

The 9th Annual Louisiana Studies Conference

September 22-23, 2017

“Louisiana Landscapes”

Conference Keynote Speakers: Allison Rittmayer and John “Pudd” Sharp

Conference Co-Chairs: Lisa Abney, Faculty Facilitator for Academic Research and Community College Outreach and Professor of English, Northwestern State University

Jason Church, Materials Conservator, National Center for Preservation Technology and Training

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

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

Conference Programming: Jason Church, Chair

Shane Rasmussen

Conference Hosts: Leslie Gruesbeck, Associate Professor of Art and Gallery Director, Northwestern State University

Greg Handel, Director of the School of Creative and Performing Arts and Associate Professor of Music, Northwestern State University

Selection Committees:

Conference Presentations: Shane Rasmussen, Chair

Jason Church

NSU Louisiana High School Essay Contest: Shane Rasmussen, Chair

Lisa Abney

Jason Church

Lisa Davis, NSU National Writing Project Director and Instructor of English and Education, Northwestern State University

Conference Program Cover and Poster Design: Matt DeFord, Head, Department of Fine and Graphic Arts and Professor of Sculpture and Ceramics, Northwestern State University

Conference Program Cover and Poster Painting: Bertha Harris. *Momma and I Gathering Flowers*, 2015. Acrylic paint on scrap wood. Private collection.

Technical Support: Charles Rachal, Electronic and Continuing Education, Northwestern State University

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Louisiana Folklife Center Staff: Macey Boyd, Johnny Capers, Matthew Phillips, William Salinas, Alexis Turner, and Jordyn Zymbroy

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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)

Friday, September 22, 2017

| | |
|----------------|---|
| 2:00-2:30 p.m. | Conference Registration, CAPA, 2 nd Floor |
| 2:30-3:00 p.m. | Conference Welcome, CAPA 206 |
| 3:15-4:45 p.m. | Presentation Session 1, CAPA |
| 5:00-6:00 p.m. | Reception and Refreshments (RSVP Required), Orville J. Hanchey Gallery and Alumni Plaza |
| 6:00-7:00 p.m. | Keynote Address: Allison Rittmayer CAPA 206 |

Saturday, September 23, 2017

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|------------------|---|
| 8:00-9:00 a.m. | Conference Registration, Donuts and Coffee, CAPA, 2 nd Floor |
| 9:00-10:15 a.m. | Presentation Session 2, CAPA |
| 10:30-11:30 a.m. | Keynote Address: John "Pudd" Sharp CAPA 206 |
| 11:30-12:00 p.m. | Awards Ceremony: 9 th Annual NSU Louisiana High School Essay Contest, CAPA 206 |
| 12:00-1:15 p.m. | Light Lunch and Reception (RSVP Required) |
| 1:15-2:30 p.m. | Presentation Session 3, CAPA |
| 2:45-4:00 p.m. | Presentation Session 4, CAPA |
| 4:00 p.m. | Conference Close |

CONFERENCE SCHEDULE

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

Friday, September 22, 2017

2:00-2:30 p.m. **Conference Registration** **CAPA, 2nd Floor**

2:30-3:00 p.m. **Conference Welcome** **CAPA 206**

3:15-4:45 p.m. **Presentation Session 1**

Panel 1A *Cultural Landscapes* *CAPA 205*

Session Chair: Lisa A. Kirby, Collin College

Shirley Ann Snyder, Northwestern State University

“Death in Rural Louisiana: A Living Landscape”

Bernard Gallagher, LSU Alexandria

“An Unhappy Marriage: Competing Cultural Values and Landscapes in Louisiana”

Lisa A. Kirby, Collin College

“Looking Beyond White Trash, Rednecks, and Bubbas: Exploring New Representations of the Louisiana Working Class”

Panel 1B *Landscapes of Language* *CAPA 206*

Session Chair: Felice Coles, University of Mississippi

Bruce A. Craft, Northwestern State University

“Louisiana Linguistic Landscapes: Analyzing Hypercorrection, Covert Prestige, and Code-Switching Across Gender Lines Among African-American High School Students in Urban Louisiana Classrooms”

Bryant Smith, Nicholls State University

Terri Schroth, Aurora University

“Close to Home: Exploring Opportunities for Learning French in Louisiana”

Felice Coles, University of Mississippi

“Transitioning Signage in the Isleño Territory”

Panel 1C ***Life History and Literature in Louisiana*** ***CAPA 207***

Session Chair: Kathy Root Pitts, Jackson State University

Mary Greenwood, University of Louisville

“Navigating a New World: The Intercultural Landscapes of Deborah Clifton’s Poetry”

Kathy Root Pitts, Jackson State University

“Kerosene Lanterns and Iron Deer: The Bayou Daughter”

Elvin Shields, Natchitoches Genealogical and Historical Association

“Tracing 19th Century Louisiana Genealogy through Ethnicity and Occupation”

Panel 1D ***Politics and Perception in Louisiana*** ***Magale Recital Hall***

Session Chair: Christopher Thrasher, National Park College

Christopher Thrasher, National Park College

“Mental Landscapes of Surgeons in Nineteenth Century Louisiana”

Randall Dupont, LSU Alexandria

“Funny Business: The Story of Louisiana Raconteur Walter Coquille”

Dennis Rohatyn, Writer

“The French Convection”

5:00-6:00 p.m. **Reception and Refreshments** **Orville J. Hanchey Gallery**
(RSVP Required)

6:00-7:00 p.m. **Keynote Address: Allison Rittmayer**

**“‘Time and Death and Futility’:
Filming Louisiana’s Landscapes”** ***CAPA 206***

This presentation will show how contemporary films set or filmed in Louisiana (including *The Skeleton Key* [2005], *Bad Lieutenant: Port of Call New Orleans* [2009], *The Paperboy* [2012], *True Detective* season one [2014], *The Beguiled* [2017], and others) draw from the Southern Gothic and use the Louisiana landscape to represent individual and cultural repression and its aftermath. Authors like William Faulkner presented the natural world as an edenic refuge from the decay represented by the family home, only to deny their protagonists relief when the landscape becomes a force of rejection and retribution. In rural noir films, the landscape no longer provides punishments for the sins of the fathers. I argue that these films mine our associations between the natural world and the primitive in order to present the contemporary Louisiana landscape as a place where our current material culture, discarded and disused on empty lots, reveals our society's inability to effectively process what is left behind—not only goods, but people and ideals. At the same time, images of the southern landscape, now filmed in crisp HD or 4K, present a veneer of realism that belies the grotesque nature of what we are seeing. In her 1960 essay, "Some Aspects of the Grotesque in Southern Fiction," Flannery O'Connor wrote, "Of course, I have found that anything that comes out of the South is going to be called grotesque by the Northern reader, unless it is grotesque, in which case it is going to be called realistic." This sentiment also applies to rural noirs, and I will conclude with remarks on how the landscape leads viewers to consider rural noirs realistic, when that is a designation they rarely apply to urban *films noirs*.

Saturday, September 23, 2017

8:00-9:00 a.m. **Conference Registration, Donuts and Coffee**

9:00-10:15 a.m. **Presentation Session 2**

Panel 2A

Literary Landscapes

CAPA 205

Session Chair: Bruce R. Magee, Louisiana Tech University

Kris LeJeune, Northwestern State University

Derek W. Foster, Upper Iowa University, Alexandria

“‘But Unless You Repent, You Will All Likewise Perish’: The Guilt and Atonement of Billy Wayne Fontana”

Emily Rice, Northwestern State University

“Literary Landscapes: Feminine Empowerment and Louisiana’s Southern Aristocracy in John Biguent’s *Oyster*”

Bruce R. Magee, Louisiana Tech University

Stephen Payne, Writer

“Literary Landscapes in Chopin’s ‘At the ‘Cadian Ball’”

Panel 2B ***Shaping Louisiana: Three Louisiana Poets on Landscapes, Waterscapes, Skyscapes, North and South*** **CAPA 206**

Session Chair: David Middleton, Poet in Residence Emeritus, Nicholls State University

Catharine Savage Brosman, Professor Emerita, Tulane University

John P. Doucet, Nicholls State University

David Middleton, Poet in Residence Emeritus, Nicholls State University

“Shaping Louisiana: Three Louisiana Poets on Landscapes, Waterscapes, Skyscapes, North and South”

