

Amy Cook and Irene Middleton
Shakespeare and Cognitive Science

Our working group on Shakespeare and Cognitive Science was, in my mind, a huge success. Several people had to drop out between September and March for financial or schedule reasons, but the group we ended with was tremendously engaged, passionate, and generous.

In the following pages I have copied some of our emails, resources, plans, etc., that were collected in the Google Group we created to share information and papers with the group. This enabled a very easy exchange of papers, abstracts, feedback, and queries. If you want or need any additional information, please don't hesitate to ask.

A couple of the things we are most pleased about from the seminar:

- Irene and I read all of the abstracts and were able to provide feedback and methodological concerns early on. Many of our participants were junior scholars and grad students and benefited from this guidance. Similarly, though, some of the senior scholars were new to the methodology and were grateful for some advice integrating sources or finding sources that worked together (“cognitive science” is not a monolith and it is not easy to figure out which studies counter or complement which studies).
- The participants were pretty responsible, generous, and responsive in their groups. We sent reminders when necessary, but everyone served his/her group well.
- Irene and I also read and responded to the papers when they came in. This gave us a better sense of the areas covered, the quality and scope of the work, and questions/concerns to cover at the time.
- By the time we got to the seminar, members had really felt like they had received a lot of feedback on their essays so we could focus our time and energy on larger questions posed by the papers as a whole. There was also already a collegiality established that had us moving to the bar after the seminar.
- At our seminar, we tried to welcome the spectators by saving adequate time for them to ask questions. We also collected emails from interested people to invite into our Google Group. Because of the nature of this area, there are scholars interested but unsure how to proceed. The seminar served these folks as well as those who have been doing the work longer.
- Since the seminar, we have continued to share news and updates via the Google Group. For the most part, this is in the form of celebrating new publications of our group members.
- I have been asked to review a book proposal from one of the group members.

First Email to seminar participants:

Dear all,

Welcome to the 2016 SAA seminar on “Shakespeare and Cognition.” We are delighted to have all of you in the group and are looking forward to our meeting in New Orleans in March. As mentioned in the seminar description, we hope to focus on cognitive *methodologies* in our papers and seminar in order to further develop the fields of literary and dramatic cognitive studies. As such, we are excited to welcome three guests to our seminar, John Sutton (Macquarie University), Linda Charnes (Indiana University, Bloomington), and Rick Kemp (Indiana University of Pennsylvania).

We are also developing an online forum for asynchronous discussion and posting of news, queries, sources, and your abstracts, papers, and responses. We hope that, by ‘introducing’ ourselves and beginning our conversations long before the conference that we can use the seminar time to further develop overarching questions about the goals, limits, and future of cognitive approaches in literary and dramatic studies. We would love to see a manifesto or set of guidelines for cognitive approaches emerge from our work this year and hope to stimulate the beginnings of a new community of cognitive scholarship.

To the details:

Once we have collected the abstracts of your papers, we will organize you into small groups according to shared approaches or topics. Before we meet in March, each of you will be responsible for sending a short response to each of your group members (approximately one page or 500 words). We will use the forum to exchange these papers and responses, allowing the author and the seminar as a whole to add additional feedback, note connections, develop points, etc.

We hope that this communal format will encourage enough pre-conference discussion that our time together in New Orleans can be used to address fundamental questions about the methodologies of our field raised by the papers. As mentioned in the seminar description, these might include the tension between the embedded and distributed natures of cognition, page and performance, and the specific stimuli of a particular moment and embodied, evolved brains. Outlined below is our working schedule; please read, keep, and, most importantly, follow it. Please do let us know if you have any questions.

This week: Send your preferred email address and institutional affiliation to Irene at iremiddleton@gmail.com. We will share this information with all seminar members.

By December 1, 2015: Keep an eye out for an email alerting you to the creation of the online forum.

By December 5, 2015: Post a working title and a 200-300 word abstract of your proposed paper to our forum. We will notify you of your small group by the first week of January.

January 1, 2016: Registration for the 2016 SAA opens.

By February 13, 2016: Post your paper (of no more than 3000 words, excluding references) to our forum. Include an updated abstract (for circulation to seminar auditors at SAA). PLEASE

don't be late. The SAA will list in the program only those whose papers have actually materialized on time.

