



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF EDUCATION PROGRAMS

## **Narrative Section of a Successful Proposal**

The attached document contains the narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful proposal may be crafted. Every successful proposal is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the program guidelines at [www.neh.gov/grants/education/landmarks-american-history-and-culture-workshops-school-teachers](http://www.neh.gov/grants/education/landmarks-american-history-and-culture-workshops-school-teachers) for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

**Project Title:** Emily Dickinson: Person, Poetry, and Place

**Institution:** Amherst College

**Project Director:** Cynthia Dickinson

**Grant Program:** Landmarks of American History and Culture Workshops

The Emily Dickinson Museum proposes to offer a 2014 Landmarks of American History and Culture Workshop for School Teachers, “Emily Dickinson: Person, Poetry and Place.”

Unpublished in her lifetime, Emily Dickinson’s poetry is considered among the finest in the English language. Her intriguing biography and the complexity of her poems have fostered personal and intellectual obsessions among readers that are far more pronounced for Dickinson than for any other American poet. Her poetry is intimately connected with the social, cultural, and natural environments in which she grew up. Through a variety of experiences—study of poetry and letters, lectures, discussions, workshops, and tours--participants in “Emily Dickinson: Person, Poetry, and Place” will gain a broader and deeper understanding of the poet. By critically considering her biography, her work, and artifacts from her world, participants will emerge from the Workshop as more discerning scholars and better-informed educators.

The Workshop will consist of two one-week sessions (July 7-11 and July 21-25, 2014) for forty teachers each. Participants will be based at Amherst College, which owns the Emily Dickinson Museum. The Museum has hosted this workshop twice before, in 2009 and 2011.

### **Intellectual rationale**

“I see – New Englandly,” writes Emily Dickinson in one of her poems. Although Dickinson (1830-1886) was a lifelong New Englander, rarely leaving her hometown of Amherst, Massachusetts, her poems traverse universal topics such as pain, loss, and immortality, and constitute journeys of the mind and spirit. Those poems, published posthumously, have been translated into more than thirty languages and captivate readers young and old.

Emily Dickinson was a poet of extraordinary ability and output. Placing herself apart from her contemporaries’ poetic styles while exploring similar themes (love, nature, death, and immortality), Dickinson developed a unique poetic voice characterized by startling diction,

economy of language, sharp wit, and vivid depictions of struggle and ecstasy. Her poetic voice—“given to me by the Gods”—was shaped by her exhaustive reading of Shakespeare and the Bible as well as the work of her contemporaries like the Brownings, the Brontes, Emerson, and Longfellow. Despite her confidence as a writer, and despite a growing public acceptance for the publication of women writers, Dickinson shied away from publication. Of the almost 1,800 poems she composed, only ten were published in her lifetime—anonously and without her permission. During her lifetime, her work was known only to a small circle of family and friends. Only after her death, through the efforts of friends and family, was her work published and made more widely known. Today Dickinson holds a place in the literary canon alongside such writers as Whitman, Shakespeare, and Dante.

Emily Dickinson’s internal musings, manifested through her poetry and letters, were most significantly affected by personal relationships, a superior education, and an intense intellectual curiosity about religion and the natural world. Even as nineteenth-century social and economic trends began to disperse families geographically, the closeness and interdependence of the Dickinson family was a significant factor and protective layer in the poet’s sense of artistic independence. This close family included her parents, Edward and Emily Norcross Dickinson; her older brother Austin, his wife Susan Gilbert, and their three children; and her sister Lavinia, who, like Emily, never married. The family occupied two adjacent households—the Homestead and The Evergreens--on Main Street in Amherst throughout the second half of the nineteenth century. Emily Dickinson maintained and cherished a special personal relationship with each of her intimate family members, as a daughter, sister, sister-in-law, and aunt. The proximity of the two family houses made possible these meaningful, individual relationships. Her relationships

outside this immediate family circle, with school friends, extended family, and other correspondents, also nurtured her interests.

The family's prominence and geographic location offered the Dickinson women, including Emily, Lavinia, and Susan Gilbert, an education and intellectual life not available universally to women in the United States at this time. The poet's religious upbringing, and her exposure in her teens to a series of religious revivals, prompted a life-long artistic and intellectual exploration of faith, immortality, and God. At the same time, the poet's observations of the natural world on her family's fourteen acres and throughout the New England countryside provided a lens through which to better understand her place in the world. The poet's interest in the natural world was shared with her parents and siblings and reflects Americans' growing interest in integrating the natural world into the domestic environment.

The Dickinson family was prominent in Amherst, its fortunes intimately connected with that of the community and the larger social, political, and economic climate. The family's social and intellectual ambitions affected and informed their lives in significant ways. Edward Dickinson and his son Austin Dickinson typified ambitious and relatively prosperous male residents of a small town through their profession as lawyers and through their involvements with cultural, civic, and political pursuits. Their houses, and the changes they and their families made to them, also provide evidence of these ambitions and standing.

Daily life at the Homestead and The Evergreens included roles typical for rural New England women of the nineteenth century and demonstrates how women's public and private worlds intersected, through managing households and housekeeping, entertaining, child-rearing, and pursuing cultural and educational enrichment. Emily Dickinson participated in an active and involved family life but by the mid-1860s had withdrawn from the social obligations expected of

a woman of her class. Next door at The Evergreens, Susan Dickinson displayed to Amherst society her proficiencies as a housekeeper, hostess, and intellect while privately serving as a trusted audience for Dickinson’s work.

Although Dickinson’s poetry looms large in the literary canon, myths and misperceptions continue to surround her life and work, making her one of the most challenging and fascinating figures of American poetry. Even as her poetry speaks eloquently to the twenty-first century reader, it remains inseparable from the cultural, social, historical, and literary environments in which it was written. How did a reclusive unmarried woman living in rural western Massachusetts come to write such original, brilliant, and timeless work—and not publish it? What are the enduring qualities of Dickinson’s poetry? What can her poetry and her life teach us about nineteenth-century New England and its role in shaping America’s social, intellectual, and cultural identity?

No place is better suited to explore these questions than Dickinson’s hometown of Amherst, Massachusetts. As past workshops have demonstrated, a week spent in Emily Dickinson’s environment can profoundly affect one’s understanding of her world and her work. The Emily Dickinson Museum, the workshop’s host, is uniquely positioned to provide a stimulating workshop that examines these many questions and allows participants to explore, literally and contextually, the person, poetry, and place of Emily Dickinson.

Founded in 2003, the Museum consists of two historic houses in the center of Amherst, where the poet and her family lived in the nineteenth and early twentieth centuries. The Homestead (built ca. 1813) was the poet’s birthplace and home for forty years. Dickinson wrote almost all of her 1,800 poems there. Next door to the Homestead, The Evergreens (built in 1856) preserves an integral part of the poet’s intimate world and remains as it was when her brother

Austin’s family lived in it. As Dickinson matured, the two houses, and the three acres they share, increasingly defined her geographic world. Today, both houses are open to the public.

A 2007 furnishings and exhibit plan, funded by an Institute for Museum and Library Services grant, has guided the Museum’s opportunities to tell Dickinson’s story through material evidence, including 10,000 artifacts. The Museum has also created several interpretive programs related to the landscape, notably an audio tour with narrative and poetry. Although not a repository for the poet’s manuscripts, the Museum regularly offers programs that bring Dickinson’s creative legacy to light and has strong relationships with the institutions that do hold her work, including the Archives and Special Collections at Amherst College and the Jones Library, the Town of Amherst’s public library.