Panel 2C ***Military Landscapes*** **CAPA 207**

Session Chair: Nolan Eller, Louisiana Tech University

Martha C. Arrington, Independent Scholar

“Breezy Hill Artillery Range: Continuity and Change in the Dry Prong, Louisiana Area”

Aaron Chase Eddington, Bishop Dunne Catholic School

“The Fort Jackson Mutiny: Reconciling Southern Unionism and Southern Honor in Confederate Louisiana”

Nolan Eller, Louisiana Tech University

“Building Beyond Barbed Wire: Exploring the History and Creative Landscape of Camp Ruston and its Prisoners”

10:30-11:30 a.m. **Keynote Address: John “Pudd” Sharp**
University of Louisiana at Lafayette

“In Search of... A Survey of Louisiana Dance Halls” **CAPA 206**

The dance halls (and later clubs) that have dotted the landscape of Louisiana from the late 1800s to the present have served as the center of secular culture for many folk groups. Found in forty-six of Louisiana’s sixty-four parishes, these establishments occurred in almost every conceivable locale, from urban to rural, boasted music of many genres, from country and western to zydeco

and provided much needed recreational space for an equally wide array of Louisiana residents, from Native Americans to Creole cowboys. The architecture of these institutions is as wide-ranging as the locales and populations that they served, from tiny repurposed wooden barns to newly built huge brick clubs, church halls, and recreation centers. Wherever the location, music featured, or clientele, these establishments were and are a center of social life: to dance, drink, play pranks, share news, settle differences, engage in courtship rituals, and celebrate and mark life events from births to deaths. I travel the back roads, looking for promising old structures (or empty spots surrounded by gravel parking lots) and the people to tell me the stories of those places. I search out informants in barber and beauty shops, post offices, and quilting bees. I've held hundreds of informal interviews with informants as varied as members of zydeco motorcycle clubs to a former Governor of Louisiana—most of these happen in unlikely places—from porta potty lines at music festivals to nursing homes. I interview dancehall owners, bartenders, bouncers, cooks, musicians, and of course, dancers. This talk will cover the growth of the project from the original list of 175 to the current number of over 1700, a peek into the journey of my discovery of an important part of our Louisiana landscape.

11:30 a.m.-12:00 p.m. Awards Ceremony: CAPA 206
9th Annual NSU Louisiana High School Essay Contest

12:00-1:15 p.m. Light Lunch and Reception (RSVP Required)

1:15-2:30 p.m. Presentation Session 3

Panel 3A Louisiana Lost CAPA 205

Session Chair: Robert Allen Alexander, Nicholls State University

C.E. Richard, University of Louisiana at Lafayette

“Essays on Land and Loss”

Robert Allen Alexander, Nicholls State University

“The Moving Foundations of Louisiana’s Lowlands”

Dennis Rohatyn, Writer

“Landescaped/Terre échappée”

Panel 3B Historical Louisiana CAPA 206

Session Chair: Denise Bailey, Northwestern State University

Mona Lisa Saloy, Dillard University,

“Documenting the Folklife of Contemporary Black Creole Culture in New Orleans at Dillard University”

Denise Bailey, Northwestern State University

“Get on Board, Little Children: The Role of Orphan Trains in Our Changing Landscape”

Fran Middleton, Independent Scholar

“Morgan City’s Murderous Landscape: The Geography of the 1927 Dreher-LeBoeuf Case”

Panel 3C ***The Varied and Changing Landscapes
of Lower Lafourche: A Panel Discussion*** ***CAPA 207***

Session Chair: Charles Pellegrin, Northwestern State University

David Cheramie, Bayou Vermilion District

John Doucet, Nicholls State University

Charles J. Pellegrin, Northwestern State University

“The Varied and Changing Landscapes of Lower Lafourche: A Panel Discussion”

2:45-4:00 p.m. **Presentation Session 4**

Panel 4A ***Investigating Louisiana Landscapes*** ***CAPA 205***

Session Chair: Hiram “Pete” Gregory, Northwestern State University

Marcy Frantom, Independent Scholar

“A Cane River Plantation Landscape: Oakland Plantation”

Phyllis Lear, Northwestern State University

“Following the PPOs”

Hiram “Pete” Gregory, Northwestern State University

“We Came from a Hole in the Earth”

Panel 4B ***Queer Landscapes*** ***CAPA 206***

Session Chair: Clayton Delery, Retired Faculty, LSMSA

Lisa Walker, University of Southern Maine

Reilly Sullivan, University of Southern Maine

“Creole Girls and City Demoiselles: Queering the Landscape in the Short Stories of Alice Dunbar-Nelson”

Channing Joseph, University of Southern California

“Vodou Dances and ‘Grossly Immoral’ Preaching: Sexual Politics and the Emergence of Queer Activism in the Cultural Landscape of Fin de Siècle New Orleans, 1889-1907”

Clayton Delery, Retired Faculty, LSMSA

“Queer Spaces”

Panel 4C

Evolutions in Landscapes

CAPA 207

Session Chair: Tad Britt, National Center for Preservation Technology and Training

Jay W. Gray, Cultural Resource Analysts, Inc. (CRA)

“The Mission at Los Adaes in Landscape Perspective”

Amy Broussard, National Center for Preservation Technology and Training

Tad Britt, National Center for Preservation Technology and Training

“Pioneer Settlement along the Red River: An Archeological Examination of a Mid-18th Century French Colonial Homestead Natchitoches Parish, Louisiana”

Marcy Frantom, Independent Scholar

“Buard-Wells House: Evolution in the Landscape Reflected in Court Documents, Photos and Architecture 1800-1963”

Panel 4D

Louisiana Waterways

Magale Recital Hall

Session Chair: Lisa Abney, Northwestern State University

Christopher R. Gilson, Northwestern State University

“Overflow: The Red River Flood of 1849”

Lisa Abney, Northwestern State University

“Louisiana Folk Practices and History in Thomas Bangs Thorpe’s ‘Big Bear of Arkansas’”

Jeffrey S. Girard, Northwestern State University

“The Great Raft and Early Historic Human Landscapes Along the Lower Red River”

Mary Linn Wernet, Northwestern State University

“Preserving the Cane Riverscapes of the B.A. Cohen Collection”

4:00

Conference Close

PRESENTATION ABSTRACTS

Lisa Abney, Northwestern State University

“Louisiana Folk Practices and History in Thomas Bangs Thorpe’s ‘Big Bear of Arkansas’”

Thomas Bangs Thorpe’s “Big Bear of Arkansas” published in 1841 has been addressed by scholars for an array of literary elements ranging from symbolism to theme to the visual images of his paintings and their interplay with the text. Thorpe’s avocation as a painter doubtlessly influenced his depiction of the world of the South, and he became, by default, an ethnographer who shared the world of the crowded Mississippi River boat, the *Invincible*, with his readers. Thorpe, having spent a number of years living in Louisiana, creates a snapshot of the world of emerging new American culture including its language, narratives, foodways, and hunting traditions. Numerous historical references also exist in the text, which show the vast demographic changes and multiple in-migrations occurring during the post-Louisiana Purchase era. Thorpe weaves, through both Doggett’s narrative and the story in general, a bleaker view of the progress of the nation through rising westward expansion, industrialism, and inventions than the depictions that occur in the work of his peers.

Robert Allen Alexander, Nicholls State University

“The Moving Foundations of Louisiana’s Lowlands”

Enduring a Louisiana summer leaves one longing to escape what Tim Gautreaux describes in “Good for the Soul” as “the sopping, buggy, over-heated funk of the atmosphere.” The heat, the humidity, the bugs, and the rank smell of things living and dying contribute to the sense that one perpetually needs a shower. And there is always the dream of the mountains—those exotic, far away protrusions of the earth’s crust that promise cool breezes and majestic views.

Yet there is something about the Louisiana lowlands, spreading out with “profound stillness and breadth,” that reminded the patriarch of the emigrating Frowenfeld family in George W. Cable’s *The Grandissimes* “of that early time when the evenings and mornings were the first days of the half-built world.” A primeval quality pervades the landscape, from what Robert Penn Warren describes as “the grease-clotted soil” to the clouds hanging so low that it seems as if the roof of the world has descended. The lowlands are suggestive, after all, of that place where land meets the sea and a world more ancient and mysterious than our puny brains can imagine.

