

This is a pre-print version of the James webtext "Review of Creative Writing Pedagogies for the Twenty-First Century" published in Kairos: Rhetoric, Technology, Pedagogy, 23.1, available at <http://kairos.technorhetoric.net/23.1/reviews/james-2>

[1] R

Raison d're[view].

Route [view] to this hyperlink,

Radices of code.

[00:00-00:30 Music plays while scanning bookshelves; image pulls out on wall calendar to reviewer Addison James standing near office corner with light and vintage photo behind him.]

This review looks into the 2015 text Creative Writing Pedagogies for the 21<sup>st</sup> Century edited by Alexandra Peary and Tom C. Hunley.

[Image fades to James seated in office with bookshelf background.]

What they have done is they have collated, collected all these essays that deal with the very cutting edge creative writing pedagogy techniques that are being implemented across some of the best universities and their MFA programs, more English departments that we have in the United States. This collection, it's very good, it's very useful. It's a broad range of approaches to coming to how do you as a college level professor implement creative writing. It's also useful, I think, to a lesser degree to high school teachers, middle school teachers, kindergarten teachers, anyone that wants to incorporate creative writing into what's called traditional English or Language Arts program. But the college has a lot more freedom to implement these type strategies on a broader scale or a higher level. So these are shooting for, in most cases, dedicated writers or an individual teaching dedicated writers. But any of these approaches can be adapted basically for any age group.

So what I ended up doing is I thought: I'll write a review of this book that's pretty standard, but you know what, I don't think that people read book reviews all that often. I think oftentimes the person just says: well, ok if I like the title, if I know someone involved, alright I'm going to read the book anyway. I don't need to read the review of the book, I'll read the book. People that are in the field, or however you want to phrase it, that keep up with the literature might be reading the book or grad students or someone else might be reading the book.

This is a pre-print version of the James webtext "Review of Creative Writing Pedagogies for the Twenty-First Century" published in Kairos: Rhetoric, Technology, Pedagogy, 23.1, available at <http://kairos.technorhetoric.net/23.1/reviews/james-2>

[2] E

Ether [idea-ettes]

entomb eyelet book reviews,  
enharmonic.

[0:00-0:17 Silence while showing images of Kentucky Geological Survey text and map scrolling from Bowling Green to Lexington, KY, image resolves onto reviewer Addison James seated in office with bookshelf background.]

All right, a review of a book, okay that's pretty standard. But you know what? I don't think that people read book reviews all that often. I think oftentimes the person just says well, okay if I like the title, if I know someone involved, alright I'm going to read the book anyway. I don't need to read the review of the book, I'll read the book. People that are in the field, or however you want to phrase it, that keep up with the literature might be reading the book or grad students or someone else might be reading the book.

So I start to think and I was thinking alright, how can I make the review more enticing? Well, I think what I should do is seek out, you know, not the editors, not the people in this book. Because I know what they have to say, I pretty much got their perspective on things, and I understand that. But why don't I get out there and see where the rubber meets the road. You know, where the learning actually takes place. Like, hit the classroom, see what some of the most accomplished creative writing teachers in the state of Kentucky are doing right now. So I check all the online syllabi for UK, for UWK, and find out that Dr. Dale Rigby, the creative nonfiction essayist, has a course that meets on a Monday night, you know like 5:30-8:15 something like that. And then I found out that Frank X. Walker, the poet at University of Kentucky, has a Tuesday evening class that meets from five to seven thirty, something along those lines. So I email out and I reach out and I say, hey can I come and listen to your class to see up to the minute, what you're teaching today. On what the most informed people, the students and these teachers, what they're doing in this moment of creative writing. So I go and do these interviews and I talked to them. I get their perspectives, I see some of the assignments that they're using and I basically asked them about their assignments to explain some of the things that then connect back to what I'm seeing in this book.

This is a pre-print version of the James webtext "Review of Creative Writing Pedagogies for the Twenty-First Century" published in Kairos: Rhetoric, Technology, Pedagogy, 23.1, available at <http://kairos.technorhetoric.net/23.1/reviews/james-2>

[3] V

Vociferating  
vere validates vibronic  
visual vigils.

[No video: Image alt text: Close up of code lines that mimic black and white piano keys]

[4] I

Incalculable  
[in-class-type applications,]  
ironclad theory.

[Dale Rigby faces camera; reviewer James Addison, voice over]

[James] The next question is just about the program era or this idea of, you know, creative writing programs kind of proliferating across the U.S. I mean, do you think that it's enriching things or? It sounds like you do because you have so many in that class that are so good.

[Rigby] Especially, we just started an MFA program. It's fully funded. That's morally defensible.

[James] Yeah, much better than the, what is it, low-res MFA. Where it seems like it's uh just collecting cash or whatever to some degree.

[Rigby] That could be true. I don't think that all these programs, doesn't necessarily mean they are quote going to be writers, whatever that means. But we are preparing them for other jobs, and I think that's quite defensible. You have educated folks enjoy what they're doing in school, and they're teaching. They're learning to teach, whether they become teachers of writers. I don't think there's a problem with that. I think there was a cottage industry writing about that, but it doesn't interest me that much. Okay, I have a tenure track job, but if I twenty years younger there's lots of other things I could do with this great education.

This is a pre-print version of the James webtext "Review of Creative Writing Pedagogies for the Twenty-First Century" published in Kairos: Rhetoric, Technology, Pedagogy, 23.1, available at <http://kairos.technorhetoric.net/23.1/reviews/james-2>

[5] E  
[Extended haiku,]  
ectozoon  
epistler of verse.

[Frank X. Walker faces camera; reviewer Addison James, voiceover]

[Walker] One of my mentors, the Greg Pape, I mentioned during the class tonight. He lives less than a mile from the Lewis and Clark trail.

[Addison] Oh really?

[Walker] He was my mentor when I wrote the first book. He's the one that told me when he saw the first, Paul he said: this is a book. You know, you need to be thinking about something bigger and I was like: I'm not really trying to write a book, I'm just trying to fulfill my assignment because I was in an MFA program and I just want to get done. And he said Frank, listen to me, forget the degree, you've got to finish this book. I didn't forget the degree. Really, I said, well, I can do both in the same time. And I was, you know I'm thankful for that because it actually finished that book as part of my obligation to him. You know poems I turned in for him, he let me turn in more than the required amount. So instead of twenty pages in a semester, I turned in eighty.

[Addison] Oh wow!

[Walker] And he read and edited all of them. And at the end of that semester I had a manuscript and turned it in and said yes, let's do it!

[6] W  
Washing-machine-clean  
words wangle  
without wasted whistle.

[No video: Image alt text: Washing haiku text shown at upward camera angle.]