

INTD 105/20  
MWF 10:30-11:20 AM  
Welles 134

Office Hours: M F 9:30-10:30  
W 2:30-3:30 and by appointment  
#5242 or Lima@ Welles 225A

## Haiti Noir

Maria Helena Lima  
Spring 2016

As the first nation in the Americas to both abolish slavery and declare its independence from a European power, Haiti has been paying the price for such audacity since. Both history and natural disasters would have been enough to stifle the creativity of a people, but Haitians have continued to create at home and across the diaspora, despite the horrors that have driven many away from their homeland. Some of these tragedies (the cholera epidemic, for example) have been man-made and could have been avoided. Many Haitian writers have resorted to the noir genre to represent such realities, but their texts do not easily conform to conventional generic expectations—and there's no reason they should.

Our writing seminar will give you many opportunities to practice critical reading and writing, with a focus on developing persuasive skills. To become an expert on “the moves that matter in academic writing,” you will need to practice close reading and paraphrasing, to make sure you are able to figure out what you think on any given topic/story by understanding what others have said/written about it. To develop your unique voice (ethos) as a writer, you need to be humble enough to incorporate other voices/views in your papers. A beginner writer will sound as if she's the only one writing on a story/topic—you want to avoid that. You will read each other's writing, collaborate on presentations, and revise your work to almost perfection. With this class, I hope, we'll see writing as both work and play, understanding that if language creates reality, *whose* language prevails makes all the difference in the world. Yes, I am talking about power.

### Required Texts:

Gerald Graff and Cathy Birkenstein. “*They Say/I Say*”: *The Moves That Matter in Academic Writing*. 3<sup>rd</sup> edition. [ISBN# 9780393935844]

Richard Bullock. *The Little Seagull Handbook with Exercises*. Norton, 2014. ISBN # 978-0-393-93580-6 (pbk).

Edwidge Danticat, Ed. *Haiti Noir* [#978-1-936070-65-7]

Edwidge Danticat, Ed. *Haiti Noir 2: The Classics*. Akashic Books, 2014. [ISBN #9781617751936]

Course packet

### Required Documentaries:

"Egalite for All: Toussaint Louverture and the Haitian Revolution"

: (<https://www.youtube.com/watch?v=3R4DQ4DIP4I>)

*Ancestral Voices: Esoteric African Knowledge* (73 min.) – Directors Verona Spence and Dalian Adofo.  
*Fatal Assistance*

**Website for News about Haiti:** URL: <http://www.alterpresse.org>

### Intended Learning Outcomes:

1. The ability to read significant texts carefully and critically, refining your ability to make inferences from telling facts (induction). From these inferences you will generate a central thesis (an argument) for your essays;
2. The ability to present individual ideas to the class orally and persuasively discuss the complexity of the texts and the contexts under discussion and, consequently, their different interpretations;

3. The ability to write sustained, coherent, and persuasive arguments on the noir genre and on the issues that arise from reading the stories on our syllabus;
4. The ability to write clearly, following the conventions of Standard English and of the discipline, and understanding the value of revision.
5. The ability to develop research skills, including the ability to search data bases, evaluate published materials, and incorporate information gleaned from source texts, articles of literary criticism, and works of historical/sociological background to your own critical writing skills to produce a critical essay that incorporates research as evidence that you have “joined the conversation”.

**TEACHING ASSISTANT:** We’re really lucky to have Wendy-Marie Aylward as our TA. She can be reached by email at [wal@geneseo.edu](mailto:wal@geneseo.edu) and by phone at [301-356-0134](tel:301-356-0134). Emails are always preferable. Her office hour is on Tuesday, 4-5 PM, English Department Lounge or my office, and by appointment.

**Portfolio Grading:** The writing assignments you turn in are first drafts. While they should be free of spelling errors and grammatical mistakes (i.e. not rough drafts), they won’t be finished products. Think of them as work-in-progress—not graded until revised and reworked to “perfection.” Your portfolio will be an extension and development of your work during the semester. We will spend time in class discussing revision strategies and grammar. Revision is, as Adrienne Rich writes, “the act of re-seeing and rediscovering” the significance and purpose of your writing. The function of editing days is to supply you with another reader whose feedback will suggest ways to improve your essays. Not all the ideas will be useful every time, but consider each carefully. You are ultimately responsible for the final product.