Could it be that our longing to climb to the mountain tops is misguided? The highlands have long been associated with the high and the noble and even the divine—from Mt. Zion to Mt. Olympus to Mt. Rushmore. But there is also a long history—perhaps a much longer one—of the lowlands representing something deep and vital that nourishes life in ways that the more spartan highlands cannot match. And part of that nourishment comes from the vitality of exposure, to openness, to the blooming thunderheads booming forth sounds deep and sublime. For the Louisiana lowlands, where ancient seas gave way to deltas and may yet take them back, suggest that rock-solid foundations are not always essential.

Martha C. Arrington, Independent Scholar

“Breezy Hill Artillery Range: Continuity and Change in the Dry Prong, Louisiana Area”

The Breezy Hill Artillery Range, located in Grant Parish near present-day Dry Prong, Louisiana, played a significant role in the Louisiana Maneuvers. This area chosen by the military due to its political and social geographical qualities, as well as challenging terrain, became the proving ground for a number of innovative military methods. A great deal of documentation exists that pertains to the Louisiana Maneuvers and its associated historically significant individuals. However, very little study has been concentrated on the Breezy Hill Artillery Range and its impact on this small rural Louisiana community. In 2008, I completed my thesis project, “Breezy Hill Artillery Range: Continuity and Change in the Dry Prong, Louisiana Area” (Arrington 2008). The purpose of my project was to utilize a multidisciplinary inductive research approach to document and interpret the effects of the Breezy Hill Artillery Range on the cultural and physical landscape of the surrounding area. To understand the impact of this event to the local populace, consideration was given to both the continuity and changes that took place in the area prior to, during and after the completion of these Maneuvers.

This presentation, a thematic view of the Breezy Hill Artillery Range, includes an examination of *Exploration and Settlement, Timber Industry and Early Reforestation, World War II, and Continuity and Change* (Arrington 2008). Although a greater time span is necessarily included to demonstrate the continuity and changes in this local *Louisiana Landscape*, the focus is the effect of World War II and the Louisiana Maneuvers on the resident populace and this place.

Denise Bailey, Northwestern State University

“Get on Board, Little Children: The Role of Orphan Trains in Our Changing Landscape”

The Orphan Train Movement was instrumental in the migration of American children from 1854 until about 1930 (Chiodo & Meliza, 2014). Credited with organizing the Children’s Aid Society, Charles Loring Brace appeared to have one goal in mind: to clear the streets of New York City of homeless and abused children (O’Connor, 2004). The influx of immigrants tested the city’s infrastructure, and overcrowding and sanitation problems complicated living conditions. During the operation of the orphan trains, over 200,000 children and adolescents were hauled by rail to rural American farms, often to homes in need of able-bodied workers (Creagh, 2012). Because infants and toddlers were typically not being adopted and in an effort to increase their flock, the Sisters of Charity’s Foundling Hospital instituted their own version of Brace’s orphan trains (Creagh). Their offshoot focused strictly on placing children in homes rooted in the Catholic faith (Creagh). It is estimated that Louisiana received more of the children from the baby trains than any other state (O’Connor). In addition, an estimated one in twenty-five Americans has a connection to the orphan train riders (as cited in Jalongo, 2010).

Catharine Savage Brosman, Professor Emerita, Tulane University

John P. Doucet, Nicholls State University

David Middleton, Poet in Residence Emeritus, Nicholls State University

“Shaping Louisiana: Three Louisiana Poets on Landscapes, Waterscapes, Skyscapes, North and South”

The word “shaping” in our title may be taken in two senses: (1) Louisiana as shaped by the poet in the process of making a poem and (2) Louisiana as itself a shaping force at work upon the senses, mind, and imagination of the poet.

Dr. Catharine Savage Brosman, Professor Emerita of French at Tulane University, will read poems on “skyscapes and waterscapes” of Louisiana—poems set in New Orleans and along the Calcasieu River. Dr. John P. Doucet—scientist, writer, and Dean of the College of Arts and Sciences at Nicholls State University, will read poems set in South Lafourche, from his birthplace, Golden Meadow, to the Gulf. Dr. David Middleton, a native of north Louisiana and Poet in Residence Emeritus at Nicholls State University, will read poems reflecting the landscape and human history of the northern part of the state.

All of these poems are about what Dr. Brosman, to quote the title of one of her collections of verse, has called “places in mind.” This phrase suggests the possibility that poetry, at its finest, can be a seamless interweaving of external description and internal ideas and feelings—the literal and the symbolic, words and things—all presented at the same time so as to achieve unity of being between the perceiver and the perceived.

Dr. Middleton will close the panel by reading his new poem, “Calling Down the Birds,” which tells a personal story about north Louisiana naturalist, scientist, artist, and writer—Caroline Dormon (1888-1971). Middleton’s poem will attempt to bring together, as they relate specifically to Louisiana, the meanings of the word “shaping” and the suffix “-scape” in the title and subtitle of our panel and in the work of all three poets so as to celebrate “Louisiana Landscapes” in the broadest sense of that term.

Amy Broussard, National Center for Preservation Technology and Training

Tad Britt, National Center for Preservation Technology and Training

“Pioneer Settlement along the Red River: An Archeological Examination of a Mid-18th Century French Colonial Homestead Natchitoches Parish, Louisiana”

In this study, a mid-18th century French colonial homestead associated with Athanase De Meziere, a key figure in Louisiana and Texas history, is reexamined and new interpretations are presented. Initially, the site (16NA100) was identified and evaluated in the 1980’s using conventional archeological survey methods of shovel testing at specified intervals. The site was determined eligible for the National Register. This study expands on the previous investigation by revisiting the site and augmenting conventional archeological methods with a metal detector survey along transects within a gridded area within the site to pinpoint the placement of shovel test excavations. This comparative study between the two complementary methods demonstrates the efficiency of using metal detector technology at historic homesteads. The artifacts resulting

from this investigation were compared to the previous artifact assemblages, demonstrating: (1) the potential for metal detecting to yield more information than traditional gridded-interval archeological methodology; (2) the potential for metal detecting to yield more than only metal artifacts if excavated properly; and (3) the efficacy of metal detecting at a non-battlefield archaeological site.

David Cheramie, Bayou Vermilion District

John Doucet, Nicholls State University

Charles J. Pellegrin, Northwestern State University

“The Varied and Changing Landscapes of Lower Lafourche: A Panel Discussion”

With historical emigration routes north from the Mississippi river, south from the Gulf Coast, and east-west along what became the Old Spanish Trail, lower Lafourche Parish has been one of the most culturally and economically diverse regions of rural Louisiana. Over the past one hundred years, the region has experienced significant economic, social, ethnic and linguistic changes that have altered its cultural landscapes, bringing lower Lafourche out of a period of relative isolation. For many current residents of the region, perhaps the most significant changes took place between the 1950s (in the aftergrowth of World War II) and 1970s (with the rise and first fall of the oil field). This panel discussion will feature three individuals from the region who were raised during this critical time period and who witnessed transformation of the region’s cultural landscapes firsthand, as well as the resulting effects on the people and region.

Felice Coles, University of Mississippi

“Transitioning Signage in the Isleño Territory”

The “linguistic landscape” is the signage that communities use to advertise, inform or express themselves in the language(s) in which they feel most comfortable or practical. Examining signs in Isleño Spanish (an obsolescing traditional variety of Spanish from 1778) and American English in St. Bernard Parish, LA, yields insights into how the Isleños assert their identity and values. The Isleños gather in St. Bernard Parish at the Isleño Museum Complex, under the auspices of the National Park Service, to celebrate culture and history. Signs welcoming tourists to the Isleño territory use American English as a means of attracting people from other areas, and then, closer to the ancestral homesite, Spanish appears on names of familiar food (for example, *tapas* and *paella*), until finally at the Los Isleños Museum Complex the dialect names the items of importance (“Tenerife lace” and the Spanish soup *caldo*). Past studies have examined bilingual signage (Agnihotri and McCormick 2010; Bruyél-Olmedo and Juan-Garau 2009) and minority language signage (Cenoz and Gorter 2006; Franco Rodríguez 2009), and in the Isleño territory the national language mixes with the minority language in the core spaces of the community. Signs advertising events in the Isleño territory use American English as a means of attracting tourists from other areas without scaring monolingual English speakers, as in the road sign “Los Isleños Fiesta, March 19 and 20, 1357 Bayou Road, Food • Fun • Music.” Closer to the ancestral homesite, more Spanish appears, until finally at the Los Isleños Museum Complex

announces “*El Museo de los Isleños / Los Isleños Museum. Headquarters of the Los Isleños Heritage & Cultural Society.*” This careful strategy of using familiar Spanish words as visitors are drawn to the events or attractions of the community and interspersing significant Isleño names cleverly asserts Isleño Spanish as historically genuine means of communication while keeping English as tie to the larger American society.

