John P. Doucet and David Middleton: A Reading with Commentary”

Our modern word “work” has its roots in the Old English word *wyrcean* among whose meanings are “prepare, perform, do, make, construct, produce; strive after” as well as “ply one's trade” and “exert creative power, be a creator.” Sometimes a distinction is made between “work” and “play” although there can be a creative playfulness and inventiveness in work, and there is certainly

work in some forms of play and creativity, including poetry. We often speak of an object resulting from imaginative labor as a “*work of art*” and as the product of its maker as master of a “craft” as in The Middle Ages when a guild, such as a carpenter’s guild, was called a “craft.” And so, in addition to *homo sapiens* (Man the Thinker), humankind has been called both *homo faber* (Man the Maker) and *homo ludens* (Man the Player).

The word *poetry* comes from *poiesis* (Gr.) meaning “to make.” In the Bible, God is called “The Maker,” and the Creation is His work of art. This work of art He speaks into existence, as in the Book of Genesis, where, in God’s own mind, the *word* “light” somehow came before and helped to give existence to the *thing* called “light”: “And God *said*, ‘Let there be light’; and there *was* light.” Likewise, on the cross, before the final cry that escapes him with his spirit, Christ, according to Matthew, utters his last words in the poetry of the Psalms: (“*Eli, Eli, lama sabachthani?*” (Psalm 22:1). Indeed, Christ’s “It is finished” suggests that his life was, in itself, a completed work of art.

In their reading and commentary, Doucet and Middleton, as Louisiana poets, will focus on the way in which these ideas about *work*, so to speak, “*play out*” in their poems, especially those set in Louisiana.

Benjamin Forkner, Northwestern State University

“Louisiana French and the Emergence of Digital Communities”

Over the past two decades, immersion schools, CODOFIL scholarships, documentaries and university programs have pushed to revive the use of French in Louisiana communities. However, only a handful of parishes boast a healthy minority of Cajun French speakers and these programs only have had limited success. Furthermore, during the covid pandemic, academic resources were limited and struggled to truly reach its target audience. One of the major challenges academic institutions face stems from the generational gap between those who speak Cajun French and the much younger generation who is learning a more international variety of French. The current revival of Louisiana French brings forth old challenges and new opportunities. The gentrification of French speakers in Southern Louisiana urban areas combined with the growing presence of multilingual and international digital platforms show that a growing number of families want to join up with the traditional Cajun French community. However, in rural areas, while the population strongly desires to retain its Francophone roots, the lack of public and private resources represents a challenging dilemma. In the last few years, however, a host of digital and social media-based resources have started to reach communities academic institutions alone could not serve. South Louisiana is experiencing a Cajun French renaissance both in Urban centers such as New Orleans and Lafayette as well as rural communities. New and emerging social media groups focus exclusively on Louisiana French communities conducting interviews throughout local communities in international, Cajun and Creole French, showcasing Louisiana music, culture and education.

Derek Foster, Upper Iowa University, Alexandria

“I ain’t scairt’: Cognitive Metaphor in Bontemps’ ‘A Summer Tragedy’”

Arna Bontemps’ “A Summer Tragedy” (published in 1933) involves an older African American couple who decide to come to terms with their own humanity. Readers soon learn that life has been nothing but difficult for Jeff and Jennie Patton, who know firsthand the pangs of poverty. Beset by general bad luck and poor health, the married couple prepare to carry out what they feel is a most necessary decision. To that end, they don their best clothes, climb into their Model T, and set off—with a sense of purpose—to meet their destiny. The two of them, instead of worrying about what their future shall entail, decide just to keep living. In doing so, the Pattons avoid a dreadfully agonizing end by choosing to create their own.

Antithetically speaking, Bontemps sets a most bleak plot within the fertile land of Louisiana. In fact, the peaceful scenes of nature contrast vividly with the ugly social condition composed of oppression and misery. Most integral to the plot, however, is the couple’s actual journey, where Bontemps employs the LIFE IS A JOURNEY metaphor. In keeping with the author’s usage of irony, although the Pattons possess their own mental and physical challenges, they exhibit loyalty, freedom, and ultimate liberation as they travel along the way. Bontemps constructs a short story in which readers can visualize not only the direction of the couple’s journey (future v. past), but also the length of their journey (experience v. distance).

