**Major Authors, 1789-1890: Emily Dickinson**

**English 4168/7168 - Section 1**

Aliki Barnstone

Tuesday & Thursday, 2-3:15 p.m., Middlebush Hall 308

* **play + practice = work**

Office Hours:

by appointment

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This Writing Intensive course on Emily Dickinson will combine close readings with the historical context in which the poet’s wrote: Woman’s Suffrage, Abolitionism, Mary Lyon’s founding of Mt. Holyoke College (the first institution of higher learning for women), and transformations and revisions of theology. We will read Emily Dickinson’s poems and letters, Emerson, Elizabeth Barrett Browning, Elizabeth Cady Stanton, Frederick Douglass, and others. We will visit Rare Books and Special Collections in Ellis Library and the State Historical Society of Missouri. We will also map out the Amherst region, exploring the fascinating lives and works of the Dickinson family’s neighbors, correspondents, collaborators, such as Harriet Beecher Stowe and Noah Webster. My hope is that you will take joy and fascination in doing research, since research opens up so many possibilities and you follow your own fascinations and passions. Archives are a particular source of inspiration for me, and I hope they will be for you, too. I also want to give you ample opportunity to be creative in your writing, so there will be many writing games and prompts for you to play with. Given the scope and quantity of these works the focus of the course is on reading, and the writing assignments are designed to help students synthesize the material, do research, and read more closely and carefully. Writing assignments include keeping a reading and writing journal, short and fun writing games (such as making a poetry collage, introducing your Dickinson self, and serving as tour guide in the Amherst region), a short explication (3 pages), and a short research paper (7-10 pages).

***Required Texts***

1. *The Poems of Emily Dickinson.* R.W. Franklin, editor. Cambridge, MA: The Belknap Press of Harvard University, 1999. ISBN-10: 0674676246; ISBN-13: 978-0674676244
2. *Emily Dickinson:* *Selected Letters.* Thomas H. Johnson, editor. ISBN-10: 0674250702; ISBN-13: 978-0674250703
3. Jerome Charyn. *A Loaded Gun: Emily Dickinson for the 21st Century.* New York, NY: Bellvue Literary Press, 2016. ISBN-10: 1934137987; ISBN-13: 978-1934137987
4. Christopher Benfey, *A Summer of Hummingbirds: Love, Art, and Scandal in the Intersecting Worlds of Emily Dickinson, Mark Twain, Harriet Beecher Stowe, and Martin Johnson Heade.* Rpt. New York, NY: Penguin Books, 2009. ISBN-10: 0143115081; ISBN-13: 978-0143115083
5. Robert Pinksy. *The Sounds of Poetry: A Brief Guide*. New York, NY: Farrar, Strauss, Giroux, 1999. ISBN-10: 0374526176; ISBN-13: 978-0374526177
6. Various essays that I will provide.

*Required Materials and Media*

1. A notebook.
2. A blog.

***Requirements***

* Writing games/prompts (these are the first of several)
	+ “Poetry game” first day of class
	+ Revision due on January 24 in hard copy
		- January 26 on your blog
	+ Due dates: Rhyme Game - February 9 – on your blog
		- Turn in hard to me when I return on February 16
* A reading & writing notebook
* A blog
	+ Due date for set up: January 26
* 1 poetry collages (1-2 pages, 1 revision, if you wish)
	+ Due dates: Collage 1 - January 24 in hard copy
		- January 26 on your blog
* A letter of introduction in your Dickinson persona (500-750 words, at least 1 revision)
	+ Due date: February 23 in hard copy and on your blog
* An explication of a poem by Emily Dickinson, using at least 2 outside sources to help you with your reading (750-1000 words, at least 1 revision).
	+ Due date: March 9 in hard copy and on your blog
* “Map the Amherst Area” a creative non-fiction piece in which you’ll give readers a tour of Amherst and the surrounding area, from a number of points of view: what did ED see out her window, and what was the significance? Who were her neighbors? How many times did the mail come? Who were her correspondents? How many newspapers and journals did the Dickinson family receive? What did they learn from them? Who came to visit? (750-1000 words).
	+ Due date: April
* A short research paper. You will turn in a prospectus (6250-7000)
	+ Prospectus due: April 11
	+ First complete draft due: April 20
	+ Final draft due: May 4
* All revisions are due two weeks after I return your paper.
* A self-evaluation at the end of the semester.
* You will have an editing partner. I will provide guidelines for you. You will meet with your partner before you turn in your first complete draft and before you turn in your revision.
* Meet with me at least once about your research paper.
* Prepared participation.
* At least two presentations of one of your blog posts
* Attendance: your grade will go down a full grade for every three unexcused classes missed.
* There will be opportunities for extra-credit