References

- Agnihotri, Rama Kant, and Kay McCormick. 2010. Language in the material world: Multilinguality in signage. *International Multilingual Research Journal* 4: 55-81.
- Bruyél-Olmedo, Antonio, and Maria Juan-Garau. 2009. English as a lingua franca in the linguistic landscape of the multilingual resort of S’Arenal in Mallorca. *International Journal of Multilingualism* 6 (4): 386-411.
- Cenoz, Jasone, and Durk Gorter. 2006. Linguistic landscape and minority languages. *International Journal of Multilingualism* 3 (1): 67-80.
- Franco Rodríguez, and José Manuel. 2009. Interpreting the linguistic traits of linguistic landscapes as ethnolinguistic vitality. *Revista Electrónica de Lingüística Aplicada* 8: 1-15.

Bruce A. Craft, Northwestern State University

“Louisiana Linguistic Landscapes: Analyzing Hypercorrection, Covert Prestige, and Code-Switching Across Gender Lines Among African-American High School Students in Urban Louisiana Classrooms”

One of the most common linguistic cocktails found in the inner city classroom combines Standard American English (SAE) with African-American Vernacular English (AAVE). The use of AAVE and its linguistic variant, Hip-Hop Nation Language (HHNL), predominates over “acceptable” SAE in urban school settings and produces an intoxicating liquor of linguistic innovation. The analysis of the sociolinguistic features of hypercorrection, covert prestige, and code-switching across gender lines in urban Louisiana classrooms not only confirms some of the famous theories of Labov and Trudgill using very contemporary test subjects but also reveals interesting new dynamics when the gender, race, and linguistic teaching style of the teacher are introduced as experimental variables. The results of this field research suggest acceptance of AAVE and use of bidialectalism as pedagogical tools in the urban Louisiana classroom warrant substantially increased study.

The experimental set-up for this research project involved observing and recording the instances of hypercorrection, covert prestige linguistic behaviors, and code-switching between AAVE and SAE across two separate classrooms in an urban Louisiana high school setting. A middle-aged white male teacher who spoke and taught exclusively in SAE led one classroom, while a middle-aged African-American female teacher who spoke extensively in AAVE and taught bidialectally (SAE and AAVE) depending upon the circumstances led the second classroom. The same set of sixteen African-American students were the subject of study in each classroom.

The presentation at this conference will review the field research with attendees, compare the data generated from this experiment to sociolinguistic principles from established scholarship, and suggest avenues for further study. A particular long-term focus of this research concerns increasing African-American student engagement in the urban Louisiana classroom through incorporation of bidialectal pedagogies.

Clayton Delery, Retired Faculty, LSMSA

“Queer Spaces”

“Queer Spaces” will be a description of all kinds of spaces—principally in New Orleans, but also throughout the state—that have a queer sensibility, particularly in the unique way such a sensibility manifests itself in Louisiana.

Included in this presentation (which I envision as an informal talk accompanied by a slide show) will be photographs of houses, courtyards, balconies, and gardens, not to mention gay bars (shot from both the interior and exterior), LGBT community centers, and other spaces which vary in their degree of accessibility and respectability. And I will also be including photographs of sites that play a noted role in Louisiana’s LGBT history.

Randall Dupont, LSU Alexandria

“Funny Business: The Story of Louisiana Raconteur Walter Coquille”

Few political figures in the mid-20th century ever reached the popularity of the Honorable Telesfore Boudreaux, the mayor of a small bayou town in south Louisiana. Boudreaux was elected “le maire” (the Mayor) of the mythical community of Bayou Pom Pom eleven times. With the advent of radio, homes along the bayou once deemed unreachable could now delight in the Mayor’s homespun wisdom. Boudreaux soon gained a mass following, becoming a highly sought-after speaker for social and business events. Local papers hailed his pending arrival. For his first official act as mayor he placed an emblem of the mighty crawfish on the town seal because it was the bravest of all creatures. Mayor Boudreaux once wrote in the *Times Picayune* that he never lost an election, never lied, never exaggerated, and never bragged on himself. A truly remarkable feat indeed for a politician, but not for a fictional character. Boudreaux was the creation of Walter Coquille, a New Orleans businessman and real estate developer, who built a three-decade long business out of humor. Coquille learned the secret of storytelling as a salesman for Royal Typewriters while traveling through the bayous of south Louisiana. He fell in love with the people, culture, and language and channeled his passion into writing and entertaining, but always in “Cajun English” to emulate the local dialect. Coquille published his writings in two collections, hosted a wildly popular radio program, and reigned over the speaking circuit until the mid-1950s. He is credited with writing the classic New Orleans’ song, “Eh la bas.”

Aaron Chase Eddington, Bishop Dunne Catholic School

“The Fort Jackson Mutiny: Reconciling Southern Unionism and Southern Honor in Confederate Louisiana”

In late April 1862, Union forces routed Confederates at the Battle of Forts Jackson and St. Philip. The Confederacy’s inability to retain control of New Orleans, of course a financial and shipping center that gave access to the Mississippi, dealt a critical blow to the Confederate cause relatively early in the war. Union forces seized control of the city without having to face seriously the Confederate-controlled forts. Yet, the beleaguered men of Fort Jackson mutinied against their commanding officers nonetheless. Recent scholarship sheds light on the motivations behind these men as Southern Unionists who felt cast aside in the hierarchy of Southern life and culture. Yet, as this presentation will argue, the fight of Southern men in Confederate Louisiana who acted loyally to the Union cause demonstrates that their fight closely aligns with the values of Southern honor and its unspoken code of ethics. This presentation will detail briefly the system of Southern honor, especially as to how it relates to Louisiana’s place in that system, and how the Unionist Confederate soldiers of Fort Jackson fit into that tradition, despite their seeming antagonism toward the Confederate cause.

Nolan Eller, Louisiana Tech University

“Building Beyond Barbed Wire: Exploring the History and Creative Landscape of Camp Ruston and its Prisoners”

This presentation will focus on the history of Camp Ruston and its prisoners, and how both have impacted the physical and historical landscape of Ruston, Louisiana. This will be accomplished utilizing the materials of the Camp Ruston Collection of Louisiana Tech University. Observing not only the physical camp, which at its peak in 1943 was one of the largest POW camps in the United States, but observing the landscapes that the prisoners created through their artistic and creative endeavors. From 1943-1946 all throughout the camp and the city of Ruston castles, stadiums, windmills, and statues made from crushed rock and stone began to populate the landscape behind the prison walls and around the homes of the citizens of Ruston. Prisoners also took to painting and drawing the world that they were currently living in and the homes and worlds they longed to see again. The artwork and their miniature constructions shed light on the personalities of the prisoners themselves. Men from Germany, Italy, Russia, Yugoslavia, and across Europe came to Louisiana during trying circumstances, and their impact on Ruston has forever changed the landscape of North Louisiana history.

Marcy Frantom, Independent Scholar

“A Cane River Plantation Landscape: Oakland Plantation”

This presentation is based largely upon an interview with family members Mrs. Vivian Prudhomme Duggan and Kenneth Prudhomme, who were raised at Oakland Plantation before the National Park Service purchased it in 1997, to discuss the history, use and thinking about the Cane River Lake plantation landscape. This January 2011 interview focused on plant material, largely trees, identified by number on the Oakland plant map; a copy was on hand during the interview to verify locations. The typed raw interview was approved as accurate by the

interviewees and entered into the CARI landscape plan which is available in the Park library files. For the first time, this interview is interpreted by one of the interviewers to summarize and suggest meaning of the landscape. Function of plant material includes directing air currents; folk medicine and liquor; edible; barrier, screen or fencing; creating work space; removing moisture; aiding business; status “improvers”; monitoring romance; and aiding social interaction. Plant material interacts with buildings. In a long inhabited space, original plant material may be missing or rearranged in association with more recent planting. Aesthetically, plantings reflect early southern formalism (balance in composition, even numbers of material, or planting in lines such as the oak alley); 1940’s naturalism flowing from association with Caroline Dormon, Cammie Henry and the Kisatchie forest (fern bed and Louisiana irises); and “County Agent” programs to encourage scientific farming (native pecans are grafted, honey locusts for fence post program). Probably all Cane River large farms had similar plant material and, to a lesser degree, this material also migrated to the Natchitoches townhouses.

