

UNIVERSITY OF DENVER  
DEPARTMENT OF ENGLISH AND LITERARY ARTS

# DENVER SCHOOL OF FORMS AND POETICS

The Critical Imagination and the Global World

*June 13–25, 2022*



UNIVERSITY *of*  
DENVER

COLLEGE OF ARTS, HUMANITIES &  
SOCIAL SCIENCES  
English & Literary Arts

## APPLICATION & REGISTRATION

**Application Procedure:** To apply, email a cover letter or personal statement (including information about academic qualification and professional experience) to [CAHSS.English@du.edu](mailto:CAHSS.English@du.edu) (with “Denver School of Forms and Poetics” in the subject line). You can also apply online at <http://dughost.imodules.com/dsfp>. The initial application deadline is May 13, 2022. Applications will continue to be reviewed thereafter until the beginning of the program on June 13, 2022.

**Tuition & Registration:** One thousand, six hundred dollars (\$1,600) for the two-week program. Applications for one-week participation (at \$800 per week) will be considered. Tuition covers 20-22 hours of seminar participation (see “Student Expectations”) per week. Please make checks payable to Dept. of English, Univ. of Denver. Payments can also be made online at <http://dughost.imodules.com/dsfp>. DU alumni, US veterans, and early registrants (on or before May 13, 2022) will receive a 10 percent discount. No tuition will be refunded after June 13, 2022.

**Modality:** Unless otherwise stated, the modality for all seminars (excluding lectures/readings and special sessions) will be HyFlex, which allows for simultaneous in-person or online participation. Please note that future circumstances (in June 2022 or thereabouts) may necessitate a reconsideration of this modality.

## DEPARTMENT OF ENGLISH AND LITERARY ARTS AT THE UNIVERSITY OF DENVER

**CONSTITUTED** as Belles-Lettres since the founding of the University of Denver in 1864 and established as the Department of English in 1896, the Department of English and Literary Arts at DU considers literature as a site of possibility. We focus on the history of literature in English and in English translation; the production of literature as a creative act; the interpretation of literature as aesthetic, social, economic, cultural and/or political text; and English Education.

### *Graduate Program*

**FOUNDED** in 1947, the graduate program in English at the University of Denver is one of the oldest in the USA. From the start, our program has emphasized the role that intellectual curiosity plays in literary creation and has aimed to bring together creative and critical thinking to the benefit of both.

## DENVER SCHOOL OF FORMS AND POETICS

Focusing on aesthetic forms and critical poetics, the Denver School of Forms and Poetics, a summer program of the Department of English and Literary Arts at the University of Denver (DU), provides a forum for the exploration of the unique and interactive capabilities of creative writing and literary studies. In four- and six-hour seminars over a two-week period (June 13-25), DU and guest faculty, many of them significant voices in their fields, discuss creative ideas and critical approaches with imagination and insight. Cosmopolitan and innovatory in character, the aims of the Denver School of Forms and Poetics include the interdisciplinary expansion of intellectual boundaries and transcultural studies of form and meaning.

The Denver School of Forms and Poetics fulfills the key goals of DU Impact 2025 — to “impact students by educating them holistically, teaching them the best of critical thinking, expanding our considerable efforts in experiential education for all students and doing more to emphasize issues of cultural competence, emotional intelligence, global citizenship and ethical leadership” and to “use new forms of scholarship and engagement to develop innovative ideas and teach in new ways while retaining our tradition of excellent faculty-student engagement.” As an intercultural program shaped by the past-present but oriented toward the future, the Denver School of Forms and Poetics models the root ideal of DU Impact 2025 — “a vision of a modern urban global university dedicated to the public good.”

Advanced seniors contemplating graduate studies and graduate students already furthering their professional development are bound to find the experience particularly helpful. So too will all individuals principally interested in knowledge and a dynamic vision of the

world. Among other benefits, the Denver School of Forms and Poetics helps students develop a robust critical education that aligns with their creative education, or vice versa, and current literary practices. It also facilitates access to enriching ideas and methods, engaging faculty and engaged participants, and a blend of curricular and co-curricular activities.