Hannah Frugé, McNeese State University

“Tiger, You’ve Gone and Grown Up On Me:’ *My Louisiana Sky* as a Female *Bildungsroman*”

The paper “‘Tiger, You’ve Gone and Grown Up On Me:’ *My Louisiana Sky* as a Female *Bildungsroman*” argues for the recognition of the novel *My Louisiana Sky* by Kimberly Willis Holt as an example of the female *Bildungsroman*. The *Bildungsroman* genre typically exemplifies the male coming-of-age journey, with the aspects of formal education, independent life in the city, love affairs, and an active interaction with society being key characteristics of the *Bildungsroman*. The female *Bildungsroman* morphs these aspects, which were historically unavailable as options to women, to adapt them to the female experience. The female *Bildungsroman* includes apprenticeship (in terms of life rather than any vocational aspect), the heroine’s development from childhood to maturity, and an awakening. All of these aspects are present in Holt’s *My Louisiana Sky*. Set against the backdrop of Saitter, Louisiana, twelve-year-old heroine Tiger Ann Parker completes the journey from childhood to maturity through multiple trials, including the death of the family matriarch, the choice between remaining in her hometown to care for her learning-disabled parents or moving to Baton Rouge with her aunt, and the introduction to racial inequality in 1950’s Louisiana. Tiger’s story is exemplary of the female *Bildungsroman* as she questions her caretaker role, her place in society as a young woman and her relationship to femininity, and her maturation in both a socio-political aspect through her newfound knowledge of racial inequality and in an economic aspect, as after the death of her grandmother she must work to support her family. While no scholarly works deeming *My Louisiana Sky* as an example of the female *Bildungsroman* have been published thus far, this paper posits that Tiger’s journey to maturity and understanding of society’s influence on her self-formation perfectly exemplifies the female *Bildungsroman*.

Bernard Gallagher, Louisiana State University of Alexandria

“Making Peace with the Past”

Readers of James Burke might be inclined to think of him as a master storyteller whose mysteries combine the cinematic elements of a Fellini with a mixture of police procedurals and hardboiled detective novels. And with good reason. Burke’s 23 Dave Robicheaux novels and 17 Holland novels rely on a rich mix of image, dialogue, rumination, and allusion. His characters are often visually surreal: they have peroxidized “coiled hair . . . [hanging] in their face[s], lips made of rubber, and profiles as sharp as tin. The dialogue of Burke’s characters is similarly surreal. One character, for instance, advises another to “put an ice cube in . . . [his] mouth [because] it will help . . . [him] think” (56). Equally surreal are the ruminations of Burke’s narrators who wonder about the “Big Blue Marble’ and why they haven’t parked their “porridge on the ceiling a long time ago” (1). These frequent allusions with which Burke lards the ruminations of his narrators form an intricate and dreamlike web where readers commonly encounter references to Homer, William Blake, John Milton, Auschwitz, the Inquisition, Roland and Roncevaux Pass, and the Spanish inquisition. What may go unnoticed and should not in this catalog of novelistic elements, are his narrator’s frequent references to the Civil War, the Confederacy, confederate soldiers, and contemporary politics. And it is in these references to the Civil War and those who fought in that war that I am most interested, for Burke’s narrators exhibit a kind of ambivalence not found elsewhere in his novels. My paper will demonstrate that this ambivalence stems from Burke’s inability to separate his allegiance to the South and its people from the horrors of the Civil War and the ways in which those horrors indirectly trouble contemporary American politics.

Kathryn Gentry, Northwestern State University

“Raises NOT Stipends: Increasing Teacher Pay in Louisiana”

Teaching is a noble profession requiring preparation, training, and patience. Everyone is a product of teachers. They give students the drive to do well and succeed in life. However, teacher pay in Louisiana currently does not reflect the hard work and dedication teachers give to their students. Recently, Louisiana legislators passed one-time stipends instead of permanent pay increases for teachers. This oral presentation focuses on reasons Louisiana must join other states to pay teachers their worth. Otherwise, Louisiana will continue to experience teacher shortages, resulting in students not receiving the quality education they deserve.

Debra Jo Hailey, Northwestern State University

Michelle Fazio-Brunson, Northwestern State University

April Giddens, Northwestern State University

“Ways Parent Workplace Influences Child Development and Early Literacy”

Children seldom visit their parents' workplace, but the events and policies that a parent deals with at work directly impact the child. If a parent gets a raise in income at work or has work hours that coincide nicely with the child's school schedule, then the child likely benefits at home. If a parent's income is inconsistent, their job security is threatened regularly, or workplace policies are not family-friendly, then the child will feel the repercussions of those workplace situations and policies in the home (Morrissey & Warner, 2007).