By February 29, 2016: Post an approximately one-page / 500 word response to each of your group members, addressing that member's work.

March 23-36, 2016: Come to the SAA in New Orleans!

Thank you for your interest in this seminar; we are looking forward to our conversations. Please do contact us if you have any questions about the process or the event. We have attached a copy of the participant list provided by SAA but will send along an amended copy after hearing from everyone this week.

Welcome Post on our Google Group:

Welcome to the forum for the 2016 SAA seminar on Shakespeare and Cognition. We have set up this forum as a private group so that we can feel free to share our abstracts, papers, feedback, and additional thoughts. We hope that by March we will have developed an on-going conversation not just about the papers but about the broader state of the (sub)field. As mentioned in our introductory email, we hope to focus on cognitive *methodologies* in our papers and seminar in order to further develop the fields of literary and dramatic cognitive studies and welcome three guests to our seminar, John Sutton (Macquarie University), Linda Charnes (Indiana University, Bloomington), and Rick Kemp (Indiana University of Pennsylvania).

To facilitate discussion, Amy and I will be checking in regularly to respond to queries (though we hope others will weigh in as well) and posting items of interest. Please feel free to do the same yourselves; we'd be delighted to see new topics abounding and lively, helpful discussion. We will keep this forum open after the conference and hope that it and we might prove the core for a larger forum in the future.

Once we have collected the abstracts of your papers, we will organize you into small groups according to shared approaches or topics. Before we meet in March, each of you will be responsible for sending a short response to your 'assigned' group members (approximately one page or 500 words). We will use the forum to exchange these papers and responses, allowing the author and the seminar as a whole to add additional feedback, note connections, develop points, etc.

Our final timetable:

REVISED--By Friday, December 11, 2015: Post a working title and a 200-300 word abstract of your proposed paper to our forum. We will notify you of your small group by the first week of January.

January 1, 2016: Registration for the 2016 SAA opens.

By February 13, 2016: Post your paper (of no more than 3000 words, excluding references) to our forum. Include an updated abstract (for circulation to seminar auditors at SAA). PLEASE don't be late. The SAA will list in the program only those whose papers have actually materialized on time.

By February 29, 2016: Post an approximately one-page / 500 word response to each of your 'assigned' group members, addressing that member's work.

March 23-26, 2016: Come to the SAA in New Orleans! Our seminar is scheduled for Saturday, 26 March, 4-6 pm.

Small Groups

Objects and physicality: Sophie Duncan, Nic Helms, and Cliff Werier

Modes of thinking: Christine Coch, Sibylle Baumbach, Bob Pierce, and Gillian Knoll

Performance/reception event: Rick Kemp, Andrew Loeb, and Marc Juberg

The Google group contained folders for sources and recommendations, feedback and questions for the group, and small group papers, responses, etc

We created a bibliography that we posted in the Google Group:

Selected Bibliography Shakespeare and Cognition

Cognitive Approaches to Shakespeare/Arts and Humanities

Blair, Rhonda and Amy Cook, Eds. *Theatre, Performance and Cognition: Languages, Bodies and Ecologies*, London: Methuen, March 2016.

Brian Boyd, *Why Lyrics Last: Evolution, Cognition, and Shakespeare's Sonnets*, Cambridge, MA: Harvard UP, 2012.

Cogan Holm, Patrick. *Cognitive Science, Literature, and the Arts: A Guide for Humanists*. New York: Routledge, 2003.

Cook, Amy. *Shakespearean Neuroplay: Reinvigorating the Study of Dramatic Texts and Performance through Cognitive Science* New York: Palgrave Macmillan, 2010.

---. "The Narrative of Nothing: the Mathematical Blends of Narrator and Hero in Shakespeare's *Henry V*." *Blending and the Study of Narrative*. Eds. Ralf Schneider and Marcus Hartner. Berlin: de Gruyter, 2012.

Crane, Mary Thomas. *Shakespeare's Brain: Reading with Cognitive Theory*. Princeton: Princeton UP, 2001.

Dancygier, Barbara. *The Language of Stories: A Cognitive Approach*, Cambridge, UK: Cambridge UP, 2012

Davis, Philip. *Shakespeare Thinking*. London: Continuum, 2007.

