

UNIVERSITY OF DENVER
DEPARTMENT OF ENGLISH & LITERARY ARTS

DENVER SCHOOL OF FORMS AND POETICS

The Critical Imagination
and the Global World

June 14-26, 2021

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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 14-26), 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.

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.

Director:

Maik Nwosu

Steering Committee:

Maik Nwosu and Billy J. Stratton

Program Assistant:

Joel T. Lewis

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:

www.du.edu/ahss/english/denverschoolofformsandpoetics.html

Tuition & Registration:

Two Week Enrollment	\$1,600.00
One Week Enrollment	\$800.00

Please make checks payable to: Dept. of English, Univ. of Denver. Only 50% of tuition will be refunded after May 28, 2021.

No tuition will be refunded after June 11, 2021.

Tuition Assistance & Financial Aid:

DU alumni, US veterans, and early registrants will receive a 10% discount.

Two Week Enrollment	\$1,440.00
One Week Enrollment	\$720.00

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)

**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)

SEMINARS

The Poetics of Stillness

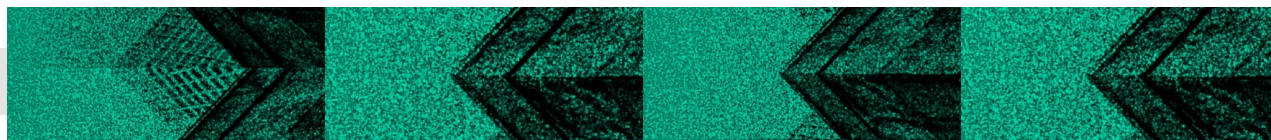
6 hours (2 hours daily, TWR)

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*.



Writing with Birds

6 hours (2 hours daily, TWR)

Dr. Donna Beth Ellard

This hands-on seminar attends to a simple, but consequential, premise: for over a millennium, almost all writing done in Europe and much of the Mediterranean was penned with feathers from geese, ravens, swans, and turkeys, to name a few species. For 1000 years, scribes, artists, and authors of the Euro-Mediterranean region have literally been writing with birds. Participants of this seminar will meditate upon this premise by learning the basics of writing with a quill pen as they engage in a robust discussion about motor, cognitive, and metaphorical impacts of prolonged tool use on human perceptions of their bodies and their immediate environments. Participants will also read and copy early medieval texts produced during the initial rise of quill use that evidence the tremendous impact (both explicit and unthought) of quills, feathers, and birds on the writings of scribes and poets.



Donna Beth Ellard is an Assistant Professor of Medieval Literature, specializing in Old English poetry. Her research and teaching interests are eclectic and include early medieval literature, archaeology, and historiography; biolinguistics and biosemiotics; and psychoanalysis and Deleuze studies. In addition to journal articles published in *Exemplaria*, *postmedieval*, and *Rethinking History*, she has just completed her first book, *Anglo-Saxon(ist) pasts, postSaxon futures* (Punctum, Summer 2019) and is at work on a second project, *Writing with Birds, Writing with the Biosciences*. Donna Beth is a co-founder of IONA (Islands of the North Atlantic) a professional organization for early medieval studies that seeks to bring together the highly-nationalized, often-siloed, and hierarchical fields of Anglo-Saxon, Celtic, and Old Norse studies within a framework that denationalizes, decolonizes, and deperiodizes these fields.

SEMINARS

The Poetics of Myth

6 hours (2 hours daily, TWR)

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 reused 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 *London 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.

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 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, 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'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*).

SEMINARS

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.

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.

SEMINARS

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).

How to Do Things with Prosody

6 hours (2 hours daily, TWR)

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 Figues 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 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.

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).

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.

MINI SEMINARS

Writing the Impossible: A Generative Writing Seminar

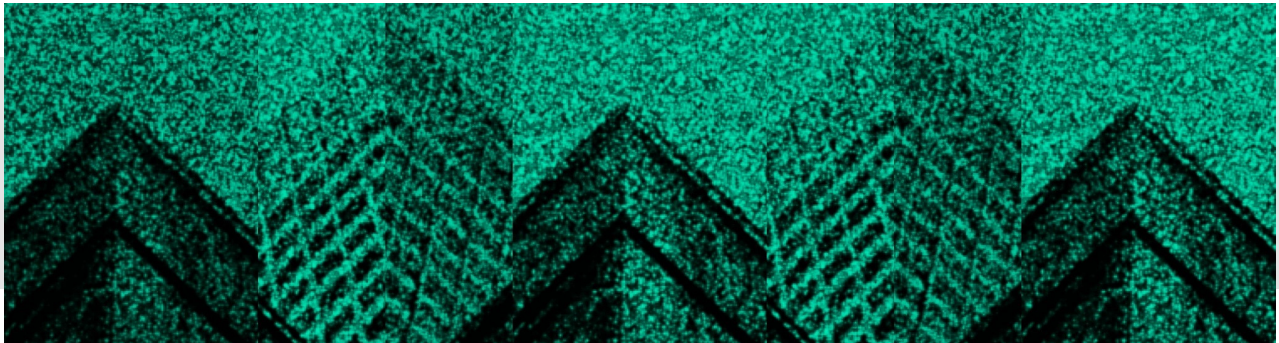
4 hours (2 per session, F)

Selah Saterstrom

In and through our writing, how can we enter difficult or complex subject matter 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 four-hour generative writing seminar we will work with several creative writing strategies that help harness the energy of material that might otherwise feel impossible. Additionally, we will explore ways to uncover those narratives we feel compelled to articulate in and through our writing. All genres and experience levels 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.



Necropolitics and Latindad

4 hours (2 per session, F)

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 *día 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 Latino/a Literature*, *Latino Studies*, *Feminist Review*, *Art Journal*, and *Aztlán: A Journal of Chicano Studies*.

SPECIAL SESSIONS

Denver Quarterly @ DU:

Past, Present, Future

This special session will feature presentations by the *Denver Quarterly* editorial team, addressing the journal's trajectory as well as providing insights into the world of editing and publishing.

Founded in 1966 by novelist John Williams, *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 Department's literary arts program.

The journal's Editor, Dr. W. Scott Howard, received his Ph.D. in English and Critical Theory from the University of Washington. His teaching, research, creative and critical 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. His 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.



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 14, 2021-Saturday June 19, 2021

	10:00am-12:00pm	12:20pm-1:20pm	1:40pm-3:40pm	4:00pm-6:00pm
Mon. June 14		Check-in & Reception		Opening Ceremony & Guest Lecture
Tue. June 15	Seminar A Seminar B	Lunch Break	Special Session	Seminar C Seminar D
Wed. June 16	Seminar A Seminar B	Lunch Break	Special Session	Seminar C Seminar D
Thurs. June 17	Seminar A Seminar B	Lunch Break	Conferences	Seminar C Seminar D
Fri. June 18	Mini Seminar A Mini Seminar B	Lunch Break	Mini Seminar A Mini Seminar B	Conferences
Sat. June 19				

Week 2

Monday June 21, 2021-Saturday June 26, 2021

	10:00am-12:00pm	12:20pm-1:20pm	1:40pm-3:40pm	4:00pm-6:00pm
Mon. June 21		Check-in & Reception		Guest Lecture/ Reading
Tue. June 22	Seminar E Seminar F	Lunch Break	Special Session	Seminar G Seminar H
Wed. June 23	Seminar E Seminar F	Lunch Break	Special Session	Seminar G Seminar H
Thurs. June 24	Seminar E Seminar F	Lunch Break	Conferences	Seminar G Seminar H
Fri. June 25	Mini Seminar C Mini Seminar D	Lunch Break	Mini Seminar C Mini Seminar D	Conferences
Sat. June 26				

Application Procedure:

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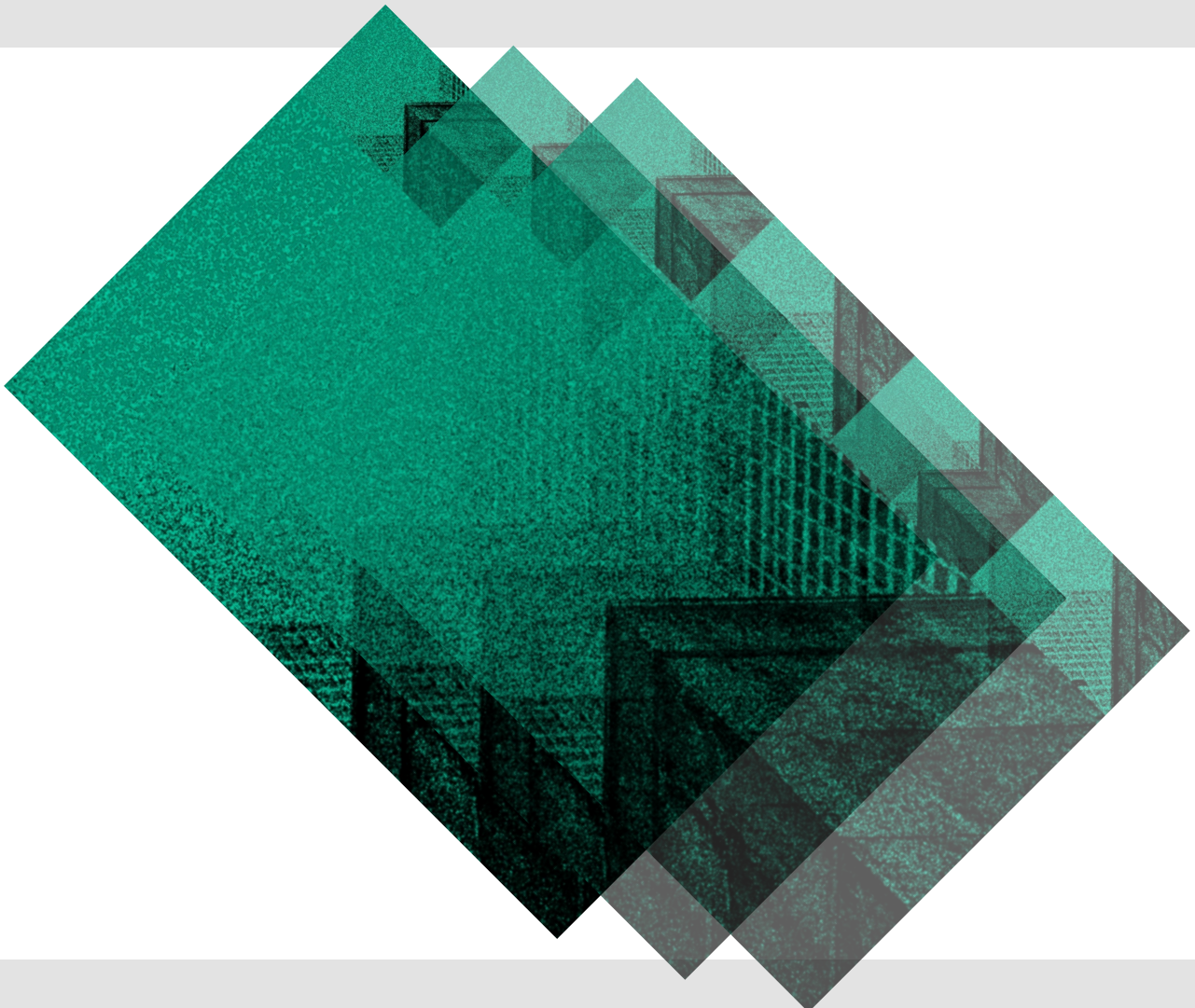
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