

Acknowledgements

Conference Keynote Speaker:	Glen Pitre
Conference Co-Chair:	Dr. Lisa Abney, Provost, Vice President of Academic and Student Affairs, and Professor of English, Northwestern State University
Conference Co-Chair:	Dr. Shane Rasmussen, Director of the Louisiana Folklife Center and Assistant Professor of English, Northwestern State University
Conference Programmer:	Dr. James A. Crank, Director of Graduate Studies in English and Assistant Professor of English, Northwestern State University
Conference Host:	Dr. Davina McClain, Director of the Louisiana Scholars' College, Northwestern State University
Grant Primary Investigator:	Dr. Shane Rasmussen
Administrative Support:	Ms. Sharon Sweeters, Louisiana Folklife Center
Conference Poster, Proceedings and Program Covers:	Matt DeFord, Head of Department of Fine and Graphic Arts and Associate Professor of Sculpture and Ceramics
Graduate Interns:	Ashley Briggs, Curtis Desselles, and Eugene Edwards
LFC Staff:	Robbie Gore and Chelsi Martin
Selection Committees:	
NSU Louisiana High School Essay Contest:	
	Dr. Shane Rasmussen, Chair
	James Callahan, Northwestern State University
	Stephanie Masson, Northwestern State University
	Lisa Rougeou, Northwestern State University
Conference Presentation and Film Selection Committee:	
	Dr. Shane Rasmussen, Chair
	James Callahan
	Stephanie Masson

Special Thanks To:

Jan Frederick
 Dr. Pete Gregory
 Katherine Johnson
 Christina Landry
 Dr. Sarah McFarland
 Sheila Richmond

Conference Sponsors:

Cane River National Heritage Area Commission
 This project received support through a Cane River National Heritage Area Commission grant.
 “Any views, findings, conclusions, or recommendations expressed in this conference do not necessarily reflect those of the Cane River National Heritage Area Commission.”

Louisiana Folklife Center
 Folklife Society of Louisiana
 NSU College of Arts, Letters, and Graduate Studies & Research
 NSU Writing Project

Conference Donors:

The Book Merchant
 Brookshire’s #27 and Brookshire’s #29
 Campus Corner
 Cane River Bar and Grill
 The Chaplin House
 City Bank and Trust Co.
 City of Natchitoches Mayor’s Office
 The Demon Bookstore
 LA Capitol Federal Credit Union
 The Landing Restaurant and Catering Company
 Louisiana Creole Heritage Center
 Mariner’s Restaurant
 Merci Beaucoup Restaurant
 Natchitoches Chamber of Commerce
 Natchitoches Parish Tourist Commission
 National Center for Preservation Technology and Training
 NSU Barnes and Noble Bookstore
 NSU Alumni Center
 Sabine State Bank
 Shipley’s Doughnuts
 Sonny’s Doughnuts
 The Steel Magnolia House
 Trail Boss Steak House
 University Doughnuts
 Wal-Mart Supercenter

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

Schedule of Events

Friday, September 24

- 12:00 – 12:30 PM: Registration. Friedman Student Union Ballroom.
- 12:30 – 1:00 PM: Conference Welcome. Friedman Student Union Ballroom.
Dr. Randall Webb, President, Northwestern State University
Dr. Lisa Abney, Provost, Vice President of Academic and Student Affairs, and
Conference Co-Chair, Northwestern State University
Dr. Shane Rasmussen, Director of the Louisiana Folklife Center and Conference
Co-Chair, Northwestern State University
- 1:00 – 2:15 PM: Presentation Sessions 1A, 1B, 1C and Film Screenings 1A and 1B
- 2:30 – 3:45 PM: Presentation Sessions 2A, 2B, and 2C and Film Screenings 2A and 2B
- 4:00 – 5:15 PM: Presentation Sessions 3A and 3B and Film Screening 3A
- 5:15 – 6:30 PM: Dinner
- 6:30 – 10:00 PM: Keynote Address by Director Glen Pitre and Film Screening of
American Creole: New Orleans Reunion. Friedman Student Union Ballroom.

Keynote title: "First you make a..."

.....

Saturday, September 25

- 7:00 – 8:00 AM: Registration: Morrison Hall Foyer
- 8:00 – 9:15 AM: Presentation Sessions 4A and 4B
- 9:30 – 10:45 AM: Presentation Sessions 5A, 5B, and 5C
- 9:30 AM – 12:15 PM: Film Screenings 5A
- 11:00 AM – 12:15 PM: Presentation Sessions 6A, 6B, and 6C
- 12:30 – 1:45 PM: Lunch
- 2:00 – 2:30 PM: NSU Louisiana High School Essay Contest Winners:
Essay Presentations and Awards Ceremony
- 2:45 – 4:00 PM: Presentation Sessions 7A and 7B and Film Screening 7A and 7B
- 4:15 – 5:30 PM: Presentation Sessions 8A and 8B and Film Screening 8A
- 5:30 – 7:00 PM: Dinner
- 7:00 – 10:00 PM: Keynote Address by Director Jeffrey Goodman and Film Screening of
The Last Lullaby. Friedman Student Union Ballroom.

Presentation Sessions

Friday, September 24, 2010

Presentation Session 1: 1:00 – 2:15 PM

	1A	1B	1C
Room	Morrison 146	Morrison 221	Morrison 227
Session Title	Defining a Region: The Stories of a Landscape	Louisiana in the Classroom: Responsibility and Resource	The Brain Drain and NSU Graduates
Session Chair	Jason Church	Cynthia R. Lindsey	Patricia Clark
	Jason Church	Monika Giacoppe	Film Screening: <i>Stay, Brady, Stay</i> Discussion with: Patricia Clark, Donald Stewart, Charlie Penrod, Jack Russell, James Picht, & John Sutherlin.
	C. Ray Brassieur	Mary Linn Wernet	
	Susan Roach	Cynthia R. Lindsey & Joy Lynn Moser	
		Cynthia R. Lindsey & Michelle L. Robichaux	

Presentation Session 2: 2:30 – 3:45 PM

	2A	2B	2C
Room	Morrison 221	Morrison 146	Morrison 227
Session Title	Re-Imagining <i>The Awakening</i>	Controversies and Contestations: Louisiana's Untold Stories	Through the Eyes of Psychology: Positive Effect of Films Roundtable Discussion
Session Chair	Lisa Abney	Clayton Delery	Susan Thorson-Barnett
	Heather Salter Dromm	Clayton Delery	Panel: Susan Thorson-Barnett, Neeru Deep, Kathryn Kelly, & Patrice Moulton
	Nina Adel	Paul Nagel	
		Jerry Sanson	

Presentation Session 3: 4:00 – 5:15 PM

	3A	3B
Room	Morrison 227	Morrison 146
Session Title	Creating Voices: Louisiana's Soul	Resisting the Gothic: (Re)Visions of Louisiana in Popular Culture
Session Chair	Hardy Jones	James A. Crank
	Nina Adel	Allen Bauman
	Oona Zbitkovskis	Bernard Gallagher
	Hardy Jones	James Callahan

Presentation Sessions

Saturday, September 25, 2010

Presentation Session 4: 8:00 – 9:15 AM

	4A	4B
Room	Morrison 146	Morrison 227
Session Title	Disney-fying Dixie: (Mis)Representations in <i>The Princess and the Frog</i>	Purchasing Louisiana: Exchange, Commodity and Industry
Session Chair	Sarah E. McFarland	Keith Dromm
	Amanda LaRoche	Chanda M. Nunez
	Sarah E. McFarland	David Dorrell
	Alexandra Gatti	Keith Dromm

Presentation Session 5: 9:30 – 10:45 AM

	5A	5B	5C
Room	Morrison 146	Morrison 221	Morrison 227
Session Title	Shifting Identities: Louisiana in Literature and Art	Louisiana's Social Identities	Getting the Folk on Film: The Current State of Documentary Film as Public Folklore in Louisiana Roundtable Discussion
Session Chair	Thomas W. Reynolds, Jr.	Lori LeBlanc	Shane Rasmussen
	Trever L. Holland	Daniella Santoro	Panel: Conni Castille, James Catano, Kevin McCaffrey, Glen Pitre, Carolyn Ware, & Zach Godshall
	John Mangipano	Jessica Reeves	
	Thomas W. Reynolds, Jr.		

Presentation Session 6: 11:00 AM – 12:15 PM

	6A	6B	6C
Room	Morrison 146	Morrison 221	Morrison 227
Session Title	Race, Violence, and Politics: Depictions of Louisiana in Film	Sites of Memory: Revisiting Louisiana's Past	People on the Camino Real: Past and Present Roundtable Discussion
Session Chair	Charles J. Pellegrin	Greg Granger	Hiram "Pete" Gregory
	Kevin Fontenot	Stacy Meyers	Panel: Pete Gregory, Robert Caldwell, & George Avery
	David M. Anderson	Anne Ulentin	
	Steve Tucker	Jim Delahoussaye	

Saturday, September 25, 2010**NSU Louisiana High School Essay Contest
Essay Presentations and Awards Ceremony****2:00 – 2:30 PM****Morrison Hall 227**

1st Place Winner – Morgan Bollich
Saint Edmund Catholic School – Eunice, Louisiana
“Inspiration: The Beauty Within”

2nd Place Winner – Savannah Kate Bridges
Riverfield Academy – Rayville, Louisiana
“Tabasco Veins, Zydeco Heartbeat”

3rd Place Winner – Chuhyun Kim
Natchitoches Central High School – Natchitoches, Louisiana
“Louisiana: My Inspiration”

Honorable Mention – Michael Sitarz
St. Paul’s School – Madisonville, Louisiana
“Environmental Inspiration”

Honorable Mention – Laramie Williams
Natchitoches Central High School – Natchitoches, Louisiana
“Through the Storm, We Stood”

The first, second, and third place winners will receive a Northwestern State University scholarship.

Presentation Session 7: 2:45 – 4:00 PM

	7A	7B
Room	Morrison 146	Morrison 227
Session Title	Speaking Louisiana: Language and Identity I	Myth and Microcosm: Louisiana’s Filmic Legacy I
Session Chair	Jim Mischler	James A. Crank
	Tamara Lindner	Derek W. Foster
	Michael K. Cundall, Jr.	Martha L. Reiner
	Antoine Constantin Caille	Shonu Nangia

Presentation Session 8: 4:15 – 5:30 PM

	8A
Room	Morrison 227
Session Title	Speaking Louisiana: Language and Identity II
Session Chair	Lisa Abney
	Anna Howell & Tamara Lindner
	Matthew Crossland
	Richard Winters

Film Screenings

Friday, September 24, 2010

	Time	Location	Film	Director
1A	1:00 – 2:15 PM	Kyser Hall Television Studio	<i>You Better Run</i>	David Beier
1B	1:00 – 2:15 PM	Student Union Ballroom	<i>A Common Pot: Creole Cooking on the Cane River & We Never Went Hungry: Seafood & Smoked Meats in Acadian Food Traditions Today</i>	Kevin McCaffrey
2A	2:30 – 3:45 PM	Kyser Hall Television Studio	<i>All on a Mardi Gras Day</i>	Royce Osborn
2B	2:30 – 3:45 PM	Student Union Ballroom	<i>After the Aftermath: Croatian Fishing Families in Louisiana</i>	James Catano & Carolyn Ware
3A	4:00 – 5:15 PM	Student Union Ballroom	<i>Jena 6: A Threat to Justice</i>	Daniel Malveaux

6:30 – 10:00 PM: **Keynote Address by Director Glen Pitre and Film Screening of**
***American Creole: New Orleans Reunion*. Friedman Student Union Ballroom.**

Saturday, September 25, 2010

	Time	Location	Film	Director
5A	9:30 AM – 12:15 PM	Student Union Ballroom	<i>Spirit of a Culture: Cane River Creoles & Making a Way</i>	Bill Rodman & Flo Ulmer
6A	11:00 AM – 12:15 PM	Kyser Hall Television Studio	<i>Looking for Trouble</i>	David M. Brasseaux
7A	2:45 – 4:00 PM	Student Union Ballroom	<i>King Crawfish</i>	Conni Castille
7B	2:45 – 4:00 PM	Kyser Hall Television Studio	<i>God's Architects</i>	Zack Godshall
8A	4:15 – 5:30 PM	Student Union Ballroom	<i>Louisiana Story: The Reverse Angle</i>	Tika Laudun

7:00 – 10:00 PM: **Keynote Address by Director Jeffrey Goodman and Film Screening**
of *The Last Lullaby*. Friedman Student Union Ballroom.

