

UNIVERSITY OF DENVER
DEPARTMENT OF ENGLISH & LITERARY ARTS

DENVER SCHOOL OF FORMS AND POETICS

**Myth, the Critical Imagination,
and the Global World**

June 15-27, 2020

du.edu/ahss/english/denverschoolofformsandpoetics.html

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DEPARTMENT

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 country. 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.

PROGRAM

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 as well as the interactive capabilities of creative writing and literary studies. In four- and six-hour seminars over a two-week period (June 15-27), 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

Application Procedure:

To apply, send a cover letter or personal statement (including information about academic qualification and professional experience) to: Denver School of Forms and Poetics, Department of English and Literary Arts, University of Denver, 2000 E. Asbury Ave., Denver, CO 80208. You can also apply online at <https://www.du.edu/ahss/english/denverschoolofformsandpoetics.html>.

Tuition & Registration:

One thousand, five hundred and ninety dollars (\$1,590) for the two-week program. Applications for one-week participation (at \$795 per week) will be considered. Please make checks payable to Dept. of English, Univ. of Denver. DU alumni, US veterans, and early registrants will receive a 10 percent discount. Only 50 percent of tuition will be refunded after April 15, 2020. No tuition will be refunded after May 15, 2020.

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)
4 mini seminars (4 hours per)
2 Guest Lectures/Readings (2 hours per)
3* Special Sessions (2 hours per)
3* Conferences (2 hours per)
= 80 hours total
**Subject to availability*

STUDENT EXPECTATIONS

Per week
2 seminars (12 hours total)
1 mini seminar (4 hours total)
& Guest Lectures/Readings & Special Sessions (4 hours total)
= 20 hours total

Director:

Maik Nwosu

Steering Committee:

Maik Nwosu and Billy J. Stratton

Program Assistant:

Joel T. Lewis

Creative Criticism

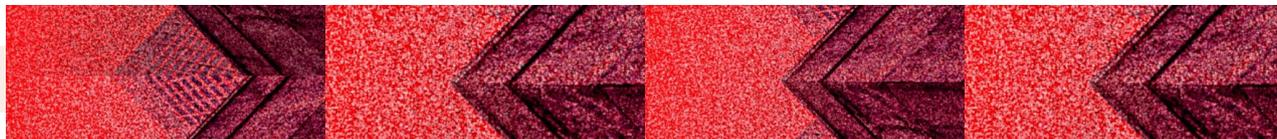
6 hours (2 hours daily, TWR)

Dr. Billy J. Stratton

This seminar explores the dynamic interplay between creativity and modes of literary analysis and critical modes of 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, 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 and then earned a PhD in American Indian Studies from the University of Arizona--among the first thirty in the discipline worldwide. He has taught courses that span native American/contemporary American literature, native and indigenous studies, apocalypse, southern gothic and new west literature, postmodernism, writing, and film studies. He has published widely on captivity narratives, colonialism, war, and native critical theory, while his criticism and research interest has been focused on contemporary writers such as Laura Tohe, Gerald Vizenor, Stephen Graham Jones, James Welch, and Nora Marks Dauenhauer, as well as Cormac McCarthy, Bret Easton Ellis, Chuck Palahniuk, and Thomas Pynchon. 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 read in a recent edition of *Cream City Review* (39:1 2015).



Story, Self, Society

6 hours (2 hours daily, TWR)

Dr. Tayana Hardin

So, what's your story? It's likely we all have received this question, but there is absolutely no guarantee we all answer the same way. Whether we share our answers with arrow sharp precision or with meandering wonder, we rely on story to structure our understanding of self and society. What stories do we tell ourselves and others about who we are? Are these stories steadfast, or do they change over time and space? Do we have a say in who we are or are our identities shaped only by societal forces? These are not easy questions, but they are important ones we will consider together. Our considerations will be inspired by literature, visual art, music, architecture, short walking tours of the DU campus, and a spirited, interactive visit to the Vicki Myhren Art Gallery.



Tayana Hardin is an Associate Professor of African American Literature. Her teaching and interdisciplinary research bridge the literary, the embodied, and the historical, and rely on the disciplinary insights of African American and American studies, feminist and gender studies, and performance studies. Dr. Hardin's commitments to teaching, reflexive pedagogical practices, and intellectual community-building were recognized by the University of Denver when she was named the 2017 William T. Driscoll Master Educator. Her work has appeared or is forthcoming in the following journals: *Dance Chronicle*; *The Black Scholar*; *Journal of Transatlantic Studies*; *Reconstruction: Studies in Contemporary Culture*; and *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture*.