The Bioecological System of Human Development model (Bronfenbrenner and Crouter, 1982) indicates that parents' roles and experiences outside of the home often have a significant impact on overall child development (Perry-Jenkins, Laws, Saver, & Newkirk, 2020). More specifically, attitudes and perceptions that are developed in the workplace and consistently infiltrate in-home family affairs, such as discussions, discipline strategies, parenting styles, communication, and encouragement of values are most influential on the family members (Kohn, 1987; Lerner, Rothbaum, Boulos, & Castellino, 2002; Keyes, 2002; Marshall, 2004; Seginer, 2006; Morrissey & Warner, 2007). Howe (1990) indicated that parent workplace influences how parents perceive their role in teaching their child the social and cultural norms that result in productive citizenry. Both within and across cultures, parents try to pass on the values that they believe will maximize their child's success as adults (Kohn, 1987). Parents' definitions of success and the necessary skills to achieve that success tend to be limited, however, to their own personal experiences. So, the parents' workplace experiences shape the parental belief system and how values are inculcated.

This presentation will explore how a parent's workplace influences their child's development, with a specific emphasis on Louisiana demographics and early literacy taught in the home.

Lisa A. Kirby, Collin College

“A Tale of Two Memoirs: Considering the Working Class in Sarah M. Broom’s *The Yellow House* and Casey Parks’ *Diary of a Misfit*”

Two recent memoirs, Sarah M. Broom’s *The Yellow House* (2019) and Casey Parks’ *Diary of a Misfit* (2022) are united in both their genre and their setting of Louisiana. Broom explores history and community related to her family home in New Orleans, while Parks interweaves her own coming-out story with the mystery surrounding a local resident in Delhi, Louisiana. When looking at these two works, it is easy to focus on their differences: one is a story of queer identity coupled with a local mystery, while the other is a family history that provides important commentary on climate change and the American Dream. In addition to these important issues, both memoirs also share a distinctive focus on the working class.

Both writers blend their own personal stories with reportage, interviews, and archival research that broaden the scope of most traditional memoirs. As Michelle Hart of *The New York Times* points out, both Broom and Parks write memoirs that present “an assiduous family history, a decades-spanning community chronicle.” To extend the view of these works even more, there are also important class implications in that both Broom and Parks focus on working-class communities and families, seeking to give a voice to those who are often silenced.

This paper will explore *The Yellow House* and *Diary of a Misfit* through the lens of Working-Class Studies, considering how Broom and Parks intersect class and work with issues of identity, family, community, religion, and self. The presentation will also consider how both memoirs present innovative examples of working-class literature, as well as unique perspectives on Louisiana life.

Works Cited

Hart, Michelle. "In the Deep South, a Search for Queer Identity." *The New York Times*, 20 August, 2022, <https://www.nytimes.com/2022/08/20/books/review/diary-of-a-misfit-casey-parks.html>.

Bruce R. Magee, Louisiana Tech University

Stephen Payne, Writer

"Catharine Cole — Woman Reporter"

"I sit in a dim corner, where the tide of life passes me by, and muse and dream of days that are gone when all was unlike its present form save for the old Market and the selfsame aroma of the only coffee in all the world that has lived and thrived while the centuries passed, swiftly and silently, down the pathway of time." — Catharine Cole

Martha R. Field, who wrote under the pen name Catharine Cole, became one of the first woman journalists at the New Orleans *Picayune* in 1881. It is probably not coincidental that the owner and publisher of the paper at the time was also a woman, Eliza Jane Nicholson, who herself wrote for the paper under the pen name, Pearl Rivers. Catharine wrote on numerous subjects, but her most significant accomplishment for the paper and the state was a visit to every parish, an arduous task before the development of modern infrastructure. After each visit, she wrote an article about that parish. Furthermore, the *Picayune* sent a weekly edition around the state, which included her articles as they came out. By the time she completed her travelogue, she had become one of the most famous people in the state. People frequently recognized her as she travelled. The other accomplishment of her series was to give people in Louisiana a better idea about the diversity of the state and to help develop a state identity that would conjoin them all.