## PROGRAM HIGHLIGHTS

8 seminars (6 hours per)  
2 daylong seminars (6 hours per)  
2 mini seminars (4 hours per)  
2 Guest Lectures/Readings (2 hours per)  
4\* Special Sessions (2 hours per)  
**= 80 hours total**

\*Subject to availability

## STUDENT EXPECTATIONS

Per week  
2 seminars (12 hours total)  
1 mini/daylong seminar (4-6 hours total)  
1 Guest Lectures/Reading (2 hours total)  
1 Special Session (2 hours total)  
**= 20–22 hours total**

**Office:** Director: Maik Nwosu; Steering Committee: Maik Nwosu and Billy Stratton; Assistant: Noah West; Consultant: Vincent James

## SEMINARS

### The Imagination of Fact

6 hours (2 hours daily, TWR) | Modality: HYFLEX

Dr. Clark Davis



This seminar will take up the difficult question of what counts as a fact in literary production and how it relates to a work's presentation of truth. What, for instance, is the role of the factual in a book like *Moby-Dick*, where facts are deployed for many different reasons and in many different ways—but arguably always in service of a largely conceived “truth”? How does the fact function in the historical novel? Or the fictionalized biographical portrait? And what might this analysis of the use of fact in imaginative literature tell us about works that we label as “non-fiction”? We will look closely at examples from a variety of writers, including Herman Melville, Nathaniel Hawthorne, Eduard Mörike, James Boswell, Edgar Allan Poe, Henry James, and others.

Clark Davis came to DU in 2000. His primary areas of interest include early and nineteenth-century American literature, particularly the New England tradition. He regularly teaches courses on the American Puritans, early American poetics, the Transcendentalists, and the American novel and short story. Prof. Davis's research has been devoted primarily to major figures of the mid-nineteenth century, Melville and Hawthorne in particular. In recent years, however, he has devoted more time to the twentieth century, completing the first full-length literary biography of William Goyen, author of *The House of Breath* and *Arcadio*.

## The Poetics of Myth

6 hours (2 hours daily, TWR) | Modality: HYFLEX

Dr. Eric Gould



Myth means several different things, but in the end it is only one thing: a shareable, cultural narrative that we consider to be important for some reason. It can be a genre of anonymous folklore tales or traditional stories, often supernatural, that attempt to explain the world and the beginnings, middles, and ends of human experience. Native American mythology and the Australian Aboriginal Dreamtime are examples of this. It can also be a narrative that talks about how particular products or people are “awesome” in terms of their reputation. The word “myth” can also have a pejorative meaning when it is a story that is deemed to be untrue and non-factual, a story whose importance to us is determined by how wrong it is. Political chatter perhaps? Or any stories that are not worth believing in. This is one of the paradoxes of myth: that it is at once a fantasy that contains an important truth for broadly symbolic reasons. Or it can be a story that is patently untrue and needs to be repudiated. But in every instance, myth is a narrative: it is language in action telling a story. When we talk about the poetics of myth, we are talking about how those narratives work as *language*, how they and we readers make meaning, how they try to link nature and culture, such as the story of how the jaguar brought fire to the Baroro Indians of South America. As stories, traditional myths can themselves often be considered literary since they get re-used and rewritten in later literary texts. They can be narratives that have anthropological and cultural significance. Literature in turn can intend to be mythic by reusing these stories or even by pushing the limits of language to explore a human mystery. The boundary lines between myth and literature in other words are quite porous. That is what we will explore in this seminar, as we read stories that have been told in order to understand the way the world and even language itself works.

Eric Gould’s main fields of teaching and research are in 20th and 21st century literature (with an emphasis on fiction) and cultural studies. He graduated with BA and MA (Hons) degrees from the University of Auckland, New Zealand, and with the PhD in English from King’s College London. Apart from teaching in the English program at the University of Denver, and chairing the department twice, he has held several administrative positions, including Vice President for Academic Affairs (at Drew University, New Jersey), Vice Provost and Dean of Graduate Studies at DU, and Vice Provost for Internationalization at DU. He is the author/editor of eight books, and his work has appeared in a number of journals, including *The Times Literary Supplement*, the *Times Higher Education Supplement*, *The New York Times Book Review*, *Substance*, and *Higher Education in Europe*. His first book was called *Mythical Intentions in Modern Literature* (Princeton 1983). His most recent book, *The University in a Corporate Culture* (Yale 2003), won the 2004 Frandson Prize for Literature. He is currently working on a book-length project about the internationalization of academe.

