[7] “Prologue”
Doffing hat to past,
S. Healey and D. Moore donned,
[myriad methods.]

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

[James] Yeah, so one of the things picking out of that is that idea of blending, to some degree academic research, you know, with your writing. Is that something you bring to the classroom with your students, you know?

[Walker] Oh, absolutely. I mean it’s, they all overlap, are connected. In fact, I’ve used it as a model to teach persona poems. I do persona workshops around the country. I’ve devised a formula that based on research, memory, imagination, and empathy. If you have those four things, you can write anything. And you need those four things to write historical poetry. A lot of people making their first attempts have contacted me. I’ve read a lot of manuscripts that have now become books, some of which have won awards I wished I’d won. Adrian Mateek’s Smoke is amazing about Jack Johnson. And I worked with him on his collection. I thought he was going to win the National Book Award. He was a finalist for the National Book Award. Everybody I knew, said he had it hands down, but he ended up not winning, judges so subjective. It’s an amazing book. But, I think we are really close to having a critical mass of new work that qualifies as historical poetry. So much of it so that bookstores and libraries will have to start creating a section for historical poetry. And using that phrase, my first book came out and reviewers called it historical fiction rendered as poetry, which confused me and made no sense, but they couldn’t, they refused to say historical poetry. Nobody had ever used it before. They didn’t want to be the first one to use it.

[James] Yeah, like they are belaboring the form.

[Walker] But it is what it is. Look at it, the form is, the content is historical it’s poetry. It’s historical poetry. What’s hard about that? But they knew there was historical fiction, but they leaned back on what they knew.

[8] ["Rhetorical Pedagogy"]
D.G. frames hist. stage,
hosted by bildungsroman
appendix omen.

[Frank X. Walker faces camera, reviewer Addison James, voice over.]

[James] [The] persona poems that they [students] have to do, is that part of what you mentioned in class, the portfolios which their collection….[trails off]

[Walker] The final portfolios include and in this particular class, the craft class, they have to try each of the new forms introduced to them. In other classes, like the 407 or 207, they get to choose their own work and some of them have to be forms. Then they can write half of those forms because I think it's important that every poet writing form, even if they are not a formalist, at least you know when they break the rules they know what they're breaking. And I think it teaches you a kind of discipline to write in form as well. So it was important to me for them to try it on, and then the more advanced they are the more research is involved in the kind of personas of writing. Instead of just pulling being a flower on the wall. You know you imagine you're the tongue in George Washington's mouth and you're talking about these new dentures he has, and the teeth were pulled from his slaves. What do you have to say? Wow, what? That's all new information and what I do with that? It opens up a new world for the best poets, I believe, and they get it. They see the importance of it and the significance of research. And it makes sense to me that what happens in the classroom is connected to what I'm doing on the page as a professional and when I'm teaching workshops around the country. The things I'm writing about are not disconnected from what I am teaching.

[9] "Creative Writing & Process Pedagogy"
Warm-blooded bodies
cast back-brain reflections on
imaginations.

[No video: Image alt text: Blurred images of html code close up.]

[10] “Mutuality and the Teaching of the Intro Creative Writing Course”
Mutuality
and ethos
[Dale adroitly nails.]

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

[Rigby] Back to the questions you gave me earlier, I mentioned I wanted somebody to shout out to Carl Klaus, my mentor in Iowa, and you asked what made him such a great mentor.

It was simply his absolute passion, honesty, and love for the essay, but also for close reading. One time, here I am this little whippersnapper. I wrote this veiled critique of his pedagogy in an essay. Basically he was trimming my sails. And I was sitting in the Zemanske room in the English philosophy building. I don't know what I was doing up there. He came charging in and he just took it to me, and he was so right. He ended up directing my MFA thesis and it was just a real person.

[James] That's awesome.

[Rigby] I guess that's good. I don't know what makes a creative writer, all writing's creative. I wish my colleagues would allow that, I wish they would realize that there's so many different ways to write a literary analysis than a methodical MLA form. You know there really is.

[James] And it's so much more interesting to do something different.

[Rigby] Maybe that's what a creative writer is, you know they resist the conventions, almost congenitally.

[James] This will look more fun or more enjoyable.

[Rigby] Well, yeah because they love the language. A piece I'm writing right now I realized the only thing that I like to write in college was the introductions. Because there I could be essayistic. I didn't even know what an essay was back then. But more essayistic rather than trotting towards some kind of…

[James] …point one, point two, my thesis, my conclusion…

[Rigby] Thesis statements are anathema to all writing, so maybe that makes a creative writing teacher. The thesis statements are the devil.

[11] "A Feminist Approach to Creative Writing"
Phantasmagoric,
historic,
bombastic rise ["York!"]