The Landmarks Workshop format allows the Museum to share with educators its rich resources—material collections, houses and landscape, access to key scholars, and strong relationships with complementary institutions like the Archives and Special Collections and the Jones Library—and to help teachers create more enriching experiences for their students. At the conclusion of the workshop, educators will return to their classrooms with a greater understanding of Dickinson as part of larger historical and cultural trends and a deeper appreciation of her unique qualities as a poet who captures universal emotions and experiences in concise, precise language. By spending a week in the poet’s hometown, participants can better appreciate how much place shaped this writer.

The success of “Emily Dickinson: Person, Poetry, and Place” Workshops in 2009 and 2011 demonstrates the Museum’s capacity to reach out to educators throughout the United States and provide high-quality learning experiences. The Museum’s continued development of its website with curriculum projects crafted by NEH alumni, its relationships with teachers who

bring their students for follow-up field trips, and communication with alumni who share the stories of how these experiences have changed their classroom experiences with Dickinson’s work, attest to the need for and success of this program.

### **Content and design**

The Workshop will consist of two one-week sessions (July 7-11 and July 21-25, 2014). Each session will begin on Sunday evening and conclude Friday at lunch (summary schedule in Appendix A). The content for the 2014 workshops is based on the format for the 2009 and 2011 Workshops. Significant changes include the elimination of several lectures in favor of additional small-group workshop/discussion sessions and the insertion of two new lectures to illuminate further the connections between Dickinson’s poetry and life and significant trends in American history. These changes were made in part to address comments from past participants and in part to emphasize more clearly the connections between Dickinson’s work and the time and place in which it was written. The other significant addition is a “writing into the day” component described below.

**Advance Reading** The Workshop’s advance reading is focused primarily on Dickinson’s letters and poems. Participants will be asked to read two primary texts: selections from *The Poems of Emily Dickinson* (ed. R. W. Franklin, 1998) and *Emily Dickinson: Selected Letters* (ed. Thomas Johnson, 1958). To guide the participants’ reading, faculty have prepared a list of approximately 100 essential Dickinson poems (see Appendix B) that relate to workshop topics. In addition, participants will be asked to read about two dozen selections from the “Emily Dickinson” section of the Emily Dickinson Museum’s website, which includes short (500-word) illustrated essays on the poet’s poetry, family, and friends, as well as topics such as religion, nature, and even cooking.

**Schedule** Although each Workshop day has a theme around which most of that day’s activities are structured (outlined below), two activities provide frames for the week:

- *Writing into the Day.* Each day will begin a featured Dickinson poem or letter excerpt, followed by a ten-minute writing exercise related to the day’s theme. Bruce Penniman, Professional Development Coordinator of the Western Massachusetts Writing Project, will create writing prompts and facilitate this exercise that is designed to help participants “write into the day.” The writing prompts will also serve as models for participants to use in the classroom. With new emphasis in curriculum reform on writing “across the curriculum,” this daily practice is intended to provide educators with ideas for doing just that, as well as thinking about themselves as writers.
- *Curriculum Discussion Groups.* Teachers will be divided in advance into groups of ten, according to grade and subject area. Each group will be facilitated by one of four master teachers (Cheryl Johnston, Wendy Kohler, Bruce Penniman, and Valerie Penniman) whose own classroom experiences most closely match that of the group members. During four curriculum group meetings spread across the week, the Scholars will complete a curriculum template that outlines the design of a project they will undertake back in the classroom (see Appendix C). These small group meetings also allow participants to engage in the kind of lively discourse with peers that can energize and inspire good teaching. For other small group work (such as poetry discussions), participants are deliberately NOT divided by curriculum groups so that they have an opportunity to interact with other colleagues.

*Detailed Daily Schedule*

**Sunday** *Welcome*

After dinner and welcomes from Workshop staff and faculty, participants will watch *Seeing New Englandly*, a one-hour documentary produced by the Emily Dickinson Museum that explores Dickinson’s biography and poetry through the framework of her native New England.

**Monday** *Setting the Stage: Introducing Emily Dickinson’s World*

Two significant lectures set the stage for the rest of the week’s explorations. The day will open with “Emily Dickinson: Why She Matters,” by author and scholar Joanne Dobson. Dobson will provide an overview of Dickinson’s life and poetry; outline issues related to Dickinson’s place in the literary canon, especially among women writers; and consider why, more than most poets, Dickinson’s work engages the reader’s mind as well as soul. Dobson is the author of *Dickinson and the Strategies of Reticence*.

In “The Dickinsons of Amherst: Setting the Social Context,” participants will encounter a larger context in which to consider Dickinsons’ life and work. Bruce Laurie, professor emeritus of history at the University of Massachusetts, Amherst, will discuss connections between Dickinson’s family--especially her mother and father--to major political, economic, and cultural trends of the nineteenth century. In particular, Laurie will outline the significance of western Massachusetts to American history.

Also on Monday, participants will visit the Emily Dickinson Museum for a ninety-minute guided tour of the Homestead and The Evergreens. The tour details Dickinson’s life and literary achievement and provides the participants’ first immersion into Dickinson’s most frequented spaces. Participants will meet for the first time in their curriculum discussion groups.

**Tuesday** *An Immersion in Dickinson’s Material World*

On Tuesday, participants will consider how objects, manuscripts, and landscapes help to inform our understanding of history and literature. For many past participants, this day, which takes place at the Emily Dickinson Museum (closed to the public on Tuesdays) has been the one of the Workshop’s highlights. Participants will rotate through three activities:

- *Object Workshop.* Each participant will closely examine a family artifact at either the Homestead or The Evergreens. This workshop will be jointly taught by Jane Wald, executive director of the Emily Dickinson Museum, and decorative arts specialist Nan Wolverton, who authored the Museum’s furnishings plan. During this activity, participants will also learn the history of the Museum’s collection and consider the significance of material culture in illuminating the past. Objects of study include Emily Dickinson’s white dress, her work table, a Native American-made basket, and father Edward Dickinson’s briefcase.
- *Poetry Workshop.* Participants will transcribe a Dickinson poem, “It dropped so low - in my regard,” from a manuscript copy under the guidance of Martha Ackmann, Senior Lecturer in Women’s Studies at Mount Holyoke College. This poem contains multiple examples of Dickinson’s revisions and word variants. Close examination of a single poem leads to fruitful discussion about choices that poets make during the composition process and that editors must contemplate during the publication process.
- *Landscape Tour.* Participants will take the Museum’s self-guided landscape audio tour, narrated by former U.S. poet laureate Richard Wilbur. During this tour, participants will learn more about the natural environment in which Dickinson lived and will hear thirty poems about the seasons, flowers, and other natural occurrences.

After a full day at the Emily Dickinson Museum, participants will explore some of the nineteenth-century’s scientific developments that make an appearance in Dickinson’s poetry during a lecture, by Karen Sánchez-Eppler, Professor of English and American Studies at Amherst College. The lecture will reflect research that Sánchez-Eppler and her students conducted during a 2012 seminar taught at the Emily Dickinson Museum. Their work drew heavily on the historically strong science curriculum at Amherst College and on the vast collections of the college’s Beneski Museum of Natural History. As part of the session, participants will tour the Beneski Museum with educator Fred Venne to see its unparalleled collection of prehistoric “dinosaur” tracks—all found locally--and to consider how Dickinson’s world view was affected by discoveries made in her own back yard.