## Fragments, Ruins, and Things Left Unwritten

6 hours (2 hours daily, TWR) | Modality: HYFLEX

Dr. R. D. Perry



Incomplete literary works are ubiquitous, although there are various causes for their incompleteness. Sometimes, history and the vagaries of transmission cause us to lose texts, either completely or in part. Such is often the case with older works, like the fragments left to us by Sappho, or the Old English poem “The Ruin,” which is about ruins but is also itself ruined. Other times, authors leave their own works unfinished, either by choice or due to forces beyond their control. Langston Hughes and Zora Neale Hurston never brought their play, *Mule Bone*, to a conclusion due to their personal conflicts and Samuel Taylor Coleridge’s opium-addled memory prevented him from writing any more of “Kubla Khan.” What’s more, incomplete literary works have a variety of effects. These works can present something of a challenge to scholarship: our assumptions about works

of art tend to favor those that are finished, allowing us to understand how their different parts relate to the whole. Works without that clear sense of completion—like Franz Kafka’s novels and their relationship to some of his shorter prose pieces—lead to uncertainty about the boundaries of the work and even—as in Kafka’s case—lawsuits. These same works of art, though, have also served as inspiration: different authors will often attempt to bring the works to completion, creating new works out of the old. Geoffrey Chaucer’s *The Canterbury Tales* gave rise to a veritable industry of continuations, from the fifteenth century to the last decade. This seminar will work to make something out of fragmentary, ruined, or incomplete works. We will discuss strategies for understanding them aesthetically and what opportunities they may afford us creatively. Rather than see these works as a cause for lamentation, we will use them as a source for our own creative and critical explorations.

R. D. Perry received his PhD from the University of California Berkeley in English and Medieval Studies, with a Designated Emphasis in Critical Theory. He is currently working on two books, one on the importance of coterie poetics for the formation of the English literary tradition and one on the aesthetics of incompleteness in Chaucer’s *The Canterbury Tales*. His essays have been published or are forthcoming in *Literature and Medicine*, *Studies in the Age of Chaucer*, *Speculum*, and *Poetics Today*. He is also working on essays related to mid-20th century intellectual culture, Hannah Arendt, and Immanuel Kant.

## Reading, Writing, and Arithmetic: Poetry for All

6 hours (2 hours daily, TWR) | Modality: HYFLEX

Dr. Bin Ramke



Well, not so much arithmetic as certain ideas from “higher” mathematics that might as well be poetry. We will read and write, and think about such things as what John Conway’s “The Game of Life” can teach us about how words work. Most of our thinking during these three days will happen on the page, through collaborations and individual work responding to prompts given by me, prompts which, like any real mathematics as well, take us to surprising results. We will also think about etymologies, the individual stories of individual words through history, which means noticing how language is a kind of geometry, a measure of the very land it lives on. But at no time will we expect two and two to make four.

Bin Ramke, former editor of a literary journal and a poetry book series, teaches literature and creative writing at the University of Denver where he holds the Phipps Chair and is a Distinguished Professor. During his childhood in the south he intended to become a mathematician, and then a sculptor, but after majoring in English at LSU he eventually received a Ph.D. in modern literature from Ohio University. He taught in Columbus, Georgia prior to arriving at the University of Denver in 1985. For many years he taught fall terms at the School of the Art Institute of Chicago. His first book won the Yale Younger Poets Award, and he has since published thirteen more books of poems, most recently *Earth on Earth* (Omnidawn, 2021).

## Form & Function: An Introduction to Narrative Theory

6 hours (2 hours daily, TWR) | Modality: HYFLEX

Dr. Adam Rovner



This seminar presents an introduction to critical methods associated with classical narrative theory. We will trace the development of narrative theory from Russian Formalism through to Structuralism and Narratology. Our focus will be on defining and understanding “literariness”—that which makes a given work a work of literature. Students will read seminal work from thinkers identified with these varied yet interwoven critical approaches, and will consider the diachronic development of narrative theory. Through lectures, discussion, and “laboratory” work, participants will learn to apply the tools of these methodologies to the interpretation of literary texts. Influential theorists we will consider include: Viktor Shklovsky, Roman Jakobson, Boris Eikhenbaum, Jan Mukarovsky, Tzvetan Todorov, Roland Barthes, Gérard Genette, and Shlomith Rimmon-Kenan.