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

[James] So I read *Buffalo Dance*, the York story and it reminded me of two other works, *Wide Sargasso Sea* and *Foe*. Both these reimaginings of fictional novels. So what I thought was great about your collection was how you were re-envisioning or giving voice to a historical person that was marginalized very much and glossed over. So you took this person and brought him back to life. I cited a couple of examples of similar things, but where did you come up with that idea of actually digging up a historical character and bringing him to the page?

[Walker] Well, for me the whole thing was born out of embarrassment. I actually went to a Chautauqua presentation about the historical person York and the more I heard about his Kentucky connections, the more I struggled with the idea that it was possible that I'd never heard of him. Once I realized that what I learned about Lewis and Clark was a very limited version of the story. That it was presented as the heroics of two white supermen and not forty-two people led by two paid military individuals, including a fifteen-year-old young woman with a three-month-old baby and an African American manservant. Somehow that had always been left out of the story when it was taught to me in middle school and high school there was reference but always in a very truncated, very limited way.

I immediately was curious about how York was presented and so I purchased a book called *In Search of York* that talked about how York was treated throughout literary history versus how he appears in actual journals. I had never even knew that you can buy copies of the journals. So I immediately went and bought three different abridged versions of journals kept by five different people in the expedition and learned even more about York. The more I read, the more astonished I was that I didn't know about him because he had made so many large contributions to the success of the expedition that it seemed impossible that he could have been left out.

Then as I finished *In Search of York*, I found out that he actually was included in some earlier versions of the historical accounts of the expedition, but then simultaneously with post-reconstruction his contributions where not only either left out in some cases they were reduced to caricatures. There were accounts and books that described him as a sexual predator or a minstrel, a goofball, an idiot. As opposed to what the journals said which was, he was this man of high character that Native Americans respected so much they tried to get him to impregnate young maidens so they could keep some of him in the tribe. You know that is the grandest compliment, that's different what these history books were saying and then when I considered the speaker and considered what was happening in that time period, it made sense that they would need to do that to be consistent with what else they were doing in the world and politically and socially in America. And it became important to me to find out as much as I could about the expedition period.

And even then, I wasn't trying to write a book. I just wanted to know as an educator and as a grandparent. I really wanted, I don't want to pass on that ignorance to another generation. But I learned so much that it only made sense to me to start writing it down and to try to put it together as a narrative. That turned into initially one book, then two books, and since then now three books. The third book is going to be a movie, a feature film.

[James] Oh really?

[Walker] It's this story. It's such a compelling American story that it's still brand new to most people. I think it's probably going to get, it's just telling you.

[James] That's awesome. So I knew about the two books, but the third that you're talking about that's…

[Walker] The third, I haven't signed the contract. I've met with the University Press of Kentucky. They published the first two: *Buffalo Dance* and *When Winter Come*. It's a book I wrote last year when I was on sabbatical. In fact, a year ago, that's what I was doing on my sabbatical. In May of last year I sold it to a film company out of Los Angeles. Then they actually flew me out to the pre-production activities in Idaho, Montana, and Oregon in July and early August. Had a chance to do some additional writing, to do some assigned writing as part of the contract, to fulfill my contract with them. And this summer in August they start shooting. So they'll shoot

August through November in those three states so they can get three different seasons to tell the story. I get to go back and forth.

[James] Yeah, that's really cool. I spent a summer working with teenagers on the Blackfeet reservation in Montana near Hart Butte but they have Lewis and Clark, I can't remember if there was a skirmish or whatnot with the Blackfeet there.

[Walker] The entire park system in Montana's based on Lewis and Clark expedition.

[James] Really? It kind of follows their…

[Walker] …and cut all the way through. And you know the Missouri River goes through. And so the whole water system, I think there are like five official stops and celebration points. The neighborhood reservation contact is part of that when a Blackfeet figured prominently and that part of the expedition.

[12] "Writers Inc.: Writing & Collaborative Practice"
Collab'a-Nation.
Missive felicitation.
Peer motivation.

[Frank X. Walker faces camera]

[Walker] We're about to go on a spring break tour, you know. During that tour, we have like six events in the space of eight or nine days that'll take us deep into the mountains of Virginia, doing a series of free readings, visiting schools, and doing some paid readings at universities. You know, we'll take a couple car loads of poets, who all write about different stuff, male, female, multi-generational, all vibrant voices that represent other parts of the region that fills in the gap. We have members from Alabama, from West Virginia, from South Carolina, North Carolina, New York, Georgia, Kentucky, Tennessee. Many of them became members and then moved somewhere else to teach, so we have members teaching at IUPUI, Chicago State University, Penn State, Berea College, University of Kentucky, University of Louisville, and continuing to spread out.