Marcy Frantom, Independent Scholar

“Buard-Wells House: Evolution in the Landscape Reflected in Court Documents, Photos and Architecture 1800-1963”

The lives of the Tom and Carol Wells family were affected by their conservation of an old house with aluminum windows and a barn door purchased in 1963 now known as the Buard-Wells House at 607 Williams Avenue in Natchitoches. Carol Wells wrote a thesis on colonial bousillage houses and her son, Tom, co-authored a book on Louisiana building nails used for dating buildings. The history of the house also includes merchant Edward Murphy who was a deer hide trader for the Spanish married to a daughter of Poste de Natchitoches soldier Gabriel Buard. A description of the house and outbuildings in Murphy’s succession includes, surprisingly for this area, a flour magazine among others. Murphy’s daughter, Eugenie, raises her family in the house with her mother and husband Louis Tauzin, a blind attorney who partnered with the mother in the plantation, a cotton gin and corn mill. After her parents’ deaths, unmarried daughter Ambrosine Tauzin struggles to carry on the operations of the plantation. During a three-year study of court records, a few descriptions of the house and property are tantalizingly drawn. This presentation draws from these descriptions, a few photographs, and architectural evidence to visualize how the house and plantation landscape changed over periods of ownership. Since the Buard-Wells House is believed to be one of the oldest surviving buildings in Natchitoches, this study suggests changes in land use due to social and economic forces typical of the area.

Bernard Gallagher, LSU Alexandria

“An Unhappy Marriage: Competing Cultural Values and Landscapes in Louisiana”

The object of this paper is to show how landscapes in Louisiana or anywhere else are extensions of cultural and personal values and how those metonymic relationships between values and landscape blind people to the ways in which those landscapes exist as phenomena and are really separate from the human. This paper touches on Genesis, the Great Chain of Being, and William Blake in order to see the way in which Judaeo Christian tradition empowers men to have

dominion over the land. The paper will pay special attention William Blake who sees landscapes as an extension of consciousness; sick imaginations produce diseased landscapes. It will then review several novels by James Lee Burke in order to establish the ways in which biblical imperatives and Blake's belief in an inherent connection between the human imagination and the land can be used to explain the varying conditions of landscape in Burke's Louisiana.

Christopher R. Gilson, Northwestern State University

“Overflow: The Red River Flood of 1849”

The Red River of the South flooded in midsummer 1849. Now long forgotten, the 1849 overflow was the worst in the river's recorded history. In southwestern Arkansas, the floodplain spread 16 miles wide. Near Natchitoches, rising waters opened a crevasse into the Rigolet du Bon Dieu, permanently rerouting the river's primary channel. In Alexandria, where private levees failed to protect the city, several feet of water filled many buildings. News of the overflow spread quickly along the eastern seaboard, as early reports suggested the Red River Valley cotton crop—one-fifth of the nation's total—would be lost. The 1849 flood dramatically changed the landscape of an already changing frontier. Despite its significance, the cause of the flood remains a mystery. Using newspaper articles, plantation journals, and travelogues, this research project reconstructs Louisiana's forgotten flood.

Jeffrey S. Girard, Northwestern State University

“The Great Raft and Early Historic Human Landscapes Along the Lower Red River”

The lower Red River floodplain is a rapidly changing landform characterized by high sediment load, recurring flooding, frequent channel shifts, rapid alluvial deposition, bank caving, and a distinct process of channel blockage known as rafting. This presentation summarizes archaeological and geological studies concerning the ways that people utilized this dynamic landscape prior to final clearing of the Great Raft in the late 19th century.

Jay W. Gray, Cultural Resource Analysts, Inc. (CRA)

“The Mission at Los Adaes in Landscape Perspective”

The Los Adaes State Historic Site contains archaeological remains of the eighteenth century Mission San Miguel de Cuellar and the Presidio de Los Adaes in western Natchitoches Parish. The easternmost of six missions established from 1716 to 1717 in what was then the Spanish province of Texas, Los Adaes served as the provincial capital and was situated among the Adaes Indians near the border with French territory. During two expeditions that were sanctioned by the Spanish crown to inspect the effectiveness and efficiency of operations in Texas, maps were produced of the missions and presidios of the region providing details of their layouts. The inspectors and engineers on these expeditions also recorded first-hand accounts of the missions in the form of journal entries and official observations, including some descriptions of land-use among their inhabitants. These documents have been valuable sources of information for archaeologists working in the region, both in supplementing and guiding archaeological research.

The focus of this paper will be an examination of modern topographic mapping and LIDAR imagery at Los Adaes and other confirmed locations of eighteenth century Texas missions, in conjunction with existing historic and archaeological documentation. A goal of the paper will be to better understand site selection and spatial organization in the context of eighteenth century frontier social dynamics.

Mary Greenwood, University of Louisville

“Navigating a New World: The Intercultural Landscapes of Deborah Clifton’s Poetry”

Deborah Clifton’s poetic work *À Cette Heure, la louve* (1999) narrates a failed relationship between an Anglo-American man named George and a Louisiana Creole woman, referred to throughout the work as the titular she-wolf. The text actively occupies liminal ground, shifting between languages (English, French, and Louisiana Creole) and genres (folk tales, first-person narratives, and poetry). Furthermore, the primary narrative begins as George sets out to a world that is not his, thereby assuming the culturally problematic position of the dominant male colonizer. Clifton never names the new world on which George imposes his gaze, but describes his interactions there in folkloric tones. This new world is peopled with werewolves, a condition that Clifton also refers to as having “two heads” (34). This “two-headedness” implies a life spent between forms, between cultures, and between languages. George, the gateway character who introduces us to this world, remains oblivious to this condition throughout the text. The effect of this fantastic imagery is complex. On the one hand, recent scholarship¹ has challenged the mystification of Louisiana and its representation as irretrievably “Other” than the rest of the United States. At first glance, the apparent illegibility of cultural difference in Clifton’s work seems to participate in that mystification. However, as Clifton discredits her narrators, uses Louisiana French in her glossary (ostensibly included for the benefit of outsiders), and satirizes racial and cultural stereotypes associated with Louisiana Creoles, she invites the reader to question his own certainties and her own competency as a reader. Clifton’s work thereby insists that the cultural landscapes of Louisiana are complex, and that interlopers like George (or many of her readers) must approach with caution and humility.

Hiram “Pete” Gregory, Northwestern State University

“We Came from a Hole in the Earth”

The Southeastern American Indians, among them the tribes in Louisiana and their relatives in Mississippi, Oklahoma, and Texas, know and see a different landscape from their European and Afro-American neighbors.

Attitudes about the land and the resources it produces are, in a traditional frame, quite different. Development and exploitation of land is an alien, new, construct in Indian Country. When the Cherokee anthropologist, Robert Thomas, summed up a pan-tribal philosophy for all the

¹ See Emily Clark’s *The Strange History of the American Quadroon: Free Women of Color in the Revolutionary Atlantic World* (2013) and Alecia P. Long’s *The Great Southern Babylon: Sex, Race, and Respectability in New Orleans, 1865-1920* (2005).

Southeastern tribes, he talked about the Harmony Ethic. The landscape reflected that ethical belief system and we can be a bit more specific about that worldview.

The earth is sacred and earth surface is only one layer in a stratified universe. In cultural anthropology and geography it is that landscape that becomes culturally significant. In American Indian culture that surface landscape is linked inextricably to what is above and below it—moreover everything is systematically linked together.

The implications for understanding Louisiana Indian culture are tied to this. This presentation is about specifics of languages, tribes and places that relate to the Louisiana landscape and, perhaps, the conflicts involved in culture change. Louisiana is a fragile place constantly changing and American Indian people understand that in different ways from their neighbors. Let us speak of sacred spaces, special actions, and, perhaps, a different concept of landscape that has had impacts on the culture of the whole region.