Presentation and Film Abstracts

Abney, Dr. Lisa (Northwestern State University)

Chair and Discussant: Session 2A (Re-Imagining *The Awakening*): Morrison 221

Abney, Dr. Lisa (Northwestern State University)

Chair and Discussant: Session 8A (Speaking Louisiana: Language and Identity II): Morrison 227

Adel, Nina (Belmont University, Nashville, TN)

“Finding Her Reflection In Creolized Places: Edna Pontellier and Liminal Space”

Session 2A (Re-Imagining *The Awakening*): Morrison 221

The text of *The Awakening* and critical investigations of the work clearly indicate that Edna Pontellier is an outsider in the upper class Creole community to which she is committed by marriage. Yet Edna surely has become a part of this very community, for she has established within it numerous relationships and responsibilities, engaged in managing a home with a public presence there and birthed two of its Creole children. While conducting her life in this space, Edna is attracted to - indeed, she pursues - the many half-hidden, uncelebrated corners of Creole culture, spaces lacking, one way or another, in fixity. This paper puts forth Edna’s attachment to such removed, creolized places as a search for her own reflected identity, for both tangible and intangible -and ultimately unsuccessful - forms of sustenance. Of even greater import, it establishes that the boundaries Edna straddles between both kinds of Creole space – that of her community and that which exists outside it - lack constancy and clear definition, creating for her what can only be, in its liminality, a precarious crossroads. From the sea where she took repeated refuge from an oppressive experience of the expectations of her community to the coastal peninsula home of the Acadian Mme. Antoine on Cheniere Caminada, each offered Edna - through the culture, the environment or the elements – a partly-veiled, creolized refuge from a society to which she could not reconcile herself, and in which she could not see herself. It can be seen that Edna, too, has undergone *creolization* as well as *decreolization*, both destabilizing processes. It is during this destabilization that Edna is seen seeking, retreating to and taking comfort in spaces which, if not necessarily inhabited by a Creole population in every case, are themselves hybrid, unstable and spatially creolized.

Adel, Nina (Belmont University, Nashville, TN)

“Underneath” (Creative Submission)

Session 3A (Creating Voices: Louisiana’s Soul): Morrison 227

Anderson, Dr. David M. (Louisiana Tech University)

Panel Participant (see Dr. Charles J. Pellegrin)

"1960s New Orleans and the End of the (Liberal) Line: *WUSA*'s Bleak Vision of the Crescent City in Decay"

Session 6A (Race, Violence, and Politics: Depictions of Louisiana in Film): Morrison 146

In this paper, I propose to analyze the bleak and pessimistic vision of New Orleans presented in Stuart Rosenberg’s 1970 film, *WUSA*. Although *WUSA* boasted an impressive pedigree—it was adapted from Robert Stone’s award-winning first novel *Hall of Mirrors* (Stone also wrote the screenplay), it once again teamed Rosenberg with Paul Newman for the first time since their successful 1967 collaboration in *Cool Hand Luke*, and it featured a stellar supporting cast that included Joanne Woodward, Anthony Perkins, and Pat Hingle—the film was, by any measure, a monumental critical and box office failure. Critics across the board panned it for its murky portrayal of late-sixties liberal disenchantment, its exploitative

and glib depiction of right-wing demagoguery, and even its clunky, spacey, and overwrought aesthetic style. In short, it was a complete failure, dismissed by the *New York Times*' Vincent Canby as a film of "such narrative incoherence" that, if it did not completely "discredit" the filmmakers' political concerns, it "at least render[ed] them peculiarly irrelevant."

While critics skewered *WUSA*'s numerous shortcomings, they completely ignored the film's bleak and depressing depiction of New Orleans at a critical moment in the city's history. Filmed on location in 1969, *WUSA* shows late-sixties New Orleans consisting mainly of seedy boarding houses, backrooms, and bars, a vision of decay punctuated by scenes of a sterile WUSA radio station where Newman, playing alienated hipster-disc jockey, watches in cynical bemusement as the station's owner plots his fascist political takeover, beginning with the airwaves and eventually designed to encompass the entire nation. The film's depiction of race is similarly gratuitous, whites are depicted as venal hustlers or mindless right-wingers, and blacks, for the most part, are shown, as pathetic "welfare cheats" living in sleazy rooming houses and dilapidated shacks or as members of angry urban mob that riots, *Day of the Locust*-style, during the film's climax. Thus, for the filmmakers, New Orleans constitutes nothing less than the end of the line for post-World War II liberal optimism.

This paper will evaluate the effectiveness of *WUSA*'s treatment of the Crescent City. What political ideology and cultural assumptions informed the filmmakers' bleak vision of New Orleans? How exactly did they convey this vision on the screen? To what extent did this bleak vision represent the city's economic, racial, and social realities at a time when New Orleans, in contrast to a host of other southern metropolitan areas, seemed incapable of realizing the promise of Sun Belt prosperity?

Avery, Dr. George (Stephen F. Austin State University)
Panel Participant (see Dr. Hiram "Pete" Gregory)
Session 6C (People on the Camino Real: Past and Present): Morrison 227

Bauman, Dr. Allen (Northwestern State University)
Discussant for film *Louisiana Story: The Reverse Angle* (see Tika Laudun)
Screening 8A: Student Union Ballroom

Bauman, Dr. Allen (Northwestern State University)
"Louisiana and Universal Horror: *The Mummy's Curse*"
Session 3B (Resisting the Gothic: (Re)Visions of Louisiana in Popular Culture): Morrison 146

This essay will examine the anxieties evoked by the mummy Kharis in the Universal horror film *The Curse of the Mummy* (1944). Directed by Leslie Goodwins and set in Louisiana, the film works through a series of conflicts beginning with the discovery of the mummy in a Louisiana swamp, his consequent animation, and his quest to reunite with the reincarnated Princess Anaka. These conflicts--between past and present, East and West, superstition and reason, and progress and stasis--are both typical of mummy stories and films and gain increased resonance through the contrast between Egypt and America. As with the *The Mummy's Ghost*, the previous film in the series, the Western scholar's search for truth about the mummy is countered by the Egyptian priest's magic and efforts to return Kharis and Anaka to Egypt. For example, the mummy—initially marked as an object of scientific desire, an object to be collected and then studied—becomes an object of horror both because of its animation and its desire for Anaka. Accordingly, this essay will investigate how this horror is both evoked and contained in the film.

Beier, David.*You Better Run* (Film)

Screening 1A: Kyser Hall Television Studio

NOTE: David Beier is unable to attend the Conference but will be represented by his father, William Beier.

Followed by Q&A led by discussant Ramey Prince (Northwestern State University)

Josh (Nicki Daniels, Jr.) is not having a good day. He's late for a job interview, he can't find his tie, and he just missed the bus. Things get a lot worse when Josh crosses paths with a small time drug dealer named Doc (Jevon Miller) and causes him a major inconvenience. Soon, Josh finds himself in a whole world of trouble and the only thing he can't do is run.

You Better Run, a modern re-imagining of a tale from the Arabian Nights, is a fast-paced coming of age fable set on the wrong side of the tracks.

Bollich, Morgan (Saint Edmund High School)

"Inspiration: The Beauty Within"

1st Prize Winner of the 2010 NSU Louisiana High School Essay Contest

Essay Presentations and Awards Ceremony in Morrison Hall 227, Sept. 25, 2:00 – 2:30 PM

Brasseaux, David M.*Looking for Trouble* (Film)

Screening 6A: Kyser Hall Television Studio

Followed by Q&A led by discussant Dr. Shane Rasmussen (Northwestern State University)

Violence at Cajun dances, bars, and night clubs increased exponentially after the Civil War. Locals coped with economic collapse and the horrors of war by formulating an honor code, one that defined how Cajuns settled disputes. "Looking for Trouble," the first feature-length documentary by David M. Brasseaux, examines the often bloody conflicts that raged in two Acadia Parish communities during the twentieth century. This film portrays the dramatic memory of knife-toting bullies and their pistol-carrying victims who interrupted social life in Pointe Noire and Marais Bouleur.

Brassieur, Dr. C. Ray (University of Louisiana at Lafayette)

"Mid-Twentieth-Century Creole Ethnomedicine of the Bayou Teche Region"

Session 1A (Defining a Region: The Stories of a Landscape): Morrison 146

This presentation offers a profile of the ethnomedical system of Creoles of Color living in the Bayou Teche region during the mid-twentieth century. This profile is enabled by a fresh reading and analysis of Charles Joseph Bienvenu's M.A. thesis, submitted in 1933 to the LSU Department of Romance Languages. Bienvenu's thesis, entitled "The Negro-French Dialect of Saint Martin Parish," consists of a collection of about 500 medical formulas gathered from Creole speakers in St. Martin Parish.

Transcribed by Bienvenu in French Creole orthography, these formulas provide a glimpse into the ethnomedical worldview of Creoles as embedded in their linguistic expressions. These formulas indicate a deep knowledge of natural medicines and their applications, but they also reveal a thorough integration of natural, spiritual, symbolic, and sympathetic elements. The appearance in this collection

of folk medical traditions deriving from Native Louisiana, the Caribbean, Europe, and Africa demonstrates a dynamic mixing and blending of ideas along the Bayou Teche.

Bridges, Savannah Kate (Riverfield Academy)

“Tabasco Veins, Zydeco Heartbeat”

2nd Prize Winner of the 2010 NSU Louisiana High School Essay Contest

Essay Presentations and Awards Ceremony in Morrison Hall 227, Sept. 25, 2:00 – 2:30 PM

Caille, Antoine Constantin (University of Louisiana at Lafayette)

“Benevolence in Films on Louisiana: The Ambiguity of Portraying Good Nature and Goodwill”

Session 7A (Speaking Louisiana: Language and Identity I): Morrison 146

Among all the stereotypes of Louisiana and its population, one seems particularly strong and persistent and also particularly ambivalent; it could be referred to as *benevolence*. Already in *Louisiana Story* by Flaherty, a beautiful mellowness infuses every image of Louisianian nature and its native inhabitants. If the intrusion of a huge capitalist technology has the potential to scare a population in communion with nature, it is not what the director chose to show the audience. A sweet friendship based on reciprocal fascination between the workers and the local family enables this film to arouse the sympathy of any spectator. *Thunder Bay*, by Anthony Mann, takes dramatic advantages of the potential conflicts between the two cultures; however, it characterizes the locals as cheerful, festive, good people, reluctant only because they have an incorrect idea of their real community interest. James Stewart is here to help them accept modernity into their pleasant universe of fishing boats and saloons, and because at the bottom they are good-natured people, they will finally show gratitude.

It is very interesting to compare these representations to those that may be found in films made by local directors, such as *Yellow Fever* by Glenn Pitre, or *Dirty Rice* by Pat Mire. How can a Cajun *maw-maw* threaten an authority agent with a knife? How can an idea modernizing techniques of exploitation come from a Cajun son affirming the value of his local family tradition? By stressing these differences, we will try to understand what local filmmakers have to or want to say by contrasting the representation of their country and community from the ones offered by the big industry cinema tradition. We will focus on these examples to appreciate their subtleties, and show how strategies to foil the dangers of this ambiguous picture of Louisiana were conceived.

Caldwell, Robert (Northwestern State University)

Panel Participant (see Dr. Hiram “Pete” Gregory)

Session 6C (People on the Camino Real: Past and Present): Morrison 227

Callahan, James (Northwestern State University)

“Myth Perceptions: Scooby Doo on Zombie Island”

Session 3B (Resisting the Gothic: (Re)Visions of Louisiana in Popular Culture): Morrison 146

Of all the movies in the Scooby Doo franchise, one stands apart, truly unique from all others. Set in Louisiana, *Scooby Doo on Zombie Island* features “real” monsters. With its highly-creolized culture, Louisiana serves as the perfect factual geographic location for a fictional movie whose plot is driven by either a) a creolized or b) a haphazard mish-mash version of the myths, legends, and historic oral folklore of the movie’s setting. In either case, the popularity of the Scooby Doo franchise allows *Zombie Island* to serve as a meta-commentary on Louisiana folklore, not only introducing certain aspects into

the larger arena of American popular culture, but also providing a look at how outsiders perceive Louisiana folklore.

Ironically, Louisiana culture, being a subset of the larger American popular culture, is impacted by the movie's presentation of Louisiana folklore. One thing that remains to be seen is the long-term cultural consequences of the movie's assertion that, despite being "real monsters", the zombies "are the good guys". While this can superficially be seen as nothing more than a clever plot device, it serves as a commentary on the evolving patterns of thought regarding supernatural creatures, particularly zombies, in Louisiana folklore.