Adam Rovner is Associate Professor of English and Jewish Literature. He came to DU in 2008 after serving as Assistant Professor of Hebrew and Director of the Hebrew Program at Hofstra University (2006-08). Adam received his M.A. in comparative literature from the Hebrew University of Jerusalem (1998) and his Ph.D. from Indiana University-Bloomington (2003). His articles, essays, translations and interviews have appeared in numerous scholarly journals and general interest publications. His book, *In the Shadow of Zion: Promised Lands Before Israel*, was published by NYU Press (2014). He is quite possibly the only person ever to have had a peer-reviewed article also win a science fiction award. In 2015, he served as a Lady Davis Fellow at the Hebrew University of Jerusalem.

## Writing the Impossible: A Generative Workshop

6 hours (2 hours daily, TWR) | Modality: HYFLEX

Selah Saterstrom



In this three-day workshop, through a variety of modes and experiments, we will generate new work. How can we enter difficult or complex material when the task seems overwhelming? Where do we begin and how do we keep going? How do we move into the space of writing “big themes” – loss, recovery, transformation – when the largeness of such themes can feel intimidating? In this generative workshop, will work with writing strategies that harness the energy of material that might otherwise feel impossible. All genres welcome.

Selah Saterstrom is the author of three novels *Slab*, *The Meat and Spirit Plan*, and *The Pink Institution*, all published by Coffee House Press. She is also the author of a collection of hybrid essays, *Ideal Suggestions: Essays in Divinatory Poetics*, which was awarded the Essay Press Book Award in 2017. She is the Director of Creative Writing at the University of Denver.

## Creative Criticism

6 hours (2 hours daily, TWR) | Modality: HYFLEX

Dr. Billy J. Stratton



This seminar explores the dynamic interplay between creativity and modes of literary analysis and textual interpretation. Considering acts of strategic disruption and decolonization, along with the dance of meaning that stems from the play of language as a fertile starting point we will explore the possibilities of a practice of literary criticism that seeks an engagement with texts in more authentic, honest, responsive, and reflective ways. Discussions and short readings will be drawn from a wide variety of sources in which native/indigenous writers, scholars, poets, and storiers including Gerald Vizenor, Gordon Henry, Stephen Graham Jones, and Layli Long Soldier will be placed in critical conversation with theorists and philosophers such as Jacques Derrida, Jean Baudrillard, Frantz Fanon, Julia Kristeva, Umberto Eco, Jean-François Lyotard, and Slavoj Žižek among others. The anticipated result will be to invigorate an exploration of the constraints and limitations imposed by western/conventional modes of thinking and being as a means of facilitating a lively consideration of ways that we might challenge and overcome the tyranny implicit in dominant regimes of knowledge and meaning-making experiences as they relate to the creation, presence, and interpretation of literary artifacts.

Billy J. Stratton studied literature and philosophy at Miami University before earning a doctorate in American Indian Studies from the University of Arizona—among the first thirty in the discipline worldwide, while also being a Fulbright Scholar in Julius-Maximilians-Universität Würzburg, Germany. He has taught courses that span native American/contemporary American literature, native and indigenous studies, apocalypse, dystopian, new west and southern gothic literature, posthumanism, writing, and film studies. He has published widely on captivity narratives, colonialism, war, and native critical theory, while his criticism and commentary have appeared in such venues as *American Indian Culture and Research Journal*, *Arizona Quarterly*, *Journal*

of *American Culture*, *Los Angeles Review of Books*, *Rhizomes*, *Transmotion*, and *Wičazo Ša Review*, as well as *The Hill*, *History News Network*, *Indian Country Today*, *Salon*, *Time*, and *US News and World Report*. His first book, *Buried in Shades of Night*, was published in 2013 and garnered much positive critical attention, while his latest project, *The Fictions of Stephen Graham Jones: A Critical Companion*, was published by the University of New Mexico Press in November 2016. He is currently at work on a novel set in Appalachian coal country—a sample from which can be found in *Big Muddy* (18:1 2018).