Channing Joseph, University of Southern California

“Vodou Dances and ‘Grossly Immoral’ Preaching: Sexual Politics and the Emergence of Queer Activism in the Cultural Landscape of Fin de Siècle New Orleans, 1889-1907”

American obsession with the religious practices of the Haitian vodou religion, more commonly known as voodoo, can be traced back to the 1790s, when during the height of the Haitian Revolution, French slaveholders fled their island of sugar plantations to seek refuge in New Orleans, bringing with them frightening tales of how their slaves had risen up against them, empowered by magic rituals that employed hypnotic drums, animal sacrifice, public nakedness, and dances whose movements recalled the sexual act. This fear and fascination with vodou existed for decades all across the cultural landscape of the American South, but nowhere was it more pronounced than in New Orleans, whose history, language, and traditions were very closely tied to Haiti. This fear had two facets: (1) The terror Louisiana slaveholders felt at the prospect of their own slaves rising up; and (2) the urgent need all white men of the period would have felt to protect white women from what they saw as the dangerous sexual allure of vodou rites. This is, in part, why an 1889 police raid on a vodou ceremony in which white women had danced naked with black men made national headlines and resulted in a crowd of roughly 3,000 people surrounding the courthouse for the subsequent trial. The plaintiffs’ release with hardly a slap on the wrist, at a time when black men and women were lynched for the smallest of infractions, represented an important and surprising shift in attitudes toward consensual sexual behavior across the New Orleans social and cultural landscape. This shift led to another less than two decades later with the arrival in the city of Carl Schlegel, a Presbyterian minister who is now thought to be one of the earliest advocates for gay rights in the United States.

Lisa A. Kirby, Collin College

“Looking Beyond White Trash, Rednecks, and Bubbas: Exploring New Representations of the Louisiana Working Class”

“White trash is a central, if disturbing, thread in our national narrative.

The very existence of such people—both in their visibility and invisibility—is proof that American society obsesses over the mutable labels we give to the neighbors we wish not to notice.”

—Nancy Isenberg,
White Trash: The 400-Year Untold Story of Class in America

The white working class has garnered a great deal of attention in the past year. Many claim it was this demographic who played a major role in electing Donald Trump to the presidency, and books like Nancy Isenberg’s *White Trash* and J.D. Vance’s *Hillbilly Elegy* have shot to the top of the bestseller lists. Exploring the white working class, particularly in the South, points to complicated intersections of race, class, region, and politics, especially when one explores the representation of this group in literature. Too often in the past, the white working class, particularly those in the South, have been characterized in problematic ways, focusing on their poverty, lack of education, and limited worldview. However, many contemporary writers have sought to provide a more accurate and multifaceted view of the southern working class. These writers have found ways to represent this group in more nuanced ways while also interrogating their complexities.

This paper will focus on the representation of the southern working class in contemporary writing, interrogating particularly the categorization of “white trash.” Exploring writer Tim Gautreaux specifically, this presentation will consider the complexities of this demographic, the representation of the Louisiana working class, and how the intersections of class, race, and region are characterized in the current literary landscape.

Work Cited

Isenberg, Nancy. *White Trash: The 400-Year Untold History of Class in America*. Penguin, 2016.

Phyllis Lear, Northwestern State University

“Following the PPOs”

This presentation discusses the distribution of shapes and types of Poverty Point Objects (PPOs) across the ancient Louisiana landscape as well as one site in southern Arkansas. These small lumps of soil were shaped and decorated by ancient Americans then fired using a pit-fire ceramic technology. Although we will probably never know what the shapes and decorations signify, we can continue to study their distribution patterns across the Southeastern United States in order to glimpse how the Poverty Point people organized themselves and/or their rituals across their cultural geography.

Kris LeJeune, Northwestern State University

Derek W. Foster, Upper Iowa University, Alexandria

“But Unless You Repent, You Will All Likewise Perish’: The Guilt and Atonement of Billy Wayne Fontana”

In any religious landscape, followers conform to the agreed upon laws, customs, or directives of their particular religious community. When people act against the norm and break their contract with the religious community, they either choose to continue to flaunt the standards or to give into their guilt and to atone for the transgression. Sometimes, that atonement is extreme. In John Dufresne’s *Louisiana Power and Light*, Billy Wayne Fontana flaunts the standards until he commits the ultimate breach and performs the ultimate atonement. Set in Monroe, Louisiana (in a state where the majority is Roman Catholic—a denomination notorious for its feelings of guilt), the novel’s protagonist Billy Wayne is cursed by his family’s past and is raised by nuns who groom him for the priesthood. Billy Wayne’s first breach with his religious community occurs when he turns his back on his “calling” and commits the sin of fornication. His culpability grows with the eventual abandonment of his family and the death of his sons (indirectly caused by Billy Wayne himself). When he finally comprehends and accepts his guilt, Billy Wayne’s need for atonement pushes him to kill himself in a biblical fashion. According to Chris Castaldo (“The Remedy to Religious Guilt”), identity (within the religious community) and acceptance (by the religious community) drive the need to atone for guilt. Once identity and acceptance are compromised, the “sinner” must atone to re-conform to the norms of the community. The individual chooses the degree of atonement in relation to the degree of guilt. Dufresne presents a character so overcome by guilt that he no longer sees his place within his community—or even the world—and must perform a definitive atonement that completely detaches him from the guilt that he can no longer tolerate.

Bruce R. Magee, Louisiana Tech University

Stephen Payne, Writer

“Literary Landscapes in Chopin’s ‘At the ‘Cadian Ball’”

Landscapes play an important part in Kate Chopin’s work. The physical landscapes of Louisiana provide a wide variety of backdrops for Chopin’s stories to unfold. Add to them the social diversity of the state, with its shades of culture, race, religion, and gender, and the complexity increases exponentially. Such is the case with “At the ‘Cadian Ball.’”

Chopin does not give a precise location for the setting of “At the ‘Cadian Ball,” but she does leave us some clear clues. The Laballière plantation is next to a levee, which means it fronts a river, as was common with French properties. It frequently received guests from the city, which was only a few hours away. If we assume the city is New Orleans, then the river is probably the Mississippi, and the plantation was probably between New Orleans and Baton Rouge, possibly along the German Coast. The physical geography of Louisiana plays a prominent role in the story.

The damage done by the hurricane sets the plot in motion, and plunges us into the complex social landscape played out against the backdrop of the physical one. All the characters are Creole, in the technical sense of being Francophone Catholics born in Louisiana as the descendants of

Europeans or Africans. Alcée and Clarisse belong to the aristocracy; his 900 acres marks him as somewhat wealthy, but the loss of the rice crop is a heavy blow that sends him into a spiral. Bobinôt and most of the others at the ball are Acadians descended from the exiles from Acadia, while Calixta is a Spanish Creole. The intricate sexual politics that unfold among the four main characters is driven and made possible by the physical and social landscape of the area.

Fran Middleton, Independent Scholar

“Morgan City’s Murderous Landscape: The Geography of the 1927 Dreher-LeBoeuf Case”

This power point presentation, drawn from the four-volume court record, uses a map and pictures to reconstruct the events of Friday, July 1, 1927 when Jim Beadle shot James LeBoeuf in the presence of his wife Ada and Dr. Thomas Dreher, her alleged lover. The site of the no longer standing Colored School House, behind which the shooting occurred on the flood waters of 1927, is included as well as the fire hydrant to which the pirogue was tied, the porch where witnesses saw Dreher and Beadle tie it, the residences of the victims, Lake Palourde where James LeBoeuf’s field-dressed and weighted body was dumped, the site of the Morgan City Power Plant where LeBoeuf worked, the building where Ada was questioned, the ferry landing where the three defendants crossed the Atchafalaya River en route to Franklin where they were tried, and the gravesites of the victim and perpetrators. On that fateful night, Ada and James LeBoeuf sat in two skiffs as Jim Beadle paddled up in a large jouged or yoked pirogue carrying Dr. Dreher in the bow.

Listeners will gain a better understanding of the scene and mechanics of the crime and sense how much the development of the oil industry and the construction of new Highway 90 and flood control structures changed the crime scene. A background summary will be included.