Freeman, Donald C. "Othello and the 'Ocular Proof.'" *The Shakespearean International Yearbook* Vol. 4. Aldershot, Eng: Ashgate Publishing (2004): 56-71.

Hart, F. Elizabeth. "Performance, Phenomenology, and the Cognitive Turn." *Performance and Cognition: Theatre Studies and the Cognitive Turn*, edited by F. Elizabeth Hart and Bruce McConachie. New York: Routledge, 2006; 29-51.

---. "Matter, System, and Early Modern Studies: Outlines for a Materialist Linguistics." *Configurations* 6.3 (1998). 311-43.

Jaén, Isabel and Julien Jacques Simon, eds. *Cognitive Literary Studies: Current Themes and New Directions*, Austin, TX: U of Texas P, 2012.

Johnson, Laurie, Evelyn Tribble, and John Sutton, eds. *Embodied Cognition and Shakespeare's Theatre: Early Modern Body-Mind*. New York: Routledge, 2014.

Kukkonen, Karin and Marco Caracciolo. "Introduction: What is the 'Second Generation?'" *Style*: Volume 48, No. 3, Fall 2014.

Lyne, Rafael. *Shakespeare, Rhetoric and Cognition*. Cambridge, UK: Cambridge University Press, 2011.

McConachie, Bruce. *Engaging Audiences: A Cognitive Approach to Spectating in the Theatre*. New York: Palgrave Macmillan, 2008.

Rokotnitz, Naomi. *Trusting Performance: A Cognitive Approach to Embodiment in Drama*. Palgrave Macmillan, 2011.

Spolsky, Ellen. *Word Vs. Image: Cognitive Hunger in Shakespeare's England*. Basingstoke: Palgrave Macmillan, 2007.

---. *Contracts of Fiction: Cognition, Culture, Community*. Oxford: Oxford UP, 2015.

Stockwell, Peter. *Texture: A Cognitive Aesthetics of Reading*. Edinburgh: Edinburgh UP, 2009.

- Sweetser, Eve. "Whose Rhyme Is Whose Reason? Sound and Sense in *Cyrano De Bergerac*." *Language and Literature*, 29-54. London: Sage Pub., 2006.
- Tribble, Evelyn. *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre*. Basingstoke and New York, Palgrave; 2011
- Zunshine, Lisa. "Theory of Mind and Experimental Representations of Fictional Consciousness." *Narrative* 11.3, 2003; 270-91.

Embodied Cognition

- Anderson, Michael L. "Embodied Cognition: A Field Guide." *Artificial Intelligence* 149, (2003): 91-130.
- Bolens, Guillemette. *The Style of Gestures: Embodiment and Cognition in Literary Narrative*. Baltimore, MD: Johns Hopkins University Press, 2012.
- Boroditsky, Lera and Michael Ramscar. "The Roles of Body and Mind in Abstract Thought." *Psychological Science* Vol. 13, No. 2, March 2002; 185-189.
- Gallagher, Shaun. *How the Body Shapes the Mind*. Oxford, UK: Oxford University Press, 2006.
- Johnson, Mark. *The Meaning of the Body: Aesthetics of Human Understanding*. Chicago: University of Chicago Press, 2007.
- Noë, Alva. *Action in Perception*. Cambridge, Mass and London, England: MIT Press, 2004.
- Robbins, Philip and Murat Aydede. "A Short Primer on Situated Cognition," *The Cambridge Handbook of Situated Cognition*. Eds. Philip Robbins and Murat Aydede. Cambridge, Eng: Cambridge University Press, 2009.
- Stamenov, Maxim I. and Vittorio Gallese, Eds. *Mirror Neurons and the Evolution of Brain and Language*. Amsterdam: John Benjamins Pub Co., 2002.
- Thompson, Evan. *Mind in Life: Biology, Phenomenology, and the Sciences of Mind*. Cambridge, Mass and London England: The Belknap Press of Harvard University Press (2007).
- Varela, Francisco J., Evan Thompson, and Eleanor Rosch. *The Embodied Mind: Cognitive Science and Human Experience*. Cambridge: MIT P, 1993.

