

Cognition In The Globe Attention And Memory In Shakespeares Theatre Cognitive Studies In Literature And Performance

The crises of faith that fractured Reformation Europe also caused crises of individual and collective identity. Structures of feeling as well as structures of belief were transformed; there was a reformation of social emotions as well as a Reformation of faith. As Steven Mullaney shows in *The Reformation of Emotions in the Age of Shakespeare*, Elizabethan popular drama played a significant role in confronting the uncertainties and unresolved traumas of Elizabethan Protestant England. Shakespeare and his contemporaries—audiences as well as playwrights—reshaped popular drama into a new form of embodied social, critical, and affective thought. Examining a variety of works, from revenge plays to Shakespeare's first history tetralogy and beyond, Mullaney explores how post-Reformation drama not only exposed these faultlines of society on stage but also provoked playgoers in the audience to acknowledge their shared differences. He demonstrates that our most lasting works of culture remain powerful largely because of their deep roots in the emotional landscape of their times.

Early modern playing companies performed up to six different plays a week and mounted new plays frequently. This book seeks to answer a seemingly simple question: how did they do it? Drawing upon work in philosophy and the cognitive sciences, it proposes that the cognitive work of theatre is distributed across body, brain, and world.

Shakespeare in the Light convenes an accomplished group of scholars, actors, and teachers to celebrate the legacy of American Shakespeare Center's founder, Ralph Alan Cohen. Each essay pivots off a production at the ASC's Blackfriars Playhouse to explore the performance of Shakespeare's plays under their original theatrical conditions.

The volume presents language as fully integrated with human existence. On this view, language is not essentially 'symbolic', not represented inside minds or brains, and most certainly not determined by micro-social rules and norms. Rather, language is part of our ecology. It emerges when bodies co-ordinate vocal and visible gesture to integrate events with different histories. Enacting feeling, expression and wordings, language permeates the collective, individual and affective life of living beings. It is a profoundly distributed, multi-centric activity that binds people together as they go about their lives. *Distributed Language* pursues this perspective both theoretically and in relation to empirical work. Empirically, it reports studies on the anticipatory dynamics of reading, its socio-cognitive consequences, Shakespearean theatre, what images evoke (in brain and word), and solving insight problems. Theoretically, the volume challenges linguistic autonomy from overlapping theoretical positions. First, it is argued that language exploits a species specific form of semiotic cognition. Second, it is suggested that the central function of language lies in realizing values that derive from our ecosystemic existence. Third, this is ascribed to how cultural and biological symbols co-regulate the dynamics that shape human activity. Fourth, it is argued that language, far from being organism-centred, gives us an extended ecology in which our co-ordination is saturated by values and norms that are derived from our sociocultural environment.

Access Free Cognition In The Globe Attention And Memory In Shakespeares Theatre Cognitive Studies In Literature And Performance

The contributions to this volume expand on those originally published in *Pragmatics & Cognition* 17:3 (2009).

Challenges the widely held assumption that the Neolithic saw an overall cognitive revolution.

In the last few decades, literary critics have increasingly drawn insights from cognitive neuroscience to deepen and clarify our understanding of literary representations of mind. This cognitive turn has been equally generative and contentious. While cognitive literary studies has reinforced how central the concept of mind is to aesthetic practice from the classical period to the present, critics have questioned its literalism and selective borrowing of scientific authority. *Mindful Aesthetics* presents both these perspectives as part of a broader consideration of the ongoing and vital importance of shifting concepts of mind to both literary and critical practice. This collection contributes to the forging of a new interdisciplinarity,' to paraphrase Alan Richardson's recent preface to the *Neural Sublime*, that is more concerned with addressing how, rather than why, we should navigate the increasingly narrow gap between the humanities and the sciences.

Explores drama and private prayer from 1580 to 1640, when prayer was considered a dynamic, creative practice. It analyses moments in which private prayer was staged in Shakespeare's history plays to argue that private prayers are play scripts and to recognise how this understanding affects how prayers in the plays were played and received.