[13] "Writing Center Theory & Pedagogy in the Undergrad Creative Writing Classroom"
[Undergraduates,]

M.F.A.s
H. H. Cherry Hall

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

[Rigby] Like tonight's class, that little piece on heroin that I had them read. The ideas was to get past the potential solipsism of the self and to use the self to explore larger issues. But that's a tough sell because they haven't written their harrowing story yet and that's the one they want to write. I totally understand that. But those are the gentle nods about whenever somebody brings up something from one of their other classes. You know the history of fatherhood in America…yeah

[Camera fade, cuts to Rigby again]

[James] But I read your essay, the one you were talking about, that was definitely whatever the way I said it. The essay was about your circumcision but it was really…

[Rigby] Oh that one?

[James] Yeah. It was about this interesting story but layered in with deeper explorations. You know in that sense, there was a lot going on.

[Rigby] But I was a grad student when I wrote that, you know and they're undergraduates.

[James] So you think that like being at that level of just writing with that much discipline or the schedule or however you want to put it?

[Rigby] Well, I also think my student in the class I had tonight, they're so much better writers than I was when I was their age. And I like to think because I didn't have any writing teachers. One difference is we didn't have the internet, I worked at a lot of libraries. I read just absolutely everything, and they haven't. So sort of that muscle memory of just reading a lot predisposes you to realizing, okay it can't just be about me. Tonight, there was an African American student who said she was in Japan and all little kids were taught to [mimes hands shaking next to head]. And I wanted to say, but I know she hasn't read it, but I did, James Baldwin's *Stranger in a Village*. Exactly what happens to him in this little alpine village and yet, she hasn't read it. Because they don't have much time to read.

[14] "Service Learning, Literary Cit'ship, & the Creative Writing Classroom"
[Nontraditional]
Spring spaces
blossom verse-jonquils.

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

[James] Taking the poetry outside of the classroom and into the community. It seems a little bit like literary citizenship, maybe. An homage to the community of poets and writers to take this and bring it to the individuals.

[Walker] Welp, yeah. I believe in that. I inherited this idea that poetry was this elitist thing that only belonged to this certain class that level of educated individual, but I think poetry belongs to people. You know, it's an oral tradition. And most, you know, most indigenous people have an oral tradition. You know, makes it easier for me. People like stories. To embrace poetry, to embrace story-telling, to embrace challenging those old stories. And so in this case, this is a graduate course. My students are required to create a unit of poetry that they give away to some deserving or desiring entity in the community. It has to be in the community and off campus. They have to go find it. The first three that all came through today were all connected to the Women's Center and the Salvation Army, and they've never had a poetry opportunity in that space, so they're excited about it. So excited that they booked three already. So between a middle school and a high risk neighborhood that's going to be a target, the hope is…has a lot of substance abusers and a lot of people in recovery. It also bears my own work. I do a lot of work in prisons and juvenile detention centers around the country, and visit schools at every level, elementary up to post-professional. I do workshops in the country, out in the woods, the most rural parts of Oregon where instead of traffic what you hear in the background is the water rushing down the mountain, ten feet from the cabin, but it's soothing, but it's powerful, cause it's going downhill. But you know, poetry belongs in all those spaces; it belongs to everybody that has a voice, so part of my job, and part of my kind of tradition I've embraced and married myself to as part of the Affrilachain poets is we're trying to give voice to people that have been muted or had their stories left out of history, and York is one prominent example of that. Nobody knew about him until these new books about him sprung into being. And there's a lot of people like that, that their story's been under-told or left out. So to me there's a thousand books that need to be written. I can't write 'em all, so I have to teach and encourage. Maybe if one person does it.

One of my students is actually writing a collection of persona poems about Josh Gibson, Negro League baseball player. So I know it's working, and I get to watch his work and read his work, edit his work and also at the same time, try to connect him with the publishing world. He's already got some bites, people interested in his [work], and he's not even finished with the manuscript yet. He'll leave here with a book contract, most likely by next year. He'll be finished this year with the book, and then he'll have six months kinda to negotiate with different presses.

[James] Yeah, that's great. I mean what better way to culminate a teacher-student relationship, you know.

[Walker] Yeah, to be at that reading and say, 'yeah, that happened in my classroom. That's right.'

[15] ["Creative Literacy Pedagogy"]
Unconventional
creative literacy,
meta poet mood.

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

[James] Well Dale, I think we could end on that, unless you have anything else. These questions are related back to the number two of, like, you also called it 'hot' tonight. You said, 'That's not hot,' or…

[Rigby] I think it was the heat.

[James] Oh! That was it, the heat.

Rigby] But where's the heat in your essay.

[James] That is so hard to put your finger on. You can, I can feel when I read something that had the heat, but it's hard to tell you how to modify what you produced into the heat. Because it's kind of like you can only give so much advice for them, because then it's not original, you know it's not unique, very.