**This course is non-graded until the very end of the semester.** I have included a percentage value in brackets--for your information--as to the weight of each assignment towards the final grade. Your final grade will depend upon active and engaged class participation, which includes **daily in-class writing** to make sure you are doing the reading, and peer-editing "helpfulness" [25%] PLUS overall progress in writing: one in-class essay [10%], two 3-4 page persuasive essays/response papers and their many revisions [30%], and one 5-6 page final essay that incorporates research, including the oral presentation of the argument [35%]. So, keep all your writings in a folder (the ones with your classmates’ and my comments, not the copies!) because I will collect everything yet one more time on the last day of class, to reach a final decision about your grade. Books need to come to class every day—readings done. It is the only way you will be ready to engage in class discussion meaningfully.

#### **WRITING:**

Papers are to be typed, preferably Times New Roman 12’ font, with double-spacing and one-inch margins at the top, bottom, and sides of your text; do *not* justify your text. Your name, the title of the course, my name, and the date the paper is turned in should be typed on the top-left of the page, single-spaced; the title should be centered on the page, two spaces below all that. There will a header with your last name and page number starting on page 2. No header on title page (yes, this is the only time we will not follow MLA conventions). The paper should be stapled together—never a fancy folder or cover page. I will NOT accept papers as email attachments or google docs.

**THE CENTER FOR ACADEMIC EXCELLENCE:** Tutors at the Writing Learning Center (210 Milne Library) can help you with brainstorming ideas, organization, some grammar, and revision. Bring the assignment and editing questions, and allow yourself enough time to take advantage of the tutor's advice. For more information go to [http://www.geneseo.edu/english/writing\\_center](http://www.geneseo.edu/english/writing_center). Do not wait until the paper is due to seek help.

**SUNY Geneseo will make reasonable accommodations for students with documented physical, emotional, or learning disabilities. You should contact the Assistant Dean for Disability Services**

**(Tabitha Buggie-Hunt, Erwin Hall 22) and also talk to me to discuss needed accommodations as early as possible in the semester.**

SCHEDULE OF READINGS \*Be sure to read assigned texts *before* we discuss them, and do not forget to bring the books to class since we will practice close reading and summarizing almost every day. I will have a quiz if the discussion is going nowhere...There will be *at least* ten minutes of in-class writing and/or grammar every day. Your in-class essay (diagnostic) will tell me which areas need work—and how many grammar lessons/exercises will be required. We will fill in the spaces that are now open on the sections called “Grammar,” and I will tell you the page numbers on *The Little Seagull Handbook with Exercises* that you will need to read/do. Bring *The Little Seagull Handbook* to every class.

### **January**

20 W -- Writing diagnostic (in-class):

**I will return your essay in individual conferences—it will be our first conversation—and we’ll work together on the revision.**

22 F -- What do you know about Haiti? How’s the country doing these days? What do you know about the NOIR genre? What should I know about you? Getting to know each other and sharing goals for the course: what is good writing?

25 M -- Class canceled for individual conferences (my office)—we will go over your first essay (the one you wrote in class on the first day) before you revise.

27 W – Class canceled for individual conferences (my office)—we will go over your first essay (the one you wrote in class on the first day) before you revise.

29 F - Persuasive writing: LOGOS, ETHOS, and PATHOS. Portfolio grading and editing days explained. Read chapter 12 of “*They Say/I Say*”: *The Moves That Matter in Academic Writing*, “Entering Class Discussions” (163-66).

### **February**

1 M – On the weekend you will watch the video "Egalite for All: Toussaint Louverture and the Haitian Revolution (PBS)" (<https://www.youtube.com/watch?v=3R4DQ4DIP4I>) and read “200 Years after 1804” [course packet] to prepare for today’s class. We will go over some of that country’s history. BTW, Haiti’s history is central to understanding the context of many of the stories we will be reading this semester, so we’ll keep going back to it.

3 W – Read the Preface, the Introduction, and “Reading for the Conversation” (173-83) chapters. Read Edwidge Danticat’s Introduction to *Haiti noir* (11-15). Write down the conventions of the *noir* genre. You should start reading all the stories in the anthology. Your essay will preferably be about a story we have NOT discussed in class. Why do we write/read stories?

5 F– Read the “They Say” Chapter (19-51). You should pay special attention to the templates at the end of the book (293-309)--it has taken me more than 20 years of teaching writing to learn some of “the moves that matter in academic writing” described in the book. Write down your questions for class discussion. You should do this for *every* reading.