The Migrant Muse and the New Diasporas

6 hours (2 hours daily, TWR)

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 in-sights 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, postcolonial, 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 Farewell*, *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*).



Writing the Environment: Eco-poetic Place-making

6 hours (2 hours daily, TWR)

Dr. Catherine Noske

The natural world faces significant challenges in the modern era. In this seminar, students look at the way that the environment is represented in textual forms, both in literary texts and through their own creative practice. The seminar is particularly interested in contemporary scholarly debates in eco-criticism, the relationship between the human and the non-human, and how these discourses can shape creative practice in responding to the world in which we live. Students will plan, develop and write a creative work (prose or poetry) turning on these questions, with the aim of using creative writing to consider their own (eco-poetic) place-making.



Catherine Noske is a lecturer in the Discipline of English and Cultural Studies at the University of Western Australia, Perth. She completed her PhD in creative writing at Monash University, looking at white Australian practices of writing landscape. Her research has been awarded the A.D. Hope Prize from the Association for the Study of Australian Literature. She has been a committee member for the Australian Short Story Festival, a judge of the WA Premier's Book Prize, and is a board member for writingWA and A Maze of Story. She has twice been awarded the Elyne Mitchell Prize for Rural Women Writers, and her novel was awarded a Varuna fellowship and shortlisted for the 2015 Dorothy Hewett Award. She lectures in creative writing and literature, and is editor of *Westerly*, a literary magazine published since 1956.

The Poetics of Stillness

6 hours (2 hours daily, TWR)

Dr. Clark Davis

This seminar will be grounded in materials from the antebellum American period, 1820-1860. It will investigate artistic and literary expressions of quiet in the context of a society ostensibly devoted to action. What does it signify to seek silence or stillness in the midst of industrialized modernity? Is non-action necessarily a form of quiescence, withdrawal; or can it be a form of resistance or engagement? How did poems, paintings, essays, and fiction of the period confront this question, and what can their responses tell us about our own hyperactive age and our attempts to counteract the constant demands for our attention?



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)

Dr. Eric Gould

Myth means several different things, but it is only one thing: a cultural narrative that we consider to be important for some reason, whether we like it or not. It is a genre of folklore tales or traditional stories, often supernatural, that attempt to tell the beginnings, middles, and ends of human experience in a particular place. The Australian Aboriginal Dreamtime is an example of this. It is a narrative that talks about how awesome someone or something is, or why a particular product or sportsperson is mythic in their fame. It is also a story that is deliberately untrue and non-factual, a story whose importance to us is determined by how wrong it is. Political chatter perhaps? But in every instance, myth is a narrative: it is language in action aiming to explain a mystery in an imaginative way. When we talk about the poetics of myth, we are talking about how those narratives work as language, how they make meaning, why they often are wildly imaginative and to what effect, how they try to link nature and culture, such as the story of how the jaguar brought fire to the Baroro Indians. As stories, then, myths are often considered literary or even poetic since they emphasize the play of the imagination. They are narratives that have anthropological and cultural significance. And literature in its turn often intends to be mythic by exploring a mystery through a clever use of language or an adaptation of conventional narrative structures. In this seminar, we will read some stories that have been told in order to understand the way the world works. We'll talk about how the boundary between myth and literature is a tenuous one. Both the language and the material structures of story-telling are "mythic" and even mysterious in themselves.



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 *London Times Literary Supplement*, the *Times Higher Education Supplement*, the *New York Times Book Review*, *Substance*, and *Higher Education in Europe*. His most recent book, *The University in a Corporate Culture* (Yale 2003) won the 2004 Frandson Prize for Literature, and he is currently working on two book-length projects: one on the internationalization of academe and another on why the novel matters.

Form & Function: An Introduction to Narrative Theory

6 hours (2 hours daily, TWR)

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.

Fragments, Ruins, and Things Left Unwritten

6 hours (2 hours daily, TWR)

Dr. Ryan 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.

Books of the Dead: Underworlds and Undercommons

4 hours (2 per session, F)

Dr. Kristy L. Ulibarri

The first part of this four-hour seminar will consider the historical mythos around books of the dead – from the *Egyptian Papyrus of Ani* to the *Tibetan Book of the Dead* – and the late capitalist rise in horror tales – from H.P. Lovecraft’s *Necronomicon* references to zombie flicks. We will think about how this history informs our literary ideologies and consolidates tropes of the dead. The second half of this seminar then will explore the theoretical ground of Achille Mbembe’s necropolitics, where populations are made “living dead” through imperial, racial, and economic violence, and Fred Moten and Stefano Harney’s idea of the undercommons, where alternative forms of dialogue and mobilization are imagined. These two very different theoretical projects force us to consider how the underworld informs our social relations. They also will lead us to investigate select contemporary U.S. literary forms – such as comic books, migrant narratives, literary-musical hybrid, and adaptations – that employ figures of the dead. We will address the following questions: How do these literary forms and narratives offer different or speculative possibilities around the constructs of race and class? Why must figurations of the dead or the living dead encode/decode social inequalities? 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 Latino/a Literature*, *Latino Studies*, *Feminist Review*, *Art Journal*, and *Aztlán: A Journal of Chicano Studies*.