## How to Do Things with Prosody

6 hours (2 hours daily, TWR) | Modality: HYFLEX

Dr. Lindsay Turner



Prosody—the system of classifying and studying poetic meter—has a terribly unfortunate reputation as the stuff of old-school sticklers and chalk-dusty professors. But this is unfair! In this session, we'll start with the basics of prosody, learning the complicated but not impossible system of scansion for accentual-syllabic verse in English. From here, we'll think together about the subtle metrical tricks—the flipped feet, shortened lines, and triple-meter skips, for example—that leave us breathless in poems, that make us weep or smile, and that give each poem its unique music. We'll read poems by poets from Emily Dickinson and John Keats to Edgar

Allen Poe and Theodor Geisel (Dr. Seuss) to a diverse selection of contemporary poets who experiment with form and rhythm. Students will have a chance to write poems of their own as well.

Lindsay Turner's first book of poems, *Songs & Ballads*, was published in 2018 by Prelude Books. Her translations from the French include the poetry collections *The Next Loves* (Stéphane Bouquet, Nightboat Books 2019) and *adagio ma non troppo* (Ryoko Sekiguchi, Les Fives 2018) and the philosophy books *Postcolonial Bergson* (Souleymane Bachir Diagne, Fordham University Press 2019) and *Atopias* (Frédéric Neyrat, Fordham University Press 2019, co-translated with Walt Hunter). Her critical and review essays have appeared in journals including *ASAP / Journal*, *Contemporary Women's Writing*, *Lana Turner Journal*, *Boston Review*, and *Los Angeles Review of Books*. She holds an AB in English from Harvard College, a master's in film studies from the Université Paris III Sorbonne-Nouvelle, an MFA in creative writing (poetry) from New York University, and a PhD in English from the University of Virginia. Originally from northeast Tennessee, she lives in Denver and teaches in the Department of English and Literary Arts at the University of Denver.

## DAY LONG SEMINARS

### Visual Ecstasies: Contemporary Ekphrasis (and All that Follows)

6 hours (6 hours, with breaks, F) | Modality: HYFLEX

Dr. Vincent James



"Ekphrasis"—a languaged engagement with visual art—carries a rich poetic lineage. It also, as a contemporary literary practice, offers expansive critical and artistic vistas. While historical ekphrasis emphasized a one-way transmission from the source work to the inspired text, recent feminist perspectives envision ekphrasis away from "an oppositional structure of dominance" and toward "dynamic figurative, metonymic, and discursive forms" (Fischer). In this six-hour seminar, we will explore these new visions for ekphrasis in contemporary creative writing. Informed by excerpts of scholarship from B.K. Fischer, Genevieve Kaplan, Renate Brosch, and Lilane

Louvel, our conversations will take up: obsession and sustained contemplation, inter-arts hybridity, models of derivation vs. reciprocal autonomy, instinctual response, digital complexities, and the exposed process of art-making in the work of Carmen

Giménez Smith, Mary-Jo Bang, John Ashbery, Janice Lee, Kevin Young, Nathalie Léger, and Orchid Tierney. Following our initial four hours of lecture and discussion, the final two hours will be dedicated to a workshop-style writing studio, where students will have the opportunity to engage with a vibrant assemblage of visual and sonic work and respond from an ekphrastic posture.

Vincent James is the author of *Swerve* (Astrophil Press, 2021), *Acacia, a Book of Wonders* (Texas Review Press, 2023), and the chapbook, *Rady, or Squirrelhunter* (Ravenna Press, 2021). James earned a PhD in English & Creative Writing from the University of Denver, where he served as the Associate Editor and Managing Editor of *Denver Quarterly*. Currently, he lectures at Colorado School of Mines and in the low-res MFA at Naropa's Jack Kerouac School of Disembodied Poetics. James is a Contributing Editor to *FivesQuarterly.com*. Alongside his daughters, Lola and Daisy, he makes collages under the name, Rara Avis.