8 M – Read the “I Say” Chapter (55-101). Let’s practice close reading (inferences), summarizing with a purpose, and anticipating objections (78-91). Pay special attention to verbs commonly used to introduce either summaries or quotes (39-40). “Say” is a very weak verb, so avoid it.

12 F – Read “Connecting the Parts” (105-38). We will focus on the “arms of your sentence,” the use of transitions (109-10), and how to avoid “hit-and-run quotations” (44-50).

Read Katia D. Ulysse’s “The Last Department”

15 M – **Revised essay is DUE today** (for some students there will be more revision required☺).

Persuasive writing: *logos*, *ethos*, and *pathos* one more time. What is the difference between “boring” and “telling” facts? Combining sentences exercise.

**GRAMMAR:** Punctuating with Coordinating Conjunctions (Handbook page 324): Remember the FAN BOYS ☺ and the Degrees of Adjectives—avoid Superlatives

19 F – Continue reading our textbook and writing down your questions. Read the chapter on “Writing in the Sciences” (202-20). Is this what you expected?

22 M – Note that not all facts are “telling facts”: writers *imply* and readers *infer*.

Read “Entering Conversations about Literature” (184-201).

**GRAMMAR:** \_\_\_\_\_

24 W – You should have read all the stories in *Haiti Noir* by today. As we continue to discuss some of the stories in *Haiti Noir*, we’ll identify possible essay topics. I will *not* tell you what to write your paper on. Read the section on “Writing Processes” in *The Little Seagull Handbook*, from “generating ideas” to “coming up with a tentative thesis,” to “organizing and drafting” (9-16) if you’re still unsure about your argument. We’ll discuss Edwidge Danticat’s “Claire of the Sea Light” (115-38) unless you feel strongly about a different story. I’m flexible ☺

26 F - We’ll discuss Josaphat-Robert Large’s “Rosanna” (155-78).

29 M - We’ll discuss Evelyne Trouillot’s “Which One?” (71-87).

### March

2 W - Editing Day for Response Paper I — Print your essay for your classmate’s (editor’s) review.

4 F – Paper I DUE today. We’re going to read each other’s papers.

7 M – Classes cancelled for individual conferences.

9 W – Classes cancelled for individual conferences.

11 F - *Haiti Noir 2* – Read Introduction and Paulette Poujol Oriol’s “Oresca” (81-86).

14 M–18 F SPRING BREAK – Finish reading ALL stories in *Haiti Noir 2*

21 M— **Class meets at Milne for library instruction.**

23 W – *Haiti Noir 2*- you choose the story for today ☺

25 F – *Haiti Noir 2*- you choose the story for today ☺

28 M- *Haiti Noir*

### April

1 F – *Haiti Noir*

4 M – *Haiti Noir 2*

**Grammar:** \_\_\_\_\_

6 W – *Haiti Noir 2*

8 F - Editing Day for PAPER II—.

11 M-- Paper II is DUE today.

*Fatal Assistance* (documentary in class)

13 W– Let’s talk about the research paper. Read the section on “Doing Research” in your *Little Seagull Handbook* (80-90) and on “Giving Presentations” (37-42). Let’s go over Oral Presentation Outline Samples.

15 F-- Classes canceled for individual conferences

18 M – Classes canceled for individual conferences

**YOU ARE REQUIRED TO ATTEND TWO GREAT DAY PRESENTATIONS (Tuesday, the 19th) and write a response.**

20 W– Oral Presentations of your research argument

22 F – Oral Presentations of your research argument

25M – Oral Presentations of your research argument

27 W - Oral Presentations of your research argument

29 F – Oral Presentations of your research argument

**May**

2 M-- Editing Day for Research Paper

4 W-- Study Day Office Hours: 2-4 pm

**Whole portfolio is due (including the research paper) on Friday, May 6<sup>th</sup>, by 6 PM. My office.**

**FINAL EXAM DAY:** Wednesday, May 11<sup>th</sup>, 8:00-10:30AM (Welles 134)—Meeting to return portfolios.

**Final Thoughts:**

(1) If coming to every class is going to be a problem, this course is *not* for you. What happens in *every* class cannot be made up by borrowing notes or doing extra work. Editing Days *cannot* be made up. You will *not* earn an A, for example, if you miss more than three classes—and please do not kill your grandmother or any other relative in an attempt to justify your absence. I will ask for the funeral information. In order for this class to run smoothly each of us must make a commitment to come every day, to be here on time, and to meaningfully engage the readings, the writing, the editing, and the rewriting.