[Rigby] But as a reader, this is from composition. I don't remember who coined this, maybe Wendy Bishop. Where's the center of gravity, which is the small point that wants to be a lot, and cut out all the other stuff, but there it is. A couple of

them came up tonight. When Eden was talking about her chocolate milk and her father. He took her out when she was seven years old, turkey hunting out the window. And, she goes, "man that wasn't cool." And like, and yet, then she said that's the situation, the story was when she said, "but that's how he knew to love me." And, I was like, wow! There you go.

[James] It has that turn.

[Rigby] Yeah, yeah. Like I challenged her. I said, so it's not just going to be a rant about this bad dad, right?

[James] Yeah, you mentioned that. I thought, he's leading her to something that she could develop, you know.

[Rigby] Yeah.

[James] Yeah.

[Rigby] Yeah, so I guess that's the heat. I need to go back and find out what the heat was.

[James] It sounds good, the heat.

[Rigby] It does. Maybe it was Cheryl Strayed, one of these, one of those folks.

[16] "The Pedagogy of Creative Writing [Across the Curriculum"]
Belletristic
'cross content curriculum,
bountiful ideas.

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

[Walker]…my classes and not write persona poems. In my graduate classes research has become more and more important. You know, now we require all my students to use the archives at the research library. I have the students decide in advance what particular subject areas they are most interested in and choose two or three. And then we send those over in the email and then the librarians there start pulling information. Photographs, family letters, recordings, audio, video tapes, books, articles; you know, whatever they can find. And they stack a whole section

of the library just for us. So imagine you chose boxing in Kentucky and you have now fourteen different sources of things that nobody even knows exists. And you can read through all of that and then your job is to pull a suite of poems out of that. You know, three to five new poems based on and informed by this research. And then we end up closing the semester with a reading in the library of all these new poems pulled from research in this space. And the librarians go crazy because they know that they were part of this beautiful thing to happen and they can see it all. And then the kids keep – I keep calling them kids because I'm 55 now. But the students, some of them for the first time, see how much richer that work can be when it's informed and empowered, or it's like poetry on steroids. Not as no information they didn't have before [sic] because of that research. We get great work out of it.

[17] "A Basic Writing Teacher Teaches Creative Writing"
Remedial comp.
Fabulous diversity.
Ambitious comp. aims.

[No video: Image alt text: Blurred close up of time code and browser webpage tabs.]

[18] "Digital Technologies and Creative Writing"
Anthropomorphize
supercilious byte scripts
of wanderlust-art.

[No video: Image alt text: Close up of alphabetic essay.]

[19] "Ecological Creative Writing"
Particles of earth,
magnetoluminescent
[reforestation.]

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

[Walker] Ultimately what I am trying to do is to challenge stereotypes in the region. You know, because I know the reality. The southern reality includes the fact that Bill Withers, Nina Simone, Roberta Flack, more than half of the Negro league baseball teams, Pittsburgh, Birmingham, northern Mississippi, northern

Alabama, northern Georgia, one county away from Atlanta; that the geographical spaces, the people that include like a Jesse Owens, you know Carter G. Woodson the father of African American history, Henry Louis Gates – I mean there are so many key individuals who actually are from quote/unquote Appalachia. But the media control of what Appalachia is has been to skew towards the stereotype and protect this all-white space that's devoid of culture, that presents these caricatures not just [unclear word] but caricatures. So you get these quote/unquote hillbilly images and the Hatfields and McCoys and the overall straw eating mountain man, the violent. Now if you look at what is happening with Justified and you add the drug culture to the violence. Before that what the Beverly Hillbillies did with showing this kind of naïve ignorance, buffoonery. You know they kind of discard the whole region but always leaving out all those other individuals, particularly individuals of color. They really did a job to make people ashamed of it, the region. And they did such a good job, even people in the region believe that was a correct image because there are spaces that are a hundred percent white. But never thinking about Appalachia as a whole. We talk about thirteen states and when people now say central Appalachia because they know that if they say Appalachia then they're also talking about Birmingham, Alabama and Pittsburgh, the home of August Wilson, ten internationally famous plays about black life. How do you put that next to Lil' Abner, how does it hold up, how does it challenge this totally subversive stereotype. So for me it's an easy thing to talk about. My job as an educator is, everybody is the audience, because most people have been exposed to the caricature, so I'm trying to challenge what they already know. For me it's easiest to do by either being at a conference and speaking on a panel and presenting or writing and disseminating that work, so I do a lot of work.

[20] “Afterword”
Micropress praxis.
Pronuntiatio.
Pedagogy calls.

[No video: Image alt text: Close up of html code lines.]

Post Script
[21]
Frank-n-Dale ‘a wailed.
Narratology assailed.
Text re[view] regaled.

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

[No video: Image alt text: Close up of book title: Creative Writing Pedagogies for the Twenty-First Century.]