Public Abstract

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Although undergraduate creative writing courses routinely ask students to create emotionally complex characters, engage peers in the emotionally charged experience of workshopping, and scrutinize their personal investments in a story during its evaluation, very little attention has been paid to emotional schooling in creative writing instruction. When the role of emotion in creative writing is broached, it is typically presented in ways that separate thinking and feeling, even though the need to theorize both in tandem has been demonstrated in many disciplines. My dissertation argues that key questions for emotion studies can be read as answers for the problems found in the scholarship of creative writing pedagogy, which currently seeks a blending of praxis and theory.

Specifically, my research demonstrates that concepts from the scholarship on emotions can aid in the teaching of creative writing. My research also demonstrates how aspects of performance studies and recent translations of Stanislavski can be used to help creative writing students recognize emotions as both personally felt and socially constructed.