***Calendar***

*A note about the reading assignments: Every time I read Emily Dickinson, I learn something new and make new connections with her biography, culture, and historical moment. So I am not assigning specific poems and letters for each week. Instead I would like us to search out poems together that speak to our discussion and the discoveries we make together.*

*Throughout the course I would like you be reading the whole body of Emily Dickinson’s poems and her selected letters. Begin at the beginning and read as much as you can in order. But also read around and find poems that you are particularly interested in. I will give you specific poems as we proceed and will invite you, too, recommend poems to us.*

* *I will be out of town on professional business on February 7, 9, 14, & 21. I’m going to arrange for visits to Special Collections and Rare Books and the Missouri State Historical Society, dates TBA.*

Week 1—January 17 &19

Tuesday: Introduction, Poetry Game,

Reading for Thursday:

* Pinksy: “Introduction,” “Theory,” “Accent and Duration”
* Read around in poems and letters, especially “There is a morn by men unseen,” “A bird came down the walk, “What is paradise,” “Papa above! Regard a mouse!”

Week 2—January 24 & 26

* DUE: Poetry Game and Poetry Collage, on your blog and hard copy

Reading:

* Keep reading ED poems and letters
* Pinsky: “Technical Terms and Vocal Realities,” “Like and Unlike Sounds”
* Emerson: “Self-reliance”
* Letters: pp. 2-26
* Martha Ackmann, "Lessons in Independence: Mary Lyon and Emily Dickinson at Mount Holyoke” (see Canvas)

Week 3—January 31 & February 2

Reading:

* Keep reading ED poems and letters.
* Pinsky, “Blank Verse and Free Verse”
* Charyn: Chapters 1 and 2
* Mary Lyon, Documents and Writing (see Canvas)
* Emily Dickinson biography at the Poetry Foundation (see Canvas)
* Sidney R. McLean, “Emily Dickinson at Mount Holyoke” (see Canvas)

Week 4—February 7 & 9

* During weeks 4, 5, & 6, I’m going to arrange for visits to Special Collections and Rare Books and the Missouri State Historical Society, dates TBA.

Reading:

* Keep reading ED poems and letters, but focus on getting through the letters, in preparation for your “letter of introduction. In your readings of the letters, if you can’t read all the way through the Civil War, jump ahead to 1858-1861, 1862-1865, 1866-1869. Pay particular attention to “Master,” Higginson, Bowles, and Sue Dickinson.
* Charyn, chapters 3, 4, 5. Read the corresponding letters and poems that he refers to.
* Read Emily Dickinson’s poems of definition. This will help you in your letter of introduction. I will provide a partial list (because most of her poems can be seen as poems of definition and redefinition). (See Canvas)
* Research Noah Webster.

Week 5—February 14 & 16

* During weeks 4, 5, & 6, I’m going to arrange for visits to Special Collections and Rare Books and the Missouri State Historical Society, dates TBA.

Reading:

* Keep reading ED poems and letters, but focus on getting through the letters, in preparation for your “letter of introduction. In your readings of the letters, if you can’t read all the way through the Civil War, jump ahead to 1858-1861, 1862-1865, 1866-1869. Pay particular attention to “Master,” Higginson, Bowles, and Sue Dickinson.
* Charyn, chapters 6, 7, 8. Read the corresponding letters and poems that he refers to.

Week 6—February 21 & 23

* During weeks 4, 5, & 6, I’m going to arrange for visits to Special Collections and Rare Books and the Missouri State Historical Society, dates TBA.
	+ DUE: A letter of introduction in your Dickinson persona, February 23 in hard copy and on your blog

Reading:

* Keep reading ED poems and letters, but focus on getting through the letters, in preparation for your “letter of introduction. In your readings of the letters, if you can’t read all the way through the Civil War, jump ahead to 1858-1861, 1862-1865, 1866-1869. Pay particular attention to “Master,” Higginson, Bowles, and Sue Dickinson.
* Charyn, chapters 6, 7. Read the corresponding letters and poems that he refers to.
* Emerson, “Divinity School Address,” “The Poet” (See Canvas)
* We will discuss the convergences and divergences between Calvinism, Transcendentalism, Sentimentality/Women’s Sphere, the rise of women’s causes, abolitionism, and opposition to Indian Removal

Week 7—February 28 & March 3

Reading:

* Keep reading ED poems and letters.
* Charyn, chapters 8, 9, 10, “Coda.” Read the corresponding letters and poems that he refers to.
* Read explications on your own. (See list on canvas.)
* Cynthia Griffin Woolf, “Emily Dickinson, Elizabeth Cady Stanton, and the Task of Discovering a Usable Past” (See Canvas.)
* Thomas Jefferson on Education for Girls (compare to his ideas about education and democracy). (See Canvas.)
* Research the Seneca Falls Convention on your own and on Canvas
* We will discuss the convergences and divergences between Calvinism, Transcendentalism, Sentimentality/Women’s Sphere, the rise of women’s causes, abolitionism, and opposition to Indian Removal

Week 8—March 7 & 9

* + DUE March 9: Explication

Reading:

* Keep reading ED poems and letters.
* Research the Seneca Falls Convention on your own and on Canvas
* We will discuss the convergences and divergences between Calvinism, Transcendentalism, Sentimentality/Women’s Sphere, the rise of women’s suffrage and other causes (such as temperance), abolitionism, and opposition to Indian Removal. See canvas for articles and research on your own.
* Benfey, “Prologue,” “A Tea Rose,” “The Prodigal.” Read the corresponding letters and poems that he refers to.
* Douglass Readings on Canvas
* Thoreau, “Slavery in Massachusetts,” “Civil Disobedience”

Week 9—March 14 & 16

Reading:

* Keep reading ED poems and letters.
* Benfey, “Tristes Tropiques,” “The Prisoners of Chillon,” “Birds of Passage,” Read the corresponding letters and poems that he refers to.
* Katharine Martinez, “The Dickinsons of Amherst Collect: Pictures and their meanings in a Victorian home” (see Canvas)
* We will continue our discussion about the convergences and divergences between Calvinism, Transcendentalism, Sentimentality/Women’s Sphere, the rise of women’s suffrage and other causes (such as temperance), abolitionism, and opposition to Indian Removal. See canvas for articles and research on your own

Week 10—March 21 & 23

Reading:

* Keep reading ED poems and letters.
* Benfey, “Covert Flowers, Hidden Nests,” “Foggy Bottom,” Read the corresponding letters and poems that he refers to.
* We will continue our discussion about the convergences and divergences between Calvinism, Transcendentalism, Sentimentality/Women’s Sphere, the rise of women’s suffrage and other causes (such as temperance), abolitionism, and opposition to Indian Removal. See canvas for articles and research on your own.
* SPRING BREAK!

Week 11—April 4 & 6

* + DUE April 4: “Map the Amherst Area”

Reading:

* Keep reading ED poems and letters.
* Benfey, “A Route of Evanescence,” “Florida.” Read the corresponding letters and poems that he refers to.
* We will begin to delve more deeply into the late poems, letters, ED’s manuscripts, and textual concerns. Our main reference for this discussion will be the Emily Dickinson Archive <http://www.edickinson.org/>

Week 12—April 11 & 13

Reading:

* Keep reading ED poems and letters.
* Benfey, “Toward the Blue Penninsula.” Read the corresponding letters and poems that he refers to.
* We will continue to delve more deeply into the late poems, letters, ED’s manuscripts, and textual concerns. Our main reference for this discussion will be the Emily Dickinson Archive <http://www.edickinson.org/>.

Week 13—April 18 & 20

* + DUE April 20: first complete draft of research paper

Reading:

* Keep reading ED poems and letters.
* We will continue to delve more deeply into the late poems, letters, ED’s manuscripts, and textual concerns. Our main reference for this discussion will be the Emily Dickinson Archive <http://www.edickinson.org/>.

Week 14—April 25 & 27

* Class presentations of research

Reading:

* Keep reading ED poems and letters.

Week 15—May 2 & 4

* + DUE May 4: Research paper
* Class presentations of research

Reading:

* Keep reading ED poems and letters.
* ***Notes***

##### *Content of Your Work*

In this course, there is no censorship, with two exceptions. You may, of course, write whatever you like, within the parameters of the assignment, but you may not present essays about your classmates or about me. You may not present writing that are patently offensive, hurtful, or threatening to others (racist, sexist, homophobic, Islamophobic, etc.). I enforce these restrictions in order to preserve the integrity of our community. We will discuss this further, if you desire.

***Attendance and Lateness***

Attendance is required. Please show up on time for the workshop, in order to maintain the coherence and camaraderie of our writing community. For every 2 *unexcused* absences, your grade will drop 1/3 of a letter grade. If you have a personal, medical, or practical problem that affects your attendance or your ability to come to class on time, please feel free talk with me privately.

***Getting in Touch with Me***

I am happy to talk with you in my office hours! If you have a quick question, it might be easier if you email me. I check my email every day. You may call me at my cell. If I am not there leave a message on my voice mail or in the English Department.

***What to Call Me***

Call me Aliki. If you don’t feel comfortable calling me Aliki, then call me Professor Barnstone or Dr. Barnstone. Please don’t call me Ms., Mrs., Miss, or Ma’am!

#### *Classroom Manners*

Please turn off your cell phones before coming to class. No phone use or laptop use is allowed (except as accommodation for disability). All work on the computer will be conducted on the classroom computer, unless you have something on your computer that you want to show us, in which case you would project it. Please don’t just get up and leave, unless you are having an emergency. We will take breaks. Please don’t do work for other classes in this workshop. Please don’t read the newspaper, magazines, or any text that we are not discussing in this course. Please don’t disrupt class by talking to your neighbor, rather than focusing on the discussion and participating in the discussion. Please don’t eat in class (unless you have diabetes or there’s a medical reason that you must—inform me, if so). Please don’t put your feet up on the desks, chairs, or table (unless you have a medical reason that you must—inform me, if so). Please don’t wear very dark sunglasses (unless you have a medical reason that you must—inform me, if so). If you don’t respect these basic manners, I will either make a note of it. Each violation will count as an absence. If you repeatedly violate these manners, I will ask to you to leave class.

***UNIVERSITY OF MISSOURI POLICY STATEMENTS***

***ACADEMIC HONESTY***

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that  each person's work has been responsibly and honorably acquired, developed,  and presented. Any effort to gain an advantage not given to all students is  dishonest whether or not the effort is successful. The academic community  regards breaches of the academic integrity rules as extremely serious  matters. Sanctions for such a breach may include academic sanctions from the  instructor, including failing the course for any violation, to disciplinary  sanctions ranging from probation to expulsion. When in doubt about  plagiarism, paraphrasing, quoting, collaboration, or any other form of  cheating, consult the course instructor.

***DISABILTY STATEMENT***

If you anticipate barriers related to the format or requirements of this course, if you have emergency medical information to share with me, or if you need to make arrangements in case the building must be evacuated, please let me know as soon as possible.

If disability related accommodations are necessary (for example, a note taker, extended time on exams, captioning), please register with the Disability Center ([http://disabilitycenter.missouri.edu](http://disabilitycenter.missouri.edu/)), S5 Memorial Union, 573- 882-4696, and then notify me of your eligibility for reasonable accommodations. For other MU resources for persons with disabilities, click on "Disability Resources" on the MU homepage.

***TITLE IX STATEMENT***

The University of Missouri’s Equal Employment/Education Opportunity policy is compliant with Federal laws prohibiting discrimination and requires that faculty, student employees and staff members report any known, learned or rumored incidents of sex discrimination, including sexual harassment, sexual misconduct, stalking on the basis of sex, dating/intimate partner violence or sexual exploitation and/or related experiences or incidents. To ask questions about the policies and procedures regarding sexual misconduct or to report any form of sex discrimination, please consult the MU Title IX website ([title9.missouri.edu/](http://title9.missouri.edu/)or [title9.missouri.edu/reporting/](http://title9.missouri.edu/reporting/)) or contact the MU Title IX Coordinator, Linda Bennett, 573-882-7915 or bennettli@missouri.edu.  For confidential support and assistance, students should contact RSVP (Relationship and Sexual Violence Prevention) Center, 573-882-6638/[rsvp.missouri.edu/](http://rsvp.missouri.edu/); MU Student Health Center, 573-882-7481/ [studenthealth.missouri.edu/](http://studenthealth.missouri.edu/); or the MU Counseling Center, 573-882-6601/ [counseling.missouri.edu](http://counseling.missouri.edu/).

***RELIGIOUS HOLIDAYS***

Any student missing class work because of observance of religious holidays will be given an opportunity during the semester to make up missed work. The make-up will apply to the religious holiday absence only. It will be your responsibility to notify me no later than October 1st of your intention to participate in religious holidays that do not fall on state holidays or periods of class recess. This policy will not apply in the event that administering a test or examination at an alternative time would impose an undue hardship on me or the university, which could not have been reasonably avoided.

* ***Notes***

CONTRACT FOR ENGLISH 4188/7188: STUDIES IN WRITING

I, ­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, have read the syllabus for English 4040/7040.

          (your name)

If I found anything unclear, I asked for clarification. I understand everything on the syllabus. I agree to its terms.

Signed ­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

                  (your signature)

PRINT:

* Your name
* Phone number
* Email address

What is your major? Your year? Why are you taking this class? What do you hope to gain from it?

Do you make any kind of art, in any medium? What are your intellectual and creative passions?

What do you like to write? How would you describe your writing skills?

Anything else you’d like me to know?