Castille, Conni (University of Louisiana at Lafayette)

King Crawfish (Film)

Screening 7A: Student Union Ballroom

Followed by Q&A led by discussants Lori LeBlanc (Northwestern State University) and Dr. Shane Rasmussen (Northwestern State University)

In two small towns in the heart of French Louisiana, people share crawfish stories. The rise of the lowly crustacean from a poor man's food to culinary stardom as well as an ethnic symbol for the Cajun people and Louisiana can be attributed in large part to the 50-year-old annual Crawfish Festival in Breaux Bridge.

In *King Crawfish* we are taken to this communal celebration where we see everything Cajuns value take to the stage – their language, their music, their food, their earthy humor, and their crawfish. As the film follows thousands of pounds of crawfish served up at the festival to their natural habitat, the Atchafalaya Basin, we hear fishermen from the small basin-side town of Catahoula tell stories of their fight to retain their way of life.

Both the traditional fishing grounds and the folk knowledge of the families who make their living in the Atchafalaya Basin are under serious threat. It is an old story in Louisiana: the people and land suffer from the exploitation of the oil companies.

Leveeing the Basin, cutting oil canals and piling up spoil banks that cut off the natural flow of the north-south water flow have caused the great swamp to silt up and impounded lakes to become dead zones. This disregard of the pristine basin and the people who live off it has pushed the fishermen to take political action against oil and private land companies.

If the crawfishermen fail to preserve their right to fish and to bring back the free-flowing water that the basin's wildlife needs to survive, we could be witnessing the last generation of wild harvest crawfishermen, and the loss of the largest swamp in the United States. The continuation of these traditional practices – celebrating the festival and caring for the environment – depends on the will and capability of the next generation of festival volunteers and crawfishermen. *King Crawfish* takes a look inward to consider the fate of the Cajun people's link to their heritage.

Castille, Conni (University of Louisiana at Lafayette)

Panel Participant (see Dr. Shane Rasmussen)

Session 5C (Getting the Folk on Film: The Current State of Documentary Film as Public Folklore in Louisiana): Morrison 227

Catano, James (Louisiana State University) **and Dr. Carolyn Ware**
After the Aftermath: Croatian Fishing Families in Louisiana (Film)
 Screening 2B: Student Union Ballroom

Followed by Q&A led by discussant Dr. Sarah E. McFarland (Northwestern State University)

Five years after Hurricanes Katrina and Rita devastated south Louisiana's coastal parishes, the region's Croatian fishing families continue to struggle to put their lives, businesses, and communities back together. Family, occupational, ethnic, and religious networks have played an important part in their recovery, as customary events such as an annual St. Anthony's Day mass and procession take on a deeper meaning for participants. Many fishing families had begun to feel that they were reaching a "new normal" when the Deepwater Horizon drilling rig exploded, bringing their livelihoods into question once again. In this panel, producer/director James Catano will screen a short excerpt from *After the Aftermath*, a video documentary that explores these struggles and reveals the complex relationships between ethnicity, traditional occupation, community, and place. Catano and Carolyn Ware, folklife consultant and associate producer for the film, will discuss the making of the film and larger concerns in Louisiana's Croatian American community.

Catano, James (Louisiana State University)
 Panel Participant (see Dr. Shane Rasmussen)
 Session 5C (Getting the Folk on Film: The Current State of Documentary Film as Public Folklore in Louisiana): Morrison 227

Church, Jason (National Center for Preservation Technology and Training)
 Chair and Discussant: Session 1A (Defining a Region: The Stories of a Landscape): Morrison146

Church, Jason (National Center for Preservation Technology and Training)
 "Bousillage: Louisiana's Vanishing Building Technique"
 Session 1A (Defining a Region: The Stories of a Landscape): Morrison 146

The subject of this talk is a recent documentary video shot in Natchitoches on the traditional building material of bousillage or "mud walls". Bousillage is a traditional method for filling structural walls with a mix of mud and Spanish moss. This technique was brought down from Canada by the early Louisiana settlers and was used widely in Louisiana until the 1890's.

NCPTT filmed and completed the first part of what will hopefully be a continuing documentation project. The first video highlights the traditional method of gathering and selecting materials for building the bousillage. This was documented by following a local craftsman and interviewing him through the process. This video also covers techniques for the repair of existing historic bousillage. This process is documented by interviewing and filming preservation craftsman repairing the Cook's Cabin at Historic Oakland Plantation in Natchitoches. The final part of the video is the application of a lime wash finish coat (also filmed at Oakland Plantation).

The talk will also discuss the goals of NCPTT to continue filming bousillage techniques including the building of a new structure and possible regional variations in techniques and mixes. The purpose of this documentary is to educate homeowners and preservation enthusiasts about the importance of bousillage as a Louisiana tradition and resource that needs to be protected and preserved.

Clark, Patricia (Northwestern State University)

Organizer and Panel Chair: Session 1C (The Brain Drain and NSU Graduates): Morrison 227

Panel Participants: Dr. Donald Stewart, Charlie Penrod, Dr. Jack Russell, Dr. James Picht (of Northwestern State University) and Dr. John Sutherlin (University of Louisiana at Monroe)

A panel made up of representatives from the Social Work Department, the Criminal Justice Department, the College of Business, and the Scholar's College will discuss the effects of the brain drain on the recent graduates from their programs. The panel presentation will follow the showing of Dr. John Sutherlin's documentary on the brain drain and will apply his findings to NSU graduates. The panel will be prepared to discuss possible solutions to the problem. Audience questions and participation will be encouraged.

Colson, Tracey (The Creole Heritage Center as Liaison for the Cane River National Heritage Area)

Discussant for films *A Common Pot: Creole Cooking on the Cane River* & *We Never Went Hungry: Seafood & Smoked Meats in Acadian Food Traditions Today* (see Kevin McCaffrey)

Screening 1B: Student Union Ballroom

Colson, Tracey (Creole Heritage Center as Liaison for the Cane River National Heritage Area)

Discussant for films *Spirit of a Culture: Cane River Creoles* and *Making a Way* (see Bill Rodman or Flo Ulmer)

Screening 5A: Student Union Ballroom

Crank, Dr. James A. (Northwestern State University)

Discussant for film *The Last Lullaby* (see Jeffrey Goodman)

Screening held in the Student Union Ballroom Saturday 7:00 – 10:00 PM

Crank, Dr. James A. (Northwestern State University)

Chair and Discussant: Session 3B (Resisting the Gothic: (Re)Visions of Louisiana in Popular Culture): Morrison 146

Crank, Dr. James A. (Northwestern State University)

Chair and Discussant: Session 7B (Myth and Microcosm: Louisiana's Filmic Legacy I): Morrison 227

Crossland, Matthew (Tulane University)

"High Register Dialect Traits of AAE in New Orleans"

Session 8A (Speaking Louisiana: Language and Identity II): Morrison 227

Most of the publications on African American English [AAE] to date have focused on its divergence from Standard English. Part of the problem with discussing AAE as a full dialect is its varied appearance between metropolitan areas. While prevailing theories suggest that each metropolitan area has its own form of AAE, no research has been done on AAE in New Orleans. This study explores the varieties of AAE spoken in New Orleans and to determine what, if any, features demarcate AAE as it appears in high register, or formal, settings. By analyzing the speech patterns of African American people in high register situations, such as recorded court sessions and political speeches, the researcher aims to determine the traits associated with AAE employed in formal New Orleans AAE. Salient results would show historic AAE features in high register settings, where they are generally missing from other studies. If AAE traits appear here, then it implies a full, healthy dialect and not a vernacular or argot. If AAE is a full dialect in New Orleans, it reopens the debates for AAE as a teaching tool.

Cundall, Dr. Michael K., Jr. (Louisiana Scholars' College)

"Why No Creole Jokes?"

Session 7A (Speaking Louisiana: Language and Identity I): Morrison 146

The number of jokes that rely on Cajuns and the stereotypical presence of the characters of Boudreaux and Thibodeaux are staggering. There are websites dedicated to the hosting of such jokes and related humor. While this is perhaps not surprising given the work of Christie Davies (1998, 2002) it does raise the question why there exists a relative dearth of jokes focusing on Creoles. Why is there this disparity? If, as Davies (2002) argues, groups that exist in a certain relationships to the main or dominant social group tend to be targeted in jokes and humor, why then are Creoles spared such treatment? In this talk I begin an exploration in answer to this question.

Deep, Neeru (Northwestern State University)

Panel Participant (see Dr. Susan Thorson-Barnett)

Session 2C (Through the Eyes of Psychology: Positive Effect of Films): Morrison 227

DeFord, Matt (Northwestern State University)

Discussant for film *God's Architects* (see Zack Godshall)

Screening 7B: Kyser Hall Television Studio

Delahoussaye, Jim (University of Louisiana at Lafayette)

"Frontier Religion: The Word of God in the Atchafalaya Basin"

Session 6B (Sites of Memory: Revisiting Louisiana's Past): Morrison 221

We know that the people who lived their lives, birth to death, in the Atchafalaya Basin had to adopt different ways to do the things that it took to make life possible. They had to preserve food without refrigeration. They had to cure pneumonia without the services of a medical doctor. They became so self-sufficient that they could make their own boats and houses. And in a similar way they had to discover ways to practice the traditional religions that their forebears had practiced. Sometimes they did this by simply reserving a day of rest that called in the use of prayer and simple observance, and a bible was on hand, even though it was seldom read. In most places, there was no leadership or collective worship beyond the family. Such a situation was sure to gain the attention of those entities which often find opportunity in these circumstances – the missionary arms of established religions. Based on voluminous interviews with people who spent four generations in the Basin, these were the Baptists and the Catholics. Each of these groups began missionary work in the Basin about the same time, about 1938. They came to the people in very different ways. The Catholic religion, in the person of Father Gobeil, came in a homemade powerboat (later an airboat) and visited each community of houseboats in the lower Basin. The Baptist effort was led by Brother Ira Marks. He caused a church building to be mounted on a barge that was then towed all around the Basin having services and revivals. His efforts included the establishment of several schools for children who had no prior access to formal schooling. Each of these stories is presented as being remarkable in its own right.

Delery, Dr. Clayton (Louisiana School for Math, Science, and the Arts)

Chair and Discussant: Session 2B (Controversies and Contestations: Louisiana's Untold Stories):

Morrison 146

Delery, Dr. Clayton (Louisiana School for Math, Science, and the Arts)

“Digging in Swamp Mud: Investigating the Fire at the Up Stairs Lounge”

Session 2B (Controversies and Contestations: Louisiana’s Untold Stories): Morrison 146

When an arsonist set fire in the stairwell of the gay bar known as the Up Stairs Lounge, he killed twenty-nine people in a matter of minutes. With three more people dying of injuries sustained in the blaze, this still ranks as the deadliest fire in New Orleans History.

Several people actually falsely confessed to setting the fire, and evidence was difficult to obtain, yet what evidence there was pointed toward one most likely suspect. This suspect was questioned, but never arrested or tried, and the case remains officially open to this day.

What happened during the investigation of the Up Stairs Fire? Why was the case never closed? Was it a matter of police inefficiency? Were the police indifferent to the plight of what they saw as an undesirable population? Were the witnesses deliberately uncooperative, refusing to tell the police what they knew? Or was the evidence simply not strong enough to justify an arrest?

Dorrell, Dr. David (Nicholls State University)

“Spanish Beards and French Wigs: The Spanish Moss Industry in Louisiana”

Session 4B (Purchasing Louisiana: Exchange, Commodity and Industry): Morrison 227

Spanish moss symbolizes Louisiana, so much so that some films set in Louisiana are compelled to find ready supplies of it to drape over the trees. Earlier writers have detailed the lives of the moss pickers, later newspaper articles concentrated on the ginners, specifically the very last ones. Those works provided the introduction and the conclusion and left out the rest of the narrative. Little has been written about the other people who worked in the trade- the gin laborers, cleaners, the porters and others. The Spanish moss industry employed hundreds of people and generated millions of dollars in its heyday. Although the pickers portrayed romantically in the literature only worked moss during the cooler months, the workers associated with ginning worked year-round. It was not a cultural complex with economics attached; it was a commercial activity that produced a culture that depended on the exploitation of a resource. In this way the production of moss was similar to the production of other commodities, and when the commodity lost its share of the market, the activity declined dramatically. However, industries tend to die slowly, and even moss production and utilization lives to fight another day. Cured moss is still used in products ranging from voodoo dolls for New Orleans tourists to saddle blankets for Civil War Confederate reenactors. It survives thanks to the imaginations of modern consumers hungry for a piece of our past.