(2) You should keep all your work (with my comments) in a folder—I do NOT have a grade book.

(3) If you fall behind, TALK TO ME. Don't disappear.

(4) Plagiarism is intolerable. Refer to *The Little Seagull Handbook* for “Avoiding Plagiarism” (107-08) and/or attend one of Milne’s workshops (listed below) if you are in doubt about what constitutes plagiarism:

**Avoiding Plagiarism Workshops (not required but highly encouraged):**

Thursday, February 4, 4:00-4:50 Room: Milne 104

Friday, February 5, 2:30-3:20 Room: Milne 104

Wednesday, February 10, 3:30-4:20 Room: Milne 104

Thursday, February 11, 6:00-6:50 Room: Milne 104

Monday, February 15, 5:00-5:50 Room: Milne 104

Wednesday, February 17, 2:30-3:20 Room: Milne 104

Monday, February 22, 7:00-7:50 Room: Milne 104

Thursday, February 25, 4:00-4:50 Room: Milne 104

Wednesday, March 2 5:00-5:50 Room: Milne 104

Friday, March 4, 2:30-3:20 Room: Milne 104

Tuesday, March 8 5:00-5:50 Room: Milne 104

Wednesday, March 23, 5:00-5:50 Room: Milne 104

Monday March 28, 3:30-4:20 Room: Milne 104

Tuesday, April 5, 4:00-4:50 Room: Newton 214

Thursday, April 7, 7:00-7:50 Room: Newton 204

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**Guiding Questions for Editing Days [and for when you revise your initial drafts]:**

1. Does the introduction to the paper provide the background you need to understand the argument/analysis that follows? Does it attract your interest? How would you improve it? Write down the essay’s argument in your own words, as you understand it from reading the introduction.

2. Read every topic sentence of every paragraph at least twice. Does it introduce the paragraph well? Does it flow nicely from the last sentence of the paragraph that precedes it? SUGGEST WAYS OF IMPROVING TRANSITIONS.

3. Does the writer use quotations well? Circle at least two examples in the paper itself. Are there page numbers after every quote? Does the writer remember how to punctuate with quotation marks? How well do the quotes contribute to and support the writer’s argument? MARK ANY HIT-AND-RUN QUOTATION(S). Is there any section in the paper that would benefit from more quotes from the text? How many indented quotes are there? Are they also double-spaced without quotation marks and period inside the parentheses? Remember that you only indent if the quote is *longer* than four lines (we are using the MLA format).

4. How much does the writer vary the way to introduce her quotes? Evaluate all verbs used to introduce quotes. Suggest ways of improving them. Remember that “SAY” is a weak verb.

5. Can you recognize the writer’s voice, the writer ethos, throughout the paper? Mark the passages in the paper where you miss the writer’s presence.

6. Do you disagree with any of the assertions made about the text(s), either interpretations or evaluations? Are there ways in which you would have handled the argument differently? Suggest ways in which the writer might incorporate your objections (by refuting them) into the paper.

7. Has the writer varied her sentence structure often enough? Could she have combined sentences more effectively? Remember “the arms of your sentence” (107).

8. Read over the concluding paragraph. Does it merely summarize the paper? What emotion/idea/question does the writer try to leave you with?

9. Has the writer used the Present Tense consistently?

10. Do you find the title catchy? Appropriate as a “doorway into your argument?” Suggest another one if you are not satisfied.

11. Check the paper for any mechanical or grammatical problems. FIX THEM.

## **The Research Paper:**

The first step for the success of this assignment requires that you have something to **argue** about one of the short stories in either *Haiti Noir* or *Haiti Noir 2*. You cannot write about a story you have already developed an argument for an earlier paper. Like before, I will *not* tell you what your argument is. A good starting point, obviously, is for you to find out more about the author and the context for the story. Once you know more about both, you will be better equipped to focus your questions to develop your own original thesis. The more focused the argument, the stronger the paper. I need to hear your voice (*ethos*) throughout. You need to sound intelligent and balanced for your claims to be considered. *Never* praise the author of the text (s) you are writing about. And PLEASE do not sound condescending. Your audience is someone who knows the text very well, so avoid (plot) summaries. Only include the facts from the story (*logos*) that are central to your argument. Remember that not all facts are telling.