Kathy Root Pitts, Jackson State University

“Kerosene Lanterns and Iron Deer: The Bayou Daughter”

The semi-autobiographical short story, “Kerosene Lanterns and Iron Deer: The Bayou Daughter,” is the account of a Tulane architect’s daughter whose father could not make an easy living during the Depression, so he moved his family from Mississippi to Louisiana’s Bayou Teche to live for a decade with their Uncle Vincent. Looking back from the 1960s, his now neurotic daughter, Dorothy, prepares to take her own family on a daytrip to see Zemurray’s Garden in Hammond, Louisiana. On the ride home to Jackson, Dorothy tells of her time at Bayou Teche. Though the 1930s were a hard decade for the worried adults, for a child, it had been peaceful. Difficult though well-defined financial challenges, manageable deprivation, a sense of toughing it out together, and the camaraderie of cousins gave a sense of security to the 1930s child, even during dark times.

In contrast, the same lady thirty years later suffers from anxieties which are palpable throughout the 1960s garden trip narrative. We realize that her neurosis came to her after the Depression ended and after she left Bayou Teche. Though the challenges to the family were great during the 1930s, emotional demands for appearing socially well-placed after the Depression aggravated a

need in Dorothy's mother—the child's grandmother—to restore to the family to a place among “elite society,” a position to which Dorothy felt that she did not belong.

The story is told through the eyes of her five-year-old daughter. The impressionable child links in her mind the beauties with the fears that emerge from this garden tour. Her mother's nervousness touches the child, creating distorted perspectives and imaginings typical to young children, and giving the impression that this garden is mystical, and at times menacing.

Emily Rice, Northwestern State University

“Literary Landscapes: Feminine Empowerment and Louisiana's Southern Aristocracy in John Biguent's *Oyster*”

John Biguent's debut novel, *Oyster*, explores the decline of the Southern aristocracy in a rural Louisiana community that depends on the traditional livelihood of oyster farming and fishing. Focusing on two families, the Petitjean's and the Bruneau's, *Oyster* exposes lingering cultural traditions of Southern aristocracy in the late 1950s. The friction between the older generation and the younger residents exposes the tensions between Southern conventions and the rise of contemporary mainstream society. Set on the cusp of the revolutionary decade of the Sixties, the novel provides important insights into the decline of the Southern aristocracy while exposing the propagation of feminine oppression. The older generation still practices antebellum cultural traditions, including arranged marriages based on financial and social advancements., while the younger generation promotes sexual freedom and promiscuity. These cultural traditions place women in positions that propagate marginalization and commodification. Terry, the young Petitjean daughter, rebels against the patriarchal hierarchy through murder, refusal to follow traditional gender roles and sexual liberation. This presentation will explore Terry's ultimate freedom from the antiquated aristocracy and feminine oppression.

C.E. Richard, University of Louisiana at Lafayette

“Essays on Land and Loss”

I propose to read a pair of short essays from my forthcoming collection of creative nonfiction, which concerns the loss of land and cultural identity occurring throughout Louisiana's failing coastlands. McFarland Books will publish the collection, entitled *Land's End*, sometime in 2018. The essays I would like to read at this year's conference offer an account of the breathtaking changes to the land along our coast as witnessed by the people who live there and know it best, the French-speaking Indians and Acadians watching it all disappear from under their feet.

This presentation will include photos taken by my collaborator and the other central figure in *Land's End*, photographer Frank McMains.

Allison Rittmayer, Northwestern State University

“‘Time and Death and Futility’: Filming Louisiana's Landscapes”

This presentation will show how contemporary films set or filmed in Louisiana (including *The Skeleton Key* [2005], *Bad Lieutenant: Port of Call New Orleans* [2009], *The Paperboy* [2012], *True Detective* season one [2014], *The Beguiled* [2017], and others) draw from the Southern Gothic and use the Louisiana landscape to represent individual and cultural repression and its aftermath. Authors like William Faulkner presented the natural world as an edenic refuge from the decay represented by the family home, only to deny their protagonists relief when the landscape becomes a force of rejection and retribution. In rural noir films, the landscape no longer provides punishments for the sins of the fathers. I argue that these films mine our associations between the natural world and the primitive in order to present the contemporary Louisiana landscape as a place where our current material culture, discarded and disused on empty lots, reveals our society's inability to effectively process what is left behind—not only goods, but people and ideals. At the same time, images of the southern landscape, now filmed in crisp HD or 4K, present a veneer of realism that belies the grotesque nature of what we are seeing. In her 1960 essay, “Some Aspects of the Grotesque in Southern Fiction,” Flannery O'Connor wrote, “Of course, I have found that anything that comes out of the South is going to be called grotesque by the Northern reader, unless it is grotesque, in which case it is going to be called realistic.” This sentiment also applies to rural noirs, and I will conclude with remarks on how the landscape leads viewers to consider rural noirs realistic, when that is a designation they rarely apply to urban *films noirs*.

Dennis Rohatyn, Writer

“The French Convection”

On October 16, 1959, Massachusetts Senator John F. Kennedy visited the town of Crowley, Louisiana, to attend the annual festival held in the “rice capital of the world.” However, the purpose of his trip was to launch his Presidential campaign, well in advance of the 1960 primary season. Aided by his brother (and campaign manager) Robert, Kennedy chose to begin running for the Democratic Party nomination and the White House in rural LA for several reasons: a local advocate (Mayor Edmund Reggie), a large Catholic community, and “Cajun,” French-speaking presence in the region, which enabled JFK to employ his wife Jacqueline, who accompanied him on the tour, as the candidate's best-kept secret weapon. And it worked. Today, almost 58 years later, there is a plaque in front of Crowley's City Hall to commemorate the event, but little else except memories, including those of Victoria Reggie, the mayor's daughter, who was only five years old at the time. Eventually she became the wife and widow of Ted Kennedy, the last important political heir of the Kennedy clan, who died in 2009. Despite all the books, articles, essays, and websites analyzing the 1960 election, little mention is made of how and where it all began, or why Crowley's role in the “making” of the President was as crucial as any, albeit tinier than grains of sand—or rice. We attempt to restore Crowley's status in the annals of domestic politics, and to recreate Cold War anxiety as well as Civil Rights perplexity, without false nostalgia. Those who do not recall the past may overdramatize it. Those who do, are condemned to practice it backstage.

Dennis Rohatyn, Writer

“Landscaped/Terre échappée”

Ten short poems, evoking the ugliness, morbidity and sheer nothingness of Baton Rouge, both as an industrial wasteland and as a state capitol, with no usable past and no tenable future: beyond hope yet already saved by being at or near the center of hell.

Poems: “Behold the Norm,” “Feed Me My Rites,” “A Matter of Degree,” “Mississippi Wan-Note,” “Rue Godot,” “The Night I Got the B.R. Blues,” “Voix de la Ville,” “Busted in Baton Rouge,” “Chant D’Accordion,” and “Late-Night Séance with the Great Gabby.”

Mona Lisa Saloy, Dillard University,

“Documenting the Folklife of Contemporary Black Creole Culture in New Orleans at Dillard University”

Dillard University is located in the historic “Seventh Ward” Gentilly neighborhood known as a center of Creole culture in New Orleans, Louisiana; Dillard’s strong New Orleans heritage, from the second-line following the graduation ceremony in the Oaks to the red beans served on Mondays (a Haitian legacy) in the cafeteria fuel what visitors know of the Crescent City. The story that First Lady, Michelle Obama told so well at this past Commencement of Emperor Williams, a freed slave who signed the charter to build a university to educate blacks, a school which would later become known as Dillard University, is known by some who work and study here. Dillard’s library once housed the famed Amistad Research Center Archives, and noted author-Folklorist Marcus Christian was employed at Dillard when he fueled the documentation of Creole culture for the *WPA Guide to New Orleans* in the 1930s as well as the source of information on Black Creole culture in various Lyle Saxon books. Yet, many students and faculty don’t formally study Creole culture as part of a liberal arts education steeped in the humanities and as part of the traditions and identity of an HBCU in New Orleans. The goal of our project brings together English faculty, Mass Communication, History, African World Studies, and First-year Seminar faculty to specifically infuse Creole culture into the classroom; additionally, the project will preserve the oral histories by working with the Library staff, Mass Communications and Film faculty to create a digital archive. Here nearing the third and final year of this documenting project, what have we learned about the Dillard University cultural landscape? Has it incorporated New Orleans, its Creoleville neighborhood of Gentilly, or is it just any other HBCU? This study will share insights gained throughout the project period and answer those questions.