Dromm, Dr. Keith (Louisiana Scholars’ College)

Chair and Discussant: Session 4B (Purchasing Louisiana: Exchange, Commodity and Industry):

Morrison 227

Dromm, Dr. Keith (Louisiana Scholars’ College)

“Oil and Bullshit: Flaherty’s *Louisiana Story*”

Session 4B (Purchasing Louisiana: Exchange, Commodity and Industry): Morrison 227

Robert J. Flaherty’s *Louisiana Story* (1948) has been categorized alternately as a documentary and a fiction film. The film was anonymously sponsored by the Standard Oil Company. It portrays the impact that oil drilling has on a Cajun family and the bayou environment of southern Louisiana, which it

represents as minimal and beneficial to the family. I argue that *Louisiana Story* is a fiction film, but not for the reasons typically offered, e.g., its narrative structure, its use of actors and a script, etc. Rather, the film is fiction because it is *bullshit*, in the technical sense of the philosopher Harry Frankfurt. It is bullshit not because its portrayal of drilling's impact on the natural and cultural environment is false (as not only recent events, but the history of oil drilling in Louisiana have demonstrated), but because the film, as Frankfurt says of the bullshitter, expresses an "indifference to how things really are" (34). This, according to Frankfurt, is "the essence of bullshit" (34). In contrast to the liar, the bullshitter has no concern with the truth. The liar must have such a concern in order to lie successfully. The bullshitter just makes things up to accord with how he wants reality to be. In applying Frankfurt's analysis of bullshit in this way, I am identifying only a sufficient condition for fiction film, not a necessary condition. Such a condition is found in our ordinary use of "fiction." We often characterize bullshit as fiction. The question of *Louisiana Story's* genre is important both for our evaluation of the film and, more generally, our understanding of film genres. Knowing a film's genre is necessary for an accurate evaluation of it. *Louisiana Story* is a helpful case for testing definitions of documentary and fiction film.

Dromm, Heather Salter (Northwestern State University)

"*The Awakening* as Fairytale?"

Session 2A (Re-Imagining *The Awakening*): Morrison 221

To most of America in the 1800s, Grand Isle, Louisiana, Chopin's setting for her novella, would have seemed like a far away, mystical place, equivalent to the "land far, far away" in fairytales. Also, in many ways, the novella's protagonist Edna Pontellier resembles three fairy tale characters: Rip Van Winkle, Sleeping Beauty, and The Little Mermaid. Edna intentionally plays the part of Sleeping Beauty/Rip Van Winkle after her nap in Madame Antoine's bed. She pretends to Robert that she has slept for one-hundred years and says that a "new race of beings must have sprung up." Symbolically, Edna looks forward to a future where women are in charge of their own lives and have options and choices. Similar to Washington Irving's Rip Van Winkle, Edna feels that she has no worthwhile role in society. Fortunately for Irving's character, he awakens from his long slumber as an old man and an important first story-teller of a new nation. After her spiritual and sexual awakening, Edna struggles hard to find a fulfilling path for her life; she has few alternatives other than being a wife and mother. The only way that she can truly take charge of her own life is to end it by drowning in the Gulf of Mexico as an archetypal version of The Little Mermaid.

Emily Toth explores the characters Madame Ratignolle and Mademoiselle Reisz as two examples of women that Edna looks to as role models and women that she fails to become. My essay will elaborate on Toth's concepts and connect them to the Madonna versus whore paradigm often present in fairy tales. I will also discuss in relation to *The Awakening* the ways in which fairytales express the fears of women on their journeys toward maturity.

Fontenot, Kevin (Tulane University)

Panel Participant (see Dr. Charles J. Pellegrin)

"Would You Believe Jimmie Davis Walking Tall? Crusading Politicians in the Films of Phil Karlson"

Session 6A (Race, Violence, and Politics: Depictions of Louisiana in Film): Morrison 146

Phil Karlson (1908-1985) directed some of the most famous film noir and low budget films of the mid twentieth century. He frequently investigated the theme of the crusading politician seeking to root out corruption in the South. This theme lies at the heart of three of Karlson's most significant films: *Louisiana*, *Phenix City*, and *Walking Tall*. Karlson used either a biographical or "documentary" style to

examine each case, with violence escalating in each film. While many film historians are familiar with the later two films (which dealt with corruption in Alabama and Tennessee respectively), Karlson actually began examining the theme in his biopic of Louisiana governor Jimmie Davis, (*Louisiana*) a film which also has the distinction of being the first country music biopic. This paper will examine Karlson's exploration of the crusading politician in each of the films and their roots in his presentation of Davis.

Foster, Derek W. (Louisiana State University at Alexandria)

"It's not something that you negotiate": The Question of Acculturation in *Belizaire the Cajun*"

Session 7B (Myth and Microcosm: Louisiana's Filmic Legacy I): Morrison 227

Louisiana screenwriter and film director, Glen Pitre made his professional debut when his *Belizaire the Cajun* was screened in the *Un certain regard* section at the 1986 *Festival de Cannes*. Starring Armand Assante in the lead role, *Belizaire the Cajun* narrates the story of Belizaire Breaux, a simple, yet wise man of the southwestern Louisiana prairie. Set in 1859, problems arise when the prairie Cajuns encounter their Anglophone neighbors. Fiercely proud of their longstanding Francophone traditions and way of life, the prairie Cajuns fear the loss of their way of life, as they know it.

Belizaire, a *traiteur* (e.g., a village healer) understands the important role that peace plays among people. His role as a *traiteur* envelops his whole outlook on life. In Cajun folklore, the *traiteur's* primary method of treatment involves the laying on of hands and of prayers. Second only to a priest, Belizaire exists as a link between the Cajuns and their God. Belizaire is more than just a healer; he is a peacemaker. However, with the arrival of the Anglophones, Belizaire finds himself trapped between two diametrically opposed ways of life. Unfortunately, as he attempts to maintain peace, he becomes the center of the fight. Pitre's *Belizaire the Cajun* recounts the struggle of the Cajun to maintain his unique way of life.

Gallagher, Dr. Bernard (Louisiana State University at Alexandria)

"The True Blood Series: Louisiana as the Decadent Other"

Session 3B (Resisting the Gothic: (Re)Visions of Louisiana in Popular Culture): Morrison 146

My paper will argue that this popular HBO series resurrects the Southern Grotesque and maintains the North's hegemony over the South when it depicts Louisiana as a rural outpost filled with a lush and post-lapsarian foliage and populated by characters whose hyper-sexuality, dress, and accents (among other things) reinforce gender stereotypes that construct them both as sub-alterns.

Gatti, Alexandra (Northwestern State University)

"The Depiction of Louisiana in Disney's *The Princess and the Frog*"

Session 4A (Disney-fying Dixie: (Mis)Representations in *The Princess and the Frog*): Morrison 146

In the past, Disney has released a number of films focusing on princesses. None of the damsels have been portrayed in a more modern time, until the release of *The Princess and the Frog*. With this movie Disney gives their audience an exciting look into the Louisianan scenery and culture.

The Princess and the Frog is the first movie of Disney's to be in two dimensional animations since *Lilo and Stitch*. With this, the animators create a vibrant and youthful New Orleans during the Roaring 20's. The unmistakable landmarks of the city, such as the French Quarter and Jackson Square, are seen throughout half the movie; the second half being scenes of the swamps.

Not only is the scenery of New Orleans unique but Disney also illustrates the culture. All through the movie there is a continuous discussion of food, but the only dishes shown in the film are gumbo and beignets. With New Orleans being the birthplace of jazz, there is an abundance of it heard throughout the movie and a performance of zydeco, both of which are in the Mardi Gras Parade.

Hollywood takes the liberty of creating stereotypes and Louisiana is becoming a target of this. The repetition of playing the music; showing people eating the food; and some of the worst accents are known to annoy the natives of the state. However, without these portrayals an audience with no knowledge of the state may get a hint on the traditions of people in Louisiana.

Giacoppe, Dr. Monika (Ramapo College of New Jersey)

“Teaching Louisiana from Afield: Ideas and Issues”

Session 1B (Louisiana in the Classroom: Responsibility and Resource): Morrison 221

The urgency of teaching about Louisiana -- especially to students outside of Louisiana -- has never been greater. But as the challenges facing Louisiana multiply, so do those facing any instructor attempting to construct a course syllabus that treats the history and culture of the state. In this presentation, I will speak of some of the challenges I am facing as I try to create a new course for the American Studies program at Ramapo College of New Jersey, a small, public school whose students are unlikely ever to have visited Louisiana.

For this interdisciplinary, introductory course, I am facing difficult decisions not only what to include (as time and space are limited!), but also how to organize the web of historical and cultural materials that students should encounter as they learn about this unique state. Louisiana is, in many ways, a challenge to the popular conception of the United States as an Anglophone nation, founded by Puritans, but now encroached upon by Spanish-speaking immigrants from throughout Latin America. What, then, are some productive ways of bringing non-English texts, songs, etc. into the classroom to challenge this popular narrative of US history without alienating students who do not have the linguistic background to interpret them?

As an instructor, I am aiming to produce a balanced portrait of the state -- one that I hope will captivate my students and help them to understand what Louisiana means to the United States. This means presenting different cultural traditions and groups, and balancing and film with literary and historical texts, as well as those that explain the state's unique geography and environmental situation. Lastly, it means trying to find an appropriate balance between covering Louisiana's rich culture and history, and covering the disasters that have recently brought Louisiana to the nation's attention -- unfortunately, the very things my students are most likely to know about the state.

Godshall, Zack (Louisiana State University)

God's Architects (Film)

Screening 7B: Kyser Hall Television Studio

Followed by Q&A led by discussant Matt DeFord (Northwestern State University)

The film tells the stories of five divinely inspired builders and their enigmatic creations. The film details the how and why these oft marginalized creators, with neither funding nor blueprints, construct their self-made environments. Four of the five builders depicted in the film live and work in the south, and

one of the builders, Kenneth Hill, worked in Chauvin, Louisiana. The site in Chauvin is now protected by the Art Department at Nicholls State University, and the grounds are open to the public year round.

While I am a Louisiana native, and currently live in Baton Rouge where I serve as the Screenwriter in Residence at LSU, my key collaborators are also Louisiana natives who still live and work in the state. The film's co-producer, Emilie Taylor, is a native of Lafayette, and she currently works at the Tulane School of Architecture. Lake Charles native, Shane Monds, who composed the original music for the film, is a graduate of LSU's School of Music. He currently lives and works in Baton Rouge, though this coming fall, he will begin pursuing a Master's degree in Music Composition at Butler University in Indiana.

God's Architects was made possible by a few grants funded by the Louisiana Division of the Arts, as well as a grant from the Tulane School of Architecture. For more information about the film, please visit: www.godsarchitects.com

Godshall, Zack (Louisiana State University)

Panel Participant (see Dr. Shane Rasmussen)

Session 5C (Getting the Folk on Film: The Current State of Documentary Film as Public Folklore in Louisiana): Morrison 227

Goodman, Jeffrey

The Last Lullaby (Film)

Keynote Address and Screening held in the Student Union Ballroom Saturday 7:00 – 10:00 PM

Granger, Dr. Greg (Northwestern State University)

Chair and Discussant: Session 6B (Sites of Memory: Revisiting Louisiana's Past): Morrison 221

Gregory, Dr. Hiram "Pete" (Northwestern State University)

Panel Chair and Discussant: Session 6C (People on the Camino Real: Past and Present): Morrison 227

Panel Participants: Robert Caldwell and Dr. George Avery

El Camino Real de los Tejas is now a National Historical Trail with Natchitoches designated as its eastern terminus. This trail was characterized by a convergence of various Old and New World cultures as it served as a major east-west transportation corridor. The Choctaw presence in this area during the 18th and 19th centuries will be discussed, along with food ways in the Ebarb community and the results of a cultural resources survey for the National Park Service will be summarized. All this research will contribute to our understanding the Camino Real corridor in Louisiana and, as such, will contribute to the interpretive development of this National Historical Trail.