Sarah E. McFarland, Northwestern State University

"Inhabiting Wonder"

Louisiana's nonhuman world is full of opportunities for relational encounters that invite wonder, from a riotous chorus of birds on a warm summer morning to the marvel of a majestic sunset. I've been pondering the effects of wonder as an expansive sense of astonishment and awe, as a disposition rather than a feeling, as a way of being rather than an event, and as a vitally interactive collaboration with the density of Louisiana worldscapes. This paper, co-presented with some of my non-human Natchitoches neighbors and the varying moods of our dawn sky, explores the ways that inhabiting embodied perspectives toward wonder as an inclination

encourages an intensified capacity for ecological consciousness. Despite whatever else may be happening, experiencing wonder can become an ordinary triumph, the world reaching out to say something splendid and magnificent. And that, I argue, is a crucial way that ‘Louisiana works.’

Jim Mischler, Northwestern State University

“Louisiana Works: Protecting Human Subjects of Research via Collaboration”

Protecting the welfare and rights of human subjects in scientific research has been a subject of intense scrutiny since the 1972 New York Times exposé on the Tuskegee Syphilis Study. In the five decades since, the National Research Act was instituted, federal rules for human subject protections were established at a number of federal agencies, and the national system of institutional review boards (IRBs) was begun to apply the standards, in order to ensure responsible and ethical research practice. In the five decades since, there has been success in protecting human subjects of research, but the scrutiny of human subject protections has not subsided: there are continuing questions and debates about the enormous workloads that IRBs manage, “mission creep,” the social isolation of the research review process from the communities they serve, and the difficulty of communicating research information to potential research participants and communities effectively. All of these issues can be dealt with through collaboration within the institution and the community that the IRB serves.

The purpose of the current study is to look at several collaborative techniques for dealing with the above issues in one IRB in Louisiana. The IRB at Northwestern State University is employing several recent ideas developed in the IRB industry. The presentation will discuss these ideas and their application to improve protections of human subjects at NSU and in Louisiana.

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Maida Owens, Louisiana Folklife Program

“Working Groups Address the Human Dimension of Environmental Planning”

The Bayou Culture Collaborative brings together humanists, scientists, and environmentalists to consider the human dimension as we address Louisiana’s environmental issues. The goal is to raise awareness and influence policy. The monthly Bayou Culture Gatherings feature speakers and issues, but the working groups are critical in this effort. At this time, there are four active groups, but additional ones are being proposed. The Culture and Policy group developed the BCC position statement about the need to consider people and culture in planning in addition to physical strategies of levees and diversions. The French Language group will host a summit on October 7 to develop recommendations. Two groups have formed more recently. The Artist and Tradition Bearer group are identifying topics and speakers in coming months. The Receiving Communities group is compiling resources and will feature speakers to inform their recommendations. Additional groups are forming to address engaging university students and to address the need to protect museum collections and archival collections such as church and cemetery records. Everyone is invited to participate in the working groups in addition to the monthly Bayou Culture Gatherings. All are online and free.

Esteban Quispe, University of Louisiana at Lafayette

“Two Louisiana Local Color Novels: A Look at Rural Musicians of the Early 19th Century”

We here examine the portraits of two rural Louisiana musicians, Étienne Aucoin and Vieil Ima, and their vernacular communities as they are depicted, by their French Creole authors, in the Louisiana local color novels *Pouponne et Balthazar* (1888) by Sidonie de *La Houssaye* and *L’habitation Saint-Ybars* (1881) by Alfred Mercier. In acknowledgment of the neglect of literary studies in French Louisiana literature concerning the representations of the musics of Africans and the folk musics of European settlers, we note the lack in scholarship on the matter and hypothesized that such works accurately portrayed said subject in the measures that the literary medium permits. To bring these two marginal literary personages to a forefront, we proposed the following plan of study: i) a chronology of the works and French Creole perspectives on Cajuns and African slaves; ii) French Creole portraits of vernacular communities; and iii) an outline of particular musicians who belong to these vernacular communities. By utilizing certain contextual clues and drawing from various sources that come to us from the antebellum and postbellum Civil War periods, we were able to show that these literary works do in great measure correctly depict, as per the French Creole perspective, the rural musicians that existed in the early 19th century, as well as their vernacular communities, i.e., the Cajuns and African Slaves. The chronologies of the two works, insofar as influence, were examined and shown to pertain to the antebellum period of the Civil War, and subsequently the vernacular communities and their constituents were shown to accurately depict them in consensus with other French Creole accounts from the antebellum and postbellum periods. We conclude to say that the two Louisiana local color novels may be seen as reliable representations of the subject at hand and are tenable as avenues of study.