**Wednesday** *“I dwell in Possibility”*: *Delving Deeper into Dickinson’s Poetry*

Wednesday’s activities immerse participants more deeply in Dickinson’s poetry, both in the physical experience of Dickinson’s manuscripts and in the themes that Dickinson explores in her verse. The day includes the following activities:

- *Tour of the Archives at Amherst College.* A visit to the Emily Dickinson collection at the Amherst College Archives and Special Collections. Amherst College owns half of Dickinson’s manuscripts, as well as her iconic daguerreotype and a lock of her red hair. In addition, the College actively collects material related to Dickinson and to life at Amherst College during the nineteenth century. Mike Kelly, Head of Archives, will share a select group of manuscripts and objects with participants.
- *Small-group poetry discussions* led by Joanne Dobson and Emily Seelbinder of Queens College in Charlotte, North Carolina. For these discussions, participants will be divided into two groups; each group will meet once on Wednesday and once on Thursday so that

everyone may work with both Dobson and Seelbinder. Dobson’s session will expand on themes from her Monday lecture, with a focus on poems about the challenges and exhilarations of being a woman poet. Examples include “Dare you see a Soul at the White Heat” and “They shut me up in Prose.” Seelbinder, drawing on her scholarly interest in Dickinson’s religious life, will explore poems such as “This World is not Conclusion” and “Some keep the Sabbath.” Though descended from a long line of Protestant Congregationalists, Emily Dickinson never joined the church; not unlike the Transcendentalists, she frequently explored spirituality and immortality through nature.

- *Lecture.* Themes of gender emerge again in Martha Ackmann’s talk on Mary Lyon and the significant developments in women’s education that occurred in western Massachusetts in the early nineteenth century. Lyon was the founder of Mount Holyoke Female Seminary, where Dickinson studied in 1847-1848. Ackmann argues that Dickinson’s experience at the seminary, and her exposure to Mary Lyons’ ideals, were instrumental in shaping Dickinson’s sense of self, both as a poet and as a woman.

The day will conclude with an exploration of the effects of the Civil War on Dickinson’s poetry. Anne Flick, independent Dickinson scholar, will identify key Civil War events that affected Dickinson and share significant poems that comment on the war and its effects. Examples include “They dropped like Flakes” and “It feels a shame to be alive.” The Civil War is a topic of growing interest among Dickinson scholars and is often a useful entry point for teachers in introducing Dickinson’s poetry to their students.

**Thursday** “*What is Paradise?*” *Dickinson’s Amherst*

The day brings into focus the town of Amherst, Dickinson’s lifelong residence.

Participants will take part in a hands-on workshop at the Jones Library Special Collections

Department with curator Tevis Kimball and with curriculum discussion leader Wendy Kohler. The Special Collections Department has an impressive Dickinson-related collection of about 7,000 items--including original manuscript poems and letters, material about the town of Amherst, family correspondence, and newspapers. Using this collection, participants will examine material sources related to several topics already introduced during the workshop—religion, politics, education, the Civil War—that help to place the poet within the context of her Amherst community and the wider world.

Participants will also have a second poetry discussion with either Joanne Dobson or Emily Seelbinder (see Wednesday’s description). Curriculum projects are due at day’s end.

**Friday** *Reflections on the Poet*

On this final day, participants have a chance to reflect on their week of immersion in Emily Dickinson’s life and work. After sharing their curriculum projects with the entire group, participants will walk together to Dickinson’s grave site in West Cemetery, just a half mile from her home. There they will share a favorite Dickinson poem at her grave before enjoying lunch together, complete with dessert of Dickinson’s gingerbread. Lunch will offer an opportunity to talk together about the question raised early in the week by Joanne Dobson: *Why does Emily Dickinson matter?*

**Faculty and staff** (Appendix D)

*Project Director*

*Cindy Dickinson*, Director of Interpretation and Programming at the Emily Dickinson Museum, will serve as project director. Dickinson (not related to the poet) has worked at the Emily Dickinson sites since 1996 and oversees the Museum’s tour program, public events, and educational outreach. She served as project director for the Landmarks of American History and

Culture Workshop in 2009 and 2011 and an NEH-funded Faculty Humanities Workshop in 2007-2008. She will be responsible for coordinating all aspects of the workshop, including the application and selection process for participants; communication with faculty, discussion leaders, workshop leaders, mentor teachers, participants, and College staff; general oversight of both one-week sessions; and evaluation and dissemination.

Faculty

*Martha Ackmann* is Senior Lecturer in Women’s Studies at Mount Holyoke College. Her scholarly work has appeared in the *Emily Dickinson Journal*, the *Dickinson Encyclopedia*, and the anthology *The Emily Dickinson Handbook*. She has taught eight undergraduate seminars on Dickinson at the Museum and is the author of the book *Ten Days in the Life, Loves and Mystery of Emily Dickinson* (forthcoming Harper Collins/Smithsonian). Ackmann served on the faculty of the 2009 and 2011 LAHC workshop and the 2007-2008 Faculty Humanities Workshop. In 2014, Ackmann will facilitate three sessions of Tuesday’s transcription exercise and will deliver Wednesday’s lecture on Mary Lyon, Emily Dickinson, and Mount Holyoke Female Seminary.

*Joanne Dobson*, writer and Dickinson scholar, is the author of *Dickinson and the Strategies of Reticence: The Woman Writer in Nineteenth-Century America* and the Professor Karen Pelletier academic mystery series. Dobson joined the Landmarks Workshop faculty in 2011 and serves on the Museum’s Interpretation, Education, and Programming Committee. As in 2011, Dobson will give the workshop’s introductory lecture on Monday. She will also lead four poetry discussion sessions.

*Anne Flick*, an educator and librarian in North Carolina, began yet another career as a Dickinson scholar when she began teaching in the Elderhostel program in 1989 and was captivated by the absence (or elusive presence) of the Civil War in Dickinson’s poetry. A

member of the 2011 Workshop faculty, Flick will give Wednesday’s presentation on Dickinson and the Civil War.

*Bruce Laurie* is professor emeritus of history at the University of Massachusetts. He is editor (with Milton Cantor) of *Class, Sex, and the Woman Worker* (1977), and author of *Working People of Philadelphia, 1800-1850* (1980) and *Artisans into Workers: Labor in Nineteenth Century America* (1989). During his tenure at the University of Massachusetts, he taught a semester-long course at the Emily Dickinson Museum on Emily Dickinson’s Amherst. Laurie is active in the work of the Institute for Training and Development, which conducts programs for international participants on subjects such as cultural identity, public administration, and the study of the United States. Laurie will deliver Monday’s lecture on the Dickinsons in Amherst.

*Karen Sánchez-Eppler*, Professor of English and American Studies at Amherst College, has taught five undergraduate seminars on Emily Dickinson at the Museum. As a member of the Museum’s Board of Governors (2003-2011), Sánchez-Eppler chaired the Interpretation, Education, and Programming Committee. She served on the faculty of the 2009 and 2011 LAHC workshop as well as the 2007-2008 Faculty Humanities Workshop. Based on work done with her most recent undergraduate Dickinson seminar, Sánchez-Eppler will present the Tuesday lecture on Dickinson and science and will serve on the participant selection committee.

*Emily Seelbinder* is Chair of the English Department at Queens University of Charlotte, where she teaches courses on writing and American literature and culture. She has twice won the Fuqua Distinguished Educator Award and in 2007 received the Hunter-Hamilton Love of Teaching Award. She has published several articles on Emily Dickinson and is currently working on a study of musical settings of Dickinson’s poetry. Seelbinder will lead four poetry discussion groups each week.