Gregory, Dr. Hiram "Pete" (Northwestern State University)

Discussant for film *American Creole* (see Glen Pitre)

Screening held in the Student Union Ballroom Friday 6:30 – 10:00 PM

Holland, Trevor L. (Northwestern State University)

"Shadow Faces, Other Trees: The Face of the Other In *The Grandissimes*"

Session 5A (Shifting Identities: Louisiana in Literature and Art): Morrison 146

George Washington Cable's novel, *The Grandissimes*, addresses the importance of responsibility of ethics to constructed "others" while calling attention to the differences that define and separate

individuals, specifically in the social setting of his novel: the city of New Orleans. Textually, Cable addresses the “oriental” presence of Native American, African/ African Americans, and mixtures of these groups within a dominant European/American society. Cable situates his narrative in the city of New Orleans in 1803 during the Louisiana Purchase, which effectively creates a space that mirrors the multiplicity of difference that has defined Louisiana.

Cable suggests the arbitrary nature of the construction of otherness by naming two main characters with the same name: Honoré Grandsimmes. These two men are half-brothers but one is Creole (white) and the other is racially mixed. The notion of legitimate social structures will be questioned in the discussion of family trees and genealogies. Cable calls attention to the necessity of ethical responsibility in human relationship, a point that phenomenologist Emmanuel Levinas will later articulate in his discussion of face-to-face relationships. The importance of ethics is a subject that defines this novel as the phantom presence of a dead slave, Bras Coupe, heightens Cable’s attempt to critique racial prejudice and social injustice.

Although Cable writes of political justice he still relies on objectified “others” to construct his characters. As a consequence, Cable relies on the binary of urban/rural, city/wilderness, animal/human to construct notions of space and identity. Within this rubric, the setting of his novel in Louisiana is crucial in understanding how all these issues are defined by space and converge in this fascinating critique of socially constructed otherness in a state that has often been dominated by hybridity and difference.

Howell, Anna and Dr. Tamara Lindner (University of Louisiana at Lafayette)
 “Louisiana’s Young Francophones: French Immersion Student Production”
 Session 8A (Speaking Louisiana: Language and Identity II): Morrison 227

French immersion is an important part of South Louisiana’s educational landscape; students from immersion programs often excel academically and also hold the distinction of being functionally bilingual in a generally monolingual culture. Up to this point, the French spoken by French immersion students in Louisiana has not been extensively analyzed from a linguistic standpoint. In this presentation, we will discuss our preliminary classroom observations of student French production in seventh and eighth grades at Paul Breaux Middle School, where students are reaching the end of the French immersion sequence. Topics to be considered may include the amount of French spoken by students and the extent to which their utterances are formulaic or original, students’ use of code-switching (i.e., using English words in French or vice versa), and details within their French production, such as gender agreement and subject-verb agreement. Findings will be considered in light of work done on French immersion in Canada to discern similarities and differences that may be present in the spoken French of immersion students from the two areas. These observations may then provide insight to teachers of young students in immersion to help formulate an approach that addresses any observed weaknesses in student production.

Jones, Dr. Hardy (Cameron University)
 Chair and Discussant: Session 3A (Creating Voices: Louisiana’s Soul): Morrison 227

Jones, Dr. Hardy (Cameron University)

“Grab Yourself a Cup of Coffee”

Session 3A (Creating Voices: Louisiana’s Soul): Morrison 227

This is an interview I conducted with Cajun entrepreneur and musician Fred Charlie in his studio in Eunice, Louisiana. Fred Charlie made a Cajun French language tape and he speaks of reasons for doing so, and how when he made the tape he consciously chose to use expressions and pronunciations that are particular to his Prairie Cajun French, not European French. He also spoke of the economic struggles Cajuns faced in the 20th century due to the linguistic prejudice they experienced from Anglo employers. Furthermore, Fred Charlie spoke of the time he and his band toured France, and how the French people were amazed at their facility in English and French, and how they spoke a type of “Frenghish,” in which they jumped between languages mid-sentence in their conversations.

Cajuns have never been strong economically, but in the latter part of the twentieth century we made strides with folk such as Fred Charlie. Others, who are not Cajun and know little or nothing about us, in the past have profited from us, but it was good to see we were taking the initiative. Unlike most entrepreneurs, Fred is cultural as well as economic, protecting our ways as he profits from them. As long as Fred and other cognizant Cajuns are the ones doling out our culture to the rest of the world, we control our image, and can paint accurate pictures. Responsibility comes along with this too. For if Cajuns as a whole do like Fred and assume charge of our culture, whatever aspects of it that are lost will be our fault. This places Cajuns in the position of care-takers for our culture.

Kelly, Dr. Kathryn (Northwestern State University)

Panel Participant (see Dr. Susan Thorson-Barnett)

Session 2C (Through the Eyes of Psychology: Positive Effect of Films): Morrison 227

Kim, Chuhyun (Natchitoches Central High School)

“Louisiana: My Inspiration”

3rd Prize Winner of the 2010 NSU Louisiana High School Essay Contest

Essay Presentations and Awards Ceremony in Morrison Hall 227, Sept. 25, 2:00 – 2:30 PM

LaRoche, Amanda (University of Louisiana at Lafayette)

“Ragin’ Cajuns: The Portrayal of the Cajun Community in *The Waterboy* and Disney’s *The Princess and the Frog*”

Session 4A (Disney-fying Dixie: (Mis)Representations in *The Princess and the Frog*): Morrison 146

Portrayal of Louisiana in mainstream media outlets often reduces residents down to caricatures of yearlong Mardi Gras revelers, practitioners of voodoo, or bayou simpletons. In particular, the members of south Louisiana’s rich Cajun community appear as unintelligible, unintelligent, and unhinged. Historically the Cajun community has been marginalized from the predominate communities in Louisiana, and the problem with this reductionist representation of the Cajun community in the mainstream media lies in the perpetuation of preexisting, as well as the creation of new stereotypes in the context of a larger American culture. As evident in *The Waterboy* (1998) and Disney’s *The Princess and the Frog* (2009), depictions of Cajuns center around the notion of pejorative representations of regional dialect and community folklore practices which lend themselves to a rendering of both the characters, and by extension real life members of the community, as ragin’ Cajuns. While not necessarily considered a matriarchal culture, mothers in the Cajun community traditionally serve as primary caregiver to both husbands and children. However, the significance of the role and influence of

mothers in *The Waterboy* is developed into an overbearing comedic foil for the film's central character. Additionally, domestic life, regional dialect and perceived lack of intelligence by all the Cajun characters in the film are devoted to the perpetuation of the stereotyped ragin' Cajun. Furthermore, Disney's *The Princess and the Frog* depicts Cajun fishermen as the bayou simpleton for comedic effect, and similarly imbues a firefly with Cajun dialect and cultural practices. This paper will examine the treatment and representation of south Louisiana's Cajuns in *The Waterboy* and *The Princess and the Frog* with a focus on the corresponding, and missing, traditional folklore practices in the Cajun community.

Laudun, Tika (Louisiana Public Broadcasting)

Louisiana Story: The Reverse Angle (Film)

Screening 8A: Student Union Ballroom

Followed by Q&A led by discussant Dr. Allen Bauman (Northwestern State University)

In 1948, Robert Flaherty—widely hailed as “the father of documentary film”—released his final masterpiece, *Louisiana Story*. Best known perhaps for his first film, *Nanook of the North*, Robert Flaherty had made his career as an ethnographic filmmaker, exploring disappearing cultures around the world. In his last movie, Flaherty trained his lens on the Cajuns of South Louisiana. It was Hollywood's first real look at a people whom many considered the most exotic of Americans. But what did the people in the film see, looking back?

“*Louisiana Story: The Reverse Angle*” gathers the last living participants of Flaherty's 1948 production and provides a retrospective look at this remarkable film. Our thirty-minute documentary examines questions surrounding the film's authenticity, its value as an ethnographic study, and its worth as a work of art. Along with reflections from the original participants in Flaherty's documentary, “Reverse Angle” also presents new scholarship from folklorists, anthropologists, and film scholars.

“*Louisiana Story: The Reverse Angle*” premiered on Louisiana Public Broadcasting (LPB) in 2008 and has garnered several major awards including “Best Historical Documentary” from the New York Independent Film & Video Festival, a “Platinum Aurora—Best in Show” award, and “Humanities Documentary Film of the Year” from the Louisiana Endowment for the Humanities.

LeBlanc, Lori (Northwestern State University)

Chair and Discussant: Session 5B (Louisiana's Social Identities): Morrison 221

LeBlanc, Lori (Northwestern State University)

Co-discussant (with Dr. Shane Rasmussen) for film *King Crawfish* (see Conni Castille)

Screening 7A: Student Union Ballroom

LeBrun, Charlene (Northwestern State University)

Discussant for film *All on a Mardi Gras Day* (see Royce Osborn)

Screening 2A: Kyser Hall Television Studio

Lindner, Dr. Tamara (University of Louisiana at Lafayette)

Co-author (see Anna Howell)

Session 8A (Speaking Louisiana: Language and Identity II): Morrison 227

Lindner, Dr. Tamara (University of Louisiana at Lafayette)

“Investigating Attitudes toward Cajun French and International French: A Study of Acadiana High School Students”

Session 7A (Speaking Louisiana: Language and Identity I): Morrison 146

In the course of the twentieth century, English has come to replace French—specifically, the variety known as Cajun French or Louisiana Regional French—as the primary language of communication in South Louisiana. In this language shift process, Cajun French has continued its steady decline in spite of French educational programs—including French immersion—established since the Council for the Development of French in Louisiana (CODOFIL) was created in 1968. Today’s high school students, who are generally monolingual in English but may have contact with Cajun French in family or community contexts and contact with International (i.e., Standard) French in educational settings, will be influential in determining the fate of Cajun French in Louisiana. This study presents survey data from 586 high school students in five Acadiana parishes to examine these students’ attitudes toward Cajun French and International French and the implications of these attitudes on their behavior. In the analysis, opinions expressed by participants in response to statements about Cajun French and International French is considered in relation to their self-identification with or without the term Cajun. The study reveals that attitudes toward both Cajun French and International French are generally positive, but response patterns differ when self-identification is used to group participants within the entire data set. Discussion will consider how these results may inform further educational endeavors focused on the maintenance or revitalization of Cajun French in South Louisiana.

Lindsey, Dr. Cynthia R. (Northwestern State University)

Chair and Discussant: Session 1B (Louisiana in the Classroom: Responsibility and Resource): Morrison 221

Lindsey, Dr. Cynthia R. (Northwestern State University) **and Joy Lynn Moser** (Northwestern State University)

“Parental Attachment Effects on the Relationship Satisfaction of Louisiana University Women”

Session 1B (Louisiana in the Classroom: Responsibility and Resource): Morrison 221

A review of the available data from 2000 – 2008 indicates that Louisiana is one of only three states which does not keep consistent data on the divorce rates for the state. Ironically, it appears Louisiana was below the national average in 2002 and 2003. Research consistently shows that divorce has significant effects on the individuals, the children, the community, and ultimately the state. It has been estimated that divorce costs federal, state, and local governments \$112 billion per year, with Louisiana incurring \$670 million of that estimated cost and ranking 20th. These costs result from taxpayer funded programs (e.g., antipoverty, criminal justice, and education) and lower levels of taxes paid by individuals who are left to support the children and/or themselves on a single-person income after divorce. Therefore, the current study hoped to have preventive value by exploring the effect that the parent-child relationship has on the current relationship satisfaction in women. Identifying factors which contribute to relationship satisfaction for young women can potentially interrupt the cycle and reduce divorce rates. Therefore, the purpose of the current study was to compare the effect that parental attachment, adult romantic attachment, and parental conflict have on relationship satisfaction among young, Louisiana university women. The study consisted of a sample of 193, single, female college students taking an introductory psychology course at Northwestern State University of Louisiana. A multiple regression was employed to analyze the hypotheses regarding the predictive influence of parental care, parental overprotection, adult anxious attachment, adult avoidant attachment, and

interparental conflict on relationship satisfaction. The implications of this research and future research will be discussed.