This book explores the role of cognition in the field of human-computer interaction (HCI) assessing how the field has developed over the past thirty years and discusses where the field is heading, as we begin to live in increasingly interconnected digital environments. Taking a broad chronological view, the author discusses cognition in relation to areas like make-believe, and appropriation, and places these more recent concepts in the context of traditional thinking about the psychology of HCI. *HCI Redux* will appeal to undergraduate and postgraduate students and researchers in psychology, the cognitive sciences and HCI. It will also be of interest to all readers with a curiosity about our everyday use of technology.

This book examines how early modern and recently emerging theories of consciousness and cognitive science help us to re-imagine our engagements with Shakespeare in text and performance. Papers investigate the connections between states of mind, emotion, and sensation that constitute consciousness and the conditions of reception in our past and present encounters with Shakespeare's works. Acknowledging previous work on inwardness, self, self-consciousness, embodied self, emotions, character, and the mind-body problem, contributors consider consciousness from multiple new perspectives—as a phenomenological process, a materially determined product, a neurologically mediated reaction, or an internally synthesized identity—approaching Shakespeare's plays and associated cultural practices in surprising and innovative ways.

This book explores new developments in the dialogues between science and theatre and offers an introduction to a fast-expanding area of research and practice. The cognitive revolution in the humanities is creating new insights into the audience experience, performance processes and training. Scientists are collaborating with artists to investigate how our brains and bodies engage with performance to create new understanding of perception, emotion, imagination and empathy. Divided into four parts, each introduced by an expert editorial from leading researchers in the field, this edited volume offers readers an understanding of some of the main areas of collaboration and research:

1. Dances with Science
2. Touching Texts and Embodied Performance
3. The Multimodal Actor
4. Affecting Audiences Throughout its history

Access Free Cognition In The Globe Attention And Memory In Shakespeares Theatre Cognitive Studies In Literature And Performance

theatre has provided exciting and accessible stagings of science, while contemporary practitioners are increasingly working with scientific and medical material. As Honour Bayes reported in the Guardian in 2011, the relationships between theatre, science and performance are 'exciting, explosive and unexpected'. *Affective Performance and Cognitive Science* charts new directions in the relations between disciplines, exploring how science and theatre can impact upon each other with reference to training, drama texts, performance and spectatorship. The book assesses the current state of play in this interdisciplinary field, facilitating cross disciplinary exchange and preparing the way for future studies.

In this new monograph, Claire Hansen demonstrates how Shakespeare can be understood as a complex system, and how complexity theory can provide compelling and original readings of Shakespeare's plays. The book utilises complexity theory to illuminate early modern theatrical practice, Shakespeare pedagogy, and the phenomenon of the Shakespeare 'myth'. The monograph re-evaluates Shakespeare, his plays, early modern theatre, and modern classrooms as complex systems, illustrating how the lens of complexity offers an enlightening new perspective on diverse areas of Shakespeare scholarship. The book's interdisciplinary approach enriches our understanding of Shakespeare and lays the foundation for complexity theory in Shakespeare studies and the humanities more broadly.

The way that characters in early modern theatrical performance think through their surroundings is important in our understanding of perception, memory, and other forms of embodied affective thought. *Thinking Through Place on the Early Modern English Stage* traces how characters orient themselves within unfamiliar or otherwise strange locations, and how their locations function as scaffolding for these moments of "ecological thinking". *Thinking through Place on the Early Modern English Stage* shows how performance brings places into being, revealing a process that both resembles and parallels the cognitive work that early modern playgoers undertook in reimagining the stage as the settings of the dramatic fiction. It traces the vexed relationship between these two registers in works by Marlowe, Shakespeare, Beaumont, and Jonson, thereby countering a critical tradition that figures drama as a form of spatial abstraction. Instead it demonstrates that theatrical performance functioned as a means of thinking through and about place in the early modern period.

Far from teleological historiography, the pan-European perspective on Early Modern drama offered in this volume provides answers to why, how, where and when the given phenomena of theatre appear in history. Using theories of circulation and other concepts of exchange, transfer and movement, the authors analyze the development and differentiation of European secular and religious drama, within the disciplinary framework of comparative literature and the history of literature and concepts. Within this frame, aspects of major interest are the relationship between tradition and innovation, the status of genre, the proportion of autonomous and heteronomous creational dispositions within the artefacts or genres they belong to, as well as strategies of functionalization in the context of a given part of the cultural net. Contributions cover a broad range of topics, including poetics of Early Modern Drama; political, institutional and social practices; history of themes and motifs (Stoffgeschichte); history of genres/cross-fertilization between genres; textual traditions and distribution of texts; questions of originality and authorship; theories of circulation and net structures in Drama Studies.