*Jane Wald* is Executive Director of the Emily Dickinson Museum. Before beginning her tenure at the Dickinson sites in 2001, she worked at Old Sturbridge Village in Sturbridge, Massachusetts. She has been responsible for several major restoration and documentation studies at the Museum and is the author of “‘Pretty much all real life’: The Material World of the Dickinson Family,” in the *Blackwell Companion to Emily Dickinson* (2008). A faculty member in 2009 and 2011, in 2014 she will co-lead three sessions of Tuesday object workshops. In her capacity as Museum director, Wald will also help to administer the financial aspects of the grant.

*Nan Wolverton* is director of the Center for Historic American Visual Culture at the American Antiquarian Society in Worcester, Massachusetts, and a lecturer at Smith College. From 1996 to 2003 she was Curator of Decorative Arts at Old Sturbridge Village. In 2007 she completed a furnishing plan for the Emily Dickinson Museum. As in 2009 and 2011, with Jane Wald, she will co-lead three sessions of the Tuesday object study workshops.

#### *Curriculum Discussion Leaders*

*Cheryl Johnston* will repeat her role in 2009 and 2011 as curriculum discussion group leader for secondary school participants. She retired in 2009 from Amherst Regional High School, where she taught social studies for more than thirty years. As department head, she supervised curriculum development for more than twenty courses.

*Wendy Kohler* retired in 2009 from her position as the Executive Director of Curriculum and Program Development for the Amherst-Pelham Regional School District, where she also held various administrative and social studies teaching positions. Kohler is a member of the Museum’s Board of Governors and chairs the Interpretation, Education, and Programming Committee. For the Landmarks Workshop she will repeat her role in 2009 and 2011 as curriculum projects coordinator and will facilitate one of the curriculum groups each week. She

will serve on the participant selection committee and will be responsible for post-workshop curriculum-related communications with participants. Kohler will also work with Jones Library staff to prepare for and facilitate Thursday’s hands-on workshop.

*Bruce M. Penniman* will repeat his role in 2009 and 2011 as curriculum discussion group leader for secondary school participants. Penniman will also create and facilitate each morning’s writing prompt. He taught writing, speech, and literature at Amherst Regional High School from 1971 until 2007 and is an Adjunct Assistant Professor of English at the University of Massachusetts Amherst and Professional Development Coordinator of the Western Massachusetts Writing Project. In 1999 he was Massachusetts Teacher of the Year and a finalist for National Teacher of the Year.

*Valerie Penniman* will again, as in 2009 and 2011, serve as curriculum discussion group leader to elementary school educators and librarians. Until her retirement in 2007, she taught for more than twenty-five years at Wildwood Elementary School in Amherst. She was a pilot teacher for the Museum’s Emily Dickinson program for fifth-grade students.

#### *Support Staff*

A grants administrative assistant will be responsible for various tasks related to the Workshop, including application processing, participant mailings, and coordination of lodging assignments. An on-site assistant will be hired for the month of July 2014 to help the Project Director with the many details that arise immediately before, during, and after the workshop weeks. The Museum’s program coordinator will be on site during the Tuesday workshops, and guides for the tours will be selected from the Museum’s roster of twenty-eight guides.

### **Selection of participants**

The Workshop will serve eighty K-12 teachers. Each session will include forty participants. In addition to the eligibility guidelines outlined by NEH, the Museum will especially welcome applications from educators who represent language arts and/or social studies and/or who have a strong interest in interdisciplinary learning. The Museum is also interested in putting together a geographically diverse group of participants that also represent a healthy range of grades K-12.

The selection committee will consist of the project director, Cindy Dickinson; faculty member Karen Sanchez-Eppler; and curriculum discussion coordinator Wendy Kohler. All three has served on the selection committee in past years. The project director will first review all applications to make sure that applicants meet minimum eligibility requirements. Then each committee member will review applications individually with the following selection criteria in mind: 1) demonstrated interest in the subject and goals of the workshop and 2) relevance of the workshop to the applicant’s goals as a learner and as an educator.

Each committee member will group applicants into three categories--accepted, provisional, not accepted--and will submit her tallies to the project director, who will compile the results. The committee will meet to finalize the list of accepted and alternate applicants.

### **Project Website**

The Workshop website, which will be based at the Emily Dickinson Museum website ([www.emilydickinsonmuseum.org](http://www.emilydickinsonmuseum.org)) will include an extensive supplemental bibliography (see Appendix B), downloadable PDFs of significant articles, links to on-line Dickinson resources (including manuscript collections, digital images of Dickinson’s manuscripts, and a Dickinson lexicon project), and a file of digital images of objects, locations, and views that participants will

encounter during the week. It will also include sound files of recorded Dickinson poems. These resources are intended to be useful during the week but, perhaps even more important, after the week’s conclusion, back in the classroom.

### **Professional development**

Participants who complete all Workshop sessions will receive a certificate confirming their participation and a detailed Workshop description that specifies the number of contact hours, outlines the workshop reading assignments and session topics, and identifies curriculum project requirements. Participants may use these documents to apply for Continuing Education Unit credits in their home states.

### **Dissemination and evaluation**

As with the workshops in 2009 and 2011, teachers will be encouraged submit their workshop-related projects to the Museum for inclusion in its growing portfolio of model curriculum projects, made available on-line at the Museum’s website, and to work with NEH’s EDSITEment site. To date, the Museum’s website has seven exemplary projects (ranging from elementary to high school projects) and continues to expand this area of the site. The Museum has also increased its participation in teacher conferences, presenting a session in 2012 at the New England Association of Teachers of English. The Museum has also submitted a proposal to the National Council of Teachers of English for its 2013 conference to host a roundtable discussion of Workshop alums on the topic of Dickinson in the classroom.

### **Institutional context**

Because the Emily Dickinson Museum is owned by Amherst College, Workshop participants will have comfortable accommodations, good food, state-of-the-art lecture and discussion facilities, and access to a comprehensive library. The Dickinson family’s long

connections to the College add to its relevance for participants. The College is adjacent to the center of Amherst, with shops, bookstores, and restaurants, and is less than a half mile from the Norwottuck Rail Trail, a wonderful place for walks, runs, or biking.

The 2011 Emily Dickinson Workshop confronted some difficulties related to lack of air-conditioning in Amherst College dorms. We are delighted to announce that, for summer of 2014, the Workshop will benefit from a new undertaking by Amherst College to fully air-condition its dormitories! Workshop participants will be the first summer residents of the College’s newly-renovated and FIRST centrally-air-conditioned dorm, Seligman Dormitory. One block from campus, Seligman is located within easy walking distance of all workshop locations, including the Emily Dickinson Museum. The dormitory can house all participants in single and double-room accommodations with shared baths. The cost per day of room and breakfast/lunch plan is \$80 (\$400/week).

Participants will be encouraged to stay in the dormitory, but for those who wish to stay elsewhere, rooms will also be set aside at two hotels--the Econolodge and the Holiday Inn Express—located in the adjacent town of Hadley, Massachusetts (July 2013 rates range from \$120-\$140 per night, breakfast included). Participants who stay in a hotel must provide their own transportation to workshop meeting spaces.

All participants, regardless of accommodations, will have a lunch meal plan at Valentine Dining Hall, the main Amherst College dining center, which has a food court that serves an extensive variety of hot and cold foods. The lunch-only meal plan is \$45/week. Participants staying in the dorm will also eat breakfast in Valentine. The opening dinner will be part of the Workshop experience and will be charged to the participants’ stipends (\$20/person). Participants can explore numerous dining options in downtown Amherst for the remaining four dinners.