3 AM Epiphanies in the Afternoon

4 hours (2 per session, F)

Brian Kiteley

This four-hour seminar will be a *generative* workshop, using Brian Kiteley’s book of fiction exercises, *The 3 A.M. Epiphany*, as a resource and prod for building future fictions. The seminar will not be a regular workshop. The seminar will *not* read and discuss their own fiction, but students will build ideas, fragments, and components of fiction. Students should have read or seriously browsed the book by the time the seminar meets and perhaps have done a few of the exercises as practice.

Here’s a sample exercise from *The 3 A.M. Epiphany*:

The Reluctant “I.” Write a 500-word first-person story in which you use the first person pronoun (“I” or “me” or “my”) *only two times*—but keep the “I” somehow important to the narrative you’re constructing. The point of this exercise is to imagine a narrator who is less interested in herself than in what she is observing. You can make your narrator someone who sees a very interesting event in which he is not necessarily a participant. Or you can make her self-effacing yet a major participant in the events related. The people we tend to like most are those who are much more interested in other people than in themselves, whose conversation is not a stream of self-involved remarks (like the guy who, after speaking about himself to a woman at a party for half an hour, says, “Enough about me, what do you think of me?”). Another lesson you might learn from this exercise is how important it is to let things and events speak for themselves, beyond the ego of the narration.

And here’s a link to a handful of the exercises on Kiteley’s web page: <http://mysite.du.edu/~bkiteley/exercises.html>



Brian Kiteley is the author of three novels, *Still Life with Insects*, *I Know Many Songs, But I Cannot Sing*, and *The River Gods*. He’s also published two collections of fiction exercises, *The 3 A.M. Epiphany* and *The 4 A.M. Breakthrough*. He has received Guggenheim, Whiting, and NEA fellowships. Kiteley is at work on two linked novels, *Emily’s Book* and *Jack’s Book*, set in Crete and Egypt in 1988, about love, sun, sex, and the CIA, with cameos by a small cast of al-Qaeda double agents.

Negative Capability

4 hours (2 per session, F)

Dr. Rachel Feder

The Romantic poet John Keats only mentions negative capability once, in a letter written to his brothers in 1817. There, he describes negative capability as the quality of being “capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason.” In this seminar, we’ll explore how the concept of negative capability might help us understand Keats’s work and consider both contemporary responses to Keats and very recent works of poetry. What are the creative, personal, and political potentials of this potent concept?



Rachel Feder is an assistant professor of English and literary arts working at the intersections of literary history, creative nonfiction, and poetry with a focus on Romanticism broadly construed. Her projects include a hybrid book about Mary Shelley, *Harvester of Hearts: Motherhood under the Sign of Frankenstein* (Northwestern University Press, 2018), a book-length serial poem, *Bad Romanticisms* (Astrophel Press, 2018), a book of poetry about astrology, motherhood, and literary history, *Birth Chart* (under advance contract with SUNY Press), and a literary-critical investigation of infinity discourse, experimental poetics, and the environmental humanities (in process).



Documentary Poetics

4 hours (2 per session, F)

Julia Madsen

This seminar explores documentary poetics as a mode and methodological approach encompassing multiple media, focusing specifically on page and screen-based iterations. We will become familiar with the documentary poetics tradition by looking at touchstone poems and essays as a jumping off point for our own writing and investigation, and will then view segments from significant film texts and cinematic works in this vein. We will discuss relationships between page and screen, thinking toward the multimodal possibilities of our own work and how to write with an eye for visual culture. We will also examine central concerns of the documentary poetics tradition alongside issues surrounding power and oppression with respect to race and ethnicity, gender, queerness, socioeconomic class, disability, and illness. Our aim is to expand our understanding of personal and creative documentation by engrossing ourselves in creative and critical thinking toward the subject while generating work inspired by page and screen-based examples. By the end of the seminar, we will develop our own working definitions of documentary poetics which will comprehend the documentary as a site for vision, creation, and transformation.