Providing innovative and interdisciplinary perspectives on Shakespeare's plays, Patricia Parker offers a series of dazzling readings that demonstrate how easy-to-overlook textual or semantic details reverberate within and beyond the Shakespearean text, and suggest that the boundary between language and context is an incontinent divide.

This study examines the structural similarities between English mercantile treatises and drama c1600-1642. Bradley D. Ryner analyses the representational conventions of plays and mercantile treatises written between the chartering of the English East India Company in 1600 and

Access Free Cognition In The Globe Attention And Memory In Shakespeares Theatre Cognitive Studies In Literature And Performance

the closing of the public playhouses at the outset of the English Civil War in 1642. He shows that playwrights' manipulation of specific elements of theatrical representation - such as metaphor, props, dramatic character, stage space, audience interaction, and genre - exacerbated the tension between the aspects of the world taken into account by a particular representation and those aspects that it neglects. The Oxford Handbook of Dance and Theater brings together genres, aesthetics, cultural practices, and historical movements that provide insight into humanist concerns at the crossroads of dance and theater, broadening the horizons of scholarship in the performing arts and moving the fields closer together.

Early modern playgoers were avid consumers of voyage drama. When they entered the playhouse they engaged with the players in a collaborative form of "mind-travelling," and the result was an experience of stage-travel that was predicated on pleasure. This book investigates the pleasures of vicarious travel in early modern England, treating playgoing as part of a playing system, wherein imaginative work is distributed across the various participants: playwright, player, the physical environment, technologies of the stage, and emphatically in this study, the playgoer. Drawing on a wide range of drama from across the entire seventeenth century, including works by Marlowe, Heywood, Jonson, Brome, Davenant, Dryden and Behn, it situates voyage drama in its historical and intellectual context between the individual act of reading in early modern England and the communal act of modern sightseeing.

Pioneering investigation into relationship between physical sense of taste, and taste as a term denoting judgement, in early modern England.

A substantive exploration of bodies and embodiment in theatre Theatre is inescapably about bodies. By definition, theatre requires the live bodies of performers in the same space and at the same time as the live bodies of an audience. And, yet, it's hard to talk about bodies. We talk about characters; we talk about actors; we talk about costume and movement. But we often approach these as identities or processes layered onto bodies, rather than as inescapably entwined with them. Bodies on the theatrical stage hold the power of transformation. Theatre practitioners, scholars, and educators must think about what bodies go where onstage and what stories which bodies to tell. The essays in Theatre Symposium, Volume 27 explore a broad range of issues related to embodiment. The volume begins with Rhonda Blair's keynote essay, in which she provides an overview of the current cognitive science underpinning our understanding of what it means to be "embodied" and to talk about "embodiment." She also provides a set of goals and cautions for theatre artists engaging with the available science on embodiment, while issuing a call for the absolute necessity for that engagement, given the primacy of the body to the theatrical act. The following three essays provide examinations of historical bodies in performance. Timothy Pyles works to shift the common textual focus of Racinian scholarship to a more embodied understanding through his examination of the performances of the young female students of the Saint-Cyr academy in two of Racine's Biblical plays. Shifting forward in time by three centuries, Travis Stern's exploration of the auratic celebrity of baseball player Mike Kelly uncovers the ways in which bodies may retain the ghosts of their former selves long after physical ability and wealth are gone. Laurence D. Smith's investigation of actress Manda Björling's performances in Miss Julie