Although the workshop ends on Friday, participants may arrange to stay on campus until Saturday morning for an additional fee. Total costs to a participant staying on campus will be \$420, which will be deducted from an individual’s stipend.

The dormitory will serve as an informal communal space for all participants; books and other selections from the Workshop’s selected bibliography (see Appendix B) will be made available in the common room, as will two computers and two printers. For their own convenience, all participants will be asked to bring a laptop to the Workshop to use for curriculum project work; however, any participant unable to bring a laptop will be able to use on-campus computer facilities as well as the dorm computers.

On campus, most workshop activities will take place in air-conditioned Fayerweather Hall, which has an 80-seat lecture hall (fully equipped for media needs) and three adjacent discussion rooms. Fayerweather is within two blocks of the Museum and two blocks of the dorm. Significant time will also be spent as outlined above at the Museum, Frost Library, and the Jones Library. The Amherst College Archives and Special Collections has hosted past workshop participants and regularly presents guide training sessions and other programs in conjunction with the Museum. In spring 2012, the Museum and the Archives collaborated on programming related to the Civil War and its sesquicentennial. The Museum also has a close working relationship with the Jones Library. In addition to participating in the 2009 and 2011 workshops, the Jones Library has collaborated with the Museum on numerous programs, including two Emily Dickinson Big Reads funded by the National Endowment for the Arts. The Museum has developed several projects with the Beneski Museum of Natural History to help visitors and educators explore connections between Dickinson and science.

## APPENDIX A

## Proposed schedule for 2014 “Emily Dickinson: Persons, Poetry, and Place” Workshop

| Day                | <i>Sunday</i>   | <i>Monday</i>  | <i>Tuesday</i>   |   |                        |
|--------------------|---|--|--|---|------------------------|
| <b>Main Topic</b>  |   | <b>Introducing Emily Dickinson</b>   | <b>Dickinson’s Material Culture</b>  |   |                        |
| <b>Locations</b>   |   | Fayerweather and Emily Dickinson Museum  | Emily Dickinson Museum and Beneski Museum  |   |                        |
| <b>8:30 a.m.</b>   |   | <b>Morning Announcements and “Writing into the Day”</b>  |  |   |                        |
|                    |   |  | <b>GROUP 1</b>   | <b>GROUP 2</b>                                  | <b>GROUP 3</b>         |
| <b>9 a.m.</b>      |   | <b>LECTURE</b><br>Emily Dickinson: Why She Matters<br><i>Joanne Dobson</i>                     | <b>OBJECT WORKSHOP</b><br><i>Jane Wald,</i><br><i>Nan Wolverton</i>  | <b>POETRY WORKSHOP</b><br><i>Martha Ackmann</i> | <b>LANDSCAPE TOUR</b>  |
| <b>10:30 a.m.</b>  | <b>TOUR:</b> Emily Dickinson’s World at the <i>Emily Dickinson Museum</i> | <b>LANDSCAPE TOUR</b>  | <b>OBJECT WORKSHOP</b>   | <b>POETRY WORKSHOP</b>                          |                        |
| <b>noon</b>        | Registration at Seligman Dorm   | <b>Lunch at Valentine Hall</b>   | <b>Lunch at Valentine Hall</b>   |   |                        |
| <b>1:30 p.m.</b>   |   | <b>CURRICULUM GROUP MEETINGS</b>   | <b>POETRY WORKSHOP</b>   | <b>LANDSCAPE TOUR</b>                           | <b>OBJECT WORKSHOP</b> |
| <b>3 p.m.</b>      |   | Orientation to Dickinson resources, restaurants, and computers/printing                        | <b>Free time / Dinner</b>  |   |                        |
| <b>4 -7 p.m.</b>   |   | <b>Free time / Dinner</b>  |  |   |                        |
| <b>7-8:30 p.m.</b> | <b>Welcome Dinner &amp; Film</b><br><i>“Seeing New Englandly”</i>         | <b>LECTURE</b><br>The Dickinsons of Amherst: Setting the Social Context<br><i>Bruce Laurie</i> | <b>LECTURE/WORKSHOP</b><br>Emily Dickinson and Science<br><i>Karen Sanchez-Eppler</i><br><br>Tour of Beneski Museum of Natural History |   |                        |

## APPENDIX A

## Proposed schedule for 2014 “Emily Dickinson: Persons, Poetry, and Place” Workshop

| <i>Wednesday</i>   |  | <i>Thursday</i>   |   | <i>Friday</i>   |
|--|--|---|---|---|
| <b>Delving Deeper into Dickinson’s Poetry</b>  |  | <b>Dickinson’s Amherst</b>  |   | <b>Reflections on the Poet</b>                                    |
| Fayerweather, Archives and Special Collections at Frost Library                              |  | Jones Library and Fayerweather  |   | Fayerweather and West Cemetery                                    |
| <b>Morning Announcements and “Writing into the Day”</b>                                      |  |   |   |   |
| <b>POETRY DISCUSSIONS</b><br><i>Joanne Dobson</i><br><i>Emily Seelbinder</i>                 | <b>TOUR</b><br>Amherst College Archives and Special Collections              | <b>WORKSHOP</b><br>Jones Library Special Collections hands-on workshop<br><i>Wendy Kohler</i> | <b>POETRY DISCUSSIONS</b><br><i>Joanne Dobson</i><br><i>Emily Seelbinder</i>                  | <b>CURRICULUM GROUP MEETINGS</b>                                  |
| <b>TOUR</b><br>Amherst College Archives and Special Collections                              | <b>POETRY DISCUSSIONS</b><br><i>Joanne Dobson</i><br><i>Emily Seelbinder</i> | <b>POETRY DISCUSSIONS</b><br><i>Joanne Dobson</i><br><i>Emily Seelbinder</i>                  | <b>WORKSHOP</b><br>Jones Library Special Collections hands-on workshop<br><i>Wendy Kohler</i> | <b>Walk to West Cemetery</b><br>Poetry Reading<br><i>Everyone</i> |
| <b>Lunch at Valentine Hall</b>   |  | <b>Lunch at Valentine Hall</b>  |   | <b>Farewell Lunch at Valentine Hall</b>                           |
| <b>CURRICULUM GROUP MEETINGS</b>   |  | <b>CURRICULUM GROUP MEETINGS</b>  |   | Checkout  |
| <b>LECTURE</b><br>Mary Lyon, Emily Dickinson, and Women’s Education<br><i>Martha Ackmann</i> |  | <b>Complete Curriculum Projects</b><br>Curriculum Projects due <u>at 6 pm</u>                 |   |   |
| <b>Free time / Dinner</b>  |  | <b>Free evening</b>   |   |   |
| <b>LECTURE/WORKSHOP</b><br>Emily Dickinson and the Civil War<br><i>Anne Flick</i>            |  |   |   |   |

**APPENDIX B**  
**EMILY DICKINSON: PERSON, POETRY, AND PLACE**  
**REQUIRED READINGS & POEM LIST**  
**PROJECT WEBSITE CONTENT**  
**& SELECTED BIBLIOGRAPHY**

**REQUIRED TEXTS** (provided to each participant in advance of the workshop)

*Emily Dickinson: Selected Letters.* Ed. Thomas Johnson. Belknap Press of the Harvard University Press, 1971.

*The Poems of Emily Dickinson,* Reading edition. Ed. R.W. Franklin. Belknap Press of the Harvard University Press, 1999.