Lindsey, Dr. Cynthia R. (Northwestern State University) **and Michelle L. Robichaux** (Northwestern State University)

“Contributing Factors of Academic Motivation in Louisiana University Students”

Session 1B (Louisiana in the Classroom: Responsibility and Resource): Morrison 221

In the state of Louisiana, emphasis on student retention is ever increasing given that funding for universities is now affected by it with the recent passing of the LA GRAD Act (Louisiana Granting Resources and Autonomy for Diplomas Act). Even greater responsibility will be placed on faculty and staff with advising and educating students in an effort to retain them and to improve their academic success. Therefore, from a psychological perspective, it is important to understand contributing factors to academic motivation. The current study examined the Integrative Model of Motivation and Commitment, specifically two aspects of the model: personality and social foci of commitment. The purpose of the current study was three-fold. First, this research explored facets of this model by looking at academics and relationships as the targets. While academics was the primary target, comparing academics and motivations helped to determine if contributing factors varied by target. Second, the model was expanded to research the relationship between personality and commitment. Third, the predictive quality of personality and academic and relationship commitment on the corresponding constructs of academic and relationship motivation was studied. The current study included 250 college students from psychology courses at Northwestern State University of Louisiana. Participants were in relationships and were given a questionnaire packet that included a demographic questionnaire, the NEO-Five Factor Inventory, the Academic Commitment Scales, the Commitment Inventory, the Academic Motivation Inventory, and the Motivation Scale. Correlation matrices indicated that several significant, positive correlations were found between the personality traits, commitment, and motivation. Two stepwise multiple regressions were utilized to determine the best predictive models of academic and relationship motivation.

Malveaux, Daniel

Jena 6: A Threat to Justice (Film)

Screening 3A: Student Union Ballroom

Followed by Q&A led by discussant Thomas Reynolds (Northwestern State University)

The Jena Six case beginning December 4, 2006 sparked anger, protests and a renewed civil rights awareness. Six African-American teenagers were charged with attempted assault against a white teen after a school yard fight. The fight was a result from nooses being hung from a tree on campus as a threat to African-American teenagers. Following the initial incident several more racially motivated events occurred in the small town of Jena, LA bringing national attention to the area.

The reality of racial injustice in this era of being politically correct and equal was viewed as an outrage by the African-American community as well as many whites and civil rights activists. On September 20, 2007 a rally was held in support of the Jena Six. The rally was covered nationwide and an estimated 40,000 people of all races attended. This civil rights demonstration was viewed as the largest in years and brought racial awareness to not only Louisiana but the entire country.

Jena 6: A Threat to Justice depicts the broad range of emotion, opinion and optimism that was exhibited on that day. It captures the realism of prejudice in this new century as well as the involvement and support of other races, people of all ages and the passion of seeking equality that many Americans strive for.

Mangipano, John (University of New Orleans)

“The Art of Francisco Vargas: A Case Study of Mexican Ethnicity in Post-Reconstruction New Orleans”
Session 5A (Shifting Identities: Louisiana in Literature and Art): Morrison 146

On September 16, 1893, prominent Mexicans, including Consul Manuel Zamora, met at the home of Don Francisco Vargas to celebrate the anniversary of the proclamation of liberty by Mexico from Spain. A local newspaper reporter described Don Francisco Vargas as “white haired, with a complexion warm with Indian blood, his black eyes gleaming with pride and satisfaction.” When Francisco passed away in 1915, he died the patriarch of what would become four generations of Mexican wax figure artists whose artworks demonstrated a century of change in the city of New Orleans as seen through their eyes and shaped by their hands. The family’s artworks included religious sculptures, representations of indigenous and peasant populations of Mexico, and the Creole and merchant populations of the French Quarter. The family received state contracts to replicate Louisiana’s agricultural products and feasts in both the 1884 World’s Industrial and Cotton Centennial Exposition in New Orleans and the 1901 Pan-American Exposition in Buffalo, New York. And from the state of Mississippi, the family received a contract to produce *King Cotton*, a 30 foot statue of a king sitting on a throne while overseeing sharecroppers offering gifts of cotton to the likeness of Mississippi Commissioner R. H. Henry at the 1904 Louisiana Purchase International Exposition in St. Louis, Missouri. The Vargas family’s Mexican identity resonated in their artworks and connections, and this identity explains why the family found prolonged success in the region. Though the family’s success continued after Francisco’s death, an examination into the family’s business during Francisco’s life provides new avenues for exploring the Mexican population’s cultural legacy in New Orleans from the end of Reconstruction to the beginning of World War I.

McCaffrey, Kevin

A Common Pot: Creole Cooking on the Cane River and *We Never Went Hungry: Seafood & Smoked Meats in Acadian Food Traditions Today* (Films)

Screening 1B: Student Union Ballroom

Followed by Q&A led by discussant Tracey Colson (Northwestern State University)

McCaffrey, Kevin

Panel Participant (see Dr. Shane Rasmussen)

Session 5C (Getting the Folk on Film: The Current State of Documentary Film as Public Folklore in Louisiana): Morrison 227

McFarland, Dr. Sarah E. (Northwestern State University)

Discussant for film *After the Aftermath: Croatian Fishing Families in Louisiana* (see James Catano and Dr. Carolyn Ware)

Screening 2B: Student Union Ballroom

McFarland, Dr. Sarah E. (Northwestern State University)

Chair and Discussant: Session 4A (Disney-fying Dixie: (Mis)Representations in *The Princess and the Frog*): Morrison 146

McFarland, Dr. Sarah E. (Northwestern State University)

“Swamp-Dwelling Critters in Disney’s *The Princess and the Frog*”

Session 4A (Disney-fying Dixie: (Mis)Representations in *The Princess and the Frog*): Morrison 146

Disney’s first freehand animated film in 5 years, 2009’s *The Princess and the Frog* has received much critical attention for telling the tale of Disney’s first black princess: Tiana, a New Orleans chef, who is turned into a frog when she kisses a frog prince. Set in the French Quarter and the swamps of south Louisiana during the jazzy 1920s, *The Princess and the Frog* opened to some controversy, mostly because the prince is racially ambiguous. This presentation examines instead the natural landscape in south Louisiana and its residents, arguing that troubling stereotypes of Louisiana and its natural environment help perpetuate the othering of its unique traditions and heritages.

Meyers, Stacy (University of New Orleans)

“Naval Might versus Diplomacy: The Impact of the Louisiana Purchase on the First American-Barbary War”

Session 6B (Sites of Memory: Revisiting Louisiana’s Past): Morrison 221

In 1801, President Thomas Jefferson waged war against the Barbary nation of Tripoli. For twenty year, the Barbary nations had captured and enslaved the crews of American merchant vessels in the Mediterranean. The Barbary corsairs also demanded tribute payments for the return of the prisoners. To end this harassment and humiliation, Jefferson went to war. The United States did win in 1805, but it was not a decisive victory. The peace treaty required the United States to pay a sum for the release of American prisoners and it did not guarantee that Americans would never be harassed again by the Barbary corsairs. How did this happen? Since the 1780s, Jefferson had been firm in his opinion that the only way to rid the United States of Barbary harassment was through force, not payment.

In 1803, in the middle of the Barbary War, Thomas Jefferson successfully negotiated the largest land deal in history with the most powerful man in Europe. Jefferson diplomatically negotiated with Napoleon Bonaparte for the acquisition of the entire Louisiana Territory. With the stroke of a pen, the size of the United States was doubled; Jefferson now felt that he could solve all of his problems with diplomacy. If Jefferson could successfully negotiate with Napoleon, than negotiating with pirates should not be a problem.

The Louisiana Purchase had a major impact on the first American-Barbary war. Not only did the Purchase directly affect the peace treaty that the United States concluded with Tripoli, the weak treaty set the stage for a second war not ten years later with the same corsairs. In the second war, President James Madison relied on sheer naval force rather than diplomacy. The United States won the 1815 Barbary war and never had a problem with the corsairs again.

Mischler, Dr. Jim (Northwestern State University)

Chair and Discussant: Session 7A (Speaking Louisiana: Language and Identity I): Morrison 146

Moser, Joy Lynn (Northwestern State University)

Co-author of “Parental Attachment Effects on the Relationship Satisfaction of Louisiana University Women” (see Dr. Cynthia R. Lindsey)

Session 1B (Louisiana in the Classroom: Responsibility and Resource): Morrison 221

Moulton, Dr. Patrice (Northwestern State University)

Panel Participant (see Dr. Susan Thorson-Barnett)

Session 2C (Through the Eyes of Psychology: Positive Effect of Films): Morrison 227

Nagel, Dr. Paul (Northwestern State University)

“Misrepresenting Louisiana: A Tale of Two Films used in Geography”

Session 2B (Controversies and Contestations: Louisiana’s Untold Stories): Morrison 146

During the February 2007 board meeting of the Directors of the National Council for the Social Studies, members were asked to endorse Spike Lee’s HBO documentary *When the Levees Broke*. Specifically, the Board members were asked to allow this controversial film be sent to 22,000 members of the National Council for the Social Studies across the United States. The author, a member of the Board of Directors argued that Lee’s film did not represent Louisiana, Hurricane Katrina or the true environmental impact of the devastation that the storm. Further the author and other members of the Board of Directors argued that the language used in the film was not appropriate for middle of high school students. Lee’s film may have won three Emmy’s in 2007, but it should not be distributed to members to further misrepresent Louisiana.

By a vote of ten to six in favor of endorsing the film, the Board of Directors of the National Council for the Social Studies approved the distribution of the film and a study guide to members of the organization. In this presentation, a comparison of how the geography of Louisiana and the impact that hurricanes have on our environment will be presented through the lens of two filmmakers. While Lee concentrated on the human aspect that Hurricane Katrina had upon New Orleans and its residents, Greg MacGillivray in *Hurricane on the Bayou*, concentrated on how Hurricane Katrina impacted the environment of south Louisiana but also stresses the importance that wetlands play in America’s ecosystem. It is argued that of the two films that the National Council of the Social Studies could have endorsed to represent Louisiana in film, NCSS chose to go with a more controversial film. The two films will be contrasted to show the misrepresentation of the geography of Louisiana.

Nangia, Dr. Shonu (Louisiana State University at Alexandria)

“Katrina and NOLA on National TV: A View from the French Classroom”

Session 7B (Myth and Microcosm: Louisiana’s Filmic Legacy I): Morrison 227

The poem “*Nouvelle Orléans, Mauvaises Nouvelles*” was crafted by Elizabeth DeNell Wolf, a second semester student of French at Louisiana State University at Alexandria in Fall 2005, just a few weeks after Hurricane Katrina had devastated the city of New Orleans. Televised images of the disaster, the chaos, and the suffering that would get etched in our collective consciousness for ever were still very fresh when the in-class French poetry workshop was conducted for the students of French 1002 as part of their regular curricular programming. One of the most remarkable student poems to be produced in this workshop was, not surprisingly, one that dealt with New Orleans and the Katrina experience, inspired by the coverage on TV. The poem is remarkable—not just for its eloquence, imagery, and poetic and linguistic merit, or for the finesse with which it executes its expressive and communicative functions, but also for the emotional intelligence it deploys. The poem reveals, through its poetic

discourse, a sensibility that evokes the kind of emotional intelligence closely associated with *Self* in the ancient Vedic philosophical system of India. It is this sensibility that I will deconstruct in my presentation, focusing on the manner the poem transforms the city into a mimetic reflection of *Self* at a deep structure level.

Nunez, Chanda M. (University of New Orleans)

"Brown Sugar: Redefining African American Identities"

Session 4B (Purchasing Louisiana: Exchange, Commodity and Industry): Morrison 227

During the 1930s the Works Progress Administration (WPA) took several pictures of people selling pralines throughout New Orleans. Though taken at different times during that decade and the next, all of the images depict similarities of the street vendors. All of the vendors were African-American. They were all elderly women and were dressed in "mammy" attire.

The likenesses of these women have made it to a few obscure postcards, but other than that little is known about them. In my paper, *Brown Sugar: African-American Women and Pecan Candy from Slavery to Present*, I highlight the role race, gender, and economics played in the history of New Orleans street vendors.

Osborn, Royce

All on a Mardi Gras Day (Film)

Screening 2A: Kyser Hall Television Studio

Followed by Q&A led by discussant Charlene LeBrun (Northwestern State University)

The documentary "All on a Mardi Gras Day" is a one hour film that explores the history and culture of New Orleans' black carnival traditions. The film explains the origins of the Mardi Gras Indians, the Zulus, Baby Dolls and Skeletons, and the African retentions in New Orleans that make these traditions possible. It includes interviews with scholars as well as participants in these traditions, and a wealth of archival footage.