Pay special attention to focusing your introduction. I usually write my introductions last. You only really know what the paper is going to accomplish once you are done drafting it. The introduction makes a promise it must fulfill. Think of a catchy title and of a first sentence that really grab your reader. Finally, make sure your introduction announces the organizational layout of the whole paper. It must.

Remember that you may change the sequence of paragraphs (the organization of the paper) for the best effect as many times as you revise, so you need to make sure transitions are always present and the topic sentence is focused enough. Remember that topic sentences advance the argument and are (preferably) thematically connected to the whole. You will NEVER start a paragraph with a quote or with researched material. Remember also to write in the Present Tense throughout (reading the paper out loud more than once is the only way to spot tense inconsistency).

Avoid unnecessary repetition of words.

Another important aspect of a successful research paper is for you to vary your sources: a book, an essay from a critical anthology, a journal article, a web source, an interview perhaps. All your references must be recent (within the last five years) otherwise your teacher will suspect plagiarism.

Make sure you achieve a balance between instances where you paraphrase what other writers have said (you still need to use the MLA format for parenthetical citations) and times when direct quotes are required. Are you ultimately in charge of the researched material? You will write in the first person point of view, and ***vary the way to bring other voices into your “symphony”*** (vary the ways to introduce quotes). Figure what the quote is doing and introduce it properly: according to “so and so,” “so and so” suggests, notes, emphasizes, argues, points out, claims, rejects, etc. should be used accordingly (refer to the list of verbs on pages 39-40 of *They Say/I Say*).

Anticipate possible objection(s) to your argument and build a plausible refutation. If there is a passage in the text that contradicts what you are saying, do not hope that Maria will not know it’s there... Bring it in. Your argument will be stronger if you attempt to refute such objections as you develop the essay.

Finally, a strong conclusion does not merely repeat everything you have already said in the paper.

## **EDITING QUESTIONS FOR THE RESEARCH PAPER:**

**First read the introduction to the paper carefully. The introduction may be more than one paragraph.**

1. Does the introduction to the paper provide the background you need to understand the argument/analysis that follows? Does it attract your interest? How would you improve it? Formulate the central research question/argument as you understand it from reading this introduction.
2. What is the writer’s answer to that question? Is the answer clearly developed? Argumentative? Logically sound? How so ☺
3. Does the writer use quotations well? Circle at least two examples in the paper itself. Are there page numbers after every quote? Does the writer remember how to punctuate with quotation marks? How well do the quotes contribute to and support the writer’s argument? MARK ANY HIT-AND-RUN QUOTATION(S). Is there any section in the paper that would benefit from more quotes from the text? How many indented quotes are there? Are they 1.5 spaced without quotation marks and period inside the

parentheses? Remember that you only indent if the quote is *longer* than four lines (we are using the MLA format).

4. Does the writer use criticism/researched material well? How much does she vary the way to introduce her sources? Suggest ways of improving that. Remember: first time you introduce a critic use WHOLE name. You **cannot** merely use the parenthetical citation. You need to introduce the quote and the critic. Use the last name after that.

5. Are the sources varied? Recent? Evaluate use of MLA format throughout and for the “Works Cited” page.

6. Describe the writer’s organizational strategy paragraph by paragraph. Is there any point in which the structure of the paper becomes unclear? Evaluate transitions and topic sentences and suggest ways of improving them when necessary.

7. Can you recognize the writer’s voice, the writer ethos, throughout the paper? Mark the passages in the paper where you miss the writer’s presence.

8. Do you feel you understand the text better now than you did before reading this paper? If yes, explain how.

9. Do you disagree with any of the assertions made about the text, either interpretations or evaluations? Are there ways in which you would have handled the argument differently? Suggest ways in which the writer might incorporate your objections (by refuting them) into the paper.

10. Read over the concluding paragraph. Does it merely summarize the paper? What emotion/idea/question does the writer try to leave you with?