Selections from “Emily Dickinson” on [www.emilydickinsonmuseum.org](http://www.emilydickinsonmuseum.org) (includes more than two dozen essays about Dickinson’s poetry, life, and related topics)

Reading list from *The Poems of Emily Dickinson* (organized by year)

|   |             |  |
|---|-------------|--|
| <b>1858 - 1860</b>                        | 270         | I shall keep singing!                    |
| 2 Sic transit gloria mundi                | 271         | Over the fence                           |
| 5 One Sister have I in the house          |             |  |
| 11 Nobody knows this little Rose -        | <b>1862</b> |  |
| 14 As if I asked a common Alms,           | 278         | A word is dead, when it is said          |
| 112 Success is counted sweetest           | 282         | We play at Paste -                       |
| 116 Our share of night to bear            | 292         | I got so I could take his name           |
| 124 Safe in their Alabaster Chambers -    | 304         | The nearest Dream recedes – unrealized   |
| 143 Exultation is the going               | 314         | “Hope” is the thing with feathers        |
|   | 317         | Delight is as the flight                 |
| <b>1861</b>                               | 315         | To die - takes just a little while       |
| 194 Title divine, is mine                 | 319         | Of Bronze - and Blaze                    |
| 204 I'll tell you how the Sun rose -      | 320         | There's a certain Slant of light         |
| 205 Come slowly Eden!                     | 321         | Blazing in Gold and quenching in Purple  |
| 207 I taste a liquor never brewed         | 327         | How the old Mountains drip with Sunset   |
| 225 I'm “wife” - I've finished that       | 336         | Before I got my eye put out              |
| 229 Musicians wrestle everywhere -        | 339         | I like a look of Agony                   |
| 233 A Slash of Blue! A sweep of Gray!     | 340         | I felt a Funeral, in my Brain            |
| 236 Some keep the Sabbath going to Church | 346         | He showed me Hights I never saw          |
| 246 The Sun just touched the Morning      | 348         | I would not paint - a picture            |
| 260 I'm Nobody! Who are you?              | 353         | I'm ceded - I've stopped being Their's - |
| 261 I held a Jewel in my fingers          | 355         | It was not Death, for I stood up         |
| 267 Rearrange a “Wife's” Affection!       | 356         | If you were coming in the Fall,          |
| 269 Wild nights - Wild nights!            | 359         | A Bird, came down the Walk               |

|             |  |             |   |
|-------------|--|-------------|---|
| 372         | After great pain, a formal feeling comes       | 571         | Two Butterflies went out at Noon                  |
| 373         | This World is not conclusion                   | 581         | Of Course - I prayed                              |
| 380         | All the letters I could write                  | 582         | He fought like those Who've nought<br>to lose -   |
| 381         | I cannot dance upon my Toes -                  |             |   |
| 383         | I like to see it lap the Miles                 | 583         | You cannot put a Fire out                         |
| 384         | It don't sound so terrible - quite - as it did | 588         | The Heart asks Pleasure - first                   |
| 392         | We talked as Girls do                          | 591         | I heard a Fly buzz - when I died                  |
| 401         | Dare you see a Soul at the "White Heat"?       | 598         | The Brain - is wider than the Sky                 |
| 403         | I reason, Earth is short                       | 619         | Did you ever stand in a Cavern's<br>Mouth -       |
| 407         | One need not be a Chamber - to be<br>Haunted   | 620         | Much Madness is divinest Sense                    |
| 409         | The Soul selects her own Society               | 626         | Undue Significance a starving man<br>attaches,    |
| 416         | The Months have ends - the Years - a knot      |             |   |
| 419         | A Toad, can die of Light                       | 627         | I think I was enchanted                           |
| 428         | We grow accustomed to the Dark                 | 629         | The Battle fought between the Soul                |
| 439         | I had been hungry, all the Years               | 649         | No Rack can torture me                            |
| 445         | They shut me up in Prose                       | 688         | To know just how He suffered - would be<br>dear - |
| 446         | This was a Poet -                              |             |   |
| 453         | Our journey had advanced                       | 698         | I live with Him - I see His face                  |
| 465         | The name - of it - is "Autumn" -               | 704         | My Portion is Defeat - today -                    |
| 466         | I dwell in Possibility                         | 706         | I cannot live with You -                          |
| 468         | Whole Gulfs - of Red, and Fleets - of Red      | 710         | Doom is the House without the Door                |
| 473         | I was the slightest in the House               | 713         | You left me - Sire - two Legacies                 |
| 477         | He fumbles at your Soul                        | 720         | As if the Sea should part                         |
| 479         | Because I could not stop for Death             | 729         | The Props assist the House                        |
| 480         | His Comrades, shifted like the Flakes          | 743         | Behind Me - dips Eternity                         |
|             |  | 747         | It's easy to invent a Life                        |
| <b>1863</b> |  | 753         | Grief is a Mouse                                  |
| 515         | There is a pain - so utter                     | 755         | Alter! When the hills do                          |
| 518         | When I was small, a Woman died -               | 764         | My life had stood - a Loaded Gun                  |
| 519         | This is my letter to the World                 | 772         | Essential Oils - are wrung                        |
| 522         | I tie my Hat - I crease my Shawl               | 785         | It dropped so low - in my Regard -                |
| 524         | It feels a shame to be Alive -                 | 788         | Publication - is the Auction                      |
| 528         | 'Tis not that Dying hurts us so                |             |   |
| 530         | He gave away his Life -                        | <b>1864</b> |   |
| 533         | I reckon - When I count at all -               | 820         | The only news I know                              |
| 545         | They dropped like Flakes -                     | 831         | Till Death - is narrow Loving                     |
| 547         | There's been a Death, in the Opposite<br>House | 838         | Robbed by Death - but that was easy -             |
|             |  | 857         | She rose to His Requirement - dropt               |
| 550         | I measure every Grief I meet                   | 867         | I felt a Cleaving in my Mind                      |

**1865**

895 Further in Summer than the Birds  
 905 Split the Lark - and you'll find  
 the Music  
 926 I stepped from Plank to Plank  
 930 The Poets light but Lamps  
 933 A Sickness of this World it most  
 occasions  
 935 As imperceptibly as Grief  
 983 Bee! I'm expecting you!  
 994 He scanned it - Staggered -  
 1026 The Hills in Purple syllables  
 1096 A narrow Fellow in the Grass

**1866 - 1869**

1140 The Lightning is a yellow Fork  
 1144 Paradise is that old mansion  
 1147 The Bird did prance - the Bee did  
 play

**1870 - 1879**

1174 Alone and in a Circumstance

1193 White as an Indian Pipe  
 1263 Tell all the truth but tell it slant -  
 1268 A Word dropped careless on a  
 Page  
 1356 A little Madness in the Spring  
 1355 His Mansion in the Pool  
 1381 The Heart is the Capital of the  
 Mind  
 1489 A Route of Evanescence

**1880 - 1886**

1564 The Things that never can come back,  
 are several -  
 1571 He lived the Life of Ambush  
 1577 The Bible is an antique Volume

**Undated**

1696 There is a solitude of space  
 1788 Fame is a bee

## PROJECT WEBSITE CONTENT

### READINGS

- Dickinson, Susan Huntington. "Magnetic Visitors." 1892. In *Amherst*, Spring 1981. 8-15, 27.
- Eberwein, Jane Donahue. "Dickinson's Local, Global, and Cosmic Perspectives." In *The Emily Dickinson Handbook*, ed. Grabher et al. Amherst: University of Massachusetts Press. 27-43.
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- Sewall, Richard B. "Science and the Poet: Emily Dickinson's Herbarium and 'The Clue Divine.'" In *Harvard Library Bulletin* (New Series, Spring 1992, Volume 3, Number 1), pp. 11-26.
- Vendler, Helen. "Introduction: Dickinson the Writer." *Dickinson: Selected Poems and Commentaries*. Cambridge, Mass.: The Belknap University Press of Harvard University Press, 2010, pp. 1-23.
- Wald, Jane. "'Pretty much all real life': The Material World of the Dickinson Family," *Blackwell Companion to Emily Dickinson*, eds. Martha Nell Smith and Mary Loeffelholz, 2008. 79-103
- Whicher, George Frisbee. "The Village." In *This was a Poet: A Critical Biography*. New York: Charles Scribner's Sons, 1938. 3-21.