Access Free Cognition In The Globe Attention And Memory In Shakespeares Theatre Cognitive Studies In Literature And Performance

provides a model for how cognitive science, in this case theories of cognitive blending, can be integrated with archival theatrical research and scholarship. From scholarship grounded in analysis of historical bodies and embodiment, the volume shifts to pedagogical concerns. Kaja Amado Dunn's essay on the ways in which careless selection of working texts can inflict embodied harm on students of color issues an imperative call for careful and intentional classroom practice in theatre training programs. Cohen Ambrose's theorization of pedagogical cognitive ecologies, in which subjects usually taught disparately (acting, theatre history, costume design, for example) could be approached collaboratively and through embodiment, speaks to ways in which this call might be answered. Tessa Carr's essay on "The Integration of Tuskegee High School" brings together ideas of historical bodies and embodiment in the academic theatrical context through an examination of the process of creating a documentary theatre production. The final piece in the volume, Bridget Sundin's exchange with the ghost of Marlene Dietrich, is an imaginative exploration of how it is possible to open the archive, to create new spaces for performance scholarship, via an interaction with the body.

"What if at night at the theaters in Elizabethan England more closely resembled attending a rugby match than sitting in a dark, silent audience, passively witnessing the action on the stage, or closer to going to a rock concert than sitting in front of a large or small screen, quietly and distantly absorbing a film or television drama? In this book, West proposes a new account of what happened in the playhouses of Shakespeare's time, and the kind of participatory entertainment expected by both the actors and the audience. Combining the precision of a philologist and the imagination of a philosopher, West performs careful readings of premodern figures of speech--including understanding, confusion, occupation, eating, and fighting--still in use today, but whose meanings for Elizabethan players, playgoers, and writers have diverged in subtle ways in our era. Playing itself was not restricted to the confines of the actors on the stage but pertained just as much to the audience in a collaborative rather than individualized theater experience, more corporeal, tactile, and active, rather than purely receptive and visual. Thrown apples, smashed bottles of beer, and lumbering bears--these and more contributed to both the verbal and physical interactions between players and playgoers, creating circuits of exchange, production, and consumption, all within the confines of the playhouse. West's account of the experience of the playhouse shows more affinity--and continuity--with more raucous, unruly medieval drama than previous literary critics have allowed. It will be of interest to a wide audience, actors, directors, and scholars included"

The Oxford handbook of cognitive literary studies' applies developments in cognitive science to a wide range of literary texts that span multiple historical periods and numerous national literary traditions. The volume is divided into five parts: (1) Narrative, History, Imagination; (2) Emotions and Empathy; (3) The New Unconscious; (4) Empirical and Qualitative Studies of Literature; and (5) Cognitive Theory and Literary Experience. Most notably, the volume features case studies representing not just North American and British literary traditions, but also Argentinian (Jorge Luis Borges, Julio Cortazar), Chinese (Cao Xueqin), Colombian (Garcia Marquez), Dominican (Junot Diaz), German (Theodore Fontane), French (Marcel Proust, Gustave Flaubert), Indian (Mirabai, Rabindranath Tagore, Kamala Markandaya, Mani Ratnam, Tito Mukhopadhyay), Mexican (Fernando del Paso), Polish

Access Free Cognition In The Globe Attention And Memory In Shakespeares Theatre Cognitive Studies In Literature And Performance

(Krystof Kieslowski), Puerto Rican (Giannina Braschi), Russian (Lev Tolstoi), South African (J.M. Coetzee), and Spanish (Leopoldo Alas). Moreover, the volume will cover a variety of periods (e.g.,0.

An illuminating look into the cognitive processes at play when we cast theatrical and political figures--as well as everyday people--as characters

Cognition, Mindreading, and Shakespeare's Characters brings cognitive science to Shakespeare, applying contemporary theories of mindreading to Shakespeare's construction of character. Building on the work of the philosopher Alvin Goldman and cognitive literary critics such as Bruce McConachie and Lisa Zunshine, Nicholas Helms uses the language of mindreading to analyze inference and imagination throughout Shakespeare's plays, dwelling at length on misread minds in King Lear, Much Ado About Nothing, Othello, and Romeo and Juliet. Shakespeare manipulates the mechanics of misreading to cultivate an early modern audience of adept mindreaders, an audience that continues to contemplate the moral ramifications of Shakespeare's characters even after leaving the playhouse. Using this cognitive literary approach, Helms reveals how misreading fuels Shakespeare's enduring popular appeal and investigates the ways in which Shakespeare's characters can both corroborate and challenge contemporary cognitive theories of the human mind.