11. Has the writer used the Present Tense consistently?

12. What is your most important suggestion for revision?

13. Tell me how reading this paper has given you a new perspective on the essay you are working on yourself? Or not ☺

14. Do you find the title appropriate to the argument? Is it catchy? Can you suggest another one?

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### **Spring 2016 Campus Events: Write a response for extra credit ☺**

All extra-credit responses belong in your portfolio [after I have read them]—You are NOT to revise them. You must hand them in soon after the event. Of course campus events that count for extra credit are the ones that have some relevance to the class. For example, I’ll announce English Department readings and other events as they come to my attention. They count as extra credit only if you write a response.

(1) All-College Hour Speaker Series: Mariposa Fernandez’s YOU CAN ROCK THE MIC!, Wednesday, January 20, 2016, MCU Ballroom, 2:30pm.

Puerto Rican poet and performance artist Mariposa María Teresa Fernández was born and raised in the Bronx. The first in her family to graduate from college, she earned a BA and an MA at New York University. In her poems, which often combine Spanish and English lines, Mariposa explore themes of empowerment, family, and identity. She is the author of *Born Bronxña: Poems on Identity, Love & Survival* (2001). Her poetry has been included in *The Norton Anthology of Latino Literature* (2010, edited by Ilan Stavans), *The Afro-Latin@ Reader: History and Culture in the United States* (2010, edited by Miriam Jiménez Roman and Juan Flores), and *Bum Rush the Page: A Def Poetry Jam* (2001, edited by Tony Medina and Louis Reyes Rivera).

(2) This year's Commemoration of Martin Luther King, Jr. at SUNY Geneseo will include a week of events:

January 25 (Monday): **Film screening of "My Brooklyn"** (7:00 pm, Newton 214). This 2012 documentary examines gentrification in Brooklyn, N.Y., and how skyrocketing prices and property values have forced many residents out of their old neighborhoods.

January 27 (Wednesday): **Panel discussion "Islam and Gender in the 21st Century"** (2:30 -3:30 pm, Newton 214). This panel will feature Dr. Gwendolyn Zoharah Simmons, assistant professor of religion at



the University of Florida, Dr. Megan Abbas, assistant professor of history at SUNY Geneseo, and Dr. Linda Steet, associate professor of education at SUNY Geneseo. Reception to follow.

**Keynote Address**, "Inconvenient Hero: Martin Luther King" by Dr. Simmons (7:00 pm, Alice Austen Theatre). Reception to follow.

January 28 (Thursday): **Film screening of "Do the Right Thing"** (7:00 pm, Newton 214). This 1989 movie is one of director Spike Lee's most famous films. It follows the events on the hottest day of the year on a street in the Bedford-Stuyvesant section of Brooklyn, and how everyone's hate and bigotry smolder and build until it explodes into violence.

February 1 (Monday): **Panel Discussion, "Civil Rights: The Role of the Student, the Community Activist and the Church,"** with Rev. Dr. Sean E. Tucker, Pastor, Second Baptist Church, Mumfordsville, KY, 5:00 p.m., Location TBA.

#### **Thursday February 25th, 6p.m., Doty Recital Hall - Leslie Pietrzyk**

Leslie Pietrzyk's collection of linked short stories, *This Angel on My Chest*, won the prestigious 2015 Drue Heinz Literature Prize and was published by the University of Pittsburgh Press. Each story is about a different young woman whose husband dies unexpectedly. Ranging from traditional stories to lists, a quiz, a YouTube link, and even a lecture about creative writing, the stories grasp to put into words the ways in which we all cope with unspeakable loss. Pietrzyk is also the author of two novels, *Pears on a Willow Tree* and *A Year and a Day*, and her short fiction and essays have appeared in many publications, including *Gettysburg Review*, *The Sun*, *Shenandoah*, *Salon*, *Washingtonian*, and the *Washington Post Magazine*.

#### **Monday March 7th, 6p.m., Doty Recital Hall - Sonja Livingston**

Sonja Livingston's *Queen of the Fall: A Memoir of Girls & Goddesses* is this year's Writers and Books' selection for "If All of Rochester Reads the Same Book." Part personal story, part cultural meditation, *Queen of the Fall* ponders the places of women and girls in the late 20th/early 21st U.S., from Susan B. Anthony and the Virgin Mary to Ally McBeal. Livingston is also the author of *Ghostbread: a Memoir*, winner of the highly competitive AWP Prize in Nonfiction; *Ghostbread* recounts her life growing up in Western Upstate New York as one of seven children brought up by a single mother. Her poems and essays have been published widely; she has received a NYFA Fellowship and an Arts & Letters Essay Prize, among others.