John “Pudd” Sharp, University of Louisiana at Lafayette

“In Search of... A Survey of Louisiana Dance Halls”

The dance halls (and later clubs) that have dotted the landscape of Louisiana from the late 1800s to the present have served as the center of secular culture for many folk groups. Found in forty-six of Louisiana’s sixty-four parishes, these establishments occurred in almost every conceivable locale, from urban to rural, boasted music of many genres, from country and western to zydeco and provided much needed recreational space for an equally wide array of Louisiana residents, from Native Americans to Creole cowboys. The architecture of these institutions is as wide-

ranging as the locales and populations that they served, from tiny repurposed wooden barns to newly built huge brick clubs, church halls, and recreation centers. Wherever the location, music featured, or clientele, these establishments were and are a center of social life: to dance, drink, play pranks, share news, settle differences, engage in courtship rituals, and celebrate and mark life events from births to deaths. I travel the back roads, looking for promising old structures (or empty spots surrounded by gravel parking lots) and the people to tell me the stories of those places. I search out informants in barber and beauty shops, post offices, and quilting bees. I've held hundreds of informal interviews with informants as varied as members of zydeco motorcycle clubs to a former Governor of Louisiana—most of those happen in unlikely places—from porta potty lines at music festivals to nursing homes. I interview dancehall owners, bartenders, bouncers, cooks, musicians, and of course, dancers. This talk will cover the growth of the project from the original list of 175 to the current number of over 1700, a peek into the journey of my discovery of an important part of our Louisiana landscape.

Elvin Shields, Natchitoches Genealogical and Historical Association

“Tracing 19th Century Louisiana Genealogy through Ethnicity and Occupation”

Genealogy is the study of family history. Genealogists use many tools in their research to gather the correct data to reach the correct conclusion. Ethnicity and occupational groups in the 18th century can shortcut and avoid the brick walls of family research.

In 1719 the Company of the West was importing African slaves to Louisiana to provide for the heavy labor requirements of agriculture commerce such as timber, cotton, tobacco, and indigo for plantation operations. By 1724 the French government had instituted the Black code to protect the slaves and free Blacks and to define and limit their activities. The French and Spanish governments began issuing land grants to Europeans to encourage settlement in Louisiana. French soldiers became farmers, trappers, carpenters, smiths, and other businessmen located throughout Louisiana. Germans settled along the Gulf of Mexico, soon to be called the German coast. This group was composed of very skilled craftsmen, farmers, trappers, woodsmen, and watermen. The Acadian (Cajun) settlement patterns were around the southeast and southwest areas, and the Acadians soon began farming, ranching, trapping, and fishing. Their area soon became known as Attakapas; today it is simply called “Cajun Country.”

The United States Census data traces these and other ethnic groups by occupations and place of birth. These groups have a tendency to remain as a community since language and religion tend to bind them.

Bryant Smith, Nicholls State University

Terri Schroth, Aurora University

“Close to Home: Exploring Opportunities for Learning French in Louisiana”

When teaching foreign languages, it is often assumed that in order for our students to be exposed to the target language and culture, they must study abroad. While study abroad is an excellent

way to become immersed in authentic language and culture, many opportunities are available that are much closer to home. This presentation will first discuss a grant that sought to bring immersion experiences and real-life Francophone culture and the French language to students in a local environment (Chicago) without the expense and hassle of traveling abroad. In current times of budget cuts, it is essential that educators look to expose students to language and culture without having to travel long distances and thus incur more debt and expenses.

In this presentation, we will discuss how this mindset can be applied to Louisiana. Because of Louisiana's complex history and connections (past and current) to various cultures and languages (French, Spanish, African), it provides a perfect location for such immersion activities, particularly in regard to Francophone history, language, and culture. While we will highlight examples of field trips, travel courses, and other activities that apply to French, we will also mention many ways to connect with Spanish language and culture in Louisiana. This presentation will give audience members many ideas on how to build immersion into a current course, future course, club, or organization to facilitate linguistic and cultural connections that don't require a passport. These local connections to language serve to make language learning meaningful and show students that the language that they are studying isn't really "foreign" at all.

Shirley Ann Snyder, Northwestern State University

“Death in Rural Louisiana: A Living Landscape”

Folk in Louisiana have much in common, with that goodwill stirred thoughtfully into the glorious variety that is its culture. The unique path that each of us travels usually moves us full circle. We are changed, and hopefully, the result of this journey is sight. We see more clearly what is important.

This presentation is a poetry reading on the journey from life to death and the relationships that are distinctive to that journey in the beautiful landscape of rural Louisiana.

Christopher Thrasher, National Park College

“Mental Landscapes of Surgeons in Nineteenth Century Louisiana”

A nineteenth century journalist observed a surgeon walking down a dusty road and suggested that the quiet man was “the repository of great mysteries.” This presentation will cast the spotlight onto surgeons from Louisiana and reveal mysteries that eluded that writer.

In the last few years several scholars have produced excellent histories of medicine during the nineteenth century. However, these are mostly broad overviews that say little about the people who actually practiced medicine. The few portrayals of nineteenth century doctors in the scholarship and in popular culture tend to portray them as butchers with little knowledge of anything other than amputation saws. While the doctors of this era were not as knowledgeable as their twenty-first century descendants, they did remarkably well with the tools at their disposal.

This presentation will provide insights into the mental landscapes of Louisiana surgeons with information found in records produced by one of the first medical boards to license surgeons in Louisiana. These documents provide statistical insights into the education, experience, and regional mobility of these medical pioneers. The presentation will also compare Louisianan surgeons to their counterparts from other states in the region.

Lisa Walker, University of Southern Maine

Reilly Sullivan, University of Southern Maine

“Creole Girls and City Demoiselles: Queering the Landscape in the Short Stories of Alice Dunbar-Nelson”

Alice Dunbar-Nelson, whose “local color” stories capture New Orleans’ Creole culture, has historically fallen under the radar of readers and critics. We look at two of Alice Dunbar-Nelson stories that place her New Orleans Creole girls into queer landscapes, or “wild zones” outside the urban center of New Orleans. “By the Bayou St. John” (*The Goodness of St. Rocque*) and “Natalie” (written about 1898), are examples of Dunbar-Nelson’s stories that take place in the unstable borderlands of the natural world, specifically the bayou, the lakefront, and the oceanfront. In Dunbar-Nelson’s fiction, protagonists experience these borderlands as spaces of possibility for physical mobility, social mobility, and sexual potency—all of which are highly codified and controlled in their urban homes.

We read these spaces as queer both because they are associated with same-sex pairings that have erotic significance and because they are central to stories that resist the marriage plot. Grounding our queer reading in intersections of sexuality with class and racial difference, we explore how Dunbar-Nelson’s same-sex pairings typically involve the heroine, a sheltered “city demoiselle,” often with a cosmopolitan view of rural folk, and a Creole country girl whose relative mobility is contingent on her linguistic and racial “otherness.”

However, Dunbar-Nelson’s “not quite/not white” characters lack the mobility to fully transcend the racialized, classed and gendered stratifications of New Orleans—and American—society. Our paper addresses this regionalist distinction by attending to Dunbar-Nelson’s queer Louisiana landscapes as a locus of critique that challenges patriarchal representations of Creole women, even while it reiterates other hierarchies of difference among them. Moreover, we find that Dunbar-Nelson’s stories as a whole display queer patterns of meaning that create a more nuanced reading of Louisiana landscapes in her regionalist fiction.

Mary Linn Wernet, Northwestern State University

“Preserving the Cane Riverscapes of the B.A. Cohen Collection”

In the mid-1980s, Natchitoches Parish native and free-lance photographer Barbara Anne (B.A.) Cohen began donating a collection of her photographs documenting the Natchitoches and Cane River Region to Northwestern State University Cammie G. Henry Research Center. From the

1980s until shortly before her death in November 2015, B.A. Cohen continued to add to her collection.

To date, the collection spans 42 linear feet. Most of the collection consists of B.A.'s creative imagery documenting the natural and cultural resources of the Cane River region of Natchitoches Parish Louisiana in a variety of formats including black and white photography, color photography, color slides, mounted prints and computer-generated works. The presentation will provide a brief biography of B.A. Cohen's life, highlight her creative documentary photographic pursuits, introduce the audience to her collection, and discuss the challenges in preserving the collection and the research opportunities the collection holds for future researchers.