Pellegrin, Dr. Charles J. (Northwestern State University)

Organizer and Panel Chair: Session 6A (Race, Violence, and Politics: Depictions of Louisiana in Film): Morrison 146

Panel Participants: Kevin Fontenot, Dr. David M. Anderson, and Steve Tucker

This session seeks to address the role film played in depicting aspects of Louisiana society and culture during the mid-twentieth century. In particular, this session will assess the work of directors Phil Karlson and Stuart Rosenberg, whose films dealt with such themes as racism, political extremism, and corruption, with violence serving as a means to an end. Karlson and Rosenberg worked in an era of tremendous change, in which World War II and the Civil Rights Movement dramatically altered the social, political, and economic *status quo* nationally, in general, and in Louisiana and the South, in particular. Karlson and Rosenberg's works, therefore, need to be studied in historical perspective. Additionally, this session will address other significant themes regarding the portrayal of Louisiana in film, such as "myth and reality" the sharp contrasts of good with evil and chaos with order, and the concept of the "crusading politician."

Penrod, Charlie (Northwestern State University)

Panel Participant (see Patricia Clark)

Session 1C (The Brain Drain and NSU Graduates): Morrison 227

Picht, Dr. James (Louisiana Scholars' College)

Panel Participant (see Patricia Clark)

Session 1C (The Brain Drain and NSU Graduates): Morrison 227

Pitre, Glen*American Creole: New Orleans Reunion* (Film)

Keynote Address and Screening held in the Student Union Ballroom Friday 6:30 – 10:00 PM

Keynote Title: "First you make a..."

Keynote abstract: Glen Pitre's first Louisiana films hit TV screens when he was 20. Thirty-five years and a few dozen films later, he's still wrestling with the ornery medium and still learning how best to tell tales. Here he examines important questions like: Why does Louisiana have a story lurking behind every cypress? While we must carefully choose which stories to tell, what happens when they choose us? How do you find inspiration when you're broke, and find funding when you're inspired? And most important of all to the new generation of Louisiana filmmakers, how is making moving images almost exactly like shrimping?

American Creole: New Orleans Reunion: A rising star of New Orleans jazz finds his sidemen scattered by Katrina, his flooded-out Mom sleeping on his couch, and his 8-year-old grandson clamoring to join the band. In *American Creole: New Orleans Reunion*, audiences will tour the front lines of a devastated city's cultural rebirth: offstage, where race is infinitely more nuanced than black or white; backstage, where which instrument you play can be a political statement; and joyously onstage, where the only thing that matters is music, and local legends make it cook.

Screening followed by Q&A led by discussant Dr. Hiram "Pete" Gregory (Northwestern State University)

Pitre, Glen

Panel Participant (see Dr. Shane Rasmussen)

Session 5C (Getting the Folk on Film: The Current State of Documentary Film as Public Folklore in Louisiana): Morrison 227

Prince, Ramey (Northwestern State University)Discussant for film *You Better Run* (see David Beier)

Screening 1A: Kyser Hall Television Studio

Rasmussen, Dr. Shane (Northwestern State University)

Organizer and Panel Chair: Session 5C (Getting the Folk on Film: The Current State of Documentary Film as Public Folklore in Louisiana): Morrison 227

Panel Participants: Conni Castille, James Catano, Zack Godshall, Kevin McCaffrey, Glen, and Dr. Carolyn Ware

As the title of the panel suggests, this will be a discussion with several Louisiana filmmakers that are engaged in making documentary films from a folkloristic perspective. While such films are often informed by serious scholarship and the filmmakers are often themselves academics, such filmmaking

can be envisioned as largely within the realm of public folklore rather than confined to the echelons of the proverbial ivory tower of academe. This is not to diminish the importance of scholarship in documentary (or, for that matter, narrative) film. However, it does acknowledge the reality of films being made for an audience that is (at least potentially) largely composed of a lay rather than a scholarly audience. Some of the issues that might be discussed in the panel discussion would be the challenges and opportunities faced by Louisiana filmmakers in regards to authenticity, funding (grants, arts agencies, donors), compromises and negotiations, emic vs. etic visions, and the differing expectations of lay vs. scholarly audiences. The discussion will foreseeably conclude with a discussion of the future film projects planned by the panelists, as well as a conversation on what aspects of Louisiana's folk cultures filmmakers might address in the near future, including those that might be profitably revisited or re-envisioned in documentary film.

Rasmussen, Dr. Shane (Northwestern State University)
Discussant for film *Looking for Trouble* (see David M. Brasseaux)
Screening 6A: Kyser Hall Television Studio

Rasmussen, Dr. Shane (Northwestern State University)
Co-discussant (with Lori LeBlanc) for film *King Crawfish* (see Conni Castille)
Screening 7A: Student Union Ballroom

Reeves, Jessica (University of Louisiana at Lafayette)
"From School House to [Creole] Lunch House: Merline Herbert's Reconstruction of the Self"
Session 5B (Louisiana's Social Identities): Morrison 221

On the idea of an individual's defining of the Self, George Herbert Mead says, "The individual possesses a [S]elf only in relation to the [S]elves of other members of his social group; and the structure of his [S]elf expresses or reflects a general behavior pattern of his social group to which he belongs." Folklorist Patricia Sawin emphasizes this by explaining that if a person is to connect with this associative Self-creation, they must be able to adapt discursively, formulaically, textually, and articulately. In everyday interactions at her restaurant, Creole Lunch House, Lafayette native Merline Herbert embraces the social interaction that both Sawin and Mead typify by greeting her customers using jargon that the both the outsiders and the local people of Lafayette's Cajun and Creole cultures expect to hear from the owner of a down-home Creole restaurant.

This is a portrait of Herbert, derived from her stories about her experience as both an educator and a restaurateur. Unlike biography or life story, this ethnographic study of a woman will define the importance of the creation of the Self. In this paper, I will account for the conversations recorded between myself as folklorist and Herbert as informant, illustrating Herbert as subject and Herbert as writer of her own story. In communicating with me, she asserts herself as subject, allowing me to frame her as I have received her through our interviews. Instead of taking historical documentation of Herbert's life stories, this paper does a close reading of transcriptions taken in said interviews, paired with Mead and Sawin's theories of defining a Self, focusing on Herbert's subjectivity, establishing significance by letting her create her Self by way of interaction with the people who she meets in her restaurant.

Reiner, Dr. Martha L.

“Transmigration Images in Edwin Carewe's 1929 *Evangeline* film starring Dolores Del Rio, Longfellow's 1847 *Evangeline* poem, and Poydras's 1777 “Le Dieu et Les Nayades””

Session 7B (Myth and Microcosm: Louisiana's Filmic Legacy I): Morrison 227

Evangeline, a United Artists film directed by Edwin Carewe and starring Mexican actress Dolores Del Rio, Roland Drew, Donald Reed, and Alec B. Francis was produced in 1929, two years after William Alexander Read's *Louisiana Place Names* study with linguistics, anthropology, and geography contexts was published. Hitler already was leader of the Nazi Party and developing dictator power.

Carewe's film brings the text of Longfellow's 1847 epic to the viewer prominently, interweaving transparent frames of the prelude's lines with scenes panning the Canadian Rockies and the Minas Basin shore of the Bay of Fundy in Nova Scotia. Although the lines of poetry evaporate as the film proceeds, with lines introducing key characters during the exposition, the poetry has a strong presence as the action develops. The ominous mood already present in the exposition of Longfellow's *Evangeline* does not appear initially in the film. The town of Grand Pré (Grand Meadow) appears with aspects also of Shakespearean Stratford and Van Gogh's Arles, with women working at fishing community crafts and Father Felician walking down the road greeting children before the notary father of Evangeline's suitor Baptiste along with the fiddler at the door and then the blacksmith father of Evangeline's true love Gabriel are introduced. Evangeline talks with Baptiste as she bakes bread and goes to look at her letter desk and sees Gabriel sailing in a primitive sail boat suggesting Greek maritime influence. Evangeline tells Baptiste that she loves another and has the priest bless her quickly. She meets with Gabriel in the forest as scenes flow from her marriage contract, with a large dowry, to the betrothal banquet before the conflict of George II's order for the Acadians to sign another loyalty oath, one that requires them to take arms against the French, is introduced. The tower of the old Acadian church in the film is echoed in the roof of the Merrill House at Jacksonville, where James Gilman Merrill in 1866 started a blacksmith's business and James E. Merrill in about 1875 started an iron works that developed into an engineering business.

Scenes of war ships at the coast and then soldiers marching to the town are cross cut with the betrothal banquet. The men of the town are commanded to the church and are told that their lands are taken for refusal to sign the stronger loyalty oath. The priest quiets their rebellion. Images of the townspeople forced to the shore to leave without possessions and in many cases separated as boats go out to the sailing ships appear also in Poydras's 1777 “Le Dieu et Les Nayades” poem to Galvez. Poydras saw slave trading when he was on a merchant ship before migrating to Louisiana and would become a legislator as well as a journalist. The 1929 *Evangeline* segment showing burning of the town suggests possibilities of violence as the 1920s lead into the 1930s.

This paper will compare images of transmigration and settlement in the 1929 *Evangeline* film, Longfellow's 1847 poem, and Galvez's poem written between the American Revolution and the French Revolution representing displacement, migration, and transactions of migration (a context of the notary character linked to the fiddler introduced with incendiary and forge imagery). Evangeline's travels to find Gabriel after she is separated from him going back to bring along her father, played resembling Longfellow and dying on shore, include flatboat travel on the bayou to a site resembling 19th-century Jacksonville, where a second view shows a house with Frank Lloyd Wright's prairie style. Folklore interests of the 1920s are evident in segments with Evangeline and Father Felician reaching a site where they hear a song of their village and find Baptiste. Although Evangeline finds it “so peaceful,” she does not stay with Baptiste, who had looked for Gabriel in St. Louis and found that he had left and then had

heard that he was in New Orleans. Further travel leads to Basil the blacksmith, now a successful farmer wearing a Mexican hat. Evangeline travels by canoe with him over white water and is washed to shore.

This paper also will consider the 1929 *Evangeline* film's use of visual rhetoric including references to illustrations from editions of *Evangeline*. Personation of *Evangeline* in scenes in which she is a sister of mercy finally meeting Gabriel as he is dying in a Philadelphia hospital during a plague strongly suggests Charlotte Perkins Gilman.

The story of Evangeline and the Acadians is an important element in travel narrative literature. After a Canadian *Evangeline* film was produced in 1913, Dominion Atlantic Railroad published *Evangeline and the Evangeline Country* in 1914. Eliza Chase's *Over the border Acadia, the home of Evangeline, illustrated in heliotype from water color sketches* was published in Boston in 1884. *Un pèlerinage au pays d' Evangeline, par l'abbé H. R. Casgrain* was published in Quebec in 1887.

Reynolds, Thomas W., Jr. (Northwestern State University)

Chair and Discussant: Session 5A (Shifting Identities: Louisiana in Literature and Art): Morrison 146

Reynolds, Thomas W., Jr. (Northwestern State University)

Discussant for film *Jena 6: A Threat to Justice* (see Daniel Malveaux)

Screening 3A: Student Union Ballroom

Reynolds, Thomas W., Jr. (Northwestern State University)

"Matriarchy and the Instruction of African-American Manhood in Gaines's *Bloodline*"

Session 5A (Shifting Identities: Louisiana in Literature and Art): Morrison 146

The five stories in Ernest Gaines's 1968 short story collection *Bloodline* detail the experiences of adolescent boys growing up in an African-American sharecropping community on a fallen plantation in southern Louisiana. These stories have a great deal in common, including young boys as narrators, wayward father figures, and strong mother figures, as they address the idea of what it means to be a "man" in such communities. In the stories, manhood is defined, I argue, through the mother figures so that there is a clear connection between the mother's role in Gaines's short fiction and the development of the male characters into men. This concept of manhood is drawn in sharp contrast with simply being adult males like the fathers throughout the stories. These men, when present, rule their homes through physical force, and when absent, they have no connection with their families whatsoever, having moved on to the next conquest. This failure and absence associated with the father figures throughout the stories can be further associated with the patriarchy of the Christian church and the ways in which Christian dogma was forced upon the community as a whole since the time of slavery.

In this paper, I will argue that Gaines's fiction reconstructs the notion of manhood in ways that are particularly tied to strong mothers and non-Western, and therefore non-patriarchic, practices, defining African-American manhood as separate from and preferable to the ways in which Western manhood might work within the African-American community.