## The Migrant Muse and the New Diasporas

6 hours (6 hours, with breaks, F) | Modality: HYFLEX

Dr. Maik Nwosu



*In the beginning there was a river. The river became a road and the road branched out to the whole world.  
And because the road was once a river it was always hungry.*  
— Ben Okri, *The Famished Road*

This seminar examines the movement of people from one locality to another, especially across borders, as well as consequent experiences — including reception and dis/integration in receiving countries. Referencing different regions of the world such as Africa and the African Diaspora, Europe, Asia, and America, we will discuss the nature and effects of migration from different perspectives, such as historical, socioeconomic, and literary/artistic. Because the movement of people is related to the movement of history and the transformative character of the imagination, we will explore migration and diaspora narratives, which provide insights into a contemporary phenomenon that traces a path back to the earliest history of humanity.

Maik Nwosu is Professor of English specializing in African, African Diaspora, post-colonial, and world literatures; semiotics and critical theory. He worked as a journalist (and received the Nigeria Media Merit Award for Journalist of the Year) before moving to Syracuse University, New York for a Ph.D. in English and Textual Studies. Nwosu is a fellow of the Akademie Schloss Solitude, Stuttgart, Germany; the Civitella Ranieri Center, Umbertide, Italy; and the Stellenbosch Institute of Advanced Study, Stellenbosch, South Africa. He is also a member of the Phi Beta Delta Honor Society for International Scholars. Nwosu's published works include fiction (*A Gecko's Fare-well*, *Alpha Song*, *Invisible Chapters*, and *Return to Algadez*), poetry (*Suns of Kush*), a coedited anthology (*The Critical Imagination in African Literature: Essays in Honor of Michael J. C. Echeruo*), and critical studies (*The Comic Imagination in Modern African Literature and Cinema: A Poetics of Laughter and Markets of Memories: Between the Postcolonial and the Transnational*).



## MINI SEMINARS

### Race and Rhetoric(s)

4 hours (2 hours per session, F) | Modality: HYFLEX

Dr. Sheila Carter-Tod



This seminar will explore the intersections of rhetoric and race by focusing on various themes and dimensions for understanding race as a discursive concept that so profoundly impacts our society, culture, and public discourse. By looking at the rhetoric(s) of race, we will theorize, critique, and apply ways of communicating about race and racialization—linguistically, socially and educationally. We will identify and analyze “race as rhetorically constructed and situated socio-historically, as well as explore critical theories of race, racialization, and racism in written communication and Writing Studies pedagogy and practices.

Sheila Carter-Tod joined DU this fall (2021) as the Executive Director of Writing Programs and Associate Professor of English. She formerly directed both the Composition Program and Curricular and Pedagogical Development in the College Access Collaborative at Virginia Tech. She has chaired the NCTE’s Racism and Bias committee and held leadership roles on CCC and CWPA’s executive and editorial boards. She has published works in *College Composition and Communication*, *Enculturation*, *Composition Studies*, *Council of Journal of Writing Program Administration* and others, as well as numerous chapters in books and textbooks. Her research/teaching/service/outreach focuses on writing program administration, cultural rhetoric(s) composition theory, language and access, and writing pedagogy.

### Necropolitics and Latinidad

4 hours (2 hours per session, F) | Modality: HYFLEX

Dr. Kristy L. Ulibarri



This four-hour seminar will consider the economies of death, social death, and slow death within performances and texts of *latinidad*. The historical mythos and cultural celebrations around death hailing from Mexico and Latin America have entered the U.S. marketplace of ideas through *la calavera catrina* images, *La Llorona*/White Lady folklore, and fetishizations of *dia de los muertos*. Simultaneously, these cultural forms of death have come up against discourses and practices of imperial, racial, and economic violence against Latinos in the U.S., violences that Achille Mbembe argues make certain populations into the “living dead.” The uneven and contradictory formation of “death” here will lead us to investigate select contemporary U.S. literary and visual forms – such as comic books, migrant narratives, literary-musical hybrid, and adaptations – that employ figures of the dead and reveal these problematic cultural and social circulations. We will address the following questions: How do these literary forms and narratives construct “death”? Why must figurations of the dead or the living dead encode/decode social inequality and the violence of late capitalism? What sorts of imagination does the dead destroy or create?