Julia Madsen is a multimedia poet and educator. She received an MFA in Literary Arts from Brown University and is a PhD candidate in English/Creative Writing at the University of Denver. Her first book, *The Boneyard, The Birth Manual, A Burial: Investigations into the Heartland* (Trembling Pillow Press) was listed on Entropy’s Best Poetry Books of 2018. Blue-collar born and raised in the Midwest, she is the video editor at *Reality Beach* and has shown video poetry and multimedia installations at &Now: A Festival of Innovative Writing, Outlet Fine Art Gallery, No Nation Art Gallery, Counterpath Gallery, Cabal Gallery, the Humanities, Arts, Science, and Technology Alliance and Collaboratory, and Denver’s Unseen film festival.

SPECIAL SESSIONS

Denver Quarterly @ DU: Past, Present, Future June 17, 2020

This special session will mainly feature presentations by the *Denver Quarterly* team on the journal's trajectory as well as insights into the world of (journal) editing and publishing.

Founded in 1966 by novelist John Williams, the *Denver Quarterly*, published by the Department of English and Literary Arts at the University of Denver (DU), is one of the nation's oldest and most respected literary journals. The *Quarterly* is edited by faculty and graduate students and maintains a broad, interdisciplinary perspective that reflects the interests and enthusiasms of the program itself. The journal's current editor, Dr. 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 Renaissance/early modern literature and culture; modern and postmodern American poetics and poetry; literary theory, historiography, and digital humanities. He teaches in the Department of English and also in the Emergent Digital Practices Program, the Critical Theory Program, the University Honors Program, and the DU-Illiff Ph.D. Program. His work has received support from the Modern Language Association, the Pew Charitable Trusts, the National Endowment for the Humanities, and the Beinecke Rare Book & Manuscript Library, Yale University.

For this special session, the *Denver Quarterly* team will be joined by Dr. Catherine Noske, editor of *Westerly*, a literary magazine published by the University of Western Australia since 1956.



Special Collections and Archives June 23, 2020

This session will involve a visit to DU's Special Collections and Archives.

The mission of the University of Denver Special Collections and Archives Department is to collect, arrange, preserve, and make accessible the permanent records of the University as well as rare and unique collections that support the University's administration, teaching, research, and service.

To accomplish this mission, Special Collections and Archives accepts and arranges the materials of organizations and individuals that relate to subject matter of research and educational endeavors of the University; collects, preserves and makes accessible permanent university records, rare books, and other cultural heritage materials that relate to the subject matter of research and educational endeavors of the University; and provides reference and outreach services and makes the collections available to researchers to support research, teaching, and lifelong learning.

Special Collections and Archives' (SCA) collections support research by a wide range of scholars including University of Denver undergraduates, graduates, faculty, and others in the community whose work relies on primary source materials, rare books, and manuscripts. Over the years Special Collections has built collections of manuscripts, books, films, photographs, sound recordings, and other formats in a number of specialized areas. SCA oversees the long-term management of permanent University records, wherever they reside, and regardless of format, in accordance with the University of Denver Board of Trustees policy on Archives.

Special Collections and Archives also accepts transfers of materials from other areas of DU's Penrose Library that require special protection and care. Criteria considered in such transfers include fragility, age, association value, and market value. These materials are accepted regardless of whether the subject area(s) represented are ones targeted by Special Collections as collecting emphases.



SCHEDULE & REGISTRATION

Week 1

Monday June 15, 2020-Saturday June 20, 2020

	10:00am-12:00pm	12:20pm-1:20pm	1:40pm-3:40pm	4:00pm-6:00pm
Mon. June 15		Check-in & Reception		Opening Ceremony & Guest Lecture
Tue. June 16	Seminar #1 Seminar #2	Lunch Break	Special Session	Seminar #3 Seminar #4
Wed. June 17	Seminar #1 Seminar #2	Lunch Break	Special Session	Seminar #3 Seminar #4
Thurs. June 18	Seminar #1 Seminar #2	Lunch Break	Conferences	Seminar #3 Seminar #4
Fri. June 19	Mini Seminar #1 Mini Seminar #2	Lunch Break	Mini Seminar #1 Mini Seminar #2	Conferences
Sat. June 20				

Week 2

Monday June 22, 2020-Saturday June 27, 2020

	10:00am-12:00pm	12:20pm-1:20pm	1:40pm-3:40pm	4:00pm-6:00pm
Mon. June 22		Check-in & Reception		Guest Lecture/ Reading
Tue. June 23	Seminar #5 Seminar #6	Lunch Break	Special Session	Seminar #7 Seminar #8
Wed. June 24	Seminar #5 Seminar #6	Lunch Break	Special Session	Seminar #7 Seminar #8
Thurs. June 25	Seminar #5 Seminar #6	Lunch Break	Conferences	Seminar #7 Seminar #8
Fri. June 26	Mini Seminar #3 Mini Seminar #4	Lunch Break	Mini Seminar #3 Mini Seminar #4	Conferences
Sat. June 27				