Cognitive Linguistics

- Bergen, Benjamin. *Louder Than Words: The New Science About How the Mind Makes Meaning*. New York: Basic, 2012; 79-80.
- Coulson, Seana, and Todd Oakley. "Purple Persuasion: Conceptual Blending and Deliberative Rhetoric." *Cognitive Linguistics: Investigations across Languages, Fields, and Philosophical Boundaries*, edited by J. Luchenbroers. Amsterdam and Philadelphia: John Benjamins Press, 2006; 47-65.
- . "Blending Basics." *Cognitive Linguistics* 11, no. 3/4 (2000): 175-96.
- Fauconnier, Gilles. "Compression and Emergent Structure." *Language and Linguistics*, edited by S. Huang, 523-38, 2005.
- Fauconnier, Gilles and Mark Turner. *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*. New York: Basic Books, 2002.
- Lakoff, George and Mark Johnson. *Metaphors We Live By*. Chicago and London: University of Chicago Press, 1980.
- Lakoff and Turner, *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago, IL: University of Chicago Press, 1989.
- Sweetser, Eve. "Blended Spaces and Performativity." *Cognitive Linguistics* 11-3/4. Walter de Gruyter, 2000; 305-33.

Turner, Mark. *The Literary Mind: The Origins of Thought and Language*. Oxford: Oxford University Press, 1996.

Seminar plan
SAA 2016
Shakespeare and Cognition

Individuals introduce themselves: 10 mins

Amy and Irene Introduction: 5 mins max

Experts in the room
Already done feedback on individual papers
Drawing broader connections, identifying new directions, etc.
State and future of the field
Interdisciplinary conversation that's reaching further than Shakespeare, how art and humans interact
Hopes and dreams

50 mins on part 1: What's a cognitive methodology?

John: What are we missing? What are the questions we ought to be asking? 5-10 mins

In what ways is it useful? Not useful? Problematic?

- Embodied/embedded
- Objects
- Performance
- Thinking in plays, thinking in performance, thinking during performances, thinking of ideal performances, etc.
- Page vs stage
- Blends esp. actor/character/persona
- How unsure we are about much of the knowledge
- Knowledge barriers, problems of interdisciplinarity without the structure to support it

50 mins on part 2: What's the state and future of the field?

Linda: What does cognitive methodology need to do to be useful in Shakespeare studies? 5-10 mins

How *does* Shakespeare move an audience?

Big questions for the future: What is theatre? What is drama?

What's expected knowledge look like?

5 mins at the end for **action items**: Ways that we as a group need to move the field forward?

Reviewing, 'friendly' journals?

Bullet points about our discussion

How to generate a community of cog sci scholars to ensure a future for the field

Compiling bibliography

Dear Shakes and Cog movers and shakers;
Thank you so much for a wonderful afternoon (and evening)! I thoroughly enjoyed our seminar, your papers, and the learning I did with you all.

A couple of follow-up thoughts:

I will continue to update the bibliography here (though I'm sure there's a better space for it).

Some other resources: Facebook pages for ASTR-Working Group for Cognitive Science, Theatre, Dance, and Performance; and Cognitive Approaches to Literature.

Cognitive Futures Conference: <http://blogs.helsinki.fi/coghum-2016/>

Bodies of Knowledge conference: <http://sites.uci.edu/bok2016/>

Osnabruck University is starting a PhD in Cognitive Poetics and they may have postdocs: <http://www.ifaa.uos.de>

Finally, there are a couple of books to plug and fish for reviewers: the book that Rhonda Blair and I just co-edited is out now from Methuen, it's called Theatre, Cognition and Performance. There are two essays on Shakespeare in the section on language, plus essays on Bodies and Ecologies. Each section ends with a response from a philosopher/scientist: Mark Turner, Catherine Stevens, and Shaun Gallagher. I'm biased, of course, but I think it will be an excellent book for those new and old to the field. It's an affordable book (I will try posting a flyer to get a 35% discount...it's not attaching right now), but if you contact a journal about reviewing it, you can get a free copy!

The other book is edited by our very own Cliff Werier (and Paul Budra) called Shakespeare and Consciousness and that's coming out from Palgrave in April!

let's get these books reviewed and out there so that more and more of us are moving the ball down the field. Or some other more apt metaphor.

best,
Amy