Kristy L. Ulibarri received her Ph.D. in English Studies from the University of Illinois at Chicago. Her research and teaching primarily concentrate on Latinx literature and culture, im/migrant narratives, speculative fiction, and cultural studies. She is currently working on a book manuscript titled *Visible Borders, Invisible Economies: The Living Dead of Latinx Narratives*, which delineates the relationship between contemporary Latinx cultural production, free-market economies, and national security in the U.S. under NAFTA. Her work appears or is forthcoming in the *Routledge Companion to Lati-no/a Literature*, *Latino Studies*, *Feminist Review*, *Art Journal*, and *Aztlán: A Journal of Chicano Studies*.

## SPECIAL SESSION

### Denver Quarterly @ DU: past, present, future

This special session will feature presentations by W. Scott Howard, editor of *Denver Quarterly*, and by members of the editorial cohort on the journal's history, current activities, and path forward, emphasizing intersections among aesthetics, collaboration, and media. Presentations will also discuss the journal's editorial process, production, distribution networks, and digital initiatives, including FIVES: a companion to *Denver Quarterly*.

Founded in 1966 by novelist John Williams and published by the Department of English and Literary Arts at the University of Denver (DU), *Denver Quarterly* is one of the nation's oldest and most respected literary journals, and has had work honored in the *Pushcart Anthology*, *The PEN/O. Henry Prize Stories*, *The Best American Short Stories*, and *The Best American Poetry*.

*Denver Quarterly* considers previously unpublished poetry, prose, performance, critical engagements, reviews, conversations, translations, visual art, or other critical-creative experiments. The journal seeks to offer a diverse publication and welcomes the work of writers and artists from marginalized communities, identities, and traditions, or those who work with differing abilities, or who are non-professional writers, or who have otherwise been traditionally excluded from the space of literary journals.

The journal's editor, W. Scott Howard, received his Ph.D. in English and Critical Theory from the University of Washington. His teaching, research, and publications engage the fields of modern and postmodern American poetry; Renaissance and early modern literature & culture; critical theory, poetics, and historiography; fine press & small press book arts; and digital humanities. At the University of Denver, he teaches in the Department of English & Literary Arts; and in the Emergent Digital Practices Program, the Critical Theory Program, the University Honors Program, and the DU-Iliff Ph.D. Program. Professor Howard's work has received support from the Modern Language Association; the Pew Charitable Trusts; the National Endowment for the Humanities; the Beinecke Library, Yale University; and the Andrew W. Mellon Foundation.



# SCHEDULE

## DENVER SCHOOL OF FORMS AND POETICS, June 13-25, 2022

	10:00 AM – 12:00 PM	12:20 – 1:20 PM	1:40 – 3:40 PM	4:00 – 6:00 PM
<b>WEEK 1</b>				
Monday, June 13		Check-in & Reception		Opening Ceremony & Guest Lecture / Reading
Tuesday, June 14	Seminar #1 Seminar #2	Lunch Break	Special Session	Seminar#3 Seminar#4
Wednesday, June 15	Seminar #1 Seminar #2	Lunch Break		Seminar#3 Seminar#4
Thursday, June 16	Seminar #1 Seminar #2	Lunch Break	Special Session	Seminar#3 Seminar#4
Friday, June 17	Long Seminar #1 Mini Seminar #1	Lunch Break	Long Seminar #1 Mini Seminar#1	Long Seminar #1
<b>WEEK 2</b>				
Monday, June 20		Check-in & Reception		Guest Lecture / Reading
Tuesday, June 21	Seminar#5 Seminar#6	Lunch Break	Special Session	Seminar#7 Seminar#8
Wednesday, June 22	Seminar#5 Seminar#6	Lunch Break		Seminar#7 Seminar#8
Thursday, June 23	Seminar#5 Seminar#6	Lunch Break	Special Session	Seminar#7 Seminar#8
Friday, June 24	Long Seminar #2 Mini Seminar #2	Lunch Break	Long Seminar #2 Mini Seminar#2	Long Seminar #2



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### Denver School of Forms and Poetics

Department of English & Literary Arts

College of Arts Humanities & Social Sciences

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SOCIAL SCIENCES  
English & Literary Arts