Stanislavsky's system of actor-training has revolutionised modern theatre practice, and he is widely recognised to be one of the great cultural innovators of the twentieth century. The Routledge Companion to Stanislavsky is an essential book for students and scholars alike, providing the first overview of the field for the 21st century. An important feature of this book is the balance between Stanislavsky's theory and practice, as international contributors present scholarly and artistic interpretations of his work. With chapters including academic essays and personal narratives, the Companion is divided into four clear parts, exploring Stanislavsky on stage, as an acting teacher, as a theorist and finally as a theatre practitioner. Bringing together a dazzling selection of original scholarship, notable contributions include: Anatoly Smeliansky on Stanislavsky's letters William D. Gunn on staging ideology at the Moscow Art Theatre Sharon Marie Carnicke and David Rosen on opera Rosemary Malague on the feminist perspective of new translations W.B. Worthen on cognitive science Julia Listengarten on the avant-garde David Krasner on the System in America and Dennis Beck on Stanislavsky's legacy in non-realistic theatre R. Andrew White is Associate Professor of Theatre at Valparaiso University, where he annually directs productions. He has an MFA in Acting from Carnegie Mellon University and the Moscow Art Theatre School, and has worked as an actor at a variety of theatres in the United States. In addition, his scholarship has appeared in edited works published by Routledge and Palgrave Macmillan, as well as in top American journals including Theatre Survey, TDR/The Drama Review, and New England Theatre Journal.

This book offers a wide-ranging examination of acts of 'virtual embodiment' in performance/gaming/applied contexts that abstract an immersant's sense of physical selfhood by instating a virtual body, body-part or computer-generated avatar. Emergent 'immersive' practices in an increasingly expanding and cross-disciplinary field are coinciding with a wealth of new scientific knowledge in body-ownership and self-attribution. A growing understanding of the way a body constructs its sense of selfhood is intersecting with the historically persistent desire to

Access Free Cognition In The Globe Attention And Memory In Shakespeares Theatre Cognitive Studies In Literature And Performance

make an onto-relational link between the body that 'knows' an experience and bodies that cannot know without occupying their unique point of view. The author argues that the desire to empathize with another's ineffable bodily experiences is finding new expression in contexts of particular urgency. For example, patients wishing to communicate their complex physical experiences to their extended networks of support in healthcare, or communities placing policymakers 'inside' vulnerable, marginalized or disenfranchised virtual bodies in an attempt to prompt personal change. This book is intended for students, academics and practitioner-researchers studying or working in the related fields of immersive theatre/art-making, arts-science and VR in applied performance practices.

This book identifies the 'cognitive humanities' with new approaches to literature and culture that engage with recent theories of the embodied mind in cognitive science. If cognition should be approached less as a matter of internal representation—a Cartesian inner theatre—than as a form of embodied action, how might cultural representation be rethought? What can literature and culture reveal or challenge about embodied minds? The essays in this book ask what new directions in the humanities open up when the thinking self is understood as a participant in contexts of action, even as extended beyond the skin. Building on cognitive literary studies, but engaging much more extensively with '4E' cognitive science (embodied, embedded, enactive, extended) than previously, the book uses case studies from many different historical settings (such as early modern theatre and digital technologies) and in different media (narrative, art, performance) to explore the embodied mind through culture.

This collection considers issues that have emerged in Early Modern Studies in the past fifteen years relating to understandings of mind and body in Shakespeare's world. Informed by *The Body in Parts*, the essays in this book respond also to the notion of an early modern 'body-mind' in which Shakespeare and his contemporaries are understood in terms of bodily parts and cognitive processes. What might the impact of such understandings be on our picture of Shakespeare's theatre or on our histories of the early modern period, broadly speaking? This book provides a wide range of approaches to this challenge, covering histories of cognition, studies of early modern stage practices, textual studies, and historical phenomenology, as well as new cultural histories by some of the key proponents of this approach at the present time. Because of the breadth of material covered, full weight is given to issues that are hotly debated at the present time within Shakespeare Studies: presentist scholarship is presented alongside more historically-focused studies, for example, and phenomenological studies of material culture are included along with close readings of texts. What the contributors have in common is a refusal to read the work of Shakespeare and his contemporaries either psychologically or materially; instead, these essays address a willingness to study early modern phenomena (like the Elizabethan stage) as manifesting an early modern belief in the embodiment of cognition.