Application Procedure:

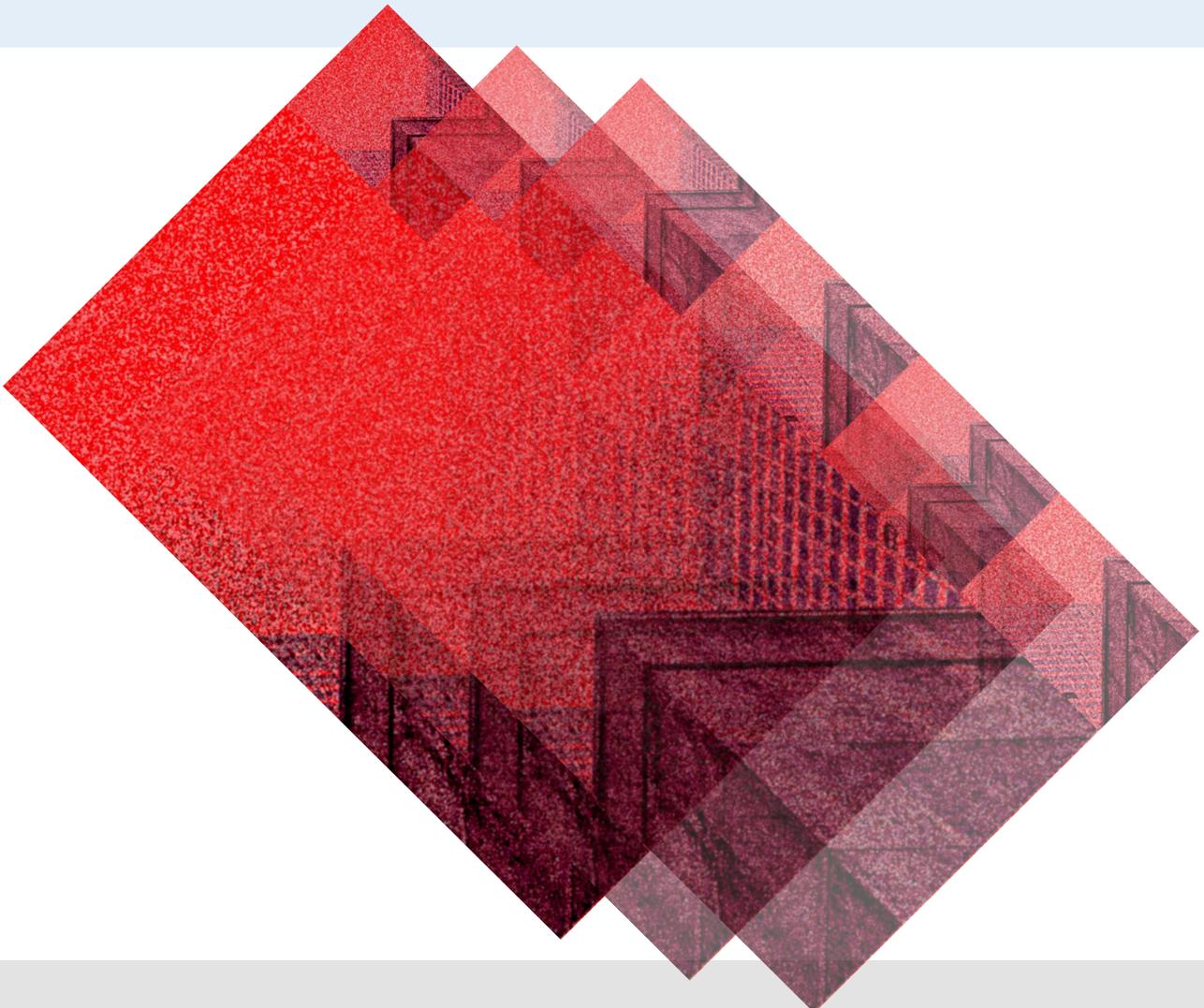
To apply, send a cover letter or personal statement (including information about academic qualification and professional experience) to:

Denver School of Forms and Poetics
Department of English and Literary Arts
University of Denver
2000 E. Asbury Ave.
Denver, CO 80208.

You can also apply online at

<https://www.du.edu/ahss/english/denverschoolofformsandpoetics.html>.

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