Nathan Rabalais, University of Louisiana at Lafayette

“Travailler, c’est trop dur: Labor, Class, and Identity in Contemporary Louisiana French Literature”

The “Cajun Renaissance” cultural movement of the 1970s and 80s was characterized by both an explosion in popularity of Cajun ethnic pride as well as a dynamic cultural and literary movement. The French-language poetry and theatre of this period abounds in references to work, specifically in terms of changing economies and the cultural values related to labor. Writers of the Cajun Renaissance were overwhelmingly of the baby-boomer generation and from working-class backgrounds. While these literary figures, such as Jean Arceneaux (Barry Ancelet) and Richard Guidry, were part of the first generation of their families to be raised in English, individually they worked to reclaim and their French linguistic heritage and urged their readers to consider the dangers of rapid assimilation into the American mainstream culture. In this presentation, I examine Jean Arceneaux’s long poem *Je suis Cadien* (I am Cajun) and Marc Untel DeGravelles’ play *Mille misères* to highlight how these texts use labor a cultural marker tied to other values, such as family, self-reliance, and solidarity. I also examine implicit and explicit comparisons drawn by these writers between the Cajuns and African-Americans within the literature. In contrast, socioeconomic changes and the petrochemical industry represent an “Otherness” and links work, in the Anglo-American mindset, to the accumulation of wealth at the expense of the family unit. I then compare these texts to very recent poems published within the past four years in order to understand how the values associated with class and labor manifest themselves among young French-speaking Louisiana writers of today.

Corey Saft, University of Louisiana at Lafayette

“HABS, Higher Ed, and the Community of Resiliency”

The University of Louisiana at Lafayette (UL) School of Architecture and Design has collaborated with the Louisiana Division of Historic Preservation to develop Historic American Building Survey (HABS) and Peterson Prize submissions since the 1980s. This partnership has seen many phases: from the documentation of icon buildings such as Bank of Lafayette/Old Lafayette City Hall ([HABS LA-28](#)); to rural complexes such as the Stephanie Plantation House ([HABS LA-1289-A](#)), to historically and politically significant buildings such as the Alexandre Mouton House ([HABS LA-202](#)). The precautions associated with the Covid pandemic resulted in our pivot toward digital storytelling using Arc-GIS story maps to relate compelling Louisiana stories associated with the HABS/HAER/HALS and NRHP collections. These threads, along with UL’s previous work to establish the *Freetown-Port Rico Historic District*, have all come together in the *Martin Hat Shop* project, a local establishment with a national reputation and the most recent iteration of our on-going collaboration.

The Martin Hat Shop was not only one of the oldest, continuously operating hat shops in the United States but also a black-owned business that tracks back well into the Jim Crow 1940’s, and even further if you track the business itself back to its previous, nearby locations. The Martin Hat Shop and the cluster of properties surrounding it reveal a distinct thread of the transition from the time of slavery and sugar plantations, to the times of Jim Crow, through civil rights movements, and into the dynamic community of today.

UL's HABS projects have always documented important built works, but now we are telling these stories in a way that reveals something of the lived experience that these built works have anchored. This project and the relationships it represents, both in its subject and in its structure, highlights many ways 'Louisiana Works': professionally, academically, and in the resiliency of the everyday fabric.

Heather Salter, Northwestern State University

“Louisiana Country Songs Serve as Examples in Freshman Composition Work Narratives”

Country music is often described as “three chords and a story.” As an instructor of freshman composition at Northwestern State University of Louisiana, I assign a narrative essay in which students write about a lesson learned from a job or chore that changed their minds about themselves or about working. Students also have the option to write about why they chose their major. Although I often have a few students from Texas and other states and some international students in my classrooms, most of my students, like me, are from Louisiana. As humble people from a humble state, we sometimes feel that we don't have a story anyone, especially those in academia, would want to hear. To prove the value of narratives by Louisiana storytellers, as part of my class instruction, I play country songs set in Louisiana and by country music artists from Louisiana. The songs also serve as examples of quality narratives with strong details versus narratives that fall flat and fail to place the reader in the action.