This book investigates how writers and readers of Renaissance literature deployed 'kinesic intelligence', a combination of pre-reflective bodily response and reflective interpretation. Through analyses of authors including Petrarch, Rabelais, and Shakespeare, the book explores how embodied cognition, historical context, and literary style interact to generate and shape responses to texts. It suggests that what was reborn in the Renaissance was partly a critical sense of the capacities and complexities of bodily movement. The linguistic ingenuity of humanism set bodies in motion in complex and paradoxical ways. Writers engaged anew with the embodied grounding of language, prompting readers to deploy sensorimotor attunement. Actors shaped their bodies according to kinesic intelligence molded by theatrical experience and skill, provoking audiences to respond to their most subtle movements. An approach grounded in kinesic intelligence enables us to re-examine metaphor, rhetoric, ethics, gender, and violence. The book will appeal to scholars and students of English, French, and Italian Renaissance literature and to researchers in the cognitive humanities, cognitive sciences, and theatre studies.

Access Free Cognition In The Globe Attention And Memory In Shakespeares Theatre Cognitive Studies In Literature And Performance

Takes stock of existing approaches in the interpretation of Lucretius, innovates within these, and advances in new directions.

Provides a novel account of how Shakespeare constructs his great tragic characters.

How is performer-object interaction enacted and perceived in the theatre? How thereby are varieties of 'meaning' also enacted and perceived? Using cognitive theory and ecological ontology, Paavolainen investigates how the interplay of actors and objects affords a degree of enjoyment and understanding, whether or not the viewer speaks the language.

Cognition in the Globe Attention and Memory in Shakespeare's Theatre Springer

Experience, Narrative, and Criticism in Ancient Greece pursues a new approach to ancient Greek narrative beyond the taxonomies of structuralist narratologies. Focusing on the phenomenal and experiential dimension of our response to narrative, it triangulates ancient narrative with ancient criticism and cognitive approaches, opening up new vistas within the study of classical literature while ably deploying the ancient material to demonstrate the value of a historical perspective for cognitive studies. Concepts such as immersion and embodiment help to establish a more comprehensive understanding of ancient narrative and ancient reading habits, as manifested in Greek criticism and rhetorical theory. The thirteen chapters presented here tackle a broad range of narrative genres, broadly understood: besides epic, historiography, and the novel, tragedy and early Christian texts are also considered alongside non-literary media, such as dance and sculpture. Authored by international specialists in the language, literature, and culture of ancient Greece, each chapter utilizes a rich set of theoretical and methodological tools drawn from cognitive studies, phenomenology, and linguistics that place them at the vanguard of a strong new current in classical scholarship and literary criticism more generally.

Theatre and Aural Attention investigates what it is to attend theatre by means of listening. Focusing on four core aural phenomena in theatre – noise, designed sound, silence, and immersion - George Home-Cook concludes that theatrical listening involves paying attention to atmospheres.

All performance depends upon our abilities to create, perceive, remember, imagine and empathize. This book provides an introduction to the evolutionary and cognitive foundations of theatrical performing and spectating and argues that this scientific perspective challenges some of the major assumptions about what takes place in the theatre.

Simon Palfrey offers a new way of understanding Shakespeare's playworlds, with piercingly original readings of language, scenes, and characters.

With the rapid development of the cognitive sciences and their importance to how we contemplate questions about the mind and society, recent research in the humanities has been characterised by a 'cognitive turn'. For their part, the humanities play an important role in forming popular ideas of the human mind and in analysing the way cognitive, psychological and emotional phenomena are experienced in time and space. This collection aims to inspire medievalists and other scholars within the humanities to engage with the tools and investigative methodologies deriving from cognitive sciences. Contributors explore topics including medieval and modern philosophy of mind, the psychology of religion, the history of psychological medicine and the re-emergence of the body in cognition. What is the value of mapping how neurons fire when engaging with literature and art? How can we understand psychological stress as a historically specific phenomenon? What can medieval mystics teach us about contemplation and cognition?

[Copyright: 240ef4eedb32f8ba685530877c761208](https://doi.org/10.1007/978-1-4020-9761-2)