### ELECTRONIC RESEARCH RESOURCES LINKS

#### *On-line Dickinson-related collections at academic institutions and libraries*

[Amherst College Archives and Special Collections](#), Amherst, Massachusetts. The Dickinson collection documents the creative work and personal life of Emily Dickinson, spanning her lifetime, from 1830 to 1886; her family and friends; and the early publication history of her work. It also includes material from Dickinson scholars Mabel Loomis Todd, Millicent Todd Bingham, Jay Leyda, and others. The collection includes original poems, manuscripts, and letters from Dickinson to family and friends; images of the poet, including the daguerreotype and silhouette; physical artifacts related

to Dickinson; manuscript transcriptions; printers' copies and proofs; Mabel Loomis Todd's correspondence, research indices, and writings; and material from or about Dickinson's friends and family, including correspondence, photographs, objects, and scrapbooks. The collection began with a gift from Millicent Todd Bingham of the Dickinson manuscripts in the possession of her mother, Mabel Loomis Todd.

[Emily Dickinson Collection finding aid](http://acdc.amherst.edu)  
[acdc.amherst.edu](http://acdc.amherst.edu) (digitized Dickinson manuscripts)

Houghton Library, Harvard University, Cambridge, Massachusetts.

The Dickinson Collection began at Harvard in 1950, the gift of Gilbert H. Montague “in happy memory” of his wife, Amy Angell Collier Montague. Montague, a distant cousin of the Dickinsons, purchased the collection from Alfred Hampson, who inherited it from Martha Dickinson Bianchi, the poet’s niece. Hampson was eager that the manuscripts be available for research at a major university, and Montague knew his alma mater would provide the proper environment to nurture the reputation of Emily Dickinson. The collection includes most of Emily Dickinson's fascicles and a large collection of family letters as well as family photographs, books, and personal items.

- [Guide to the Emily Dickinson Collection](#)

John Hay Library, Brown University, Providence, Rhode Island.

The Special Collections department at the John Hay Library houses several Dickinson-related collections. The Martha Dickinson Bianchi Collection consists of the papers of the family of Emily Dickinson, along with the 3,000 volume family library from The Evergreens. The collection includes the personal papers of the poet's niece Martha Dickinson Bianchi (including family and editorial correspondence, diaries, notes, worksheets, typescript poems, stories, plays, photographs, articles, books, and clippings); the personal papers of Alfred Leete Hampson (who inherited The Evergreens from Bianchi) and his wife, Mary Landis Hampson (The Evergreens' last resident); and much secondary material relating to Emily Dickinson. The Barton Levi St. Armand Collection of Dickinson family papers includes letters of Edward (Ned) Austin Dickinson to William Austin Dickinson and Susan Huntington Gilbert Dickinson and several scrapbooks.

- [Guide to the Martha Dickinson Bianchi Papers, 1834-1980](#)

Jones Library, Amherst, Massachusetts.

This Dickinson collection places the poet within the context of her community in Amherst, Massachusetts, during the mid-nineteenth century. The collection consists of approximately 7,000 items, including original manuscript poems and letters, Dickinson editions and translations, family correspondence, scholarly articles and books, newspaper clippings, theses, plays, photographs, and contemporary artwork and prints. The Jones Library also maintains Digital Amherst, a site prepared for the Town of Amherst's 250th anniversary that celebrates the town through images, multimedia and documents.

- Jones Library [Dickinson Collection](#)
- Jones Library [Digital Amherst](#)

[Mount Holyoke College Archives and Special Collections](#), South Hadley, Massachusetts. The Emily Dickinson Collection chiefly consists of newspaper clippings, articles, books and published and unpublished papers concerning Dickinson's life and work. Also includes a letter that she wrote while a student at Mount Holyoke Female Seminary (1847-1848), collections of her poems, and documents relating to the Emily Dickinson International Society, a postage stamp issued in her honor, and films, music, novels, plays and poems about her.

- Mount Holyoke College [Emily Dickinson Collection](#)

[Yale University Library Manuscripts and Archives](#), New Haven, Connecticut. The papers of Dickinson editor Mabel Loomis Todd consist of correspondence, notebooks, diaries, lectures, financial records, scrapbooks, subject files, and memorabilia documenting Todd's personal life and professional career. Correspondence and diaries detail Todd's personal attitudes and feelings toward her family, her relationship with William Austin Dickinson, her travels with her husband, David Peck Todd, and other matters. Legal and financial papers document court battles over her status as editor of Emily Dickinson's work. Lectures and subject files detail much of Mrs. Todd's work as a speaker and author, including material on Emily Dickinson and David Peck Todd's eclipse expeditions. Also at Yale are the Todd-Bingham Picture Collection as well as the papers of Todd's husband, David Peck Todd, and daughter Millicent Todd Bingham.

- Yale University [Mabel Loomis Todd Papers](#)
- Yale University [Todd-Bingham Picture Collection](#)
- Yale University [Todd-Bingham Memorabilia Collection](#)
- Yale University [Millicent Todd Bingham Papers](#)

[Boston Public Library](#), Boston, Massachusetts.

The Rare Books and Manuscripts Collections includes Dickinson's correspondence with Thomas Wentworth Higginson, her mentor and one of her posthumous editors.

- Boston Public Library [Images of Dickinson correspondence](#)

### **Other On-line Dickinson-related Material**

[Dickinson Electronic Archives](#) A website devoted to the study of Emily Dickinson, her writing practices, writings directly influencing her work, and critical and creative writings generated by her work. Includes texts of letters, correspondence of the Dickinson family, and teaching resources. The DEA is produced by the Dickinson Editing Collective, Martha Nell Smith and Lara Vetter, General Editors and Coordinators.

[Emily Dickinson International Society](#) A member society formed in 1988 to promote, perpetuate, and enhance the study and appreciation of Emily Dickinson

throughout the world. The society publishes the Emily Dickinson Journal and the Emily Dickinson International Society Bulletin and hosts annual meetings and conferences about topics of interest in Dickinson studies.

Emily Dickinson Online A website with "quick and easy access" to information about the poet, including sections on Fast Facts," "Bibliography," "Links," and a "Photo Album" of Dickinson-related images.

Emily Dickinson Lexicon Project The Emily Dickinson Lexicon is an on-line dictionary of all of the words in Emily Dickinson's collected poems (Johnson 1955 and Franklin 1998 editions), using Dickinson's own Noah Webster's 1844 American Dictionary of the English Language as the primary source for definitions.

Radical Scatters: Emily Dickinson's Fragments and Related Texts A subscription may be required to access this material, which is related to the printed text cited above in Printed Materials.