Roach, Dr. Susan (Louisiana Tech University)

“Displacing and Re-Placing a Dogtrot: The Dubach Dogtrot Welcome Center Project”

Session 1A (Defining a Region: The Stories of a Landscape): Morrison 146

Struggling to keep small towns alive and to participate in the global economy, mayors and citizen’s groups are turning to cultural tourism in hopes of bringing funds and visitors into their communities. In one of these efforts in 2004, the Dubach, Louisiana, mayor, on behalf of the Dubach Restoration and Beautification Organization, requested assistance from the Louisiana Regional Folklife Program to locate a dogtrot house that could be moved to serve as a welcome center/gift shop/museum located adjacent to a renovated warehouse community center. In the implementation of the resulting project, a variety of ethical, pragmatic, and symbolic issues were raised.

Displacing a rural 1883 dogtrot house—separating it from its original historic geographic farmland context on a country road—and re-placing it in town on a four-lane north-south U. S. highway raises major issues of authenticity and such decontextualization runs counter to historic preservation best practices. However, if the house is being destroyed, moving can be justified if the new location and use are appropriate. Dubach’s request was based on the 1990 Louisiana Legislature’s declaration of Dubach as the “Dog Trot Capital of the World”—made after Martin’s folk architecture survey. Although the house would be in town on a small lot next to a renovated warehouse instead of a farm location, it would serve as an eye-catcher on the major highway and educate the public about the regional house type.

After a house for donation was located and a grant was obtained, the moving and restoration of the house brought clashes between historic preservation best practices and the pragmatics of the vernacular carpenters hired and supervised by volunteers. These “culturally and historically variable moral discourses” of the community and scholars and the resulting decisions can be further analyzed with theories of place, ethics, and heritage tourism.

Robichaux, Michelle L. (Northwestern State University)

Co-author of “Contributing Factors of Academic Motivation in Louisiana University Students”

(see Dr. Cynthia R. Lindsey)

Session 1B (Louisiana in the Classroom: Responsibility and Resource): Morrison 221

Rodman, Bill

Spirit of a Culture: Cane River Creoles and Making a Way (Films)

Screening 5A: Student Union Ballroom

Followed by Q&A led by discussant Tracey Colson (Northwestern State University)

Russell, Dr. Jack (Northwestern State University)

Panel Participant (see Patricia Clark)

Session 1C (The Brain Drain and NSU Graduates): Morrison 227

Sanson, Dr. Jerry (Louisiana State University at Alexandria)

“Huey Long and the Rhetoric of Radical Dissent”

Session 2B (Controversies and Contestations: Louisiana’s Untold Stories): Morrison 146

As the Great Depression ripped through the American economy, Huey Long’s ideas about the redistribution of wealth acquired a national importance. This paper traces development of his approaches to tackling the economic collapse and the rhetoric he used in his attempt to persuade Congress, President Franklin Roosevelt, and the American people to adopt his agenda. Even though he advocated proposals as radical as any ever considered for government policy up to that time, he described them in terms deliberately chosen to root them in traditional American principles dating all the way back to the Pilgrims and the Declaration of Independence. His disillusionment with President Roosevelt’s New Deal solidified his thoughts about the need for the confiscation and redistribution of wealth, “so that none would have too little, and none would have too much.” His speeches announcing and promoting acceptance of his “Share Our Wealth” plan became increasingly radical and increasingly strident in his criticism of the president. His voice was silenced by his assassination in 1935, but his influence lingered into the election of 1936 and beyond. Indeed, his words, even during this 75th anniversary year of his death, reflect political discussion in contemporary Washington. This paper seeks to explore the evolution of his rhetoric on economic issues and to illustrate his growing impatience with traditional American politics.

Santoro, Daniella (Tulane University)

“From the Ground Up: Local Conceptions of Health and Aging in New Orleans Secondline”

Session 5B (Louisiana’s Social Identities): Morrison 221

The aesthetic and performative traditions of New Orleans African American community offer profound insight into localized expressions of health and the body. The city’s streets, the setting for the weekly jazz parades and community events, called secondlines, can also be seen as a stage where the body emerges in central focus and public visibility. This paper will devote its attention to conceptions of the aging male body as presented and performed in the public space of the New Orleans secondlines, in an attempt to locate personal and communal ideologies of health and aging that are not easily expressed within the biomedical model. With the startlingly low life expectancies of African American men, elderly men in their seventies and eighties, who regularly actively engage their bodies in dance and public celebratory movement, become an invisible anomaly, shadowed by the pathologies and health risks that plague their communities. How do local aesthetic traditions inform individual and shared conceptions of the aging process and the elderly body? How do the secondline parades and other public events reconcile these notions of visibility as defined by the institutional and local spheres? Expanding on understandings of the secondline as a means of transformation of the social landscape, this essay focuses on the corporal landscape: of the performative body in space and time, as embodied history, and as a representation of a locally grounded conceptions of the aging process in America.

Sitarz, Michael (St. Paul’s School)

“Environmental Inspiration”

Honorable Mention in the 2010 NSU Louisiana High School Essay Contest

Essay Presentations and Awards Ceremony in Morrison Hall 227, Sept. 25, 2:00 – 2:30 PM

Stewart, Dr. Donald (Northwestern State University)

Panel Participant (see Patricia Clark)

Session 1C (The Brain Drain and NSU Graduates): Morrison 227

Sutherlin, Dr. John (University of Louisiana at Monroe)
Stay, Brady, Stay (Film)
 Session 1C (The Brain Drain and NSU Graduates): Morrison 227

Stay Brady Stay is a 26-minute documentary film that gives an insight into a situation where young, educated, professionals are emigrating every year at an increasing rate from the small rural towns they were raised in to larger, more vibrant cities.

The film was produced by the University of Louisiana at Monroe's Social Science Research Lab (www.ulm.edu/ssrl) through a service learning grant from the University of Louisiana System (<http://www.ulsystem.net/>). For more than one year, a film crew followed Brady as he made up his mind about what he would do after graduation. His decision is the same for students all over the US.

The official *Stay Brady Stay* trailer is now on YouTube (Search "*Stay Brady Stay*" or access directly at http://www.youtube.com/watch?v=__C3y37C2lg).

This documentary is a creative and thoughtful outlook on this nationwide issue that is impacting small communities everywhere. The film has been shown in San Francisco in October and in venues across Louisiana. In January 2010, *Stay Brady Stay* began airing on Louisiana Public Broadcasting.

Sutherlin, Dr. John (University of Louisiana at Monroe)
 Panel Participant (see Patricia Clark)
 Session 1C (The Brain Drain and NSU Graduates): Morrison 227

Thorson-Barnett, Dr. Susan (Northwestern State University)
 Organizer and Panel Chair: Session 2C (Through the Eyes of Psychology: Positive Effects of Films): Morrison 227
 Panel Participants: Neeru Deep, Dr. Kathryn Kelly, and Dr. Patrice Moulton

Over the last five years the state of Louisiana has experienced four major hurricanes and the tragic oil spill in the gulf. With such misery looming over our heads how can we, as educators assist Louisiana students to have confidence in the future. The literature in positive psychology has found that courage, optimism, work ethic, hope, honesty, interpersonal skills, and perseverance help human beings to overcome difficulties. This is an exploratory study with two purposes: 1) to investigate what set of human strengths students possess and 2) if human strength are lacking, how can Louisiana's educators incorporate developing strength in students. This presentation will focus on the first purpose. In this study students were assigned to watch *K-Pax* and *Good Will Hunting*. Instructors also provided a list of five (5) other films (*Pursuit of Happyness*, *Blind Side*, *The Mighty*, *Pay it Forward*, and *The Bucket List*), of which students were required to choose two to watch. This gave them a total of 4 movies to watch. After viewing each of the four films, they were required to respond to a survey identifying virtues and strengths. This study is continuing throughout summer 2010. Content analysis will be done and results of the study will be presented.

Tucker, Steve (Brother Martin High School)
 Panel Participant (see Dr. Charles J. Pellegrin)
 Session 6A (Race, Violence, and Politics: Depictions of Louisiana in Film): Morrison 146

Ulentin, Anne (Louisiana State University)

“Slaveholding Free Women of Color: A Case Study on Race, Gender, and Class in Antebellum New Orleans”

Session 6B (Sites of Memory: Revisiting Louisiana’s Past): Morrison 221

Free women of color navigated within an exploitative system which was in place in antebellum Louisiana by engaging in various activities, including slaveholding. To share fully in the economic and social benefits of society, these women made deliberate efforts to improve their station, through education, religious participation, business ventures, or caste and racial identification with their white neighbors.

In this paper, I examine three individual case studies of free women of color and how their varying choices, made under differing degrees of societal pressure, molded their lives. Focusing on the city of New Orleans in the antebellum period, I uncover their reasons for owning slaves by looking at how they acquired their property, how they kept their property along the decades, and how they used their slaves.

While considering the different options each woman experienced under the same social, economic, and racial framework, these three case studies bring about some new perspectives and methodologies. Paying close attention—over time and place—to variations and diversity regarding issues of gender, race, and class, I draw on such qualitative sources as wills and court records, as well as quantitative sources like census data and parish records.

Racial and class status were defining principles for free women of color. By probing the importance of race and class affiliations in the white, Creole, or black community, a clearer portrait of racial hierarchy among them emerges. Above all, a fuller picture of slave ownership in New Orleans in the nineteenth century comes to light, offering new ways to study slavery in the South in general.

Ulmer, Flo

Spirit of a Culture: Cane River Creoles and *Making a Way* (Films) (see Bill Rodman)

Screening 5A: Student Union Ballroom

Ware, Dr. Carolyn (Louisiana State University)

After the Aftermath: Croatian Fishing Families in Louisiana (see James Catano)

Screening 2B: Student Union Ballroom

Ware, Dr. Carolyn (Louisiana State University)

Panel Participant (see Dr. Shane Rasmussen)

Session 5C (Getting the Folk on Film: The Current State of Documentary Film as Public Folklore in Louisiana): Morrison 227

Wernet, Mary-Linn (Northwestern State University)

“Film and Documentary Collections and Research in the Cammie G. Henry Research Center”

Session 1B (Louisiana in the Classroom: Responsibility and Resource): Morrison 221

The Cammie G. Henry Research Center holds a wealth of information on Natchitoches, Northwestern and the several parishes in Louisiana. The session will highlight many of the collections that have been utilized by the film industry; some of the collections that pertain to films produced in the area including *Steel Magnolia* and *Horse Soldiers* and explore future research opportunities.

Williams, Laramie (Natchitoches Central High School)

“Through the Storm, We Stood”

Honorable Mention in the 2010 NSU Louisiana High School Essay Contest

Essay Presentations and Awards Ceremony in Morrison Hall 227, Sept. 25, 2:00 – 2:30 PM

Winters, Dr. Richard (University of Louisiana at Lafayette)

“Cajun Vernacular English: Do-Support Isn't Supported”

Session 8A (Speaking Louisiana: Language and Identity II): Morrison 227

In most variety of English, main clause, non-echo questions require subject-verb inversion; further, if the verb is not *be* or *have*, *do*-support is obligatory.

1.
 - a. Is John here?
 - b. *John is here?
 - c. *Worked John yesterday?
 - d. Did John work yesterday?
 - e. *What John thinks?
 - f. What does John think?

However, the variety of English spoken in south-central and southwestern Louisiana, which Dubois and Horvath (1998, 2003) term Cajun Vernacular English (CVE), exhibits questions that lack both subject-verb inversion and *do*-support. (While African American English also allows non-inverted subjects (Martin & Wolfram 1998), discussion here is restricted to CVE.)

2.
 - a. What she said?
 - b. Who you can ask?
 - c. Where they went?

However, negated questions do exhibit *do*, contracted with *not*, and omission of *do* results in ungrammaticality, providing what seems to be contradictory evidence about the function of *do* in CVE.

3.
 - a. Why you didn't wash the dishes.
 - b. *Why you not wash the dishes?
4.
 - a. Who she don't like?
 - b. *Who she not like?

This paper examines the contradiction illustrated here, and concludes that it is only an apparent contradiction. By further analyzing the functions that *do* has, and does not have, in CVE, it is claimed that *do*-support is absent in this variety of English.

Zbitkovskis, Oona (Northwestern State University)

“The Southern Soul”

Session 3A (Creating Voices: Louisiana’s Soul): Morrison 227

When you read the Southern novel the words seem to take you on a hot, sticky, guilty, proud, sexy, sorrowful, history soaked trip and sewn into every page, marinating every word is the idea of the soul. The “soul” has a unique relationship with the South, almost to the point where one could differentiate between the “soul” and the “Southern soul” this relationship is deep rooted in the culture, a culture that can best be explained, as it is considered, the melting pot of the nation. In this paper I want to look at the soul from a Southern perspective and define it on our terms, Southern terms.