My paper will discuss the class activity in which my students listen to a variety of country songs, including “Broken Bow” by Lucas Jagneaux and the Roadshow, “Shreveport” by Turnpike Troubadours, and “Paint it Blue” by Charley Crockett. To begin, students create a checklist of features a good narrative must have. This checklist includes the following: a main event, clear setting, and strong message. We also discuss elements that make the narrative come alive, such as direct dialogue, imagery, and figurative language. The outcome of this activity is that students produce fully developed narrative essays with details that support a central message.

Ashley Steenson, The University of Alabama

“Lillian Hellman's New Orleans”

This paper examines the relationship between progressive Louisiana-born playwright Lillian Hellman and her hometown of New Orleans. Considering sources from the early life and writings of Lillian Hellman will lay the groundwork for Hellman's attraction to political schools of thought like communism and connection to communist intellectuals like mystery writer Dashiell Hammett. The paper will specifically look at how stories about Hellman's Alabama family and the chaos growing up in New Orleans' French Quarter inspired and guided her unique and controversial political perspective. For example, Hellman's New Orleans relatives had interests in corporations like United Fruit that provoked the young Hellman's ire and shaped her later activism.

Annicia Streete, Louisiana State University

“The Architecture of Festival in the Black African Diaspora: An Exploration of ‘Carnival’ in New Orleans, Louisiana (Southern United States), Trinidad and Tobago (Caribbean), and Rio de Janeiro (Brazil)”

This paper presents a study Carnival across three interrelated locales of the Black African Diaspora – New Orleans, Louisiana, (Southern United States), Trinidad and Tobago (the Caribbean), and Rio de Janeiro (Brazil). The study focuses on ritual and space and how this relationship has historically shaped an intersection of culture, festival and festival technology surrounding the event of “Carnival.” Louisiana, where approximately thirty three percent of its population is attributed to Black and African American people, is the launching point of this study. Its vibrant city of New Orleans, along with many other counterparts of Louisiana, boasts a culturally rich identity and history. Likewise, in Rio de Janeiro and Trinidad and Tobago – where Trinidad and Tobago’s Black and African Diasporic people attribute thirty four percent of the population bearing an ancestral linkage, ethnic and cultural vibrancy as in New Orleans and because of this, the city of New Orleans is often and pleasantly referred to as the “northernmost part of the Caribbean.” The study, situated within an architectural design studio course at Louisiana State University and the Lower 7th Ward neighborhood of New Orleans, identifies two main protagonists, “spirit” and “space,” looking to ritual and spatial understanding of *festival*, to reveal commonalties, complexities, overlaps, differences, and nuances of the event of Carnival.

Launching the Carnival study began with a *discovery* exercise, identifying these three *interrelated* regions of the Black African Diaspora where Carnival is not “merely” celebrated but venerated: New Orleans, Louisiana (Southern United States), Trinidad and Tobago (the Caribbean), and Rio de Janeiro, Brazil (South America). Contents of the study present an examination of “spirit,” not only thought of in a traditional manner – its religious and faith meaning – but additionally how Carnival itself bears a spirit and how the “Spirit of Carnival” is imagined, anticipated, manifested, and experienced.

Sadie S. Whitehurst, Louisiana Archaeological Society

Erica Fox, Maison Creole de Freetown African American History Museum

Samuel M. Huey, Louisiana Archaeological Society

Gloria Church, Louisiana Archaeological Society

“Sharing the History of Freetown through Archaeology”

The community-based archaeological investigation at the Maison Freetown site (16LY159) in Lafayette, Louisiana, is an example of how volunteer efforts impact and augment the historical record. Lafayette was originally named the town of Vermilionville and has a rich and diverse cultural history. Like many of the towns in Louisiana, Vermilionville was founded in the antebellum period as the site of a sugar plantation. Possibly before and certainly after the Civil War, people of color started a community on the outskirts of central Vermilionville. The

community is still active today and the area is designated as the Freetown-Port Rico National Historic District. The opening of the Maison Creole de Freetown African American History Museum sparked an interest in investigating Freetown through archaeology. A volunteer-based, community-wide effort launched in the fall of 2022 to supplement knowledge and education of Lafayette's African American history through the Maison Freetown site. The results include a greater understanding of lifeways during the development of Freetown, educational materials for the museum, and a stronger connection of the Lafayette community to their history. Future research efforts focus on investigating the post-Civil War anthropogenic landscape in Freetown and sharing oral histories from community members.