Emily Dickinson Bibliography An extensive bibliography related to Dickinson, created and maintained by Donna Campbell, Washington State University

Emily Dickinson's Herbarium (Harvard's Houghton Library) Full color photographs of each page of Dickinson's herbarium.

Dickinson Family Association An organization of and for the descendents of Nathaniel Dickinson, from whom the poet was descended. Nathaniel Dickinson came from England to Connecticut by 1637 and later settled in Hadley, Massachusetts (the town from which Amherst was created in 1759).

Emily Dickinson's Monson A guide to Monson, Massachusetts, where Emily Norcross Dickinson, the poet's mother, was born and raised.

**SELECTED BIBLIOGRAPHY**

(copies of most of these titles will be available in the common room of the Workshop dorm)

**RECENT EDITIONS OF EMILY DICKINSON'S POEMS (IN CHRONOLOGICAL ORDER)**

*The Poems of Emily Dickinson*. Ed. Thomas Johnson. Belknap Press of the Harvard University Press, 1955.

*The Manuscript Books of Emily Dickinson*. Ed. R.W. Franklin. Belknap Press of the Harvard University Press, 1981.

*The Poems of Emily Dickinson*. Ed. R.W. Franklin. Belknap Press of the Harvard University Press, 1998.

*The Poems of Emily Dickinson, Reading Edition*. Ed. R.W. Franklin. Belknap Press of the Harvard University Press, 1999.

*Radical Scatters: Emily Dickinson's Fragments and Related Texts, 1870-1886*. Ed. Marta Werner. University of Michigan Press, 1999. (see also electronic links below)

**RECENT EDITIONS OF EMILY DICKINSON'S LETTERS (IN CHRONOLOGICAL ORDER)**

*The Letters of Emily Dickinson*. Ed. Thomas Johnson and Theodora V. Ward. Belknap Press of the Harvard University Press, 1958.

*Emily Dickinson: Selected Letters*. Ed. Thomas Johnson. Belknap Press of the Harvard University Press, 1971.

*Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson*. Ed. Ellen Louise Hart and Martha Nell Smith. Paris Press, 1998.

**BIOGRAPHIES**

Bianchi, Martha Dickinson. *Emily Dickinson Face to Face: Unpublished Letters with Notes and Reminiscences*. Boston: Houghton Mifflin Company, 1932.

Bingham, Millicent Todd. *Emily Dickinson's Home: Letters of Edward Dickinson and His Family*. New York: Harper & Brothers Publishers, 1955.

Habegger, Alfred. *My Wars Are Laid Away in Books: The Life of Emily Dickinson*. New York: Random House, 2001.

Kirk, Connie Ann. *Emily Dickinson: A Biography*. Greenwood Press, 2001.

Longworth, Polly. *The World of Emily Dickinson*. New York: W.W. Norton, 1990.

Lundin, Roger. *Emily Dickinson and the Art of Belief*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 1998.

Sewall, Richard B. *The Life of Emily Dickinson*. New York: Farrar, Straus, Giroux, 1974.

Whicher, George Frisbie. *This Was a Poet: A Critical Biography of Emily Dickinson*. 1938. Reprinted with an introduction by Richard Sewall by Amherst College Press, 1992.

Wolff, Cynthia G. *Emily Dickinson*. New York: Knopf, 1986.

#### **REFERENCE WORKS AND ESSAY COLLECTIONS**

*The Cambridge Companion to Emily Dickinson*. Ed. by Wendy Martin. Cambridge, England: Cambridge University Press, 2002.

*A Companion to Emily Dickinson*. Ed. Martha Nell Smith and Mary Loeffelholz. Blackwell Publishing, 2008.

*A Concordance to the Poems of Emily Dickinson*. Ed. S. P. Rosenbaum. Ithaca, NY: Cornell University Press, 1964.

*A Concordance to the Letters of Emily Dickinson*. Boulder: University Press of Colorado, 2000.

*An Emily Dickinson Encyclopedia*. Ed. Jane Donahue Eberwein. Westport, Conn.: Greenwood Press, 1998.

*The Emily Dickinson Handbook*. Ed. Gudrun Grabher, Roland Hagenbuchle, and Cristanne Miller. Amherst: University of Massachusetts Press, 1998.

*A Historical Guide to Emily Dickinson*. Ed. by Vivian R. Pollak. Oxford, England: Oxford University Press, 2004.

*Reading Emily Dickinson's Letters: Critical Essays* Ed. Jane Donahue Eberwein and Cindy MacKenzie. Amherst, Mass., University of Massachusetts Press, 2009.

*Years and Hours of Emily Dickinson*. Ed. Jay Leyda. New Haven: Yale University Press, 1960; reprinted by Archon Books, 1970. Two volumes.

#### **OTHER SELECTED WORKS**

Bingham, Millicent Todd. *Ancestor's Brocades*. New York: Harper & Brothers, 1945. Dover Paperback publication, 1967.

Capps, Jack. *Emily Dickinson's Reading 1836-1886*. Cambridge, Mass.: Harvard University Press, 1966.

- Cooley, Carolyn Lindley. *The Music of Emily Dickinson's Poetry and Letters: A Study of Imagery and Form*. Jefferson, North Carolina: McFarland & Co., Inc., 2003.
- Dobson, Joanne. *Dickinson and the Strategies of Reticence: The Woman Writer in Nineteenth-century America*. Bloomington : Indiana University Press, 1989.
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Vendler, Helen. *Dickinson: Selected Poems and Commentaries*. Cambridge, Mass.: The Belknap University Press of Harvard University Press, 2010.

Wardrop, Daneen. *Emily Dickinson and the Labor of Clothing*. Durham, NH: University of New Hampshire Press, 2009.

### **CHILDREN'S BOOKS**

Bedard, Michael. *Emily*. Illus. by Barbara Cooney. New York: Bantam Doubleday Press, 1992.

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*I'm Nobody! Who Are You? Poems of Emily Dickinson for Young People*. Ed. Barbara Holdridge. Illus. Rex Schneider. Owning Mills, Maryland: Stemmer House Publishers, Inc.

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APPENDIX C

# Emily Dickinson: Person, Poetry, & Place

## Curriculum Design Template

### IDENTIFY DESIRED RESULTS

**1. What “big idea” would like your students to grapple with?**

Your turn: • List one or two “big ideas” (major concepts, not specific content knowledge) for your unit:

**2. What learning standards will the unit address?**

Your turn: • List the two to four Common Core or other state standards *most* relevant to your unit:

**3. What key understanding(s) of Emily Dickinson, her work, and her world will students develop from this unit?**

Your turn: • List one or two key understandings that you want your students to develop in the unit:

### DETERMINE ACCEPTABLE EVIDENCE OF STUDENT LEARNING

**4. What central question(s) will drive instruction in the unit?**

Your turn: • Develop one or two central questions that will focus the work in your unit:

**5. What culminating performance task will demonstrate student understanding?**

Your turn: • Create an authentic performance task that will allow students to demonstrate their learning of the key understanding(s):

**PLAN LEARNING EXPERIENCES AND INSTRUCTION**

**6. What skills must students develop or improve to succeed on the culminating performance task?**

Your turn: • List (in order) the skills that students must develop in order to complete the task:

**7. What learning experiences and mini-tasks and formative assessments will enable students to develop the required skills and targeted understandings?**

Your turn: • Create a sequence of learning experiences and mini-tasks for your unit, including information about the products your students will generate and how you will assess their progress: