

July 24-29, 2022

Minnowbrook Conference Center,  
Blue Mountain Lake

**Rate for Attendance:**

\$1430/single room

Graduate Credit: \$210 (SUPA trained  
instructors only)

**Contact:**

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# Minnowbrook

## Special Topics Workshops 2022

Syracuse University  
Project Advance

### ENG 600: Making Readers into Co-Creators: Lessons from the Theater, Applied to Fiction (Yates)

You've heard the one about Chekhov's gun, right? Hanging on the wall in act 1, destined to go off in subsequent acts? For nearly a century fiction writers and teachers have passed around this bit of well-worn advice as a lesson on foreshadowing and a call for narrative economy. But in doing so, we often overlook that in addition to being a master of the short story, Chekhov was a playwright. He was working in a collaborative medium, giving advice not just as a writer but as a co-creator who enlisted the help of a range of artists, and even the audience itself, to tell his stories.

In this workshop, we will look at our fiction the way we can imagine Chekhov looked at his—as a playwright or a producer might. We will imagine fiction as a medium where co-creation is not only possible but inevitable, and seek to understand the ways in which reading is itself a creative act. When we read, we use our imaginations to build sets, dress them with props, and cast eager actors to their parts. When as writers we are more fully conscious of how our readers are investing their creative faculties into our work, we can make that partnership more fruitful, enlisting them as co-creators in a collaborative act of storytelling.



**Alexander Yates**

Author of *Moondogs*,  
*The Winter Place*, and  
*How We Became Wicked*



**Rae Ann Meriwether**  
WRT Faculty member  
and SUPA English  
Visitor

### ENG-600: The Weapon of the Powerless: Satire in the Classroom (Meriwether)

In this seminar, participants will explore how to analyze and write satire and explore pedagogical methods for teaching students the same. We will analyze satirical rhetoric in order to understand its diverse purposes, effects on audiences, and the role it plays across social and ideological contexts, and we will ponder how satire can critique and resist dominant narratives and ideologies, provide alternative perspectives and in some cases, actively attempt social and political change. As we explore these questions, we will examine:

- 1) historical and contemporary satirical texts (Horace, Juvenal, Aristophanes, Moliere, John Oliver, Trey Parker and Matt Stone, Childish Gambino, Bo Burnham, and more)
- 2) contested theories about what constitutes satire and how it works (or how it is supposed to work), and
- 3) effective practices of analyzing and writing satire

Participants will gain an understanding of how to analyze satire, how to write their own satirical texts, and how to teach these tools to students. They will also be asked to compose two assignments or projects that engage students with satire and satirical texts either historically (archival contexts, historicity of satirical literary texts), analytically (analyze satirical texts using theoretical models and concepts) or textually (compose satirical texts based on models and analysis of contemporary satire).